Art History I
ART 305-01 CRN
Mon/Wed 3-4:15 P.M. Armstrong Slater 205A
Anne Pierce, Ph.D., Associate Professor
Office Hours: MWF 12-2pm in Armstrong 320, Tuesday 1-4pm in Armstrong Slater 203H or by Appointment: anne.pierce@hamptonu.edu


Compiled Bibliography – Before each class meeting, each student will upload to our Blackboard site a recent article (last 5 years) from A PROFESSIONAL RESOURCE (journal, website, etc.) which can be used to stimulate discussion on the topic under consideration with appropriate attribution (Chicago - also called Turabian style).

Course Description – The purpose of the course is to introduce students to the links between art and history; and art as history. Through collaborative projects, short papers, visits to museums and reading assignments, students will begin to explore primarily Western art (prehistoric – 16th century). Students will sharpen their observation skills and develop as critics. Analysis of art objects will emphasize a visual vocabulary including technique, style or period, content, as well as artist’s influences.

Course Objectives – Successful completion of this course requires students to:

1) Demonstrate instructional technology in classroom presentations.
2) Identify works of art and artifacts from specific artists and periods from Prehistory to the Renaissance.
3) Increase their awareness of the achievements and contributions of culture and historical events to the production of the artists’ work.
4) Analyze the use of art elements, composition and techniques to make qualitative assessments.
5) Compare characteristic techniques, styles or periods, purposes and iconography.

Course Competencies
1) Compare text and subtext of art, artists, and society.
2) Write short, intermediate, and longer analytical papers on museum artifacts.
3) Information Assurance and multimedia technology.
4) Oral expression of the impact of art on diverse cultures.

Attendance – Three absences will result in the lowering of one letter grade. Students who are more than ten minutes late for class will be considered tardy and three tardy days will equal one absence.
Grading Scale – A = 90-100       B= 80-89       C = 70-79       D= 60-69
F = 60 or less

Students are expected to adhere to the Hampton University Code of Conduct as printed in the Bulletin.

Course Products/Process –
Final Grade
30% - Two essay/identification exams will be given at Midterm and as a Final exam. No Make-up exams will be given.
20% - 4 multiple choice Exams
30% - Electronic Exhibition
10% - Weekly readings and assignments submitted in the Blackboard or supporting presentation.
10% - Group presentation

Creation of all materials requires a Chicago (Turabian) style manual. Rubrics for evaluation will be handed out at the time of assignment discussion.

Course Outline

Week of:
Sept 9  Organizational issues pertaining to the course: How artists use art history, developing an aesthetic, the impact of art history on the art market. Fundamental principles of computer and communications security and information assurance: ethics, privacy, notions of threat in museums and galleries, vulnerabilities, and risk in exhibition, conservation and acquisition systems, data mining, malicious software, data storage secrecy and integrity issues, network security, mandatory and discretionary access controls. Security mechanisms: authentication, auditing, intrusion detection, access control, cryptography, security protocols, copyright protection and password and key distribution.

Assignment for group presentation. Discussion of Virtual Exhibition Rubrics. How to study for exams.

Sept 21  Library Reference Workshop – Artstor demonstration

Sept 14  Read Part I pp 28-117

BC = Before Christ = BCE = Before the common era

c = circa

AD = after birth

No year 0

Expressive qualities of line, shape and color p.19-21

Why study art? Why collect art? How is it valued (aesthetically, materially, nationally)

Pre history Basic Concepts:
• acquisition of manual techniques (tool-making, carving, modelling, painting)
• use(s) of natural materials: clay, rock, pigments, charcoal; use of both hands and tools (e.g. pigment-filled bones) to create art
• purpose of art objects and paintings: ceremonial, magical, non-utilitarian (decorative; personal adornment)
• types of objects recovered (figures of animals, people, decorated tools)
• use of exaggeration to emphasize important features, concepts (e.g. fertility)
• observation of nature
• reuse of same area in caves for paintings; relatively random placement in space (no register lines)
• periods: Paleolithic (40,000-10,000 BC), Mesolithic (10,000–8,000 BC), and Neolithic (8,000-3000 BC)

Images:
• cave paintings: overall and details of animals: Vallon-pont-d’arc (horses), Altamira (bison showing how natural rock formations “suggested” the animal forms), Lascaux (bulls)
• clay objects: bison (Ariège)
• carved objects: animals: bison from reindeer horn (La Madeleine); horse from mammoth ivory (Vogelherd); human beings (woman from Willendorf; fertility figure from Cernavoda, Rumania; Mischwesen (lion-human) from Hohlenstein-Stadel; woman’s head from Brassempouy; thinker from Cernavoda, Rumania); ibex-headed spearthrower (Ariège); lamp with ibex incised
• relief sculpture: “Venus of Laussel” holding cornucopia (limestone)
  • p.30 high relief, low relief, sunken
• neolithic megaliths: menhirs, dolmens of Carnac; cromlech (Stonehenge) p.47
  • post & lintel construction p.48


