



THE
GREAT
COURSES®

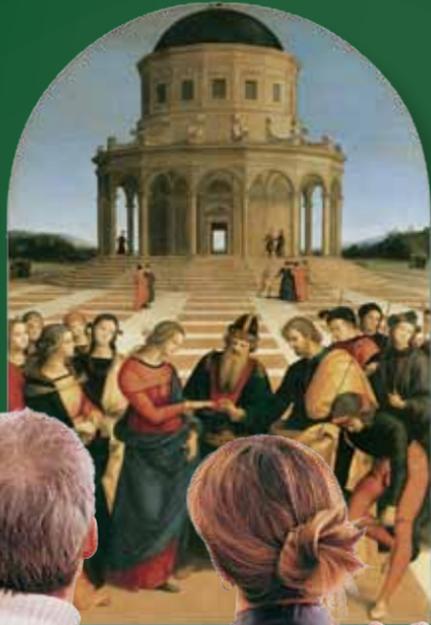
Topic
Fine Arts & Music

Subtopic
Visual Arts

How to Look at and Understand Great Art

Course Guidebook

Professor Sharon Latchaw Hirsh
Rosemont College



PUBLISHED BY:

THE GREAT COURSES

Corporate Headquarters

4840 Westfields Boulevard, Suite 500

Chantilly, Virginia 20151-2299

Phone: 1-800-832-2412

Fax: 703-378-3819

www.thegreatcourses.com

Copyright © The Teaching Company, 2011

Printed in the United States of America

This book is in copyright. All rights reserved.

Without limiting the rights under copyright reserved above,
no part of this publication may be reproduced, stored in
or introduced into a retrieval system, or transmitted,
in any form, or by any means
(electronic, mechanical, photocopying, recording, or otherwise),
without the prior written permission of
The Teaching Company.



Sharon Latchaw Hirsh, Ph.D.

President
Rosemont College

Professor Sharon Latchaw Hirsh has served as president of Rosemont College since 2006. She is only the second alumna of the college to serve as Rosemont's president. Dr. Hirsh completed her undergraduate degree in the History of Art and Studio Art at Rosemont and continued her education at the University of

Pittsburgh, where she received her master's degree and doctorate in the History of Art.

After completing her graduate studies, Dr. Hirsh joined the faculty of Dickinson College, where she came to hold an endowed chair as the Charles A. Dana Professor of Art History. She also served as director of the Trout Gallery and chair of the Department of Art and Art History at Dickinson. Dr. Hirsh returned to Rosemont College in 2001 as a member of the Board of Trustees, serving as chair of the board's Academic Affairs Committee. In December 2005, she agreed to serve as acting president of the college; in September 2006, she was inaugurated as the 13th president of the institution. Under her leadership, Rosemont launched an ambitious strategic plan in 2008 that pushed the institution boldly into the future as a fully coeducational college.

Dr. Hirsh is an internationally recognized scholar of Western European art at the turn of the 20th century. She was a visiting curator at the Montreal Museum of Fine Arts and at the Swiss Institute for Art Research. Dr. Hirsh has served as a senior fellow at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art, Washington; she has also been visiting scholar at the University of Colorado, the Swiss Institute for Art Research, and the Art Institute of Chicago.

Dr. Hirsh is the author of numerous scholarly articles and exhibition catalogues. Her books include monographs on the Swiss artist Ferdinand Hodler, nationalism at the turn of the 20th century, and the so-called art

history paintings of contemporary artist Grace Hartigan. Dr. Hirsh's fifth book, *Symbolism and Modern Urban Society*, was published by Cambridge University Press in 2004.

Dr. Hirsh loves to teach. In 1981, Dickinson College awarded her the Gano Award for Inspirational Teaching, and in 1991, she was awarded a Lindback Award for Distinguished Teaching. She continues to offer a one-lecture class each semester in the Rosemont College Forum noncredit program. ■

Table of Contents

INTRODUCTION

Professor Biography	i
Course Scope	1

LECTURE GUIDES

LECTURE 1

The Importance of First Impressions	3
---	---

LECTURE 2

Where Am I? Point of View and Focal Point	7
---	---

LECTURE 3

Color—Description, Symbol, and More	10
---	----

LECTURE 4

Line—Description and Expression	13
---------------------------------------	----

LECTURE 5

Space, Shape, Shade, and Shadow	16
---------------------------------------	----

LECTURE 6

Seeing the Big Picture—Composition	19
--	----

LECTURE 7

The Illusion—Getting the Right Perspective	22
--	----

LECTURE 8

Art That Moves Us—Time and Motion	26
---	----

LECTURE 9

Feeling with Our Eyes—Texture and Light	29
---	----

LECTURE 10

Drawing—Dry, Liquid, and Modern Media	32
---	----

Table of Contents

LECTURE 11	
Printmaking—Relief and Intaglio	35
LECTURE 12	
Modern Printmaking—Planographic.....	38
LECTURE 13	
Sculpture—Salt Cellars to Monuments.....	41
LECTURE 14	
Development of Painting—Tempera and Oils.....	45
LECTURE 15	
Modern Painting—Acrylics and Assemblages	48
LECTURE 16	
Subject Matters.....	51
LECTURE 17	
Signs—Symbols, Icons, and Indexes in Art.....	54
LECTURE 18	
Portraits—How Artists See Others	57
LECTURE 19	
Self-Portraits—How Artists See Themselves	60
LECTURE 20	
Landscapes—Art of the Great Outdoors	63
LECTURE 21	
Putting It All Together.....	66
LECTURE 22	
Early Renaissance—Humanism Emergent	69

Table of Contents

LECTURE 23	
Northern Renaissance—Devil in the Details	72
LECTURE 24	
High Renaissance—Humanism Perfected	75
LECTURE 25	
Mannerism and Baroque—Distortion and Drama.....	78
LECTURE 26	
Going Baroque—North versus South	82
LECTURE 27	
18 th -Century Reality and Decorative Rococo.....	86
LECTURE 28	
Revolutions—Neoclassicism and Romanticism	89
LECTURE 29	
From Realism to Impressionism.....	93
LECTURE 30	
Postimpressionism—Form and Content Re-Viewed	97
LECTURE 31	
Expressionism—Empathy and Emotion	100
LECTURE 32	
Cubism—An Experiment in Form.....	103
LECTURE 33	
Abstraction/Modernism—New Visual Language	106
LECTURE 34	
Dada Found Objects/Surreal Doodles and Dreams	109

Table of Contents

LECTURE 35

Postmodernism—Focus on the Viewer	113
---	-----

LECTURE 36

Your Next Museum Visit—Do It Yourself!	117
--	-----

SUPPLEMENTAL MATERIAL

Works Discussed	119
Tools	166
Suggested Reading	197
Timeline	205
Glossary	216
Biographical Notes	227
Bibliography	264

How to Look at and Understand Great Art

Scope:

Art enriches our lives every day. We see it in the decor of our own homes, in the architecture and design of the buildings and monuments in our town, and in the museums and galleries we visit. But art can be an intimidating, even overwhelming, subject, especially without a good foundation on which to base your views. This 36-lecture course offers just that foundation.

Unlike most art history classes, this course does not emphasize dates and events, although you will be introduced to many historical tidbits. Instead, more than half of the course is devoted to an introduction to the most essential features of every work of art, including color, line, perspective, composition, and shape, as well as less understood but no less important elements such as point of view, time and motion, and light and texture. Delving deeply into each topic reveals both secrets that artists have used for centuries and more recent innovations.

As we study different media, from drawings and prints to painting and sculpture, these lectures not only discuss but demonstrate the difference between oil, tempera, glazes, and acrylic paint and between engraving, etching, aquatint, silkscreen, lithography, and other printing methods. After studying subjects and symbolism in art and discussing the various types of art, including landscape, still lives, portraits, and genre paintings, we put all this knowledge together and apply it as we examine the great styles of Western art from the 13th century to the art of today.

Featuring close to 600 works by hundreds of artists, this course will enable you to better know and understand the works of familiar artists—Michelangelo, Rodin, Monet, Picasso, Pollock—and introduces you to extraordinary talent you may not yet know or appreciate. You are likely familiar with Hans Holbein, but have you seen the works of Nancy Holt and Henry Holiday? Rubens and Rembrandt may be old friends, but what about Domenico Remps and Bridget Riley? Whistler's portrait of his

mother is world famous, but his breathtaking lithograph, *Nocturne: The Thames at Battersea*, offers a fresh look at the extraordinary talent of this fine American artist.

Every lecture will equip you with tools to help you answer art-related questions you may well have asked yourself before: Why did one artist paint the sky red and another yellow and another blue? How did the sculptor manage to balance that figure just so? Why does one painting make me feel happy and another make me feel sad or anxious or confused? Why do seemingly random objects appear in a painting, and what do they mean? And what are those drips and blobs in modern art all about? The answer to the last question will be revealed when you learn that art took a huge turn in the 20th century, and the more you understand that change and its results, the more you will understand—and enjoy—those drips and blobs!

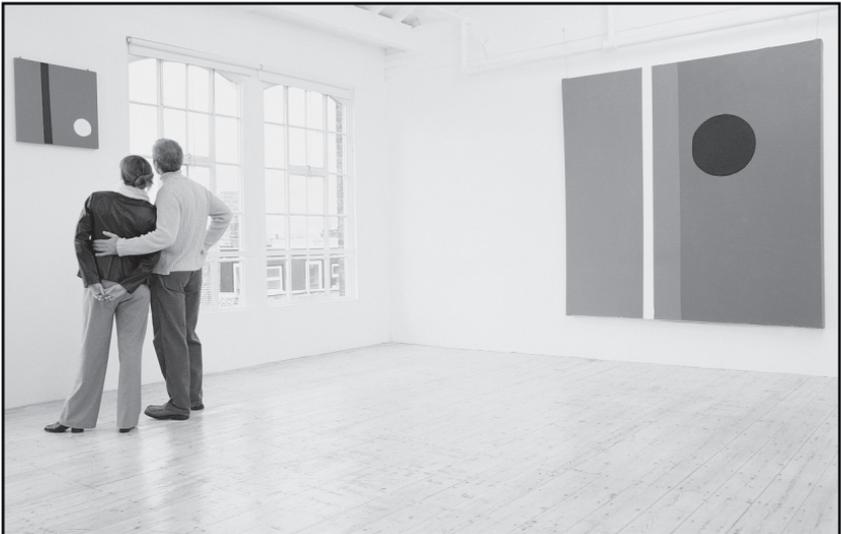
Reading a work of art is like reading a book; once you learn a visual vocabulary, you will become a confident viewer. So no matter what your background and experience with art, no matter where you next see it, whether in a huge national museum or a small independent studio, in a church or a college gallery or on the Internet, this course is your pathway to better understand and enjoy the amazing world of art. ■

The Importance of First Impressions

Lecture 1

Between the early Renaissance and the present, Western art—that is, the art of Europe and North America—has changed in almost every conceivable way: in techniques, media, styles, and even philosophies. Yet the vocabulary of visual language has hardly changed at all. Artists still talk about line, space, and color. Those terms and others will form our virtual tool kit for looking at and understanding great art.

The first thing to notice about a work of art is how it is displayed. The setting of a sculpture—in a group or in isolation, indoors or outdoors, on a plain plinth or an elaborate pedestal—affects your reaction to it. Paintings, too, may be displayed as part of a cluster, standing alone, or somewhere in between; in a huge public gallery or an intimate room; and so forth, altering your perception of it. And don't forget to consider how a painting's frame—or lack thereof—bears on your response.



© Digital Vision/Thinkstock

You can “read” any work of art, from Renaissance altarpieces to modern canvases, with the same set of techniques and tools.

Often, we see works of great art in reproduction, like the on-screen images of this course. When doing so, keep in mind the loss or change of display context, as discussed above, as well as the potential loss of quality. Colors may fade, edges may blur, texture is lost, and the artwork’s size is almost certainly altered. You can still learn a lot about the artwork, but you need to be aware of the potential differences between reproduction and reality.

By the 20th century, the idea of the artistic genius was fully embedded in Western culture.

“Genre,” as used in art history, can have either of two meanings. First, it can mean a type of art—sculptures, paintings, prints, drawings, and so forth. In its second meaning, it refers to a scene from everyday life. “Media” are the materials from which the work is made. “Tools” are the instruments used to manipulate media. “Technique” is the manner of manipulating media with tools. So, for example, Jackson Pollock’s genre is painting (although he certainly didn’t paint genre scenes!), his medium is house paint on canvas, his tool is a brush, and his technique is dripping.

The idea of the artist as an individual master, as opposed to a member of a group of craftsmen, emerged in the **Renaissance**. This is also when artists began signing their works. By the 20th century, the idea of the artistic genius was fully embedded in Western culture. The late 20th century, however, was the era of **Postmodernism**. This philosophy transfers the power to the viewer. Interpretation is no longer about the artist’s intention. It is about our feelings, reactions, and connections.

Each lecture in this course will end with a set of tools for approaching and analyzing great art. These tools are summarized at the end of each lecture guide, and the complete tool kit for the course can be found at the back of this guidebook. ■

Important Terms

classical antiquity: Greek culture at its apogee in the 5th century B.C.; statuary is marked by naturalistic but idealized proportions and details

and by dynamic stability, suggesting perfect human beings. The term and its variants (classicizing and neoclassical) refer to iterations of the same principles in later periods.

Postmodernism: The late-20th-century movement in art and theory that questions the Modernist idea that humanity is continuously improving on what we inherit from our ancestors. In art, it questions the Modernist privileging of the artist as genius, empowering instead the viewer with the responsibility for interpretation.

Renaissance: Originating in Italy, a period from the late 14th century through the 16th century characterized by a rebirth of interest in the literature and philosophy of classical Greece and ancient Rome, with an emphasis on art, culture, and learning. The term is derived from the Italian word *rinascimento*, meaning “rebirth” or “revival.”

Tool Kit

Notice where the work is displayed:

- Indoors or outdoors?
- Alone or with other works?
- Museum, church, government building, street, park, or other venue?

Notice how the work is displayed:

- Painting—frame or no frame?
- Sculpture—pedestal or no pedestal?
- Is the frame or pedestal suited in some way to the work?
- Is the work freestanding or an installation, or does it transform the environment?

- What are the work's genre and medium, and what tools and techniques may have been used to create it?
- Is the work a reproduction that might lose some features of the original, such as texture or detail?

Ask yourself:

- How do the basic features of the work and the way it is displayed affect how I see it?

Where Am I? Point of View and Focal Point

Lecture 2

Point of view is where the viewer stands in relationship to the scene depicted in representational art. The focal point is the main focus of a work of art, the place where your eye will almost automatically land on your first viewing and will return to again and again. Both of these are purposely determined by the artist. Together, point of view and focal point help determine how a viewer approaches a painting.

Raphael's *Sistine Madonna* (1513) puts the viewer in the passive place of theater-goer. Raphael likely chose this **point of view** to reflect the distance between the earthly viewer and the heavenly subject of the Madonna and Child, with the figure of Pope Sixtus II mediating between the mundane and divine. This conformed to the pre-Reformation view of the role of the church.

Contrast Raphael's painting with Gerrit van Honthorst's *Adoration of the Shepherds* (1622), which presents a similar subject in a much more intimate way. The cropped composition and the angle at which we view the Madonna's face puts the viewer in the place of one of the shepherds, kneeling before the Christ child. Here we have a more Protestant theology at work; we do not need an intermediary between ourselves and the divine.

Returning to Raphael, we can easily identify the **focal point** of *Madonna of the Meadow* (1505). Our eyes are drawn to the space between the Christ child and the young John the Baptist. The artist is emphasizing the importance of the future relationship between the two.

Brueghel the Elder's *Battle of Carnival and Lent* (1559) is more challenging. At first, this busy scene doesn't seem to have a focal point. But in the center is a swath of lighter color that draws the eye; the couple here is also slightly larger in proportion to the nearby figures. While all the other figures are in motion, the couple seems still. The focal point is a resting point for the viewer's eyes.

Some works, particularly abstract works, have no focal point. Jackson Pollock's *Convergence* (1952) is one such work; his intent was to eliminate the idea of approach and put the viewer directly in the painting. Mark Rothko's *Number 10* (1952) is so large it almost envelops the approaching viewer, achieving a similar effect.

