

To do well on the art portions of this course (including art tests and the art portions of the essays), you'll need to come to class, take good notes, listen well, and do the reading.

Tests may be made up upon written proof of illness. All other requests will be considered only in *advance*.

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How to find the rest of this handout:

It's online. Log into Pipeline. Select My Courses. Find our humanities course and click it. Then click Links and look for ART INFO. This will take you to my web page, where you will find the rest of the image list and other useful information. *Print out the image list for yourself and bring it to every class.*

Baroque I: Retrospection/Introduction/Secular

Vermeer, *Woman Holding a Balance*, c. 1664, o/c (oil on canvas), 17" X 15", not in text.

Vermeer, *The Letter*, 1666, o/c, 1'5" X 1'3", p. 728.

Hals, *Archers of Saint Hadrian*, ca. 1633, o/c, 6'9" X 11', p. 720.

Van Honthorst, *Supper Party*, o/c, 1620, 4'8" X 7', p. 719.

Rembrandt, *Return of the Prodigal Son*, ca. 1665, o/c, 8'8" X 6'9", p. 723.

Leyster, *Self-Portrait*, ca. 1630, o/c, 2'5" X 2'1", p. 725.

Steen, *The Feast of Saint Nicholas*, ca. 1660-65, o/c, 2'8" X 2'4", p. 730.

Claesz, *Vanitas Still Life*, 1630s, oil on panel, 1'2" X 1'11", p. 730.

Baroque II: Modes of Christian Religiosity

Bernini, *Saint Teresa in Ecstasy*, Cornaro Chapel, Church of Santa Maria della Vittoria, Rome. 1642-52, p. 696.

Bernini, *David*, 1623, marble, 5'7", p. 695.

Caravaggio, *Calling of Matthew*, o/c, c.1597-1601, 11'1" X 11'5", p. 702.

Caravaggio, *The Conversion of St. Paul*, o/c, c. 1601, 7'6" X 5'9", p. 701.

Gentileschi, *Judith Slaying Holofernes*, ca. 1614-1620, o/c, 6'6" X 5'4", p. 704.

Gentileschi, *Judith and Maidservant with the Head of Holofernes*, o/c, 72" X 56", c. 1625
(another version of the above painting; it is not in your text).

Rubens, *Elevation of the Cross*, 1610, oil on canvas, center panel 15'2" X 11'2", p. 714.

Eighteenth Century I: Space, Design, Structure

Palace at Versailles, 1669-85, pp.738-40.

Rigaud, *Louis XIV*, 1701, o/c, 9'2" X 6'3", p. 737.

Neumann, Church of the Vierzehnheiligen (14 Saints), near Staffelstein, Germany, 1743-72, p. 744.

Boffrand, Salon de la Princess, Hôtel de la Soubise, Paris, France, 1737-40, p. 798.

Watteau, *L'Indifférent*, ca. 1716, o/c, 10'7", p. 800.

Watteau, *Return from Cythera*, o/c, 4'3" X 6'4", 1717-19, p. 801.

Fragonard, *The Swing*, 1766, o/c, 2'11" X 2'8", p. 803.

Hogarth, *Breakfast Scene*, from *Marriage à la Mode*, 1743-45, oil on canvas, 2'4" X 3', p. 810.

Also, other scenes from Hogarth's *Marriage à la Mode* (not in text)

Eighteenth Century II: Forms of Artistic Narrative

David, *The Oath of the Horatii*, 1784, o/c, 11' X 14', p. 816.

Kauffmann, *Cornelia Presenting Her Children as Her Treasures*, ca.1785, o/c, 3'4" X 4'2", p. 815.

Comparison of Horatii to ancient Greek sculpture on the Parthenon – Lapith Fighting Centaur from metope frieze, 3 Goddesses from east pediment.

David, *The Death of Marat*, 1793, o/c, 1793, 5'5" X 4'1", p. 817.

David, *The Coronation of Napoleon*, 1805-8, o/c, 20'4" X 32'2", p. 818.