Art of Ancient Mesopotamia Basic Concepts:
• localized city-state/empire art with some common trends
• art and architecture mainly serve theocracy: gods (statue embodied divine presence), worshipers (blocklike; large eyes to fix gaze on god; hands clasped to evoke humility before the divinity); ziggurat and its complex (symbolizes holy mountain; recesses and projections on outer walls, inside cela, bent-axis) [Sumer]
• grave goods included with dead
• figures are conceptual (heads and legs seen in profile, eyes frontal, shoulders from straight on); organization of space (use of register lines)
• significance of symbols
• beginning of the trend glorifying the ruler -- especially in scenes of conquest and hunting -- that will continue throughout the rest of Mesopotamian art
• individuality of king: in certain periods the king is depicted larger than other figures in art, as divinity, and lifesize in statues of bronze [Akkad (and Lagash)]; in others, a god is depicted much larger than the king, showing importance of divinity while king acts as intermediary with gods [Babylon]
• king important as military figure
• public art and architecture: large palace complexes of mud brick within walled citadels and ziggurats based on earlier Sumerian models [Assyrian]; these palaces were guarded by lamassu, large stone statues of human-headed winged guardian bulls, shown striding by the addition of legs in side view
• expressive abilities of sculptors reflected in realism of images, particularly ferocity of animals on monumental reliefs

Images:
• Sumer: photo of ziggurat at Ur or Uruk and its reconstruction; Royal Standard of Ur (both sides, showing war and peace); bull-headed lyre from tomb of Queen Puabi of Ur (with details of inlay) pg 61-62; sculpture of ram (representing the god Tammuz) in tree (gold, wood, lapis) from tomb at Ur; votive statues from Tell Asmar
• Akkad (and Lagash): stele of Naramsin (note that king wears horned crown of gods); head of a bronze statue from Nineveh; diorite statue of Gudea stresses king’s relation to nature (streams flowing from the vase in his hands)
• Babylonian: stele of Hammurabi (note that Shamash wears horned crown of gods)
• Assyrian: Gate of Citadel of Sargon II with lamassu; relief showing sack of city by Ashurbanipal; relief showing lion hunt of Ashurnasirpal II; relief of dying lioness from Nineveh
• NeoBabylonian: Ishtar Gate

Basic Concepts:
- importance of images: images, like words, bring things to life; thus realism, depiction of nature, is significant
- different valences for different materials (mud brick, straw, stone; wood, bronze, copper, gold) / architecture of temples, tombs, houses, palaces – technical ability in various materials, copying natural materials in more lasting ones
- continuity of culture, life, and art: life continues after death and images capture life for eternity
- exceptional art and beliefs of the Amarna Period
- symbolism and portraiture: scribe shown fat because wealthy; men painted red to show “outdoor life”, while women painted yellow; equality of the sexes (in statues, sexes depicted with the same height)
- public / monumental vs. private art: temples glorify gods act as path to heaven
- conceptual nature of image, order, organization of space: register lines, cubic/boxlike nature of human body in statues

Images:
- royal figures: Narmer palette; statue of King Zoser in situ; Great Sphinx; Khafre with Horus; Menkaure triad; copper statue of Pepy I; Pepy II and his mother; seated Mentuhotep II as Osiris; Senwosert III portrait; “Hyksos” Amenemhet III sphinx; Hatshepsut statues as female, male, and sphinx; Thutmose III (Luxor statue); colossus of Akhenaten; relief of Akhenaten and Nefertiti; unfinished head of Nefertiti; Tiye (obsidian head); Tutankhamun and Ankhsenamun (throne-back); Horemheb; Ramses II (Turin)
- private: Imhotep; Rahotep and Nofret; bust of Ankhkhaf; Giza reserve head; Hemiunu; Hesire (wooden door); Mereruka ka-statue; beer- and bread-making models or statues; Old Kingdom scribe (Louvre); Middle Kingdom block statue; New Kingdom: block statue of Senenmut with princess Neferure; scribe statue of Amenhotep son of Hapu; lady (priestess Tuyu?); family statue; Amarna plaster cast masks
- religious images individual gods: as human forms (Ptah); as animal form (Amun as ram sphinx; Anubis on bed from Tutankhamun tomb); as mixed human-animal form (Amun, Anubis guardian statue from Tutankhamun tomb)
- temples and tombs: Old Kingdom Saqqara step pyramid and complex; Giza pyramid with valley temple; Saqqara private tomb (Mereruka); Middle Kingdom cliff tombs; New Kingdom temple of Karnak; Deir el Bahari; tomb of Tutankhamun; Abu Simbel temples; temple of Edfu
- houses and palaces: wall painting with house plan; Deir el Medineh town plan; Malkata and Amarna palace frescoes
- scenes of daily life: scenes of work (agriculture, fishing, art), feasting, hunting, burial and war from private tombs and temples
- objects of daily life: Hetepheres furniture and jewelry; images from offering processions in private or royal tombs