Framed sculpture, or **relief sculpture**, can only be seen from one point of view. **Sculpture in the round**, or three-dimensional sculpture, offers multiple points of view. Sculpture in the round often has multiple focal points, designed to lead the viewer's attention from one to the next. The viewer has to walk around (and, in installations,

The focal point is a resting point for the viewer's eyes.

sometimes through) the piece, giving them much more control of their approach and getting them more involved. Kinetic sculpture takes back some of that control by presenting the viewer with different perspectives as the piece moves. In earthwork sculpture, the focal point may change with the time of day or time of year—a sort of inversion where the focal point finds you. ■

Important Terms

focal point: The center of focus or the most important part of a work of art, where the eye lands first and usually lands last.

point of view: Where the viewer is visually in the composition—above, below, or with a head-on view of a scene. Although not normally included as an element of formal analysis, this is an important consideration.

relief sculpture: Sculpture that projects into space from a base; projection of a figure or design from the background on which it is carved, molded, or stamped.

sculpture in the round: A three-dimensional sculpture free of a backing; it can be viewed from all sides.

Tool Kit

Notice your relation to the scene, or point of view:

- Do you seem to be seeing the work from above, below, or straight on?
- Are you an outside observer looking in on a self-contained scene?
- Does someone or something inside the picture invite you into the work?
- Does the work actively confront you with cropping, compacting, or close-up point of view?

Notice which parts of the work your eye is drawn to, the focal point(s):

- What catches your eye when you first look at a work?
- How does your gaze move around the work as you explore it?
- Where does your gaze finally come to rest?
- Is this the kind of work that doesn't have a focal point, or that has more than one? (If it's a three-dimensional work, be sure to walk around it.)

Ask yourself:

- How do the point of view and focal point in this work contribute to its meaning?

Color—Description, Symbol, and More

Lecture 3

Artists use the same principles of the color wheel you likely learned about in primary school—complementary colors intensify each other, analogous colors soften each other, and so forth—to create a variety of effects, both optical and psychological. Artists can use color to draw focus, evoke emotion, or challenge preconceptions. They can create the illusion of shape, depth, and distance. Color can even have a purely symbolic function. However it is used in an artwork, color is neither arbitrary nor predetermined; it is always the artist’s choice.

The two main **color** schemes used in art and design are the **analogous colors** and the **complementary colors**. Analogous colors are adjacent to each other on a color wheel; for example, red and orange. Complementary colors are on opposite spokes of a color wheel; red is opposite green, yellow is opposite purple, blue is opposite orange, and so forth.

Analogous colors are harmonious; placed side by side, they will soften each other. Complementary colors intensify each other; juxtaposed, they will both seem more vivid. In *The School of Athens* (1510–1511), Raphael creates a focal point in a complicated composition by dressing Plato in orange and Aristotle in blue, drawing the eye to the two most important characters in the scene.

We call the lightness or darkness of a color its **value**. Intensity, or **saturation**, is a color’s brightness or dullness. Artists can create a sense of contrast by varying the value and intensity of nearby colors. Colors also have psychological effects. Warm colors, such as red, orange, and yellow, make people feel happy and uplifted. Cool colors—that is, blue, green, and purple—have a calming or even saddening effect.

Most of these scientific color principles were discovered in the 19th century, and they had a profound influence on the Impressionists and Neo-Impressionists. Georges Seurat created pointillism, composing whole scenes

out of tiny dots of multiple colors that, through contrast and complement, create form and depth. His technique was highly methodical and scientific, and his aim was not to use color descriptively, reproducing how his subjects appeared in nature. Rather, he chose colors to create specific effects.

Artists can create a sense of contrast by varying the value and intensity of nearby colors.

Paul Gauguin was one of the first modern artists to expand on a Renaissance technique of using color symbolically. For example, in *Vision after the Sermon* (1888),

a group of women are watching the biblical Jacob and an angel wrestling on a patch of red grass. Painting the grass the opposite of its color in nature is a signal that the women are not witnessing a real event but are having a religious vision.

Vincent van Gogh was a master of evoking emotion with color. His *Self-Portrait with Bandaged Ear* (1889) was painted during one of his happier periods. Here, he paints himself in cool, calm blues and greens, but the background is orange and red. The artist himself is calm and serene, but the anger and madness that plagued his life lurk close behind. ■

Important Terms

analogous colors: Three adjacent colors on the color wheel that are often found in combination in nature, such as yellow, red, and orange or yellow, blue, and green. As a color scheme, they blend together. They can be further identified as warm colors (red, yellow and orange), evoking a happy psychological response, and cool colors (blue, green, and purple), evoking a melancholy or sad psychological response.

color: A term applied to what the eye sees when light is reflected off of an object. For example, red, yellow, and blue are primary colors. A synonym is hue.

complementary colors: On a color wheel, complementary colors appear opposite one another. For instance, red complements green; blue

complements orange; and yellow complements purple. Complementary colors intensify one another by creating an afterimage of their complements on the viewer's retina.

saturation: The intensity of a color from bright to dull.

value: The proportion of light and dark in an artistic work.

Tool Kit

Notice the colors the artist has chosen:

- Are the main colors primary (blue, red, yellow), secondary (orange, purple, green), or tertiary (a blend of primary and secondary, like teal)?
- Are the colors in this work analogous (near each other on the color wheel, like blue and purple) or complementary (opposite each other on the color wheel, like red and green)?
- Are the colors mainly dark or light? That is, what are their values?
- Are the colors high intensity (like bright red) or low intensity (like pink or maroon)?
- Are the colors the same as we see in nature (blue sky) or not (red or yellow sky)?

Ask yourself:

- How do the artist's color choices influence my response to the work?

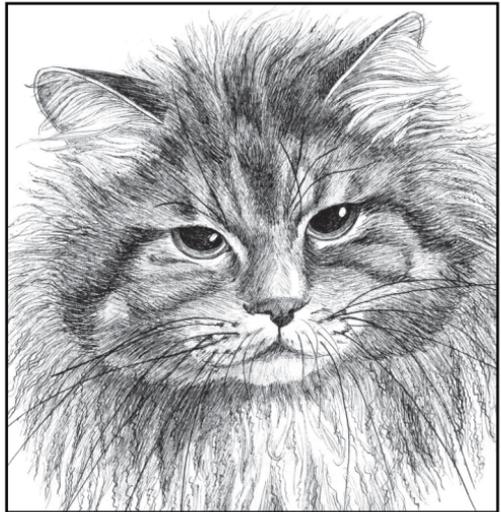
Line—Description and Expression

Lecture 4

The line—a continuous mark from one point to another—is the basis of art. Lines intended to portray an object are called descriptive, whereas lines not based in nature are called expressional. An outline, or contour line, is a clear demarcation of a shape; an implied line is one created by juxtaposed colors, figures, and so forth. Crosshatching uses groups of lines to depict three-dimensional form. The directions of various lines throughout a composition can affect our emotional response to a work, as can their geometric or organic form.

Pablo Picasso was a master of line. In *Demoiselles d'Avignon* (1907), he altered the **curvilinear lines** of the female form we would expect into harsh, **geometric lines**. The **expressional lines** imply a hurried and almost violent attack on the part of the artist. This helps communicate the “story” Picasso wanted to tell with this painting, that of the evils of prostitution. Compare this to the gentler impression of his *Child Holding a Dove* (1901), with its organic, rounded, **biomorphic lines** that befit the emotion of the scene.

The Impressionists favored implied lines over **descriptive lines**. Picasso's *Child Holding a Dove* makes use of distinct outlines that describe the figure but also render it flat. Claude Monet's *Seaside Terrace at Le Havre* (1867) implies boundaries between objects by careful



© Hemera/Thinkstock

Crosshatching is a drawing technique that creates the illusion of form without using outlines.

placement of contrasting colors, implying a line where none is actually drawn, for a more lively, dimensional effect.

Crosshatching, often seen in drawings and prints, uses groupings of lines to depict shape, form, and light. Albrecht Dürer's *Last Supper* (1523) gives an intense illusion of mass through striations of parallel lines and patches of crossing lines—thus the term “crosshatch”—to create the deeper, darker blacks.

***Starry Night* (1889) expresses excitement and turmoil through swirling lines in the sky that don't conform to visual reality.**

Vincent van Gogh's *Starry Night* (1889) expresses excitement and turmoil through swirling lines in the sky that don't conform to visual reality. These swirls, created with single, thick brushstrokes, are expressional in both line and color.

The direction of a line can be used compositionally to divide or unify an image. Titian's *Assumption of the Virgin* (1516–1518) is neatly divided into three parts by the horizontal lines of cloud and sky: the earth, the ascending Virgin, and heaven.

Directional lines can also be used psychologically. The artist and engraver Humbert de Superville wrote “Essay on the Unmistakable Signs of Art” in 1827, describing a basic psychological theory of line. Upward lines give us a feeling of happiness, and downward ones make us sad. Perpendicular sets of lines are emotionally neutral. The diagonal positions of the figures' arms in Titian's *Assumption* are upward lines that create a sense of motion and joy.

All of these properties work in abstract art as well as representational art. Franz Kline's *New York, N.Y.* (1953) is an Abstract Expressionist painting where line is the entire composition. The strong, vertical lines and upward-moving diagonals are pure illustrations of liveliness and life. ■

Important Terms

biomorphic lines: Lines that re-create biological or organic surfaces. These are nongeometric, curvilinear lines.

curvilinear lines: Lines that are organic or biomorphic and natural, the opposite of geometric lines.

descriptive lines: Lines or detail that aid in identifying an object or figure. It follows the actual line of the model.

expressional lines: Lines that are not descriptive but are expression, which can occur in representations from abstract art to natural subjects.

geometric line: Lines that are angular, not curvilinear.

Tool Kit

Notice the lines in the work:

- Are the lines straight, with sharp angles (geometric), or curved and natural (organic)?
- Are the lines descriptive (depicting an object) or expressional (conveying emotion)?
- Are the lines bold outlines, cross-hatching, or merely implied by change of color or value?
- What major directional lines can you see in the work? Are they mostly horizontal, vertical, diagonal, or circular? What effect do the lines have on the work?

Ask yourself:

- How do the lines in this work affect my feelings about it?

Space, Shape, Shade, and Shadow

Lecture 5

Like lines, artists can use shape and mass to create a variety of visual and emotional effects. Much of the vocabulary and psychology of shape is similar to that of line: organic versus geometric, descriptive versus expressive, and so forth. When regarding a shape, or figure, we also need to look at the ground, the negative space around it.

Flat, two-dimensional shapes are the result of color and line, figure and ground, all working together. Like lines, shapes can be organic or geometric. In Raphael's *Betrothal of the Virgin* (1504), the contrast between the geometric background of the temple and piazza and the organic foreground figures makes those figures stand out.

All shapes have expressive value on some level. We associate perfectly centered geometric shapes with perfection, but also with stability. Irregular geometric shapes are visually more lively and less stable. Biomorph shapes are natural, irregular, and always lively. In Vasily Kandinsky's *In the Circle* (1911), the biomorph blobs and squiggles add dynamism to what would otherwise be a static composition.

The relationship between figures is important. As with the famous Rubin's vase optical illusion—the image of a vase that is also two faces in silhouette—sometimes the space around the shape is as important as the shape itself. That space is called the figure ground. In Henri Matisse's *Dance I* (1909), you can focus on the dancing figures, but note too that the shapes of the blue and ground also suggest feminine figures, just like the dancing women.

The illusion of space on a two-dimensional surface is created through several techniques. Overlapping two shapes is the most basic. **Shading** enhances the effect through the illusion of shadows and of light hitting an object at different angles. In painting, the use of black pigment to create these effects is called **chiaroscuro**. Abstract painting, which does not attempt to imitate reality, may still offer some sense of space through overlapping colors and brushstrokes.

In three-dimensional artworks, the mass of the sculpture must work with the space, or **void**, around it. In Gian Lorenzo Bernini's dynamic *Apollo and Daphne* (1622–1625), many parts of the sculpture reach out into space. But that means the surrounding space also reaches into the sculpture. Ground space can affect our point of view and sense of scale.

Some 20th- and 21st-century artists have extended painting into three-dimensional space. Marisol's *Last Supper*

(1982) is a type of work called an **installation**. The artist has borrowed Leonardo da Vinci's painting of the same name—the faces, poses, and so forth—and has mounted them on heavy blocks of wood. Leonardo's painting was a masterpiece of depth; Marisol's version occupies space in a clumsy way, reinventing an iconic image. ■



© Hemera/Thinkstock.

A closed-composition sculpture, like this vase, does not admit any of the ground, or void, into its mass.

Important Terms

chiaroscuro: The shading of light and shadow toward the edges of figures and objects to enhance a sense of their three-dimensional volumetricity. This is specifically the use of black in shading. The word is derived from the Italian *chiaro* (clear) and *oscuro* (dark).

installation: An artistic display that fills real space and transforms the perception of a space, usually found in museums, galleries, and public and private spaces.

shading: A shadowing technique that adjusts degrees of light and dark to create the illusion that an object or figure, although two dimensional, has mass and occupies a three-dimensional space.

void: Vacant space. In sculpture, the surrounding shape to the volume or mass of the sculpture.

Tool Kit

Notice the shapes:

- Are they organic or geometric?
- Is a sense of three-dimensionality suggested in the work?
- Do objects in the work overlap?
- Are shadows visible in the work?
- Is the shape the figure and the void around it the ground, or is the shape the ground, making the void read as the figure?

Ask yourself:

- How does the impression of mass and space in the work influence my reaction to it?

Seeing the Big Picture—Composition

Lecture 6

Composition is the combination of color, line, and shape (or color, mass, and space) that give a great work of art a sense of balance. Well-balanced compositions may be symmetrical or asymmetrical; the latter is often more dynamic but is more difficult to execute well. In closed compositions, the image or sculpture seems to frame itself; in open compositions, the image seems to continue beyond the frame or into the void. Composition is also one more tool an artist can use to create a sense of scale.

A work of art can have an obviously **symmetrical composition**, as in Bridget Riley's *Sequel* (1975), composed of repeating stripes. Other symmetrical works may not take the idea so literally; in Cimabue's *Madonna Enthroned* (1280), the flanking angels are perfect reflections, but the throne, as well as the Virgin and Child, are turned slightly to the side. Yet the focal point of the piece is still the center; this is symmetry in artistic terms. Symmetrical compositions are stable, static, even iconic.

In an **asymmetrical composition**, there is no attempt at reflection at all. One obvious example is J. M. W. Turner's *Snow Storm: Hannibal and his Army Crossing the Alps* (1812). The sweeping curve of the storm occupies the upper right of the composition, while the rocks and human figures are much smaller and scattered. Yet it is not unbalanced; every dark area has a balancing light area, and every open space has a balancing space full of detail. Notice that the focal point—the cowering foreground figures—are off to one side. Asymmetrical compositions are dynamic and full of movement.

In closed compositions, elements are arranged within the frame of the canvas and within the boundaries of a sculpture. In painting, a closed composition uses figures, shapes, and lines to prevent your eye from running off a canvas. Nicolas Poussin's *Death of Germanicus* (1627) uses the background architecture, a blue drape, and blue-cloaked figures to frame the focal character. A closed sculpture is one with careful and obvious boundaries.

Harriet Hosmer's *Beatrice Cenci* (1857) stands as a solid mass against its ground space.

An open composition may be symmetrical or asymmetrical (although highly symmetrical compositions are generally closed). Caspar David Friedrich's *Monk by the Sea* (1809) is a perfect example of openness; the sea is unbound by elements of the composition and could go on forever. Open composition in sculpture often means intrusion of the void into the composition. Think, again, of

Bernini's *Apollo and Daphne* and how Daphne's hair and Apollo's clothing interact with the surrounding space.

Symmetrical compositions are stable, static, even iconic. ... Asymmetrical compositions are dynamic and full of movement.

Great composition can, like shape and line, create a sense of depth through the use of **scale**.

Johannes Vermeer's *Artist in the Studio* (1665–1666) imitates the

natural human perception of scale; the chair in the foreground is much larger than the stool the artist sits on in the middle ground, giving us the sense that it is closer. René Magritte, on the other hand, plays with scale to startling effect with *Les valeurs personnelles* (*Personal Values*) (1952), where the outrageous mis-scaling of common objects takes on symbolic value. ■

Important Terms

asymmetrical composition: A composition balanced with nonmatching elements. They are dynamic in nature and the focal point is usually not in the middle of the composition.

scale: The proportion that defines the size of an object or the illusion of size between one or more objects.

symmetrical composition: A composition that is balanced horizontally or vertically, with matching images or other compositional parts, including

shape, line, and color, on either side of the midline. Symmetrical compositions are static and iconic in nature.