Girodet-Trioson, *Portrait of Jean-Baptiste Belley*, 1797, oil on canvas, 5'3" X 3'9", not in text.

Lewis, *Forever Free*, 1867 (note late date), marble, 3'5" tall, p. 824.

Jefferson, Monticello, Charlottesville, Virginia, 1770-1806, p.823.

Canova, *Pauline Borghese as Venus*, 1808, marble, life-size, p. 820.

Ingres, *Large Odalisque*, 1814, o/c, 2'11" X 5'4", p. 827. Note: is this Neoclassical or Romantic?

Romanticism I: Natural and Supernatural

Fuseli, *The Nightmare*, o/c, 1781, 3'4" X 4'2", p. 829.

Girodet-Trioson, *The Burial of Atala*, 1808, o/c, 6'11" X 8'9", p. 825.

Blake, *Ancient of Days*, 1794, print with hand coloring, 9" X 6", p. 829.

Barye, *Jaguar Devouring a Hare*, 1850-51, bronze, 3'1" long, p. 837.

Constable, *The Haywain*, o/c, 4'3" X 6'2", p. 839.

Church, *Twilight in the Wilderness*, 1860s, o/c, 3'4" X 5'4", p. 842.

Flitcroft and Hoare, The Park at Stourhead, Wiltshire, England, garden on private estate, laid out 1743, executed 1744-65, not in text.

Friedrich, *Abbey in the Oak Forest*, 1810, o/c, 3'7" X 5'7", p. 838.

Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840, 3' X 4', p. 840.

Romanticism II: Self and Revolution

David, *Napoleon Crossing the Saint-Bernard*, 1800-01, oil on canvas, 8'11" X 7'7" (p. 982)

Note: this is not fully a Romantic painting – it's by a Neoclassicist trying to update his thinking. (comparison image)

David, *The Coronation of Napoleon*, 1805-08, o/c, 20'4" X 32'2", p. 818, Neoclassical painting (comparison image)

Goya, *The Third of May, 1808*, painted in 1814, o/c, about 8'8" X 11'3", p. 831.

Gros, *Napoleon at the Pesthouse at Jaffa*, 1804, o/c, 17'5" X 23'7", p. 825.

Géricault, *The Raft of the Medusa*, 1818-19, o/c, about 16 feet X 23 feet, p. 833.

Géricault, *Insane Woman (Envy)*, 1822-23, o.c, 2'4" X 1'9", p. 833.

Delacroix, *The Death of Sardanapalus*, 1826, o/c, 12'1" X 16'3", p. 834.

Delacroix, *Liberty Leading the People*, o/c, 8'6" X 10'8", o/c, 1830, p. 835.

China: Self-cultivation and the Process of Art

Fan Kuan, *Travelers among Mountains and Streams*, Northern Song dynasty, early 11thc.. Ink on silk, height 6'7", p. 207.

Ma Yuan, *On a Mountain Path in Spring*, Southern Song period, early 13th c., ink on silk, 11" X 17", p. 210.

Wu Zhen, *Stalks of Bamboo by a Rock*, Yuan dynasty, 1347, ink on paper, 3' tall, p. 765.

Shen Zhou, *Lofty Mount Lu*, Ming dynasty, 1467, ink on paper, 6'4" tall, p. 771.

Shitao, *Man in a House beneath a Cliff*, Qing dynasty, late 17th c., ink on paper, 9" X 11", p. 772.

Wu Guanzhong, *Pine Spirit*, 1984, ink and color on paper, not in text.

Japan

Zen garden, temple at Ryoan-ji, Kyoto. Muromachi period, c. 1480, not in text.

Zen garden, Saihoji temple, Kyoto, modified in Muromachi period, 14th c., p. 781.

Garden of Daisenin, Daitokuji, Kyoto, attributed to Kogaku Soko, early 16th century (not in text).

Cutaway drawing of a residence showing veranda for viewing the garden (not in text).