Art of Ancient Greece and its precedents – Flex Gardner

Basic Concepts:
- Aegean and Mycenaean:
  - simple elegance of Cycladic art, mostly attested in figurines
  - Minoan art typified by gaiety and interest in nature; palace complexes, less unified than in Mesopotamia, serve as administration and commercial units
  - Mycenaean art has both monumental Cyclopean architecture and fine gold grave goods. Royal audience hall: large rectangular room with central fireplace held up by four columns adapted in later mainland architecture.
- Mainland:
  - overview: development of various artistic techniques and styles: vase painting, sculpture (freestanding and architectural), and types of temple architecture. Styles change over time, demonstrating artists’ growing ability and individuality. Influences come from nature as well as from the East. After abstract styles comes classical style, stressing balance, beauty and proportion, symmetry, movement, and idealization of the human form. Following defeat of Athens in Peloponnesian War, architecture and sculptural traditions continue without great changes. Hellenistic Period brings overdramatization and emphasis on size and big projects: the Mausoleum of Halicarnassus, and the Great Altar at Pergamum.
- **pottery**: begins with simple geometric decoration, added geometric human and animal figures [Geometric Style (1100-700)], followed by new motifs from East: imaginary animals, spirals, rosettes, winged monsters, scenes of combat, and a desire to experiment [Orientalizing Style (700-600)].

- High level of ability with Archaic Style (600-480 BC), **vase painting** flourished until wall painting became popular (c. 450 BC): first black figure style, then red figure style (better for detail, facial expression, musculature). Painters and potters begin signing their vases.

- **sculpture** of Archaic Style shows influence from Egypt: rigid stance of clenched fist, one foot forward, formal expression (“archaic smile”): cube-like *kouros* and *kore* figures. Classical Style sculpture shows new characteristic element: contrapposto. Attention to anatomical details: inlaid eyes, bronze eyelashes, copper lips. Desire to show motion and beauty, inner harmony in statues. Hellenistic sculpture stresses new proportions (slender body, smaller head), more pronounced realism, more expression, more violence, different poses, extreme torsion; in short, high drama.

- **architectural sculpture**: first appears in Archaic Style in the pediments of temples; such “high relief” approaches freestanding sculpture. Balanced and orderly, symmetric figures used on each side of the triangular area. Classical Style pediment sculptures become freestanding. Friezes and metopes also sculpted. Battles shown in mythological terms to remind viewers of current political situation, not to depict actual event (the Battle of the Centaurs and Lapiths is supposed to parallel the Persian attack on Greece).

- **architecture**: various orders, temple plans.

Images:
- *Aegean and Mycenaean*: Cycladic female figure; Cycladic harp player; Cycladic flute-player; plan of Knossos; palace stairwell with columns; fresco of dolphins in the queen’s megaron at Knossos; fresco of bull-jumping at Knossos; landscape fresco and ship fresco from Akrotiri, Thera; Minoan statuette of snake goddess; Cross-section of beehive tomb known as the “treasury of Atreus”; Lion Gate at Mycenae; gold death mask; Vaphio cups.

- **Geometric**: Dipylon vase with scenes of mourning for dead on funeral bier

- **Orientalizing**: pitcher from Corinth

- **Archaic**: black figure vase; red figure vase; *kouros* (nude) vs. *kore* (clothed): body vs. draperies; Gorgon from the pediment of the Temple of Artemis at Corfu; dying warrior and Herakles sculptures from the pediment of the Temple of Aphaia at Aegina

- **Classical**: sculptures: Kritios boy; Polycleitus’ Doryphorus (“spearbearer”); Polycleitus’ Wounded Amazon; Discus-thrower (Roman copy); bronze warriors of Riace; bronze charioteer of Delphi; bronze statue of Zeus; pediment sculptures from the Temple of Zeus at Olympia (battle of the Lapiths and Centaurs); pediment and metope sculptures on the Parthenon; architecture: plan of the Acropolis; the Parthenon; the Propylaea; the Erechtheum; Temple of Athena Nike

- **Postclassical**: Hermes and the infant Dionysus, and the Aphrodite of Knidos by Praxiteles (both copies); Apollo Belvedere (Roman copy); Dying Gaul (Roman copy in marble); Old market Woman; Laocoön; Mausoleum of Halicarnassus, statue of Mausolus (?), relief frieze with battle between Greeks and Amazons (Halicarnassus); Great Altar of Pergamum: photo of reconstruction in Berlin, the frieze of the battle of the gods and giants (to parallel the victory of Rome and her allies over the Seleucids), Athena battling with Alecyoneus; statue of Winged Victory of Samothrace.


**Sept 28**    Disney Imagineering

**Sept 30**    Exam 1 – 20 multiple choice and short essay questions; 20 images to identify attribution, date of creation, media/method, location.

**Oct 6** China: Neolithic to First Empire (c.5000 – 206 B.C.)

**Images**: Terracotta Warriors, Qin Dynasty (221-206 B.C.)

- The Great Wall, near Beijing, 1500 mi. long and 25 ft wide

- Four Ram Wine Vessel, Ningziang Xian, Hunan Province, China, Shang dynasty, c. 1300-1030 B.C. Bronze; 23 in high, 75 lbs, Historical Museum, Beijing

Indus Valley Civilization to the 3rd century A.D.-Nina Martin

Images: Seal Impressions, from the Indus Valley civilization. Steatite, 2500-1500 BCE
Torso, Mohenjo-daro, red sandstone third millennium B.C., National Museum, New Delhi
The Lions of Sarnath, Pillar/column, c. 242 - 232 B.C., Museum of Archeology, Sarnath
Great Stupa, Sanchi, India. Founded 3rd century BCE