Tool Kit

Notice the full composition of the work:

- Is the composition symmetrical or asymmetrical?
- Is the composition open or closed?
- Is there a focal point? Where is it?
- If the composition is asymmetrical, how is balance achieved?

Notice the scale and proportion in the work:

- Is the work itself very large or very small?
- Are any objects or figures in the work out of scale—that is, different from what they would be in nature?
- Are any parts of an object or figure out of proportion to the rest of that object or figure?

Ask yourself:

- How does the composition (symmetry, scale, proportion) of the work influence my response to it?

The Illusion—Getting the Right Perspective

Lecture 7

Perspective is the key to the illusion of three-dimensional space in two-dimensional representational artwork. Linear perspective, discovered in the classical world and rediscovered during the Renaissance, scales all the objects in a painting toward a vanishing point. Foreshortening is the application of linear perspective to a single object. Atmospheric perspective applies more detail to foregrounded objects than to distant objects. An artist may use—or violate—any or all of the three to achieve the desired effect.

The key components of **linear perspective** are a horizon line, a **vanishing point**, and orthogonal lines. The orthogonals connect the foreground of the painting to the vanishing point, as in the real world when you stand on a set of railroad tracks that vanish to a point in the distance. Objects in the foreground are thus scaled larger than objects in the background.

Leonardo da Vinci's *Last Supper* (1495–1498) is perhaps the most famous example of single-point linear perspective in action. Two-point linear perspective is also possible; Gustave Caillebotte, in *Paris Street on a Rainy Day* (1877), uses this technique to paint a building as seen from a diagonal point of view.

Linear perspective used to depict a single figure or object is called foreshortening. It is achieved through distortion. In Andrea Mantegna's *Dead Christ* (1501), we view Jesus as if we are standing at his feet; his head appears to be far from us because his legs and torso are dramatically shortened versus their width.

Atmospheric perspective, or aerial perspective, is most frequently seen in landscape painting. In the real world, the farther the viewer is from an object, the more atmosphere exists between the two, causing blurred edges and muted colors. Painters employ this same blurring and muting to, for example, make background mountains appear more distant than foreground trees.



© iStockphoto/Thinkstock.

Linear perspective imitates the way we see straight lines in nature. These railroad tracks, for example, are orthogonal lines headed toward a vanishing point on the horizon.

For any of these illusions to work, the artist must apply them consistently and accurately to every object and figure in the image, including shadows and shading. For a complete three-dimensional illusion, all three of these perspective devices should be applied.

Sometimes, artists deliberately violate the laws of perspective. William Hogarth's *Satire on False Perspective* (1754) constructs a playfully impossible scene by applying different scales of perspective to different objects and figures in the same composition. The brushstrokes in van Gogh's *A Road in Auvers after the Rain* (1890) imply orthogonal lines, but the background objects are as clear as the foreground ones.

Trompe l'oeil is a French term that means "fool the eye." It refers to works where illusion of dimension is so effective you almost can't tell without touching that it's a painting. **Anamorphosis** is a special case of trompe l'oeil

where a deformed image appears in its true shape only when it's viewed in one particular way. The gray-and-white blur at the base of Hans Holbein the Younger's *The Ambassadors* (1533) resolves into a skull when the painting is viewed from the side. The sidewalk chalk works of Kurt Wenner are a modern example. ■

Important Terms

anamorphosis: A distorted image drawn on a flat surface that becomes recognizable when the viewer sees it from a particular angle or by using a device such as a mirror.

atmospheric perspective: A painting technique that modifies color and contrast based on how we normally see, which creates a sense of distance and depth within the image. Items in the distance are less detailed and have less saturated color than items in the foreground.

linear perspective: The mathematical system of creating the illusion of three-dimensional space on a flat surface that was first known in ancient Greece and was redeveloped in the early 15th century in Florence. It is based on a single vanishing point located on a horizon line. The artist Filippo Brunelleschi is generally credited with its Renaissance reinvention.

vanishing point: The point at which parallel lines appear to meet on a horizon line; part of the illusion of distance in a work of art.

Tool Kit

Notice how a sense of depth and distance is created in a two-dimensional work:

- Do you see evidence of linear perspective—horizon lines, vanishing points?
- Are background objects proportionally smaller than foreground objects?

- Are background areas of the picture less detailed, distinct, and brightly colored than foreground areas?
- Can you detect any distortions or lack of consistent perspective in the picture?
- Are you aware of any use of anamorphic forms or trompe l'oeil?

Ask yourself:

- How does the artist's manipulation of perspective affect the way I see the work?

Art That Moves Us—Time and Motion

Lecture 8

We think of painting and relief sculpture as capturing a single moment, but artists use various techniques to evoke time or motion. Early Renaissance painters included multiple scenes on one panel to tell a story. Renaissance and early-modern artists used lots of activity and dynamically posed figures to imply motion. As artists moved away from realism, they experimented with brushwork and force lines to create dynamic effects. Three-dimensional sculpture asks the viewer to be in motion around or through the work, and kinetic sculpture is in motion itself.

In the Renaissance, artists began telling multiple stories or multiple events in a story within a single painting, with repeated depictions of the central character. The scenes were not shown in order, as on a film strip; in part, they relied on the viewer's knowledge of the story (often a biblical event) to organize the events.

Motion might also be portrayed by including a lot of activity in a single scene or many strong, parallel directional lines. The scene might seem deliberately disorganized, or it might show organized motion like processions and parades. The poses might imply a figure caught in mid-action.

The Impressionists were interested in capturing fleeting moments in time. They used cropped compositions to open up the canvas and put the viewers in motion themselves, as if they've just entered the scene. They also put figures in unstable poses; Edgar Degas used this technique in both his portrayals of ballet dancers, such as *The Rehearsal* (1877) and scenes from ordinary life, such as *The Tub* (1886).

The Italian Futurists had somewhat the opposite attitude toward time; they loved the notion of progress and wanted to celebrate motion, rather than capture moments. The bold colors and thick, directional brushstrokes of Umberto Boccioni's *The City Rises* (1910) portray the active, growing metropolis with vibrancy and joy. Giacomo Balla implied motion through force lines: His *Dynamism of a Dog on a Leash* (1912) shows the leash, the

dog's tail, and the dog's and human's feet in many positions at once, much as they would appear in a photo taken at a too-slow shutter speed.

In the 1940s and 1950s, Abstract Expressionism transferred motion from the image to the artist through gesture painting; one critic described Jackson Pollock as dancing around the canvas. Practitioners of **Op art** used optical illusions to make the canvas seem to dance.

Sculpture in the round of all eras encourages the viewer to move by circling the artwork.

Sculpture in the round of all eras encourages the viewer to move by circling the artwork. Installations take this a step further by moving the viewer through the artwork.

Yaacov Agam brought these concepts to painting by using pleated canvases that show the viewer different images from different angles. **Kinetic art** is itself in motion. In **performance art**, like Allan Kaprow's Happenings, the artist creates the work right in front of the viewer. These ephemeral, theatrical artworks are perhaps the ultimate expression of time in art. ■

Important Terms

Futurism: A 20th-century movement announced by a manifesto written in 1909 by F. T. Marinetti. The Futurists' goal was to create an art that could express the speed of new technology and the dynamism of the so-called Machine Age.

kinetic art: Art, usually sculpture, that incorporates movement. Some works are suspended and move by currents of air and wind (mobile stables); others are planted and move because of solar, water, or electric motor energy.

Op art: Art that revels in unusual optical effects, yielding visual illusions that play with the viewer's perception.

performance art: A nontraditional theatrical presentation that seeks to form a direct connection between the artist and the audience through use of visual art and performed acts.

Tool Kit

Notice whether the work suggests motion or the passage of time in any way:

- Are there repeated depictions of the same character in one work?
- Are there processions in the work?
- Is the composition cropped, or are there unstable poses, suggesting future movement?
- Are there optical illusions that seem to move when you gaze at the picture?
- Does the way paint is applied suggest strong, active gestures by the artist?
- Does the work actually physically move in some way?

Ask yourself:

- Does this work suggest movement or passage of time, and if so, what does that contribute to its meaning and my response to it?

Feeling with Our Eyes—Texture and Light

Lecture 9

Texture and light work together in an artwork, and an artist can manipulate one to affect the other. Because we cannot usually touch an artwork, the interplay of these elements allows us to feel with our eyes. The material and technique supply an artwork's texture, and the way the piece is lit reveals or conceals it. One of the most important parts of an art curator's job is selecting the proper lighting to display the work as the artist intended without causing long-term light damage.

All sculpture has a physical texture, which artists can manipulate to create various effects. In Donatello's cast-bronze *David* (1425–1430), David's adolescent face is smooth, while Goliath's beard is rough, communicating their ages. Gian Lorenzo Bernini's *Medusa* (1636) uses the smooth texture of the marble to portray the repulsive slipperiness of the snakes.

Auguste Rodin's use of texture in his sculptures was quite different and quite revolutionary. Rather than smoothing out his clay or wax originals, or smoothing out the cast created from them, he allowed lumps and bumps and finger marks to be transferred to the final cast-bronze sculpture. Thus he was meticulous about how his sculpture was displayed, lit, and photographed to achieve the full effect.

Some modern sculpture takes the significance of texture to extremes. Meret Oppenheim's *Fur-Covered Cup, Saucer, and Spoon* (1936) creates a visceral response through the incongruence of object and texture. Constantin Brancusi's *Sculpture for the Blind* (1920) is a simple, egglike marble shape whose entire purpose is texture; it was meant to be enclosed in a soft bag and handled by the viewer. At the opposite extreme, in work such as Dan Flavin's *Untitled (to Donna)* (1971), light is the medium.

Light and texture are illusions in all **illusionistic** two-dimensional art. The artist aims to reproduce our experience in nature; for example, hard or shiny objects reflect concentrated points of white light. We see this in the pearls and silk drapes in Jean-Auguste-Dominique Ingres's *Grande Odalisque*

(1814), whereas the feathers and embroidery have no hard white highlights; they imply a softer, rougher texture. All this is achieved through varying color values.

Renaissance artists used black pigments to depict shadow in the style called *chiaroscuro*. The **tenebrists**, in particular, tried to depict sharp, directional contrasts of dark and light. Claude Monet later argued, however, that there are no true black shadows in nature. He and the Impressionists used cool colors like blues and purples to depict shadows instead.

The artist aims to reproduce our experience in nature ... through varying color values.

Paint itself has a texture that can affect our perception of a work.

The **luminists** used extremely thin paint to achieve a glasslike surface texture in their works that enhanced the pristine stillness of their subjects, as in John Frederick Kensett's *Lake George* (1869). The Impressionists occupied the opposite extreme, as seen in Claude Monet's *Haystack, End of the Summer* (1891). Monet built up thick layers of paint from repeated small strokes in a technique called *impasto* to allude to their subjects' real-world textures. ■

Important Terms

illusionism: The use of painting techniques that replicate real three-dimensional forms.

luminism: A term coined in the 1950s to define a style of 19th-century American landscape painting characterized by glowing light and atmosphere, within which objects are rendered with care to preserve their wholeness and physical identity. It is a peculiarly American balance between the known and the observed, and in this, it contrasts with French Impressionism. It is also characterized by a distinctive stillness and sense of suspended time that owes something to the suppression of brushstroke.

raking light: Rays of light that are parallel to the surface of a painting, revealing surface texture.

tenebrism: A strong contrast of light and dark in painting; introduced in Baroque art of the 17th century.

Tool Kit

Notice how texture is created:

- Walk around a sculpture and imagine what it would feel like to the touch. Is it smooth or rough?
- For a painting, use a raking light (or stand at the extreme edge of the picture) to see whether the actual texture of the paint is thin and smooth or thick and textured. Imagine what it would feel like. (Don't touch!)
- In a painting, how are soft objects, like fabrics and feathers, made to look soft? Are there little dabs of white paint that suggest hard surfaces?

Notice how light is used:

- Can you see where light is supposed to be coming from?
- How are shadows used? Do they create a sense of mass and volume? A sense of mystery?
- Are shadows gray and black, or are they just darker shades of other colors?
- Are there strong contrasts between light and dark in this work?

Ask yourself:

- How does the artist's use of texture and light affect my response to this work?

Drawing—Dry, Liquid, and Modern Media

Lecture 10

Drawings, originally considered a practice medium, are often keys to understanding an artist's work. Traditionally a crucible of ideas, certain drawings show the development stages of a great work. These types of drawing include croquis, or quick sketches; contour drawings, which outline a subject; preliminary sketches, near-complete plans for a painting; and cartoons, used to transfer a sketch to another surface to be painted. Only in the 19th century did drawing come into its own as an art form.

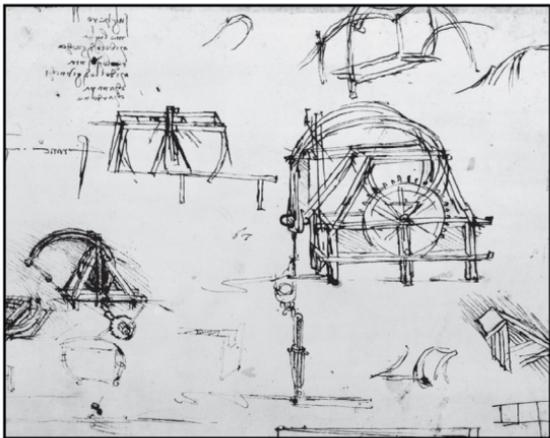
Before the 19th century, artists used drawing primarily to hone their technique and to plan their final painted or printed works. While visiting Algeria as a diplomat, Eugène Delacroix made several drawings that would evolve into *Women of Algiers in Their Apartment* (1834). The sketches cover broad elements like the figures' body positions and an idea of color and tiny details like the shapes of buttons. This is a good example of how drawings help an artist plan a work.

Drawings also offer clues when a work changed dramatically in the planning stages. The drawings for Ferdinand Hodler's *The Chosen One* (1893–1894) are full of pagan symbols—goddesses and vegetation—while symbols in the final work are Christian—goddesses became angels, a foreground bush now resembles a cross. Even the work's original name—*L'annonce du printemps*, meaning “announcement of spring”—is scrawled on the drawing, a clue to Hodler's initial intent.

Croquis drawings—quick sketches meant to capture an action or pose—are considered mostly exercises and are rarely put on display. Artists are more likely to revisit and tinker with their **contour** drawings, which pick out the main lines of an object, usually in preparation for another work. Preliminary sketches are also preparatory, but they contain much more detail, including shading, and are complete or near-complete plans for a final work in another medium.

Cartoons are preliminary sketches that are meant to be transferred to another surface. The lines of the cartoon are traced with pin pricks, then the artist holds the cartoon to the canvas or other surface and pounds charcoal dust through the holes. Leonardo da Vinci used this technique to prepare his frescoes.

In the 19th century, drawings came into their own; exhibition societies and galleries formed just for drawings. For some artists, they became the genre of choice, as is the case today.



Early drawings, like this sketch by Leonardo, were not intended for display but as a tool for the artist to plan a painting or sculpture.

It can be hard to identify some drawing media with the unaided eyes, in part because drawings are usually mounted under glass, and in part because drawings and prints are easily confused with each other. Common dry drawing media include **metalpoint** and pencil, which can produce very fine lines; versus chalk, pastel, and charcoal, which are more diffuse and smudgy. Liquid media include ink, which is sharp and dark, and ink wash, which may resemble painting. Finally, modern artists can produce drawings in pixels—that is, computer-generated drawings—that can imitate many of these styles. One question divides critics: Since these are drawn on a computer but often printed onto paper, are they drawings or prints? ■

Important Terms

contour: An outline of a figure or object. A contour drawing traces full outlines of a figure.

croquis drawing: A quick sketch of a live model, intended to capture the dynamic and mass depiction of a temporary pose.

metalpoint: A drawing technique developed for writing on wax, wood, or parchment covered with a gesso-like base. Metalpoint has been used by artists and scribes since the Middle Ages. The metalpoint tool was often made of a thin metal wire with a tip enabling the artist to create fine line drawings.

Tool Kit

Notice how the drawing is made:

- What purpose does the drawing serve? Is this perhaps a preliminary sketch for a painting, or is it meant to stand alone as a work of art?
- What kinds of lines is the artist using: contour, cross-hatching, other?
- What medium is the artist using: chalk, pencil, charcoal, ink, ink wash, metalpoint, pastel, computer?
- Is the drawing in black and white or in color?

Ask yourself:

- How do the artist's choices of line and medium affect my response to the drawing? What if those choices had been different?