Artist unknown, water jar for tea ceremony named *Kogan* (meaning ancient stream bank), Momoyama period, late 16th c., ceramic, 7" high, p. 786.

Koetsu, teabowl named *Mount Fuji*, ceramic, 3 1/2" high, Edo period, c. 1600, not in text.

Sen no Rikyu, Taian teahouse, Myokian Temple, Kyoto, Momoyama period, ca. 1582, p. 786.

Katsura Imperial Villa, Kyoto, Edo period, 1620-63, p. 787.

Wabi and *sabi* – Japanese aesthetic/philosophical/religious ideas.

Teabowl called Gyokukan, before 1555, height 1 3/4" (not in text)

Tea bowl called Muichimotsu, Sasaki Chojiro, raku ware, late 16th century, height 3 2" (not in text).

Raku teabowls, repaired with gold. Left 17th c., right 18th-19th c.

Hokusai, *The Great Wave Off Kanagawa*, Edo period, c. 1826-33, woodblock print on paper, 10" X 1'3", p. 791.

Harunobu, *Evening Bell at the Clock*, from *Eight Views of the Parlor* series, Edo period, ca. 1765, woodblock print on paper, 11" X 8", p. 791.

Realism and Impressionism

Courbet, *The Stone Breakers*, 1849, o/c, 5'3" X 8'6" (destroyed in WWII), p. 856. *Realism*

Manet, *Le Déjeuner sur l'Herbe* (Luncheon on the Grass), 1863, o/c, 7' X 8'10", p. 860. A *Realist* work by an artist who later worked as an Impressionist.

Bouguereau, *Nymphs and a Satyr*, 1873, 8'6" high, o/c, p. 861. An example of the *Academic* style that Manet and Courbet were rebelling against.

Manet, *Olympia*, 1863, 4'3" X 6'3", o/c, p. 861. *Realism*

Comparison to Manet's Luncheon composition - Titian and Raimondi from the Renaissance.
Comparison to mid-19th c. photographs.

Tanner, *The Thankful Poor*, 1894, o/c, 3' X 3'8", p. 866. *Realism*

Monet, *Impression: Sunrise*, 1872, o/c, 1'7" X 2'1", p. 869. *Impressionism*

Renoir, *Le Moulin de la Galette*, 1876, o/c, 4'3" X 5'8", p. 872. *Impressionism*

Degas, *Ballet Rehearsal*, 1874, o/c, 1'11" X 2'9", p.873. *Impressionism*

Monet, *Rouen Cathedral: The Portal (In Sun)*, 1894, o/c, 3'3" X 2'2", p. 876. *Impressionism*

Degas, *The Tub*, 1886, pastel on paper, 2' X 2'8", p. 876. *Impressionism*

Cassatt, *The Bath*, ca. 1892, o/c, 3'3" X 2'2", p. 877. *Impressionism*

Expressionism/Primitivism: Fin de Siècle

Munch, *The Scream* (or *The Cry*), 1893, 3' X 2'5", painting, p. 890.

Van Gogh, *The Night Café*, o/c, 2'4" X 3', 1888, p. 880.

Van Gogh, *Starry Night*, 1889, 2'5" X 3', o/c, p. 881.

Gauguin, *The Vision After the Sermon, or Jacob Wrestling with the Angel*, 1888, o/c, 2'5" X 3', p. 881.

Gauguin, *Where Do We Come From? What Are We? Where Are We Going?*, 1897, o/c, 4'7" X 12'3", p. 882.

Seurat, *A Sunday on La Grande Jatte*, 1884-86, o/c, 6'9" X 10', p. 884.

Klimt, *The Kiss*, 1907-8, 5'11" X 5'11", o/c p. 897.

Rousseau, *The Sleeping Gypsy*, o/c, 4'3" X 6'7", p. 889

West Africa: Twentieth Century Interpretations of the African Past

Nail figure (Nkisi n'kondi), Kongo, ca. 1875-1900, wood, nails, blades, medicinal materials, and cowrie shell, 3'11" high, p. 944.