Sept 30 Art of Ancient Rome and its precedents - Lonnie Cason

Basic Concepts:
- Etruscan art shows vivacity and directness; interest in nature, naturalistic representation of life; aims at providing grave goods, tomb houses both body and soul
- major feature of culture is concern for the factual as well as its practicality, sense of order and utility, seriousness and authority
- new concept in architecture: enclosure of space rather than mass
- innovations in architecture: use of concrete, of dome and vaults rather than strictly post and lintel; arch; basilica; atrium
- reliefs typified by crowding of figures
- four styles of painting identified
- portraiture reflects interest in both realism and idealism
- innovations in decoration: widespread use of mosaic (walls, floors, ceilings), landscape becomes the subject of wall paintings
- use of public spaces and places (city organization; arch; equestrian statue) to glorify empire, emperor
- eclectic art, fundamentally indebted to Greek and Etruscan art

Images:
- statues: Etruscan terracotta statue of Apollo (Veii); Etruscan bronze she-wolf of Rome; Etruscan bronze chimera from Arezzo; Aulus Metellus (L’Arringatore); Roman carrying the busts of his ancestors; Augustus of Primaporta; equestrian statue of Marcus Aurelius; Tetrarchs
- portraits: portrait of an old Roman (Pal. Torlonia); bust of a Roman lady; Julius Caesar; Pompey; Livia; Vespasian; Hadrian; Commodus as Hercules; Philippus the Arab; Constantine Fayum portrait
- wall paintings: Etruscan scenes of hunting and fishing and musicians and two dancers (tombs in Tarquinia); Villa of the Mysteries (Pompeii); Architectural wall painting from Boscoreale; Garden Scene (House of Livia, Primaporta); Ixion Room from the House of the Vetii (Pompeii)
- mosaics: Battle of Issus (Pompeii); House of Neptune and Amphitrite (Pompeii); Baths of Neptune (Ostia); Allegory of Africa (Piazza Armerina)
- buildings, edifices: Temple of Portunus (Fortuna Virilis); Temple of the Sibyl (Tivoli); Pantheon; Colosseum; Ara Pacis; Arch of Titus; Column of Trajan; Trajan’s Market and the Basilica Ulpia; Maison Carrée; Pont du Gard; Black Gate at Trier; Arch of Constantine; Basilica of Constantine and Maxentius
- funerary objects: Etruscan bronze mirror; Etruscan sarcophagus of reclining couple (Cerveteri); relief with apotheosis of Sabina, wife of Hadrian; sarcophaus of Meleager


October 6 Late Antiquity and Byzantine Art Basic Concepts: Arthur Flood
- adapts earlier motifs, styles of Greco-Roman art to serve purposes of Christianity; earliest Christian art serves funerary purposes
- Christian iconography re-adapts pagan mythology, Roman imperial symbolism
- development of Christ figure, from the good shepherd/savior and philosopher/teacher to Christ-Helios and the imperial ruler of heaven
Christian buildings incorporate elements from atrium houses, catacomb chapels, basilica, audience hall; rectangular plan of West and central plan of East; central (round) plan taken over both independently and as baptismal building; plain exterior vs. richly decorated interior

Images now serve to edify believers, explain Christian dogma – no ambiguity about “message”, thus instead of emotion, find philosophy and symbolism; instead of realism find image that reflects eternal essence beyond worldly appearance

Solid forms stress attitude and gestures at expense of naturalism and illusionism, though these styles still exist

Images:
- **wall paintings**: ceiling of catacomb of SS. Pietro and Marcellino; fresco of Christ Harrowing Hell from the Mosque of the Ka’riye (Istanbul)
- **mosaics**: **Rome**: Vintage from Santa Costanza; Christ in Majesty from Santa Pudenziana; Parting of Abraham and Lot from Santa Maria Maggiore; **Ravenna**: Christ as Good Shepherd from Mausoleum of Galla Placidia; Miracle of the Loaves from St. Apollinare Nuovo; apse mosaic from St. Apollinare in Classe; San Vitale mosaics (Justinian and attendants, Theodora and attendants, apse mosaic of Second Coming); **Monreale**: apse mosaic of Christ Pantokrator;
- **ivories**: priestess celebrating Bacchic rites (ivory diptych of the Nicomachi and Symmachi); diptych of Anastasius; Veroli casket; Harbaville Triptych; Munich Ascension panel
- **illustrated manuscripts**: scene from Vatican Virgil; scene from Vienna Genesis; scene from the Rossano Gospels; scene from the Paris Psalter
- **funerary objects**: sarcophagus of Junius Bassus; Good Shepherd sarcophagus; Ludovisi Battle sarcophagus
- **buildings**: **Rome**: basilica of Old St. Peter’s; Santa Costanza; Santa Pudenzia; **Ravenna**: mausoleum of Galla Placidia; St. Apollinare Nuovo, St. Apollinare in Classe, San Vitale; **Constantinople**: Hagia Sophia; **Venice**: San Marco
- **commemorative objects**: silver Missorium of Theodosius I


Oct 13 EXAM 2– 20 multiple choice questions; 20 images to identify attribution, date of creation, media/method, location.