Printmaking—Relief and Intaglio

Lecture 11

A print is a work on paper that can be mass produced. Arriving in the West from China during the Renaissance, it found its full potential in the 19th century. Printmakers incise designs by hand onto wooden or metal plates with sharp tools or acid. In relief prints, the negative (paper-colored) areas are cut away; in intaglio, the positive (ink-colored) lines are carved in. The plate is then inked and carefully pressed onto the paper in a mechanical press. Although most of the first prints were book illustrations, the ease and low cost of this process eventually made prints the first art form available to the masses.

Woodcuts were the first mass-produced prints in the West. They became popular around the time that movable type made mass-produced books possible and were often produced as book illustrations. Woodcuts are relief prints, where the negative areas of the image are dug out of a vertical plank of wood. Woodcuts can be colored by hand after printing, or they can be printed in color from multiple, identical plates, one for each value.

Wood only carves well in the direction of the grain, so woodcuts, made from vertical planks of wood, tend to be rougher and less detailed than other prints. Wood engravings, on the other hand, are incised into the horizontal plane of a highly sanded piece of wood, which allows for greater detail. Compare *The Creed* (1450–1470), an anonymous German woodcut, with *Busy Street in London Bridge* (1872), a wood engraving by Gustave Doré.

Engraving is a form of **intaglio** printing, where the positive lines, rather than the negative spaces, are carved into the plate. The ink is pushed into the cuts and excess is wiped off of the blank spaces, the exact opposite of the relief process. The paper is dampened and pushed into the lines to create the print. Although wood can be engraved, engraving plates are typically made of metal. Albrecht Dürer's *Knight, Death, and the Devil* (1513–1514) is an excellent early example.

Etching is also a form of intaglio, except the plate is coated with an acid-resistant material called a stop; some of the stop is strategically removed; and the lines are burned into the uncoated areas with acid. This technique produces greater delicacy and a more consistent line than metal engraving. Artists often engrave further detail onto an etched plate before printing;

Rembrandt van Rijn's *The Good Samaritan* (1663) is an unusual example of an etching-only print.

Etching ... produces greater delicacy and a more consistent line than metal engraving.

Other intaglio forms include **drypoint**, **mezzotint**, and **aquatint**.

Drypoint is like engraving, but the tools are pulled, rather than pushed,

across the plate, creating soft, irregular lines. Mezzotint uses a toothed rocker to incise dots, rather than lines, into the plate, which are then adjusted via scraping to produce various levels of gray. The result is very deep blacks and lots of tonal shading but imperceptible lines. Aquatint, like etching, uses acids to make lines, but like mezzotint, the material is removed in a multistep process that allows for great tonal variation.

It is important to note when viewing an intaglio print that a combination of techniques may be used. For example, lines may be added to an aquatint plate via engraving, etching, or drypoint. ■

Important Terms

aquatint: A technique used in printmaking resulting in tiny patterned tonal areas of a print. Similar to etching, aquatint uses acid to cut into the metal plate in areas of small patterned textures, which in turn have been made by the application of an acid-resistant material onto the plate (traditionally melted resin, but could also be spray paint).

drypoint: A printmaking technique that involves incising a design directly into a metal plate using a sharp steel needle; the plate is then inked to create multiple original impressions. The burr, a ridge of metal used to pull ink across the plate, is easily worn down with use, thus devaluing additional prints after the first edition.

intaglio: Printmaking technique in which an image is dug into a surface or plate. Incisions are created by acid etching or by physically digging into plates made of metal or plastic.

mezzotint: A printmaking process that uses thousands of small dots cut into a metal plate; these are made by a curved metal tool with slim teeth, called a rocker. The resulting print characteristically has a tonal quality with deep blacks.

Tool Kit

Notice how the print is made:

- What is the subject of the print?
- What was the purpose of the print (for a magazine or book, to be sold as an individual work)?
- Which printing process did the artist use:
 - Relief (wood engraving, woodcut, linocut)?
 - Intaglio (metal engraving, etching, drypoint, mezzotint, aquatint)?
 - Planographic (lithograph, silkscreen, or monotype)?
- Is the print made in black and white or color? Is the color part of the print process, or was color added after it was printed?
- Is the print numbered? Does that mean anything?

Ask yourself:

- How do the printmaker's choices of subject, color, and printing process affect how I respond to the work?

Modern Printmaking—Planographic

Lecture 12

Although prints are intended to be made in multiples, in the 19th century, artists began limiting print runs to ensure quality. Around the same period, planographic printing methods were developed that had various advantages. Lithography allows an artist to draw an image rather than carve it. Silkscreening is a quick and easy printing process that works like stenciling. Both processes allow large print runs with little or no loss of quality. Monotype, at the other end of the scale, can only produce one perfect print per plate; its advantage is uniqueness.

A print is considered an original when the artist personally made or supervised the making of the print. Originals are usually signed and numbered in the format x/y , where x is the number of that specific print and y is the total number of prints made. Often, the first few prints are much better quality than the last few because the plate can be worn down during the printing process.

Unlike older processes, **planographic printing** methods do not wear down the plates, so a print's number is no indicator of quality, yet artists continue to number prints and limit runs. The three main types of planographic printing are **lithograph**, **silkscreen**, and monotype.

Lithography was invented in 1798. The plates were smooth stones, and the artist could draw the image on, rather than carve it. Today, an artist transfers a paper drawing or draws directly onto a metal plate with a greasy lithographic crayon. A grease-resistant solution is used to fill in the remaining negative space. The ink adheres to the greasy areas. The print is made on dry paper, instead of wet paper as in earlier forms of printing. The result looks very much like a drawing.

Silkscreens, or serigraphs, are related to stencils. The ink is pressed onto the paper through a screen (traditionally silk, now sometimes synthetic) that allows the ink through in some places and not in others. The negative areas can be created with wax paper, painted on with a substance called tusche, or transferred from a drawing by using a light-sensitive material called photo

emulsion. Compared with other forms, silkscreens print quickly and easily, and the method was extremely popular with Pop artists like Andy Warhol. His *Marilyn* (1967) is a photo silkscreen.

Monotype, as the name suggests, is a method that allows only one print to be made per plate. The ink is hand painted onto a plastic plate, then mechanically transferred to paper. As the image is pressed onto paper, some elements of the brushstrokes may blur or blob; these blobs are visible in the final print as well as the plate. A second print made from monotype would be significantly blurrier.

Production details aside, prints can be appreciated through the same parameters as any other work of art: line and shape, color and composition. Comparing such diverse works as Dürer's *Knight, Death, and the Devil* and Warhol's *Marilyn* shows the wonderful flexibility of the genre. ■



© The Teaching Company Collection.

A limited-edition print is usually numbered near the artist's signature. The second number indicates the total number of copies produced.

Important Terms

lithography: A method of printmaking invented in 1798 that involves drawing a design on a porous stone or metal plate with a greasy crayon, then fixing the design to the stone and washing, inking with oily ink, and printing the stone to create multiple original impressions, called lithographs.

planographic prints: Prints made by adding material to the surface of a plate. This is the opposite of relief or intaglio, which requires the image to be cut into the plate.

silkscreen: A print process in which ink or other coloring matter is pressed through a mesh or screen onto paper or some other ground. Also called a serigraph.

Tool Kit

Notice how the print is made:

- Which printing process did the artist use:
 - Relief (wood engraving, woodcut, linocut)?
 - Intaglio (metal engraving, etching, drypoint, mezzotint, aquatint)?
 - Planographic (lithograph, silkscreen, or monotype)?
- Is the print numbered? Does that mean anything?

Ask yourself:

- How do the printmaker's choices of subject, color, and printing process affect how I respond to the work?

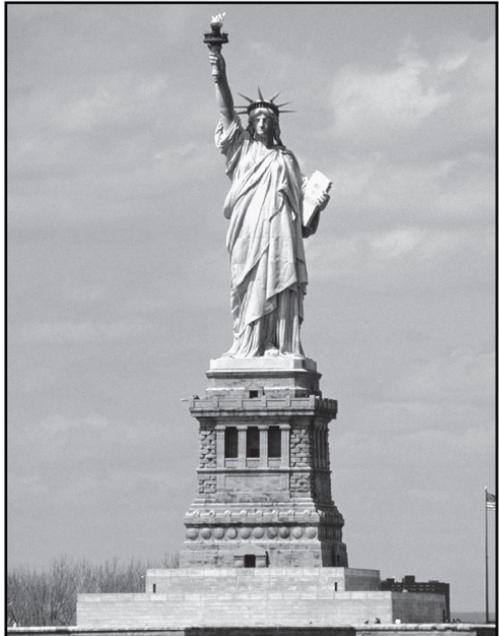
Sculpture—Salt Cellars to Monuments

Lecture 13

The works we call sculpture can vary from monuments memorializing public spaces to tiny salt cellars for royalty to found objects displayed as art. Sculpture is so much a part of our lives that we often take it for granted. Learning to read the various forms, techniques, and media of sculpture will help us better appreciate our everyday surroundings. Much of 19th century and earlier sculpture was figural; the 20th century saw an explosion of different themes, forms, and techniques that revolutionized what we think of as sculpture.

Sculpture can be defined as any three-dimensional work of art, from a tiny figurine to an acres-wide installation. During the Renaissance, a great debate, or paragone, occurred between Benvenuto Cellini and Leonardo da Vinci over which was the superior form, with Cellini defending sculpture and Leonardo championing painting. Leonardo won the debate, and for many centuries, sculpture was seen as a secondary genre. Only in the 20th century was sculpture recognized as an equal—some would say superior—art form.

Part of sculpture's importance is its ubiquity. It surrounds us, not only in museums, galleries, and homes but in public,



Memorial sculpture is so ubiquitous that we rarely think about its artistic merits.

outdoor spaces. We see it in fountains, war memorials, and enormous monuments, such as New York’s Statue of Liberty (1884).

The Statue of Liberty is a figural sculpture, typical of all sculpture before the 20th century. Figural works were placed on pedestals, which should be regarded as part of the work because their form affects our perception of the sculpture’s mass.

The 20th century redefined sculpture. Auguste Rodin took memorial statues off the pedestal with *The Burghers of Calais* (1884—1886), bringing people face-to-face with art. Edgar Degas pioneered mixed-media sculpture, adding fabric clothing to the bronze cast of *Little Fourteen-Year-Old Dancer* (1922). Marcel Duchamp’s **ready-mades** took everyday objects out of their contexts and presented them as art, asking us to look beyond their function to their form.

The 20th century redefined sculpture.

Late in the 20th century, artists began creating installations, large sculptures that the viewer moves through as well as around. Joseph Beuys’s *The Pack* (1969) is a room-sized installation composed of found objects. *Spiral Jetty* (1970) by Robert Smithson is an earthwork, a jetty he built in the Great Salt Lake of Utah out of natural, nearby materials. Both are clearly influenced by Duchamp’s ready-mades but are revolutionary in their own right.

Despite all this variety, there are two main sculptural techniques: additive and subtractive. Subtractive sculpture begins with a medium—say, a block of marble—and removes material to create the form. Additive sculpture may involve shaping pre-existing materials, such as clay or bronze, into a particular form, or it may unite existing objects without altering their shape, a technique called **assemblage**. (The two-dimensional equivalent is **collage**.)

Viewers often overlook color in sculpture; with single-color works, we may think in terms of light and shade instead. But many works incorporate color in the form of paint or the natural colors of mixed media. ■

Important Terms

assemblage: A three-dimensional additive sculpture made from found objects and a mixture of other three-dimensional media.

collage: A two-dimensional composition made of cut-and-pasted two-dimensional materials.

found object: An object taken from its natural environment or out of its original functional context to be used as a work or part of a work of art.

ready-mades: Art made from found objects.

Tool Kit

Notice how sculpture creates its effects:

- What is the subject of the sculpture (person, animal, object, other)?
- How big is the sculpture compared to the natural size of the figure or object in nature?
- How does light affect how we see the sculpture?
- Is the sculpture indoors or outdoors?
- Is the sculpture on a level with you or raised above you?
- Is the sculpture in relief or in the round?
- Is the texture smooth or rough?
- What medium is the artist using—marble, clay, bronze, wood, gold, acrylic, found objects?
- Has the work been painted or gilded or otherwise had its color altered?

- Is the sculpture in an expected place, like a museum or a public square, or does its placement surprise you in some way?
- Is the work additive or subtractive, carved or cast?
- Is the sculpture interactive in some way? Does it invite you to respond?

Ask yourself:

- How do the sculptor's choices of lighting, subject, size, placement, texture, medium, or interactivity affect how I respond to the work?

Development of Painting—Tempera and Oils

Lecture 14

Between the 13th and 20th centuries, Western painting went through many changes in materials and technique. Early Renaissance panel and fresco painting gave way to painting on canvas with the development of oil paint in the 15th century. Oil paint offered artists more opportunity to play with transparency, texture, and tools than ever before. The development of portable paint—first watercolors, then oils in tubes—led to the development of plein air painting and opened the art world to more female artists.

Most early Renaissance paintings were **panel paintings**. The framed wooden panels were purpose built, and the panel was prepared with a layer of gesso, a combination of gypsum and animal-based glue. The paint of choice was a thin, matte, egg-based **tempera**. If **gold leaf** was used, it was applied after the gesso but before the tempera. The gold leaf was sometimes stamped with designs.

Fresco, from the Latin word for “fresh,” involves painting on wet plaster, usually an interior wall. A brick wall would be prepared with **arriccio**, a layer of rough plaster. When that was dry, a finer plaster called **intonaco** was added one section at a time, and the water-based paint was applied while the intonaco was still wet. Fresco painting results in muted colors and a more expressional, less detailed style.

Oil paints were discovered in northern Europe in the early 15th century and later spread to Italy. Oils are inherently opaque but can be mixed with glazing to achieve some transparency, which gives them a flexibility not available to tempera and fresco painters; northern European painters were more likely to use oil glazes, which were thinner oil paints, than Italian painters, at least at first. Oils were painted on wood panels and canvas.

In the 17th century, artists were working with thicker and thicker paint. They created impasto (building up paint with brushstrokes) and scumbling (twisting a heavily loaded brush to deposit lumps of paint on the canvas).

The 18th and 19th centuries saw the invention of watercolors and—most importantly—portable paints, which allowed the development of **plein air** painting. Watercolor plein air painting was considered a suitable activity for ladies, so more women began entering the art world.

The 18th and 19th centuries saw the invention of watercolors and—most importantly—portable paints.

By the mid-19th century, painters were experimenting with tools as well as paints. Artists used palette knives, traditionally used only for

mixing paints, to apply paints to the canvas. The mixture of brush and knife, plus experiments with mixing oil paint and turpentine, meant wide variations in paint thickness and gloss in a single painting. Varnishing finished paintings became popular; unfortunately, some varnishes had chemical reactions with the paints that blackened and destroyed the paintings. ■

Important Terms

arriccio: In fresco painting, the rough first layer of plaster, applied to the wall to seal it.

fresco: Literally, “fresh.” The technique of painting with water-based paints in wet plaster on a wall. If the color is painted onto wet plaster it becomes part of the plaster wall and is a true fresco (*buon fresco*). If it is painted onto a dry surface, it is a dry fresco (*fresco a secco*).

gold leaf: Real gold beaten into thin sheets and applied to other surfaces, very commonly on panel paintings.

intonaco: In fresco painting, the smooth top coat of fine plaster that forms the painting surface.

panel painting: A painting created on panels of wood; this was the predominant early form of portable painting beginning in the 13th century, using both tempera and oil paints. Eventually it was mostly replaced by stretched canvas.

plein air: Painting out of doors, as opposed to studio painting; from French, meaning “open air.”

tempera: An egg-based paint using binders such as oil or water to manipulate paint pigments into a workable form; it is thin and dries with a matte finish.

Tool Kit

Notice the type of paint the artist chose and how it was applied to the surface:

- Is the paint oil, watercolor, tempera, or some other type?
- On what surface is the paint applied?
- Are brushstrokes smooth or rough, tiny or large, hidden or visible?
- Can you tell if a palette knife has been used on the paint?
- Do you see evidence of varnishing?
- Did the artist use more than one medium?

Ask yourself:

- How do the types of paint and the method of application affect how I see the painting?

Modern Painting—Acrylics and Assemblages

Lecture 15

The late 19th century was an era of experimentation in painting. The Pre-Raphaelites looked back toward the Renaissance, while groups like the Impressionists and Symbolists aimed to invent something new. The detailed realism of the past gave way to expressive, abstract new styles and mixed-media compositions that pushed the limits of what paint could do.