Kuba King Kot a-Mbweky III during a display for a photographer, 1970, Congo, p. 949.

The following photographs are not from the art text, but you can find them online at <http://www.aug.edu/~artpxh/Class%20files/HUMN2002/IgboArt/IgboArt1.html>

Mbari figures, Igbo, Nigeria, 1966. The thunder god Amadioha and his wife, painted clay sculptures, p. 954.

Prime Minister of Oguto in his obi, 1983

Obi with thatched roof. Photo taken in 1966.

Woman's house, built in 1923, photographed in 1966

Titled man with uli patterns, photo taken 1983

Titled woman; note scarification patterns. Photo taken in 1983.

Titled woman, photo taken in 1983

Girl being drawn upon with uli, photo taken in 1983

Mask, Ogbodo Enyi (elephant spirit), wood and pigment, 58.1 cm

Mask, Ogbodo Enyi (elephant spirit), wood and pigment, 70.2 cm

Ogbodo Enyi dancer with participating viewers, Enyigba Izzi, 1983

Asufu the great leader, dancing in Enyigba Izzi, 1983

Asufu mask, Ezza or Izzi, wood and pigment, 38.7 cm

Various maskers, Amagu Izzi, 1983/Nwamma (Child of Beauty) in center and Eze Nwanyi (Queen of Women) on right.

Okoroshi Oma, 1982.

Onyeocha (White Man) masker at Amagu Izzi, 1982

Twentieth Century I: Modernism

Picasso – early works: *First Communion*, *Torso Studies*, *Science and Charity* (for comparison – not in text)

Picasso, *Les Demoiselles d'Avignon*, 1907, o/c, 8' X 7'8", p. 971.

also preparatory study for *Demoiselles*

comparisons for Picasso: Ingres's *Grande Odalisque*, Iberian heads, African masks (not in text).

Picasso, *Guernica*, 1937, o/c, 11'5" X 25'6", p. 1021.

Nolde, *Saint Mary of Egypt Among Sinners*, 1912, left panel of a 3-part painting, o/c, 2'10" X 3'3", p. 968.

Picasso, maquette (small test piece) for *Guitar*, 1912, cardboard, string, wire, 2'1" high, p. 975.

Archipenko, *Woman Combing Her Hair*, 1915, bronze, 1'2" high, p. 977.

Boccioni, *Unique Forms of Continuity in Space*, 1913, bronze, 3'8" high, p. 979.

Duchamp, *Fountain* (the second, remade version), original produced in 1917, purchased urinal, 12" high, p. 981.

Comparison: Duchamp, earlier works: *Church at Blainville*, *Naked Woman in Bathtub* – not in text.

Höch, *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany*, 1919-20, photo collage, 3'9" X 3', p.983.

Ray, *Cadeau (Gift)*, replica of 1921 original, painted flatiron with row of tacks glued to the faceplate, p. 988.

Dix, *Der Krieg (The War)*, 1929-32, painting on wood, 6'8" X 13'5", p. 994.

Barlach, War Monument, Güstrow Cathedral, Germany, 1927, bronze, p. 996.

Twentieth Century II: More Modernism

Mondrian, *Composition in Red, Blue, and Yellow*, 1930, 2'5" X 1'9", p. 1007.

Comparison: Mondrian – early works on the road to abstraction: *Blue Chrysanthemum*, *Red Tree*, *Flowering Apple Tree*, *Color Squares in Oval* (for comparison – not in text)

Rietveld, Interior and Exterior, Schröder House, Utrecht, the Netherlands, 1924, p. 1007.

Dalí, *The Persistence of Memory*, 1931, 9.5" X 1'1", o/c, p. 999.

Oppenheim, Luncheon in Fur, 1936. (p.1105)

Kahlo, *The Two Fridas*, 1939, 5'7" X 5'7", o/c, p. 1000.

Twentieth Century III: TBA