Oct 13 Early Medieval Period: Celtic, Carolingian, and Ottonian Art up to 1000

**Basic Concepts:**
- earliest Celtic art objects -- recognized for their excellence in metallurgy -- are for personal adornment (*fibulae*)
- earliest Celtic abstract geometric designs (interlacing) eventually merge with “animal style” (extant since Mesopotamian art, passed down through Near Eastern connections, particularly the Scythian nomads) – this becomes a linear style with intricate precise patterns
- Celtic figurative panels (book covers, manuscript illuminations, altarpieces) depict life of Christ, evangelists
- Celtic art stresses both design and craftsmanship
- Carolingian period revives and preserves aspects of Roman culture: law, language, and learning
- Carolingian style adapts Classical forms, displays realism, but is more animated, vivid – as in early Christian art, stresses concept/message rather than realism
- Carolingian architecture adapts, enlarges basilica, begins to employ proportions to stress rational orderliness of Christianity
- Carolingian and Ottonian art both share imperial spirit, desire to unify people as Christians
- Ottonian style closer to Byzantine art in its formal, modeled shapes and planes
- Ottonian art highlights emotion and expression, stresses gestures to tell story; often displays no overriding concern with naturalism, proportions; ms. illuminations show traces of Byzantine illusionism, reuse of Classical subjects for symbolic Christian purposes
Images:
- **Celtic**: Tara brooch; decorative scene from the Book of Lindisfarne; figure of St. Matthew from the Book of Lindisfarne; High Cross of Muireadach; Sutton Hoo purse cover; Crucifixion plaque from a book cover; Chi-Rho page from the Book of Kells; wooden animal head terminal from Oseberg
- **Carolingian**: figures of St. Matthew and St. John from the Coronation Gospel; figures of St. Matthew and St. Mark from the Book of Archbishop Ebbo of Reims; Paliotto from Sant’Ambrogio, Milan; Palatine Chapel of Charlemagne in Aachen; plan for monastery at St. Gall; cover of Lindau Gospel; page from Utrecht Psalter
- **Ottonian**: St. Michael’s church in Hildesheim and its bronze doors; ivory figures of Doubting Thomas and Moses receiving the law; scene of the Annunciation to the Shepherds from the Lectionary of Henry II; The Gero Crucifix; scenes from Gospel Book of Otto III


Oct 20 Mesoamerica and the Andes (1500 B.C. – A.D. 1500) – Tevin Cato

**Basic Concepts of the Pre-Columbian Indians:**
- predominance of complex imagery, patterning: combinations of features, motifs not occurring in the natural world, often creating ambiguity and some of which may refer to ideas about transformation
- figures often combined with what appear to be non-figurative organic and geometric motifs frequently related to the natural world
- monumental architecture and its associated sculpture convey and confirm the power of the state and religion
- use of particular materials (jadeite, feathers, gold, silver) chosen for religious associations and for prestige value
- painstaking processes to create artworks: stone carving (and all art-making), including creation of monumental sculpture and intricate jadeite objects, produced without the use of metal tools

Images:
- **monumental**: Teotihuacan culture, Mexico: portion of the site of Teotihuacan showing the Avenue of the Dead, Citadel, Pyramids of the Sun and Moon, 200-700; Inca culture, Peru: architecture from Machu Picchu, after 1450
- **ornamental**: Olmec culture, Mexico: Were-Jaguar in the Form of a Celt: 1200-900 BC; jadeite (British Museum); Tairona culture, Colombia: Pendant Depicting Masked Priestly Figure: 1200-1600; gold (Museo del Oro del Banco de la Republica, Bogota)
- **figurative**: Olmec culture, Santa Cruz, Mexico: Vessel in the Form of an Old Woman: 1200-900 BC; clay (private collection); Maya culture, Altar de Sacrificios, Guatemala: Cylinder Vase: c. 750; clay (Museo Nacional, Guatemala); Aztec culture, Mexico: Figure of Coatlicue: 1200-1521; stone (Museo Nacional de Antropologia, Mexico City); Moche culture, Peru: Portrait Vessel of a Ruler: 250-550; clay, pigment (Museo Nacional de Antropologia, Lima)
- **wall paintings**: Maya culture, Bonampak, Mexico: wall painting from room 2 showing ruler, officers, and captives: c. 800; plaster, pigment
- **codices**: Mixtec culture, Mexico: page from the Codex Zouche-Nuttall, pre-1350 (?); deerskin and pigment (British Museum)


**Basic Concepts of the Native North Americans:**
- great diversity of styles and materials: general regional styles can be identified, but there are also distinctive tribal styles, many with localized variations
- traditional art reflects belief in the oneness of humanity and nature, seen in the materials, motifs, uses and meanings of objects
- following contact with Europe, new materials, styles, types of objects are incorporated; this is actually a continuation of a centuries-long tradition of incorporating foreign elements via widespread trade networks
masking traditions primarily among the peoples of the Far North, Northwest Coast, Southwest, and Eastern Woodlands. These range from very naturalistic to highly abstract, from very simple to complex multi-part constructions.