The Symbolists rejected the glossy perfection of 19th-century painting, striving for a texture that reflected the emotion the artist wanted to convey. Edvard Munch's *The Scream* is a perfect example; he combined oil, tempera, and pastel and painted on cardboard to create a gritty, unappealing surface to enhance the discomfort caused by the image. Munch, along with many turn-of-the-century artists, was using the media of the Renaissance but in new, challenging ways.

Oil, fresco, and tempera painting continued to be popular with artists of the early 20th century. Synthetic gesso and preprimed canvases gave artists more options in preparing their grounds. Artists adopted new media, like house paint and encaustic, a wax-based paint. They also experimented with technique—not just with palette knives but with unexpected methods like dripping, splattering, and even finger painting.

Later, artists began combining paint with different media, from bits of glass and metal to fabrics. Robert Rauschenberg called his combination of a real bed—quilt and pillows and all—with a drip painting, entitled *Bed* (1955), a combine painting. We now call these kinds of works assemblages.

Oil pastels were a new development that gave artists the controlled application of a crayon or pastel but the fluidity of oil. **Acrylic** paints, developed in the mid-20th century from industrial quick-drying paints, offered similar qualities to oil paints but were more fluid; water-based acrylics could even be used like watercolors but had much greater color saturation. Acrylics also mixed well with wax and oil crayons. All of these new materials encouraged mixing

of media and experimentation with technique that led to more complex compositions overall.

One of the most noticeable differences between the old and new paints is in the way colors could be blended. Mary Cassat's *The Boating Party* (1893–

1894) is a fairly opaque oil painting, but she uses very thin oil glazes to create bluish shadows—the extremes of the medium in a single work. Compare this to Helen Frankenthaler's *The Bay* (1963); here the artist poured acrylic paint into raw, unprimed canvas, and the colors blend, rather than layer as with the oils. This is just one example of the many new frontiers the new media opened for artists. ■

All of these new materials encouraged mixing of media and experimentation with technique.

Important Terms

acrylic: A synthetic paint thicker than watercolor; acrylics dry faster than oils with a similar but less glossy appearance. Alternatively, acrylics may be thickened with additives to make a stiffer paint that can be used to imitate oil techniques.

Symbolism: A late-19th-century art movement in which the details, from objects or particular colors to particular gestures or even form, are fraught with symbolic, often spiritual, significance.

Tool Kit

When you look at modern paintings, notice the effects of acrylic paint or other nontraditional materials and methods of application:

- Was acrylic paint used in this work? What effects does it have that are different from a traditional oil painting?
- Can you detect other media used in combination with acrylic, like wax or oil sticks, enamel, or chalk?

- Has the painter used any nontraditional methods of applying paint: finger painting, splattering, scraping, dripping?
- On what surface are the paint and other media applied?
- Can you see the texture of underlying canvas, indicating thin gesso, either hand-applied or preprimed?

Ask yourself:

- What effects can modern painters create with new materials and methods of application that earlier painters could not?

Subject Matters

Lecture 16

The iconography, or subject matter, of a work of art can be described on many levels: literal, symbolic, even personal. Our main case study is Peter Paul Rubens, whose religious and secular paintings were highly influenced by his experiences as a Catholic artist during the Counter-Reformation. But works need not be religious per se to be symbolic; portraits, still lifes, even landscapes can be considered not only for their surface content but for their deeper meanings.

We can consider the subject matter of an artwork in purely descriptive terms—a king on a throne, a country landscape, a plain black square—or we can look deeper and consider its symbolic meaning or meanings.

Western **iconography** began to change in the 17th century, after the Protestant Reformation broke the hold of the Roman Catholic Church as the main patron of art. Powerful royalty and the rising middle class wanted to see themselves and their lives represented.

Peter Paul Rubens painted both religious and secular art during this period, and his work makes an excellent case study in iconography. His *Elevation of the Cross* (1610–1611) combines a biblical scene with contemporary figures. We can simply make note of the different subjects, or we can question the relationship between these images in the context of Rubens' world.

Rubens, working in Catholic Flanders during the Counter-Reformation, was actually making a theological statement that the church, counter to Protestant



Peter Paul Rubens (1577–1640) was renowned even in his own time as one of the great Flemish painters.

© Stockphoto/Thinkstock

claims, allowed for a personal relationship between God and humankind. Looking deeper, we return to the idea of the viewer's point of view and note that we are part of the contemporary Flemish crowd looking on the scene. Compare this personal view of the Crucifixion with the more distant, iconic views of the subject from earlier periods, and we begin to understand the importance of historical context.

Rubens' secular paintings the *Arrival of Maria de' Medici in Marseilles* and *Coronation of the Queen* (1622–1625) demonstrate the artist's use of **allegory**. Commissioned by Maria herself to bolster her reputation, they use a blend of real and nonreal events, casting the scene with contemporary people, angels, classical gods, and allegorical figures, as well as nationalistic symbols such as fleurs-de-lis. The contemporary viewer would have understood each of these features as indicating Maria's divine and blessed right to rule.

We can apply these principles to other genres. Still lives, being collections of objects, have obvious symbolic potential. Landscapes may be trickier to puzzle out; consider the title, the geography, what's included from real life, and what's taken out. Portraits have particularly personal context, especially self-portraits. Genre scenes are sometimes the most straightforward and least symbolic, but they may still have depths to be mined. Subject matter is one thing, and meaning is another. ■

Important Terms

allegory: Similar to its literary counterpart, a technique that uses figures or characterizations to represent a broad idea. Most traditional allegory is based on classical or theological ideals represented by universally recognized imagery.

iconology: The subject matter of a work of art; the study of the content of imagery in regards to identification and interpretation.

Tool Kit

Notice the subject that the artist has chosen for the work:

- Is the subject of this work a portrait, a historical event, a scene from religion or mythology, a landscape, or a still life?
- Is the work a genre painting—a scene from everyday life?
- What layers of the subject's meaning can you identify beyond the literal?

Ask yourself:

- How does the artist's choice of subject affect the way I see the work?

Signs—Symbols, Icons, and Indexes in Art

Lecture 17

All art is signs and symbols, from depictions of people to color and line. Some signs are obvious, and most are best appreciated in relation to the complete work. Other signs are more subtle and depend on the viewer's knowledge of cultural or historical context. An object that seems out of place in a work is often a symbol. A work of art may contain many different signs at multiple different levels.

Everything in a painting, sculpture, or print can be read as a sign, or signifier, of something else. Objects or scenes might be obvious signifiers, but we also know that colors, shapes, and lines can signify moods and feelings. We only fully interpret the different signs in a work of art when we consider their relationships to one another and their context.

Signs can be personal. In 1888, Vincent van Gogh painted *Van Gogh's Chair* and *Gauguin's Chair*. Each painter's personality is easily gleaned from the styles of the chairs and the objects around them; note how both the objects and the point of view makes van Gogh's chair more approachable than Gauguin's.

Icons are signs that resemble the signified, such as a portrait or caricature. An index is a sign that does not resemble the signified but still has a direct connection to it; smoke is an index of fire. In Vigée-Lebrun's *Marie Antoinette and Her Children* (1788), Marie's son is pointing to an empty cradle, which is an index of her other son, who is deceased; we call this type an absent index. This is also a sign we might not read correctly if we didn't know the historical facts.

A symbol is a sign that is connected to its signified in an arbitrary way, the way a plain gold ring worn on the third finger of the left hand symbolizes marriage. Symbols can mean one thing at the time and place of a work's creation and another thing to a different audience. In Renaissance nativity paintings, for example, a donkey symbolized people who rejected Christ;

now, it's just part of the menagerie. You might be able to identify a symbol as something that sticks out or doesn't seem to belong in a composition.

A single work of art may contain signs at all three levels. Andy Warhol's silkscreened images of Marilyn Monroe are obviously icons, yet the garish colors evoke the artificiality of Hollywood, and even the speed of his chosen medium echoes the fleeting nature of fame.

**A single work of art
may contain signs at all
three levels.**

Even landscapes, which seem to be pure reproductions of nature, are full of signs and symbols. We have a lot of preexisting associations with nature: Spring is rebirth,

winter is death. Light is good, darkness is bad. A field is fertility or wealth, an ocean is adventure or mystery. A work of representational art is never merely what we see on the surface. ■

Important Term

semiotics: The study of signs and sign systems.

Tool Kit

Notice how the artist uses signs and symbols in a work to suggest meanings:

- Are there any elements in the work that suggest a particular season or time of day?
- In a picture with people in it, what objects are associated with each person? How are the people dressed? What are they doing? What relation do they have to each other and to the viewer?
- What period is the work from? What meanings would the significant objects in the work have had at that time?
- Are there any traditional symbols in the painting?

- Are there any objects that seem like they might be symbolic, but you aren't sure what they mean?
- Are there signs or pointers that link us indirectly to the signified object, person, or concept?
- How do various signifiers—symbols, icons, and indexes—relate to style-based signs such as line, color, light, texture, composition, motion, and so forth? Together, how do they enhance your understanding of the work?

Ask yourself:

- How does the way the artist uses signs and symbols contribute to the meaning of the work?

Portraits—How Artists See Others

Lecture 18

Portraits have a long history in Western art and offer a wealth of viewing pleasure. The traditional function of portraits has changed over time from conveying a likeness to being a vehicle for symbolic meaning. In addition to color, line, shape, texture, point of view, and symbol, body language and direction of gaze are immensely significant in portraiture.

The same principles of line, color, and shape we have noticed in other artworks apply to **portraiture** as well. Raphael's *Pope Leo X with Cardinal Giulio de Medici and Luigi de Rossi* (1517) not only records the likeness of these three men; it also uses line, color, and position to comment on their social relationship. The cardinals stand behind the pope, as his subordinates, but the continuous line that connects their shoulders and the use of red on all three figures emphasizes their close connection.

Group portraits were a 17th-century phenomenon tied to the rise of the merchant class. Rembrandt's *Anatomy Lesson of Dr. Tulp* (1632) is a typical example where a group of colleagues or business partners are portrayed, but one figure—Dr. Tulp, an esteemed, published doctor—is clearly the focus. The color and line are representational; the goal was to portray people as they were. But the dramatic contrasts of light and dark, as well as the dramatic action, carry great emotion and meaning. The figures are like actors in a play.

Portrait artists have three general choices about how to present faces: profile, full face, and three-quarter. In profile portraits, the subject does not engage our eyes; the painting will likely contain a lot of symbolic embellishment to make



Rembrandt van Rijn (1606–1669) was a master of portraiture.

© iStockphoto/Thinkstock

a point about the subject. Full face would seem to be the most revealing in theory, but in practice, such symmetrical compositions feel closed, posed, and iconic. Three-quarters is the most lifelike, natural choice. Three-dimensional sculpture, of course, will present all of these views.

Portrait artists have three general choices about how to present faces: profile, full face, and three-quarter.

Portraits like David's *Napoleon* (1812) send us messages about the subject through signs, from the reference to classical Rome in

the style of the furniture to the burnt-down candle and Napoleon's rumpled stockings, implying how dedicated he is to work. The juxtaposition of sword and paperwork reminds us of Napoleon's two roles—soldier and statesman.

There are actually three gazes that are important in reading portraiture: How the artist looked at the subject, how the viewer sees the subject (which to a certain extent is controlled by the artist), and how the subject looks at the viewer. In David's portrait, Napoleon looks slightly down on us from a superior position with a steady, commanding gaze, adding to his air of power. Compare Anthony van Dyck's portrait *Charles I, King of England* (1635). Unlike Napoleon, Charles is not surrounded by symbols of his power; only his full-frontal, confident gaze signals his authority. ■

Important Term

portraiture: A painting, sculpture, or photograph of a person; often the head or face is most prominent. Portraits are usually descriptive, but 20th-century portraits may be expressional or even abstract.

Tool Kit

When you look at a portrait, notice how the artist presents the person:

- Is this a famous or an unknown person? What do you know (or can you learn) from other sources about this person?

- Is the portrait painted, sculpture in relief, or sculpture in the round?
- Is the portrait formal or informal?
- Was the portrait done in profile, three-quarter, or full face?
- Is the portrait life size, larger, or smaller?
- Is the person in the portrait looking at you, at something in the picture, or off into space?
- How are you looking at the person in the portrait (from above or below, from the point of view of someone in the picture, in a mirror or through a window in the picture)?
- Is the portrait realistic, idealized, distorted, or abstracted?
- What objects are associated with the person in the portrait, and what might they signify about that person?

Ask yourself:

- What does the way an artist portrays a person tell me about that person?

Self-Portraits—How Artists See Themselves

Lecture 19

Self-portraits tell you a lot about individual artists, but they also tell you a lot about the changing role of the Western artist from the Renaissance to the 20th century, from craftsman to genius to superstar. Self-portraits can also reflect the times and circumstances in which an artist lived.

James Ensor's *Self-Portrait with Masks* (1899) looks at first like an image of the flamboyant avant-garde artist, but it actually reveals a more complex biography. The masks are not only remnants of his childhood (his parents owned a souvenir shop); they also reveal his fascination with illness, as the masks show symptoms of various diseases. We will see this combination of biographical and psychological again and again in self-portraits.

The practice of self-portraiture began in the early Renaissance, had an upsurge in the 17th century, and had another among Modern artists of the 20th century. At first, self-portraits functioned as a form of signature; for example, Lorenzo Ghiberti included his own image among the busts on the East Doors of Florence Cathedral (1425–1452).

Renaissance painters also included themselves in crowd scenes. Often, any character in a crowd who breaks the fourth wall and looks back at the viewer is the artist himself or herself. Duccio di Buoninsegna included himself in *The Entry into Jerusalem* polyptych (c. 1311), and Raphael did the same 200 years later in *School of Athens* (1510–1511).

Later artists continued this tradition, albeit with additional motives. Diego de Silva Velázquez includes himself in *Las Meninas* (c.1656), a portrait of the Spanish princess. This time, the artist places himself not in a crowd of peasants but among royalty, in the act of painting, surely a statement of his social ambitions. Female artists frequently painted themselves at their easels, an assertion of their place in the male-dominated art world.

Albrecht Dürer's *Self-Portrait at 26* (1498) makes a statement about artistic ambition in a more coded way. The image of the artist takes up most of the frame, but behind him, through a window, we can see the Italian Alps, linking himself to the important cultural figures of Italy and showing that he, like Italian painters, has mastered the secrets of perspective.

In the 19th century, the Romantic image of artist-as-genius brought self-portraits back into style.

From the 17th century onward, artists like Rembrandt van Rijn and Gustave Courbet used self-portraits to capture extreme moods and expressions to avoid the expense of a model. At other times, their self-portraits were genuine self-analysis, both spiritual and physical. Rembrandt painted hundreds of self-portraits over the course of 40 years, chronicling his struggle with time and faith.

The 18th century saw a lull in self-portraiture, but in the 19th century, the Romantic image of artist-as-genius brought self-portraits back into style, to satisfy both the curiosity of the artists' fans and, to some extent, the artists' egos. They began to portray themselves as brooding, mysterious figures, associated with melancholy, madness, and death. Edvard Munch's *The Scream* (1893) and Arnold Böcklin's *Self-Portrait with Death* (1872) are both part of this trend.

In the 21st century, maybe because Postmodernism has put the viewer at the center of artistic interpretation, self-portraiture has fallen out of fashion once more. ■

Tool Kit

When you look at a self-portrait, notice how the artist presents himself or herself:

- Is the self-portrait painted, sculpture in relief, or sculpture in the round?

- Is the self-portrait formal or informal?
- Was the self-portrait done in profile, three-quarter, or full face?
- Is the self-portrait life size, larger, or smaller?
- Is the artist looking at you, at something in the picture, or off into space—that is, where is the artist’s gaze directed?
- How are you gazing at the artist—from above or below, from the point of view of someone in the picture, in a mirror or through a window in the picture?
- What objects are associated with the artist, and what might they signify about him or her?
- Is the self-portrait realistic, idealized, distorted, or abstract?
- Is the self-portrait flattering, distinctly unflattering, or neutral?
- How does the self-portrait reflect the times and circumstances in which the artist lived and the role of artists at that time?
- Is the artist the main subject of the work or just a cameo appearance as part of a larger work?
- If there are other self-portraits by this artist, how does this one compare to them?

Ask yourself:

- What does the artist seem to be saying about herself or himself in this portrait, and what does it reveal about the role or status of the artist at that time?

Landscapes—Art of the Great Outdoors

Lecture 20

Until the 19th century, many critics considered landscapes to be the least important subjects for art. Some artists who favored landscapes made them backgrounds for other subjects; others ignored the critics' opinions and painted what they and their clients wanted. The Romantic movement of the 19th century made landscapes a major genre for the first time. Meaning in landscapes is expressed through line and color, but composition may play the strongest role in how we react to a landscape.

Landscapes came into popular favor in the 17th century, particularly in the Netherlands, where the rising merchant class created a large market for paintings. In the 19th century, the Romantic movement's emphasis on the sublime permanence of nature versus the transience of humankind gave landscape painting a new importance.

Classic Renaissance landscapes exist almost solely as backgrounds for other subjects. Such works usually divide the background into equal, horizontal areas of foreground, middle ground, and background, with a balanced approach to light and color. Most early stand-alone landscapes mimic this balanced approach. Nature is under control.

Romantic landscapes abandoned the balanced approach and used a dramatic, one-third/two-thirds composition. It might be oriented horizontally or vertically. Consider Charles Daubigny's *Forest and Brook*; the emphasis is vertical, with the tall canvas and many trees. Notice the lack of strong horizontals, in exact opposition to classical composition. When a Romantic landscape's composition was horizontal, it also tended to be very open and broad, giving a sense of infinite space. These compositions attempted to evoke a sense of the sublime in nature by overwhelming the viewer.

At the end of the 19th century, several artists experimented with very high horizons or no horizon line at all. For example, Claude Monet's *Water Lilies and Willows* (1914–1923) approaches the subject from such a severe

angle that we cannot see the end of the water at all. These sorts of views may have been influenced by the composition possibilities of the young art of photography.

In the huge landscapes of the **Hudson River school** of the 19th century, size and perspective are symbolic of America's manifest destiny sensibility. Seemingly endless vistas were often paired with small areas of controlled, domesticated land. It is a sublime view of nature, but not beyond human

control. Their contemporaries, the Luminists, painted smaller, delicate landscapes with a more controlled, less aggressive sensibility.

Romantic ... compositions attempted to evoke a sense of the sublime in nature by overwhelming the viewer.

With the decline of agrarian society in the 20th century, artists began painting cityscapes under many of the same principles of composition

as landscapes. Meanwhile, traditional landscape subjects took on new forms; for example, Phillip Sutton's *Wiltshire Landscape* (1962) is a black-and-white woodcut print that, although abstract, calls on the familiar shapes of nature to evoke a scene of trees and sky. ■

Important Terms

Hudson River school: Term applied to 19th-century sublime American landscape painters from about 1830 and continuing through about 1880, with emphasis on the grandeur of manifest destiny (belief in U.S. expansion). The artists were known for celebrating the natural beauty of the virgin American landscape and transferring it into paintings that collectively became symbols of the nation. The name is misleading because it was not a school, nor was the artistic focus of the painters limited to the Hudson River region. Thomas Cole was its founder, and Asher B. Durand was one of his earliest followers.

landscape: A view of nature in art.

Tool Kit

Notice how the artist composes and fills the landscape:

- Where is the horizon line in the painting?
- How much of the canvas is filled by the foreground, the middle ground, and the background?
- How close is the foreground to you, and how distant is the background?
- What is the interplay of horizontal, vertical, and diagonal lines in the landscape?
- Where does the light come from in the landscape, and what kind of weather is suggested?
- If there are any figures in the picture, what is their proportion to the landscape?
- Where do you as a viewer enter the landscape, and how easy is it to imagine walking through it?
- Is the overall feeling of the landscape serene and peaceful or wild and dramatic?
- Is it a wooded landscape, farm landscape, seascape, or cityscape?

Ask yourself:

- How does the way the artist presents the landscape influence my response to the work?

Putting It All Together

Lecture 21

In this lecture, we will consider four works in terms of all the elements of art we have discussed so far: color, line, shape or mass, and composition; time and motion; light and texture; space, point of view, focal point, and gaze; and iconography. Most importantly, we will look at how all these elements work in relation to one another.

Bertel Thorvaldsen's *The Lion of Lucerne* (1819–1821) is a memorial sculpture carved into limestone rock face. Conceived as a monument to members of the Swiss Guard who died defending Louis XVI, it has become a national symbol of Switzerland. The composition, like the setting, is asymmetrical and natural. The artificial cave in which the lion is positioned serves to highlight the figure by creating darkness behind it.

There is no motion here; the lion is dying. The line of his back is descriptive, but its horizontality is also expressive of calm and death. Our point of view is very controlled; because of the setting above a lake, you can only approach



© Hemera/Thinkstock

The Lion of Lucerne expresses grief and nobility through line and gaze.

the sculpture from certain angles. The smooth body of the lion contrasts with the curly mane, which draws the eye to the face, our focal point. The lion's gaze is downcast and exhausted, arousing our empathy for the dignified, heroic beast.

Maria van Oosterwyck's *Vanitas Still Life* (1668) is a magnificent trompe l'oeil with a complicated, closed composition and several features that cause us to examine this work very slowly. No color or line stands out above the rest; the space is shallow and controlled. Our point of view is broad and direct. The strong light from the lower left highlights a variety of textures, from velvety flower petals to the smooth, shiny globe.

The title gives away the painting's symbolism before we even see it—*vanitas*, the pleasures of life beside

inevitable decay and death, indexed most of all by the skull—but there is no strong focal point anywhere in the painting. Other, more subtle symbols of decay are the tulips—a possible reference to the collapse of the Dutch flower trade in 1637—and the title of the book, *Rekeningh*—"reckoning."

Boulevard (1896) is a lithograph with a very ordered yet asymmetrical and open composition. The shops, streetlamps, and people are arranged regularly, but they also seem to continue off the page. Many of the lines are implied, but on the whole we have a strong grid of horizontals and verticals. In the end, the horizontal wins out, thanks in part to the elongated shape of the composition, so the overall effect is calm and neutral. This is enhanced by warm, analogous colors. The linear perspective is minimal; depth is suggested through atmospheric perspective. The motion of the bustling street might overwhelm if not for the seated figure anchoring the foreground, soothing us again. This is a busy yet cheerful scene of everyday life, without heavy symbolism, expressive only of happiness.

Rogier van der Weyden's *Descent from the Cross* (1435) has an unusual inverted-T shape that, combined with Christ's pale body, centers and focuses

[Boulevard] is a busy yet cheerful scene of everyday life, without heavy symbolism, expressive only of happiness.

the composition. The asymmetry creates a sense of motion, yet the framing is almost claustrophobically cropped, a sensation enhanced by the decorative motifs painted into the corners of the frame. We are right there with the figures, inside the scene.

Despite the brilliant blue of Mary's dress, the scattered reds are what balance the composition. The lines are descriptive, clear, and crisp, typical of the northern Renaissance; a harsh light from the upper right casts strong shadows. The lines are primarily vertical, which only serves to highlight the two horizontal lines of Christ's and Mary's bodies, neutralizing lines evoking death. While the lines are symbolic, so are several objects in the scene, particularly the cross and the skull and bones, reminding us that Christ was crucified for Adam's sins over Adam's grave at Golgotha. ■

Tool Kit

When you "read" a work of art, notice as much as you can about it:

- Use all your tools here!
- Take time to really look at the work; use your imagination to enter into the spirit of it.
- Pay attention to what your eye falls on first, how your gaze moves around the work, where it comes to rest. What emotion or thoughts does it evoke?
- Look from more than one angle.
- Do your own reading of a work before you read the plaque. Does the plaque add anything new to what you were able to see for yourself?

Ask yourself:

- After reading what you can from a work and enjoying that reading, what question do you want to ask about the work?

Early Renaissance—Humanism Emergent

Lecture 22

Renaissance art has its roots in 14th-century Italy, where we first find the influences of humanism and classicism in works of art. We can identify works of this period through three major features: human figures portrayed as individuals, rather than types; attention to the forms of nature, particularly the human anatomy; and attempts, with mixed success, at linear and atmospheric perspective.

Humanism and classicism are related philosophical movements of the Renaissance. Humanism put human beings and secular, material concerns at the center of philosophy. Classicism looked to ancient Greek and Roman culture as a model of artistic perfection, particularly in terms of realism and unity of form. Early Renaissance art is therefore marked by a movement toward realistic depictions, particularly of the human form and natural perspective.

Medieval art was highly iconic and abstracted. Human and divine figures were simplified, their faces generic. Scenes were not real moments in time but posed and symbolic. Almost all of the subjects were religious and, more specifically, supernatural, rather than earthly and natural.

The frescoes of Giotto di Bondone are among the earliest in the budding Renaissance style. *Saint Francis Renouncing His Father's Belongings* (c. 1320) features characters with natural, readable, if not photorealistic expressions and, in the background, a building shown from an orthogonal point of view, where the artist has clearly attempted to use linear perspective. Still, the perspective is not quite successful, and the human bodies are somewhat flat and posed.

Renaissance classicism manifested as a belief in art as an imitation of nature, rather than some abstract reference to other worlds. This was particularly seen in treatment of the human body. Compare the quatrefoil sculptures prepared as part of the competition for the commission of the doors of Florence Cathedral by Lorenzo Ghiberti and Filippo Brunelleschi, completed

in 1401. These two scenes of the Sacrifice of Isaac take different approaches to Isaac’s anatomy, but both are quite believable. Yet Ghiberti’s Isaac is more influenced by the idealized anatomy of classical sculpture, and the figures occupy a unified scene. While both works are tours de force, Ghiberti’s was more of-the-moment and won the contest.

Renaissance classicism manifested as a belief in art as an imitation of nature.

Masaccio was one of the first painters to put linear and atmospheric perspective together consistently. The Limbourg Brothers’ *Hours of Duke Jean de Berry* (1412–1416) exemplifies the earlier attempts; figures are foreshortened, but not in orthogonal proportion, and the background is nearly as detailed as the foreground. Compare Masaccio’s *Trinity Fresco* (1425–1428). It creates four distinct depths through **overlapping**—the donors and arch, the Holy Family, the altar and God, and the back wall of the barrel vault. We can trace clear, consistent orthogonal lines, less detail in background features, and near-perfect foreshortening among all the fresco’s figures. ■

Important Terms

humanism: Associated with the Renaissance and the revival of the freer intellectual spirit of classical times, this philosophy emphasized the importance of the human as an individual. It took hold in Italy in the 15th century and emphasized education, reason, and science in conjunction with theology.

overlap: Drawing one object on top of the other to create the illusion of distance.

Tool Kit

How to recognize art of the early Renaissance:

- Subjects are still largely religious but put more emphasis on the human identity of Christ, the Virgin Mary, and the saints than medieval art did; the childhood and human life of Christ emerged as a new topic.
- Landscapes are included in paintings, demonstrating an interest in nature.
- Paintings show the influence of classicism.
- Artists paid more attention to accurate anatomy in human figures.
- Artists made a greater attempt to create believable forms.
- Attempts at realistic scale and proportion are inconsistent.
- Atmospheric and linear perspective are attempted but imperfect.
- Shading and shadowing may be inconsistent.

Ask yourself:

- How has this work evolved in subject and style from medieval art? How do its perspective, scale, and shading show that it is not High Renaissance art?

Northern Renaissance—Devil in the Details

Lecture 23

The 15th and early 16th centuries in Flanders and Germany is the period of Northern Renaissance art. This remarkably productive time had similarities with the early Italian Renaissance—namely, an interest in humanism and everyday life—but there was no classical revival, and medieval mysticism retained its power. Northern Renaissance art is particularly noted for early mastery of oils, unsurpassed attention to detail, and a unique quality of light. After reviewing some Northern Renaissance art, we should consider how and why these and other works become part of the canon.

The subject matter and mystical content of Robert Campin's *Merode Altarpiece* (1427–1432) recall medieval art, but this open triptych also shows several important defining characteristics of the Northern Renaissance. The artist is deeply interested in his human figures and the objects of everyday life, such as tools, furniture, and flowers. He is less concerned with illusion, proportion, and scale.

Northern Renaissance artists were also masters of disguised symbolism. In the *Merode Altarpiece*, Mary is surrounded by symbols of purity—a pitcher full of lilies, a towel and wash basin, an enclosed garden—yet they are very realistic and homey, everyday objects. Such disguised symbols were a common tactic in the period for combining mysticism and humanism.

Another element of realism where the Italian and Northern Renaissance painters diverged was the portrayal of draped fabric. While the Italians favored a rounded, natural drape in imitation of classical sculpture, sharp, angular draping is characteristic of the Northern Renaissance. Part of what seems to make the lines so sharp is the cool light that is also characteristic of the period. Look at Rogier van der Weyden's *Portrait of a Lady* (1460), for example. This portrait is also a beautiful example of the characteristic mastery of oil paints in the period. Notice the transparency of the lady's veil and the translucency of her skin versus the deep, saturated color of her belt.

The *Ghent Altarpiece* (1432) by Jan and Hubert Van Eyck demonstrates just how well Northern Renaissance artists could master realism. When closed, the bottom center panels offer an incredibly realistic illusion of three-dimensional sculpture, and when open, we can see a perfect portrayal of texture in the jewels and metals of God's crown.

Disguised symbols were a common tactic in the period for combining mysticism and humanism.

A canon of any art consists of works that are universally recognized as great and have stood the test of time. The canon of Western

art began to form in the 14th century as Renaissance princes became great collectors. By the 17th century, Europe had commercial art galleries; in the 18th, juried exhibitions began, and rulers bestowed awards on the best work. The 19th century saw the rise of public art museums and national galleries such as the Louvre. Professional art critics emerged in the mid-16th century but developed real influence in the 18th and 19th.

By the 20th century, a canon was in place, only to be challenged in the 1960s and 1970s by those who pointed out (quite correctly) that the canon consisted solely of works made by white men, chosen by white men. Since then, works of diverse styles and media by diverse artists have been reconsidered and admitted into the canon. ■

Tool Kit

How to recognize art of the Northern Renaissance:

- Primary features are compulsive details and use of oil.
- Subjects include both religious art and everyday civic interests, but both subjects address everyday life through details and objects.
 - In religious depictions, many apparently ordinary objects are used symbolically, according to a specific code.

- Like early Italian Renaissance art, some attempt is made at perspective, but it is far from perfect. They were much more accomplished at atmospheric perspective than linear perspective.
- Artists were interested in realism but not in the classicism that interested their early Renaissance counterparts.
 - They did not adhere to the classical canon of proportion, nor a full classical sense of illusion.
 - They tended to use hierarchical scale, rather than realistic scale.
- Oil paint allowed a remarkable wealth and realism of detail. Once the artists figured out how to use oil paint in this way, they were able to replicate the level of detail, but not the saturated hues, with tempera.
- The cool light used highlights sharp folds and lines, not soft classical folds and lines, in clothes and other fabrics.

Ask yourself:

- How is this work like and unlike early Italian Renaissance art?

High Renaissance—Humanism Perfected

Lecture 24

The High Renaissance refers to a brief period in Italy—particularly Rome and the Vatican—at the turn of the 16th century when three great artists perfected humanism, classicism, illusion, and composition in painting and sculpture. They perfected the observation of nature, especially the human anatomy, and were able to translate these observations into their art. Everything they did aimed at the imitation and perfection of nature.

The High Renaissance was a short-lived artistic period, from about 1490 to 1520, and was dominated by a handful of masters living in and around Rome. Leonardo mastered the art of drawing and the observation of nature. Michelangelo mastered the human figure in both painting and sculpture. Raphael mastered composition. Bramante was the unchallenged master of architecture. Together, these artists perfected humanism and classicism in Western art.

Two paintings—both by Raphael, both found in the pope’s personal library at the Vatican—perfectly summarize the relationship of High Renaissance art to its two major inspirations: The *School of Athens* shows the great figures of classical Greek thought, and the *Disputation of the Divine Sacrament* shows the world divided into two realms, earthly and divine; at the latter painting’s vanishing point is the Blessed Sacrament, by which humans receive Christ. In these two frescoes, Raphael pays homage to the greatness of both human and divine knowledge.

Leonardo’s dedication to observing nature and the human form is evident in his many surviving drawings. His finished works also show care for the High Renaissance concept of perfection: triangular composition of the figures, single-point linear perspective, equal division into foreground, middle ground, and background. Leonardo is particularly known for his sfumato shading. His *Mona Lisa* (1503–1506), one of the most famous paintings in the world, exhibits all of these High Renaissance qualities, plus a balance between the idealized face he used for religious figures and more natural,

individualized characteristics, right down to the famous enigmatic smile.