Images:
- monumental: Great Serpent Mound: 100 BC-AD 500; earthwork; Anasazi people, view of Cliff Palace: 12th century; mud brick
- ornamental: Tlingit people, Shaman’s Amulet: 1820-1850; whale ivory (private collection); Micmac people, Covered Box: c. 1850; wood, birchbark, porcupine quills (private collection); Cheyenne people, Warshirt: c. 1875; deerskin, stroud, human hair, ermine, glass beads, pigment, porcupine quills (Chandler-Pohrt Collection); Seminole people, Dress: c. 1890; velvet, silk, ribbon (Western Indiana Americana Museum); Pomo people, Basket: c. 1920; sedge root, willow feathers, shells; Marian and Julian Martinez, Ildefonso Pueblo, Storage Jar: 1940; clay (Museum of N.M.); Kagani Haida people, Mask: c. 1875; wood, paint, cloth (UCLA Fowler Museum); Inuit people, Mask: before 1877; wood, pigment, feathers (National Museum of Natural History);


Oct 22 Romanesque Art 1000-1150 Basic Concepts:
- interest in rebuilding and/or enlarging basilicas to accommodate increased number of celebrants (pilgrims and Crusaders) coming to view relics – reflects renewed trade, travel, rebirth of urban culture with it, the middle class
- basilica was a series of well-defined geometric masses conceived as partitions with exterior decoration; nave, transept lengthened to hold greater number of worshipers
- major innovations of the Romanesque basilica: large size, improved circulation patterns, solid masonry walls and stone (rather than timber) roofs (diaphragm vaults, sexpartite vaults) to prevent fires, lighting, acoustics, proportionality of nave to transepts and crossing (square schematization), modules (compartmentalization, particularly of the nave)
- regional differences (e.g. verticality favored by northern lands)
- resurgence of monumental stone sculpture as exterior decoration in the form of friezes, tympana and lintels of portals (to attract worshipers?)
- figures in manuscripts and sculptures share common character: long and elongated bodies, jerky movements, and indication of planes in both clothing and body parts. Drapery typified by linearity (from illuminated manuscript style), or by movement by wind. All in all, figures highlight stress, agitation, fear
- iconographic program restricted to church dogma – Last Judgement scene most often depicted above entry portal.

Images:
- churches: St. Gilles du Gard, St. Sernin (Toulouse), St. Savin-sur-Tempe (Hall church), Sant’Ambrogio (Milan), St. Etienne (Caen), Durham, Pisa, San Miniato al Monte, St. Pierre (Aquitaine)
- monumental sculpture: Christ in Majesty and Apostle (St. Sernin), Christ in Majesty with Apostles (St. Génis-des-Fontaines), Creation and Temptation of Adam and Eve (Modena), Last Judgement (Autun), (Arles), Ascension of Christ and Mission of the Apostles (Vézelay); decorated capitals (Autun)
- figural: Bayeux Tapestry, Stavelot Triptych
- illustrated manuscripts: scene from the Life of Saint Omer, St. George and the Dragon (initial R) from Moralia in Job, Moses Expounding the Law from the Bury Bible, Revelation to St. John from the Apocalypse of St. Sever, Eadwine the Scribe from the Canterbury Psalter, St. Mark from Corbie Gospel Book
- paintings, frescoes: Torture of SS. Savinus and Cyprian and Building the Tower of Babel (St. Savin sur Gartempe), Mary and Christ with Angels (Castel Appiano), Arrest of Christ (fresco, S. Angelo in Formis)
- metalwork: baptismal font of Renier of Huy, Brunswick lion, Klosterneuburg Altar panels

**Oct 29**

**Midterm Examination:**

**50 MULTIPLE CHOICE QUESTIONS; 50 IMAGE IDENTIFICATIONS**

**Oct 29**

**Gothic Art 1150-1400**

**Basic Concepts:**

- basilicas now conceived as unified structures, interior full of air and light to symbolize newfound union of spirituality (light representing the divine) and rationality (expressed in world through mathematical ratios, harmony). Basilica’s structure is skeleton-like to house vast space; major emphasis on verticality, lightness (weightlessness) and light
- innovations: new height of nave walls to ensure more light and space; their materiality and mass are “dissolved” by adding windows to triforium, often placing stained glass therein; flying buttresses to support “dissolved” walls; rib vaults now quadripartite, cover less space; groin vaults; rectangular bay system (rather than earlier compartmentalization); radiating chapels off the apse; compound piers become standard
- jamb statues now display incipient naturalism; “framed” by pedestal and canopy. Emotions and individual qualities depicted, begin to see details of body under draperies, use of S-curve
- unity between structure (architecture) and decoration (sculpture)
- iconographic program broadened to include moral philosophy, natural phenomena. Religious events shown through the creation of human feelings and reactions, not just divine spirituality. Last Judgement no longer seen as warning but as sign of salvation
- color of stained glass will influence color of illuminated manuscripts
- development of the hall church (Hallenkirche), where aisles and nave rise to equal height