Michelangelo's *Pieta* (1498–1499) is a masterpiece of High Renaissance sculpture that reflects these same principles of style and composition—the triangular form, the idealized face—as well as a meticulous attention to anatomy. This realistic approach to the human figure is also evident in *David* (1501–1504), including David's **contrapposto** pose, a very natural and dynamic stance favored by classical sculptors. Compared to Donatello's *David*, the figure is more mature and more muscular, the face full of emotion.

Returning to Raphael's *School of Athens*, we can see how it summarizes the High Renaissance ideals, from illusionism to perspective to composition. But it offers us one more surprise as well. While it seems to give credit to the wisdom of the ancients, closer examination reveals that along with Raphael's self-portrait in the background, the artist has given Plato the face of Leonardo, Euclid's the face of Bramante, and Heraclitus's the face of Michelangelo. This painting is not just a statement of ancient wisdom but of High Renaissance greatness. ■



Michelangelo's *David* demonstrates the High Renaissance attention to realism and detail in the figure's anatomy and natural, dynamic pose.

Important Term

contrapposto: The stance of a human figure represented in art where the weight of the body is placed on one foot, giving a relaxed stance to the shoulders, arms, and legs. From Italian, meaning “to oppose.”

Tool Kit

How to recognize art of the High Renaissance:

- Works demonstrate the culmination of humanism and classicism.
- Artists had perfected observation and drawing, especially of plants and human anatomy.
- Works demonstrate mastery of the human figure.
- Compositions follow “perfect” shapes—circles, squares, or equilateral triangles.
- Every feature of the work aims at glorifying humanity and imitating of nature.
- Works feature classical proportions.
- Artists are masters of linear and atmospheric perspective—not on a studied level but intuitively.

Ask yourself:

- How are proportion and perspective in this work different from that of early Renaissance and Northern Renaissance art?

Mannerism and Baroque—Distortion and Drama

Lecture 25

The Mannerism and Baroque movements followed the High Renaissance with a response to the classical, illusionistic perfection achieved by its masters. Mannerism rebelled against illusionism with distorted forms, chaotic compositions, and tertiary colors. The greatest master of Mannerism was Michelangelo himself, whose stylistic shift reflects the changes in his world and his body as he aged. Baroque art, on the other hand, was about enlarging and expanding on illusionism to maximize drama, as seen in the works of Caravaggio and his followers.

The achievements of the High Renaissance in art were an almost impossible act to follow, so the Mannerists did not try. Beginning around 1520 and dominating most of the 16th century in Western art, Mannerism reflected the dramatic changes in European society and the Roman Catholic Church in this period, particularly the Reformation and its religious and political fallout.

Michelangelo's late Mannerist works sum up the movement. His *Last Judgment* (1534–1541), painted behind the chapel's altar, is a chaotic composition, rejecting Neo-Platonic form. God is no longer a loving father but a vengeful warrior. Even Heaven is shown as cramped and disordered. The artist includes his own face on the body of the tortured Saint Bartholomew. He has outlived his fellow High Renaissance masters and has witnessed the wars of the Reformation and the sack of Rome in 1527; the perfection of the Renaissance has fled his world and art.

Mannerists favored a distortion of the human form, as seen in Parmigianino's *Madonna of the Long Neck* (1534–1540). A favorite human pose of Mannerist painters was called *figura serpentinata*, an awkward serpent or S shape. They also distorted proportions, size, and even perspective in objects as well as people and used a tertiary color palette. They thought of themselves not as rejecting High Renaissance perfection so much as moving beyond it.

The Baroque style dominated the 17th century, evolving out of both the High Renaissance style and Mannerism. Baroque, in a word, was intense. Unlike Mannerism, Baroque didn't break the rules of neoclassical style, but it bent, expanded, and adapted them to produce drama. Instead of comfortable, controlled, stage-like space, the scenes seem to spill out of the frame. Your point of view is within the scene. Dramatic, directional lighting, called tenebrism, intensified the focus on what is visible and the mystery of what is not. The paintings of Caravaggio are a touchstone of tenebrism and the Baroque style. Other Baroque painters, such as Velázquez and Rembrandt, added textured brush strokes and supersaturated color to further inflate the scene.

Unlike Mannerism, Baroque didn't break the rules of neoclassical style, but it bent, expanded, and adapted them.

Gian Lorenzo Bernini revolutionized sculpture during the Baroque period. Compare his *David* (1623–1624) to those of Michelangelo and Donatello: He is captured in the moment of attack, the most dramatic possible interpretation of the story. Despite his twisted pose, the figure is in classical proportion. The sculpture's texture creates intense highlights, adding even more drama to the piece. Everything about this *David* is more extreme than its predecessors. ■

Important Term

baroque: As a general term, describes art that is energized, dynamic, flamboyant, and dramatic, often offering a mixture of media; as a specific term (i.e., the Baroque period), art and architecture of this description that dominated Western art from 1590 to 1700.

Tool Kit

How to recognize Mannerist art:

- It breaks the rules of Renaissance neoclassicism.

- The palette consists of tertiary or “off” colors.
- Objects show distorted proportion, size, and perspective; space is truncated.
- Human figures are elongated.
- The overall impression is artificial, rather than natural.

Ask yourself:

- How are color, proportion, and perspective in this work different from High Renaissance art? How can I enjoy something so different and so elegant?

How to recognize Baroque art:

- The rules of the Renaissance are bent to produce drama.
- The palette returned to basic colors (highly saturated primary and secondary), figural proportions, and classical scale.
- Line and color are expressional.
- Scenes are highly dramatic, intense, and exuberant.
- We see strong contrasts of light and dark.
- Painters use impasto to build up texture.
- The scene has no background, and the foreground pushes into the viewer’s space, or there is extreme contraction or expansion of space.
- Composition uses strong diagonals and less symmetry.

- The subjects are “big”—royalty, exploration, great architecture, and so forth.

Ask yourself:

- How are color, scale, and the human figure in this work similar to High Renaissance art?
- How is the use of drama, light and shadow, and spatial manipulation different from High Renaissance art?

Going Baroque—North versus South

Lecture 26

The 17th century in Europe was diverse geographically, religiously, and politically. So, too, was the artistic movement we call Baroque. In Italy, Spain, and Flanders, works celebrated the Roman Catholic Church and the primacy of the pope. French Baroque flourished under royal patronage, retained the strongest ties to classicism, and was more controlled. Dutch Baroque adopted secular subjects such as genre and still lifes to appeal to the tastes of wealthy merchant buyers.

The Council of Trent, which established the Catholic Counter-Reformation, encouraged production of art that would excite and teach. The Southern Baroque's answer to this challenge was overwhelming visual effects. Caravaggio, the most influential painter of the era, used tenebrism, very close point of view, and an unusual diagonal line in *The Deposition from the Cross* (1600–1604).



© AbleStock.com © Getty Images/Hemera Technologies/Thinkstock.

Lecture 26: Going Baroque—North versus South

The Palace of Versailles is a treasure trove of French Baroque art, from the palace's architecture to the sculpture in its gardens.

The key to understanding the Southern Baroque is the idea of the vision. The movement emphasizes conversion back to the true church and conversion back to God, triggered by an overwhelming experience of power and truth. Therefore, Italian Baroque painters used symbols that emphasized the direct lineage of the pope. Bernini's *Chair of St. Peter* (1647–1653) places four church fathers at the base of the chair; little angels hold a key and a miter above. The whole complicated structure is built above the

crypt of Saint Peter, who is revered as the first pope. This is not a real chair but a symbolic vision of the pope's lineage.

The Dutch Baroque grew out of a nominally Protestant but much more secular culture.

French Baroque was more classically inclined and centered on the court of King Louis XIV. Louis

surrounded himself with images of Apollo, both in his home at Versailles and in the portraits he commissioned. The style was more controlled as well, a reflection of Louis's absolutism. *Apollo Attended by the Nymphs* (1666–1772) by Thomas Regnaudin and Francois Girardon at Versailles is an elaborate grotto installation with clear classical roots, yet it also makes the viewer a witness to a divine vision, albeit a pagan one. Overall, the message of the French Baroque was the Bourbons' divine right to rule.

The Dutch Baroque grew out of a nominally Protestant but much more secular culture. Compositionally, it was most influenced by Spain, which ruled the Netherlands until 1648, but the main patrons were merchants, who commissioned genre paintings, portraits, and still lives sized to hang in their homes. Religious subjects still appeared, but artists painted more Old Testament stories for their Protestant and Jewish clientele.

Two of Jan Vermeer's paintings demonstrate the variety of the Dutch Baroque. There is nothing obviously Baroque about *The Geographer* (1668) except the dramatic lighting and limited space; it typifies Dutch genre painting of the period. His *View of Delft* (1660–1661) is a landscape notable for its dramatic composition. It achieves drama by violating the classical rule of thirds and emphasizing the enormous sky. ■

Tool Kit

How to recognize Spanish, Flemish, and Italian Baroque art:

- It is heavily influenced by the Catholic Church; religious stories and divine visions are major subjects, and it often uses symbols referring to the lineage of the pope.
- It uses strong visual effects to excite and teach.
- Diagonals and spatial expansion are used to create extreme drama.

Ask yourself:

- How do subject choice and didactic purpose distinguish this work from other forms of Baroque art?

How to recognize French Baroque art:

- Royal absolutism and the divine right of kings (and of Louis XIV in particular) are major themes.
- Works show strong classical influences.
- Foregrounds are pushed forward, and point of view is dramatic.
- Works are exuberant, with an abundance of figures, details, and decoration.

Ask yourself:

- How do presentation and the influence of absolutism distinguish this work from other forms of Baroque art?

How to recognize Dutch Baroque art:

- It is influenced by Protestantism, with Christian subjects aimed at private buyers, not an established church.
- Canon contains genre paintings, portraits, and still lifes.
- Lighting is intense and dramatic.
- Compositions are dynamic, with extreme depth.
- Landscapes do not conform to classical proportions.
- Painters used impasto textures to create drama.

Ask yourself:

- How do subject choice and composition distinguish this work from other forms of Baroque art?

18th-Century Reality and Decorative Rococo

Lecture 27

The Rococo is sometimes described as “little Baroque.” Rococo retained Baroque’s attention to detail, but the intense colors lightened to pastels, strong diagonals softened to meandering curves, references to Apollo were supplanted by references to Cupid, and the focus on Christian subjects gave way to recounting the everyday lives of aristocrats. Although in hindsight we know that this society was on the wane, there was very little social criticism in Rococo art.

Rococo is the style of grace and delicacy, reflecting the lifestyle of the 18th-century aristocracy. The difference between Baroque and Rococo can be quickly demonstrated by comparing two hunting scenes: Rubens’s Baroque *The Lion Hunt* (1621) and Antoine Watteau’s Rococo *A Halt during the Chase* (1718–1720). In the former, we arrive in the midst of the action and violence, intensified with saturated color and an open composition; in the latter, we look downward, from a distance, at a leisurely moment captured in pastel tones and a closed composition. The impression is refined and gentle.

Rococo sculpture bears a similar relationship to Baroque sculpture. Comparing Edmé Bouchardon’s *Cupid Cutting a Bow from the Club of Hercules* (1750) to Bernini’s *Apollo and Daphne* that we saw in an earlier lecture, note the closed composition and the more relaxed, passive pose. Even the fact that Cupid is alone in Bouchardon’s sculpture marks the piece as Rococo instead of Baroque. Most importantly, Cupid was the favored classical figure of Rococo art, communicating its romantic sensibility. Small, tabletop sculpture became particularly popular in the Rococo period, thanks to the growing porcelain industry.

Despite significant differences, Rococo did inherit brushwork from its neoclassical and Baroque ancestors, featuring a wide variety of paint application, from glazes to impasto.

It's important to note how straightforward Rococo themes are. *Love Letters* (1771–1772) by Jean-Honoré Fragonard shows a young, aristocratic couple meeting in a garden near a statue of Venus and Cupid. There is no deep allegory and very little symbolism; the directness is the point.

Because Rococo focused on private and intimate features of life, it played a major role in other arts.

Because Rococo focused on private and intimate features of life, it played a major role in other

arts, including architecture, interior decoration, dance, music, and literature. Rococo architecture is Baroque in miniature; furniture was elaborate but delicate. The dance of choice was the minuet, with its small steps and strict forms—everything refined and controlled.

One of the few artists to criticize the 18th-century European aristocratic lifestyle was William Hogarth. His painting series *Marriage à la Mode* (1743) was also produced as a series of prints, accompanied by commentaries on the common features of aristocratic marriages. The paintings feature gambling, philandering, and excessive self-indulgence of all kinds, leading to a fatal duel for the husband, suicide for the wife, and a life shortened by syphilis for their child. Hogarth's scathing critique reminds us that the beauty of the life we see in Rococo painting was mostly superficial. ■

Tool Kit

How to recognize Rococo art:

- Baroque's sweeping diagonals become light Rococo curves.
- Point of view is often looking slightly down on the scene.
- Light is graceful, delicate, and decorative; small areas of highlights replace the strong light/dark contrasts of Baroque.

- The subject matter is upper-class pleasures: love (human or mythical), angels (especially cupids, or putti), gardens, and dances.
- The application of paint is very tactile and even sensual, with a wide variation of thick and thin and subtle use of glazes.

Ask yourself:

- How do subject choice, tone, use of light and line, and point of view distinguish this work from Baroque art? How does the work match the lifestyle of the times?

Revolutions—Neoclassicism and Romanticism

Lecture 28

Neoclassicism and Romanticism were the first two movements of the 19th century. Although they appeared at the same time and were both rooted in late-18th-century thought, they were opposites in style and philosophy. Neoclassicism drew on classical forms and was staid, simple, and controlled. Romanticism was an extension of the Baroque that used drama, intensity, and even chaos in an attempt to capture the sublime.

Neoclassical artists of the 19th century extrapolated their style from the surviving painting and architecture of antiquity. The French artist Jacques-Louis David, who eventually became Napoleon's court painter, is considered the father of the Neoclassical movement. His paintings epitomize the movement's emphasis on simple, geometric, closed compositions and Enlightenment themes of morality, stoicism, and duty. In a sense, they argue against the Rococo, pre-French Revolution lifestyle.

David's *Oath of Horatii* (1784) is a study of duty over emotion. Based on a Roman legend, it shows three brothers swearing an oath to avenge the enemies of Rome, while their sister, who is engaged to one of these enemies, sadly but stoically remains by her family. The room's walls create a closed composition, and all the directional lines are horizontal and vertical. Even the figures' positions are geometric. The scene is simple and focused. The openness and complexity of Baroque and Rococo are utterly absent.

David's *Death of Marat* (1793) is even simpler, more ordered, and more carefully composed. The palette is restrained—earth tones with a bit of green, which offset the bright red blood. The strong horizontals—the bath, the wooden box, Marat's nose and left forearm—serve to emphasize the curving right arm, which mimics Jesus's right arm in Michelangelo's *Pieta*. Here, David deliberately evokes both the High Renaissance as a style and the idea of martyrdom for this hero of the French Revolution.

The major source for Romanticism was the Baroque. In fact, Eugène Delacroix, one of the movement's foremost painters, frequently visited the Louvre to hone his skills by copying Rubens's paintings. Delacroix's *Massacre of Chios* (1824) is an open composition full of diagonal and swirling lines. The asymmetrical composition and multiple groups of figures add further complexity. We might almost call this style Neo-Baroque.

Romanticism was the first movement to make the landscape a major vehicle for emotional expression.

Romanticism was the first movement to make the landscape a major vehicle for emotional expression. The Romantics believed that meditation on nature could lead to an understanding of

the sublime—the grandeur of the infinite. We find this striving toward the infinite in Friedrich's *Monk by the Sea*, which we previously examined as one of the most open compositions in the history of art. A somewhat less lofty Romantic goal was to connect with nature and understand one's place in it; John Constable's *The Hay Wain* (1821) is another large and open composition, but rather than being overwhelming, the feeling is timeless, but not infinite. We understand our place in the cycles of nature.

Interestingly, both Neoclassicism and Romanticism made a study of death, but of course they took very different positions on the subject. David's *Death of Marat* is, ultimately, a stoic and calm work, one presented to the viewer at a distance, almost as a lesson. A Romantic view of death, such as Delacroix's *Death of Sardanapalus* (1827) is dramatic, emotional, and perhaps most importantly draws the viewer into the composition. ■

Tool Kit

How to recognize Neoclassical art:

- It has similarities with classical and Renaissance art.
- The subjects are simple yet noble, stressing stoicism and morality.