**Images:**

- **churches:** St. Denis; Laon Cathedral; Notre Dame; Chartres; Sainte Chapelle; Salisbury Cathedral; Cologne Cathedral; St. Elizabeth Hallenkirche
- **monumental sculpture:** Royal Portal (Chartres); Porch of the Confessors (Chartres); Annunciation and Visitation (jamb statues from Reims); Virgin of Paris (Notre Dame); Death of the Virgin (Strasbourg); Ekkehard and Uta (Naumburg); Bamberg Rider
- **stained glass:** Crucifixion (Reims); Good Samaritan (Chartres); rose window (Chartres); interior of Sainte Chapelle
- **illuminated manuscripts:** Abraham and the Three Angels from the Psalter of St. Louis; Adoration of the Magi from The Hours of Jeanne de Navarre; Jean Pucelle, The Belleville Breviary; Bouicaut Master


**Nov 3**

**Buddhist and Hindu Art 1-13th centuries – Eric Lhalder**

**Basic Concepts of Chinese art:**

- formats for Chinese painting are scrolls (hanging or hand) and fans. Ground is silk or paper. These works are meant to be held and viewed up close: this ensures personal, individual experience of these works
- calligraphy and paintings are made with the same materials (ink and brush on silk or paper ground) with the same brushstrokes – thus inseparable as categories. They are a “mind print”; a direct expression of the writer's/artist’s internal thought. Writing on images tells the story, carries on conversations between friends
- elements of landscape painting or painting of nature can be symbols of something else. Small pictures convey big ideas

**Images:**
• hanging scroll by Guo Xi, *Early Spring*, 1020-1090 AD, N. Song Dynasty: mountains and streams symbolize earth’s energies. All elements of the mountain equated with human body: trees are hair, streams are arteries, fog is breath, etc. Landscape is thus a living organism.

• hanging scroll by Ni Zan, *The Jong-Xi Studio*, 1301-1347, Yuan Dynasty: symbolizes the artist’s feelings. Artist in exile, so spare simple “chilly” image of desolated studio. Calligraphy and inscriptions by friends of the artist are as important as the image. Style helps to echo the mood of the painter. Strokes of the brush creating leaves should be compared to the strokes of the brush creating words in the inscription.

• painting, *Five Colored Parakeet on the Branch of Blossoming Apricot Tree*, by Emperor Hui Zong, c. 1126 AD, N. Song Dynasty: “fur and feather” painting. Very detailed observation of different textures: bark vs. feathers, petals of blossoms vs. beady eye of bird.

**Recommended reading:** Craig Clunas, *Art in China* (London/NY: Oxford University Press, 1997)

**Basic Concepts of Japanese art:**

• influence of Chinese culture: Buddhism comes to Japan via China, writing system as well

• important patrons: ruler, powerful warrior class who build castles, etc.

• printmaking is significant part of Japanese art production: popular subjects (actors, courtesans), widespread distribution (affordable), simplified forms and large blocks of color, partly owing to the printing technique.

• overall, Japanese art tends to be more colorful than Chinese art

• two main trends: extreme simplicity and extreme opulence. Trend towards simplicity influenced by Zen Buddhism; trend towards opulence a result of wealthy warrior classes wanting to decorate their palaces

• much pottery, architecture created for the important tea ceremony

**Images:**

• illustrations of *The Tale of Genji*, Heian period: native Japanese style: bright colors, straight diagonal lines, views in to the room as if roof lifted off. Costumes with layers and layers of silk kimonos.

• print by Sharaku, *Sakata Hangoro III as the Villain Mizuyemon*, Edo period:

Nov 5 The Proto-renaissance in Italy up to 1400

**Basic Concepts:**

• influence of Christian humanism of St. Francis (religion as personal experience, beauty and value of things in natural world come from God) and secular humanism of classicizing scholars

• revival of Classical/Antique style, especially in sculpture

• renewed contact with Byzantine art (through trade relations with Byzantine Empire) responsible for its influence on Italian art of the period

• drama returns to imagery, particularly in narrative scenes

• rebirth of pictorial arts in general, monumental fresco cycles in particular

• return of landscape as subject

• urbanism of Italian city-states leads to civic pride, desire art to beautify and monumentalize cities

• humanization of religious subject matter, showing real emotion

• experimentation with naturalism and with pictorial realism: space can be created by figures or by architecture in artwork

• interest in visible world

• artistic personality, individuality begins to re-emerge

**Images:**

• churches: Florence: Santa Croce, Duomo (Santa Maria del Fiore), Baptistry of San Giovanni; Milan Duomo; Pisa Duomo; San Marco in Venice; Orvieto Duomo; Siena Duomo; San Francesco (Assisi)


• fresco cycles: Giotto, Arena Chapel and Santa Croce; Taddeo Gaddi, Life of the Virgin series (Baroncelli Chapel); Ambrogio Lorenzetti, *Allegory of Good and Bad Government*; Traini, *Triumph of Death* (Pisa Camposanto)
• sculpture: Nicola Pisano, *Pisa Baptistry Pulpit* and details (*Nativity* and *Adoration of the Magi*); Giovanni Pisano, *Sant’Andrea Pulpit* and details (*Annunciation* and *Nativity*), and façade statues of Siena Duomo; equestrian statue of Can Grande della Scala; Arnolfo di Cambio, funerary monument of Guglielmo de Braye and Portrait Bust of Pope Boniface VIII; Last Judgement (façade of Orvieto Duomo) by Lorenzo Maitani

• civic architecture: Palazzo Vecchio, Loggia dei Lanzi (Florence); Palazzo Pubblico (Siena); Palazzo Ducale (Venice)

• mosaics: ceiling of Florence Baptistry; San Marco (Venice); Torriti, *Coronation of the Virgin* in the Santa Maria Maggiore apse (Rome); Cavallini, *Birth of the Virgin* in the Santa Maria in Trastevere transept


Nov 10 The Renaissance in the South 1400-1500 – Travis Mayfield

**Basic Concepts:**

• continuing growth of humanism and its interest in classical learning reflected in the revival of Antique style in architecture, desire to depict details of ancients with archaeological accuracy, revival of portraits, beginning of idealization of human form, realism, imitation of nature

• continuing influence of civic urbanism on art: monumental sculptures, frescoes

• importance of mathematics (especially proportions and rationality) results in rediscovery of one-point perspective with vanishing point; harmonious proportions reflect universe ruled by divine reason

• rapprochement of Christian content with Classical form, content

• Venetian landscapes take on emotional qualities

• change in attitude towards artists, granting them respect

• liberation of statue from place on church façades; can now be freestanding once again

• earliest examples of “sacra conversazione” painting

• experimentation with light

• attempt to display inner life of figures, sometimes through gestures, glances, sometimes through facial expressions

**Images:**

• churches: Brunelleschi, Ospedale degli Innocenti, San Lorenzo, Pazzi Chapel, Santo Spirito, dome of Florence Duomo; Alberti, San Francesco in Rimini, Sant’Andrea in Mantua


• fresco: Masaccio, Masolino and Filippino Lippi, Bracacci Chapel; Piero della Francesca, *Legend of the True Cross* cycle in San Francesco, Arezzo; Ghirlandaio, *Birth of the Virgin*; Mantegna, *Camera Picta*


• civic architecture: Michelozzo, Palazzo Medici-Ricciardi; Alberti, Palazzo Rucellai; Rossellino, main square in Pienza; Laurana, Palazzo Ducale (Urbino)

The Renaissance in the North 1400-1600

Basic Concepts:
- importance of the portrait, especially donors’ portraits
- realism
- use of oil paint
- interest in depicting elements of visible world never represented before, e.g. peasant scenes, genre scenes, extreme detail
- stress on everyday reality: disguised symbolism used to render acceptable the inclusion of everyday into religious scenes (independence of symbolism and realism). Later this interest in everyday life was to become independent, a means of augmenting the artist’s repertory, which had previously been limited to religious subjects
- unlimited depth of space, atmospheric perspective
- interest in emotional drama

Images:
- illuminated manuscripts: Limbourg bros., images of the months from *Les très riches heures*; Jean Fouquet, *Fall of Jerusalem* from Josephus


Dec 1 The High Renaissance and Mannerism 1500 – 1600 Jasmin White

Basic Concepts of the High Renaissance:
- resurgence of Rome under Pope Julius II, among others
- Counter Reformation
- importance of humanism, classicism: idealization of human form
- tragic heroism of Michelangelo, grace of Raphael
- atmosphere, color of the Venetian School; *sfumato* creates poetic vision, color and light define forms
- interest in the Antique from archaeological perspective of extreme detail
- artist considered an individual, and at times, a genius
- visual effectiveness primary interest rather than rational order: image should reflect inner soul, spiritual state of being, etc. (body and soul in harmony)
Images:

- **churches**: Bramante, il Tempietto, St. Peter’s; Michelangelo, Medici Chapel, Laurenziana, St. Peter’s; Palladio, S. Giorgio Maggiore
- **fresco, cycles**: Leonardo da Vinci, *Last Supper*; Michelangelo, Sistine Ceiling and Wall; Raphael, *School of Athens, Galatea*
- **sculpture**: Michelangelo, *Pietà, David, Tomb of Julius II (Moses, Slaves)*; Medici tombs
- **civic architecture**: Bramante, Palazzo Caprini (drawing; building destroyed); Michelangelo, the Capitoline Hill; Palladio, Vicenza Teatro olimpico
- **domestic architecture**: Sansovino, Mint and State Library (Venice); Palladio, Villa La Rotonda, Villa Farnesina; Sangallo the Younger, Palazzo Farnese

**Basic Concepts of Mannerism:**

- willful distortion of Classical ideal and Renaissance proportions: anticlassicism and antinaturalism
- art for art’s sake: subjective, emotional, worldly, love of obscure allegories so works are often ambiguous
- ambiguity and tension in space and picture content; illusionism
- artist as virtuoso craftsman
- body and soul at odds – emphasis on the human figure
- artificial style (“maniera”): aesthetic, elegant, polished finish yet exaggerated body parts

Images:

- **fresco**: Romano, *Fall of the Giants*
- **sculpture**: Cellini, Saltcellar of Francis I; *Perseus, Diana of Fontainebleau*; Primaticcio, *Stucco Figures at Fontainebleau*; Giovanni Bologna, *Abduction of the Sabine Women*
- **civic architecture**: Giulio Romano, Palazzo del Te


---

Dec 8       Final Exam/Virtual Exhibitions  Due