- It rejects Rococo sensuousness and frivolity.
- The lines are organized around horizontals and verticals.
- The compositions are closed and highly ordered.
- The space is restricted, with a shallow foreground, action in the middle ground, and limited or no background.
- Shapes are outlined with thin, sharp, clear lines.
- The palette contains highly saturated primary colors or monochromatic brown.

Ask yourself:

- How do subject choice, directions of line, composition, and use of color distinguish this work from Rococo art? From Romantic art?

How to recognize Romantic art:

- It has many similarities with Baroque art.
- Subjects express extremes and high drama or an escape into nature, exotic worlds, or an idealized past.
- Its emphasis is on emotion and spirituality, rejecting Neoclassical forms as overly mechanical and unfeeling.
- The lines are organized in diagonal and swirling directions.
- Compositions are open, complicated by multiple figures, objects, and spaces.
- Compositions are often asymmetrical with dramatic proportions.
- Light and color show strong contrasts.

- Landscapes are favored as a vehicle for the expression of emotion.

Ask yourself:

- How do subject choice, directions of line, composition, and use of color distinguish this work from Rococo art? From Neoclassical art?

From Realism to Impressionism

Lecture 29

Realism responded to Neoclassical and Romantic painting with a focus on the everyday lives of the working class during the difficult years of industrialization. Realism's byword was "honesty," and Realist works often had a moral to teach. Impressionism was a kind of Realism, in that artists were trying to capture a slice of life, but their preferred subjects were nature and the new leisured classes. They are best known for their handling of light.

Realism lasted about 30 years—from roughly 1850 to 1880 in Europe and from 1840 to 1880 in the United States. It was not realist in the sense of illusionistic but in the sense of its subject matter: the real world. The Realists preferred natural, descriptive colors; simple compositions; and, above all, didactic messages. Many Realist works focus on the social inequities produced by the Industrial Revolution—the same issues that sparked the pan-European revolutions of 1848.

Honoré Daumier's *The Third-Class Carriage* (1862–1864) demonstrates the major stylistic components of Realism. The head-on point of view is key; some connect it to the early years of photography. This point of view puts us within the scene. Note, there's no drama in the moment, nor in the composition, line, or color. We will see this again and again in Realism.

The Pre-Raphaelites were a specific group of Realists who rejected the so-called tricks of illusionism found in art since Raphael. This also meant using color only descriptively and giving every figure or detail in a composition an equal amount of attention.

The Realist approach to death was very different from previous styles. Gustave Courbet's *Burial at Ornans* (1849–1850), for example, makes no reference to the afterlife, and the clergy look indifferent to the grief of the peasant mourners. The composition is horizontal, the colors natural, the view head-on; the scene is emphatically honest. Realists had a similarly honest approach to the nude form. Édouard Manet's *Olympia* (1863) is an update

of Titian's *Venus of Urbino* (1538), minus the idealized classical details and with the goddess replaced by a well-known courtesan, Victorine Meurent. This is the honest reality of sex and beauty in 19th-century Paris.

For the most part, the social messages of Realism were of no interest to the Impressionists; the classic Impressionist scene features Parisians at play: a dance, a sidewalk café, a stroll by the sea. Impressionists were most interested in a sort of optic realism—the way light behaves in the real world. They were among the first artists to paint outdoors, in natural light. They eliminated black from their palettes, claiming there were no true blacks in nature, and created shading through contrasting color values.

For the most part, the social messages of Realism were of no interest to the Impressionists.

Originally called “New Painting,” the name “Impressionism” came from Claude Monet's *Impression: Sunrise* (1872). Impressionists aimed to capture

the feeling of a fleeting glance, to make the painting look as if it were made in an instant through cropped compositions and visible, dabbed brushstrokes. The idea of the moment is perhaps best captured in Monet's many painting series, such as his views of Rouen Cathedral. They were made almost like a scientific experiment; the subject and point of view were the controls, and the light was the variable. ■

Tool Kit

How to recognize Realism:

- Scenes are from contemporary life, although religious subjects and landscapes sometimes appear.
- The theme is often didactic, intended to teach a lesson about ills of contemporary society.
- They are easy to understand; honesty and sincerity toward the subject are highly valued.

- The head-on point of view further reflects honesty.
- The color palette is often drab and earth toned, the application of paint flat.
- Baroque-style drama is absent.

Ask yourself:

- How do subject choice, use of color, point of view, and lack of drama distinguish this work from Neoclassical art? From Romantic art?

How to recognize Impressionism:

- Contemporary social life of a middle class in the cities and suburbs, usually at leisure, is the main subject.
- The composition implies a glimpse or fleeting impression of a scene.
- Painters experimented with varying elements such as light and viewpoint.
- Painters had a fascination with the effects of light and color.
- Painters observed nature in natural light; there are no blacks and no chiaroscuro shading.
- Figures and objects have no outlines; contrast of color and value create shapes instead.
- Compositions are cropped: partial figures, unusual points of view above or below the scene, awkward poses suggesting imminent movement.
- Paint is applied in in short dabs of color.

Ask yourself:

- How do subject choice, use of light and color, point of view, and application of paint distinguish this work from earlier Realist art?

Postimpressionism—Form and Content Re-Viewed

Lecture 30

The period following Impressionism was incredibly rich with innovation. While Impressionism was primarily a French movement, Postimpressionism was pan-European. This led to such diversity of form that it is hard to think of Postimpressionism as a single movement; however, common features included flat, rapid application of paint, a lack of interest in illusionism, and the use of line and color to create psychological effects.

Postimpressionism, in all its forms, was primarily a reaction to Impressionism, and thus some of the earliest works in the genre came from Paris. Looking at the work of Paul Cézanne, Paul Gauguin, and Georges Seurat side by side, we can see the great variety in both style and content in the art produced between 1880 and 1905 in Western Europe. We might almost call it a second renaissance. The Postimpressionists admired the achievements of Impressionism but identified two issues yet to be solved: the loss of traditional representation and the loss of significant content.

Seurat addressed the problem of form with color. He placed complementary colors side by side to delineate shapes without using outlines; he used analogous colors—along with careful choices of line—to produce psychological reactions. His colors were carefully chosen for their function; they were not strictly descriptive as the Impressionists' were. Finally, he transformed the Impressionists' loose dabs of paint into tiny, meticulous dots—a technique called pointillism—to further solidify his shapes and lines. His overall aim was to make Impressionism more durable, to turn from the fleeting moment to the statement.

Cézanne was concerned with the balance between three-dimensional illusionism and the honesty of painting flatly on a two-dimensional canvas. With brushstrokes, he took the opposite approach to Seurat's, inflating them into large patches of color. He reintroduced black shadows and even outlines; in landscapes, made nods toward atmospheric perspective, linear perspective, and scale without fully adopting them. Cézanne's paintings

tend to be strikingly flat when viewed close up, yet they achieve the illusion of form when viewed as a whole. His other innovation was an attempt to incorporate multiple points of view of a single object in a single painting.

The Symbolists were those Postimpressionists most concerned with the loss of deep meaning in Impressionist subjects and focused on a return to meaningful iconography. Gauguin, van Gogh, Munch, and other Symbolists used any means available—color, line, composition, and representational objects—to make statements about universal truth or to pose a philosophical question. Although they had no single style, many Symbolists used some abstraction to lead the viewer away from a surface reading of the work, away from evaluating the illusion and not what the illusion was trying to tell them. Of all the forms of Postimpressionism, Symbolism would have the greatest influence on 20th-century Modernism and abstract art. ■

Cézanne's paintings tend to be strikingly flat when viewed close up, yet they achieve the illusion of form when viewed as a whole.

Tool Kit

How to recognize Postimpressionism:

- We can no longer identify a work's period by its style. Welcome to modern art!
- It is a reaction to the two losses of Impressionism: 1) the illusion of form in space, and 2) significant content.
- It uses complementary and analogous colors to produce psychological effects, rather than descriptive color.
- As in the work of Seurat, brushwork may be pointillist, attempting firmer contours through an almost scientific approach to

application of color. Pointillism is the only easy-to-identify style of Postimpressionism.

- As in the work of Cézanne, paint may be applied in solid blocks or patches of color; we may see black shadows and even outlines. The effect is two-dimensional up close, but three-dimensional when viewed from afar. The artist may manipulate linear and atmospheric perspectives or offer multiple points of view in the same image.
- The work may be Symbolist, using symbols to address universal truths or philosophical or spiritual ideas, often using some abstract elements to lead a viewer away from a traditional, illusionistic reading of the work.

Ask yourself:

- How do subject choice, use of line and color, and application of paint distinguish this work from Impressionism?

Expressionism—Empathy and Emotion

Lecture 31

Expressionism was the first full artistic movement of the 20th century, becoming a major movement in France and Germany around 1905. Expressionism prized personal expression through deliberate stylistic distortion. Color, line, composition, and space are determined by what the artists want to express, rather than by what they observed in nature. The purpose of Expressionism is not to be decorative or even necessarily pleasurable but to produce empathy in the viewer.

The Parisian Expressionists, such as André Derain and Henri Matisse, were heavily influenced by the Postimpressionists, but in a short time they made great departures from that style. Look at Gauguin's *Women of Tahiti, On the Beach* (1891): We see the flat paint, loose details, and manipulation of perspective that were such a change from previous movements. Yet compare André Derain's *Three Figures Sitting on the Grass* (1906), which is so heavily abstracted in both form and color that suddenly, the Gauguin looks almost illusionistic.

Derain and Matisse belonged to a group the critics called the Fauves, meaning “wild beasts.” They were known for anti-naturalistic, anti-descriptive colors and very limited space. Matisse was probably influenced by the writings of Benedetto Croce, an Italian philosopher, who said art should not be studied, planned, didactic, or about morals but based only on intuition.

Germany had subgroups of Expressionists as well, such as Dresden-based Die Brücke, meaning “the bridge.” Their aim was to bridge the great German Gothic/Renaissance art and modern Expressionism. Notice in the Northern Renaissance work *Isenheim Altarpiece* (1515) by Matthias Grunewald how Christ's hands are distorted in a way that communicates his pain and, beneath him, Mary Magdalene's hands are equally distorted as a sign of her distress. This was a model for the Die Brücke artists in terms of communicating emotion with shape.

A group of artists working in Munich—including Wassily Kandinsky, Franz Marc, and Gabriele Münter—called themselves Der Blaue Reiter, meaning “the blue rider.” Their aims were to create an international style and to explore and affirm abstraction. Marc’s chosen vehicle was depictions of animals. While Marc had the technical skills of illusionism, seen in his sketch *The Elephant* (1907), his purpose was to express the emotional experience of animals in nature. His *Two Hares* (1913) expresses warmth and harmony without much attempt at representing the real color or space of nature.

The shifting ideas of art in this period grew out of emerging philosophies, including Croce’s views on intuition; Sigmund Freud’s brand-new theories of the subconscious; Robert Vischer’s and Theodore Lipps’ ideas about empathy, especially the emotional response to space; and Alois Riegl’s concept that art must be valued according to its purpose. Ultimately, Expressionists valued art by its ability to create empathy in the viewer, which ultimately led to the use of distortion in pursuit of feeling. ■

Art should not be studied, planned, didactic, or about morals but based only on intuition.

Tool Kit

How to recognize Expressionist art:

- Artists use distortion, simplification, and abstraction of spaces, figures, and objects.
- Color, line, composition, and space are used expressively, not descriptively.
- The goal is to produce psychological empathy, not pleasure, in the viewer.
- Open or closed composition might be used for emotional expression.

- The point of view is often confrontational.
- It often addresses animal-like peace with nature versus soul-deadening life in the city.
- The application of paint may be very heavy, almost sculptural.

Ask yourself:

- How do subject choice, use of line and color, distortion of space, and application of paint distinguish this work from Realism? From Impressionism?

Cubism—An Experiment in Form

Lecture 32

No single early-20th-century style had as much influence on later art as Cubism; remarkably, Cubism was the work of only two main artists: Pablo Picasso and Georges Braque. Its main concern was how viewers read three-dimensional form on a two-dimensional surface—namely, the intellectualized conclusions we reach based on perception of form. Cubism had three separate phases—early, Analytic, and Synthetic—and formally lasted from 1908 to 1922, but as a visual vocabulary, it continues to influence art today.

Picasso's *Demoiselles D'Avignon* is often called the first Cubist painting but was closer to Expressionism; Picasso's innovation was the addition of sharp, geometrical lines to delineate and subdivide forms. By 1908, Picasso's work was recognizably something new; the forms in *House in a Garden* are simplified and geometric, if still representational. By the end of the early Cubist period, a mere two years later, the individual forms and the figure-to-ground relationship were entirely breaking down.

In **Analytic Cubism**, which lasted from 1911 to 1913, there is a complete breakdown of the three-dimensional painted form into smaller, two-dimensional pieces. Braque's *The Portuguese* (1911) is a portrait of a guitarist; coming on this image cold, a viewer might recognize the pieces of the guitar without hints, but the rest is more challenging to discern. The pieces of the form are like words on a printed page that have been rearranged; the reader must work to reassemble the meaning. For early and Analytic Cubism, form was the variable, and color (usually neutral or monochrome) and subject matter (still lives, portraits, and landscapes) were the control.

If Analytic Cubism took, say, the form of a vase, smashed it, and reassembled the pieces in a new order, **Synthetic Cubism** took those pieces and made a new form out of them. Even a single line or a vacant space could have the potential for multiple readings. Picasso's *Three Musicians* (1921) is one of the last works of the Synthetic Cubist period, which we date from 1913 to 1922. In many areas, most notably in what we perceive as the middle

musician’s face, there is confusion between figure and ground; looking closely, we see that his “face” is actually a void. The viewer needs to read and reread the images to understand the forms.

The gift of Cubism to the art world was obvious and immediate, a new visual vocabulary that was picked up by artists working in all sorts of other styles. The difference between the Cubists and those who borrowed from them are that the experimental controls of color and subject were turned into variables, just like form. They made colorful compositions and used modern subjects, such as the life of the city and pop-culture objects. Futurism, which was so obsessed with motion, whole-heartedly adopted the vocabulary of Cubism, using fracturing and overlapping to enhance the dynamism of their work.

The gift of Cubism to the art world was obvious and immediate, a new visual vocabulary.

Picasso’s experiments in three-dimensional Cubism were not particularly successful, but other sculptors took up the challenge more successfully. Alexander

Archipenko exposed the interior space of his sculptures to the viewer, as in *Walking* (1912); this innovation allowed artists to fully apply the Cubist vocabulary to three-dimensional forms. ■

Important Terms

Analytic Cubism: The second phase of the Cubism movement led by Pablo Picasso and Georges Braque from c. 1911 to c. 1913 in France. Analytic Cubist works break down the forms of the objects depicted as well as the two-dimensional form of the canvas itself, suggesting broken-apart objects that can be interpreted by the viewer from different points of view. Analytic Cubism was the most “abstract” of the Cubism phases but maintained a representation by means of the descriptive title and clues to representation in the composition.

Synthetic Cubism: The third phase of the Cubism experiment (from c. 1913 to c. 1922) that put the fractural shapes of Analytic Cubism together in new ways. It reintroduced color and often added collage elements to the canvas.

Tool Kit

How to recognize Cubist art:

- The focus is the relation of three-dimensional form to a two-dimensional surface.
- The artist takes a playful, experimental approach to his work.
- Forms are simple and geometrical.
- Lines are sharp and geometrical, often distorted.
- The viewer is presented with multiple points of view in a single two-dimensional work. Forms are broken up to present more sides at once.
- Artists sometimes employ collage techniques.
- Color is distorted, often monochromatic or neutral.
- Picasso and Braque's subjects are traditional and neutral, with references to Parisian culture; their still lives often contain musical instruments. The later artists whom they influenced (sometimes called Cubistic artists) make references to modern culture in general.

Ask yourself:

- How do subject choice, use of line and color, and application of paint distinguish this work from Impressionism or other art styles?

Abstraction/Modernism—New Visual Language

Lecture 33

Art was completely redefined in the early 20th century; abstraction has been a major vehicle of expression and information ever since. Abstraction was not a movement, however; it was a visual language developed out of the ideas of Postimpressionism, Symbolism, Expressionism, and Cubism. While abstract art may seem entirely random to a naïve viewer, the artist usually composes the work as thoughtfully and carefully as in any other form. The difference is that the imitation of nature was no longer central, or even necessary, to the artist's message.

Many artists began experimenting with **abstract** art throughout the Western world between about 1910 and 1912. Influential artists from Cézanne to Picasso had flirted with abandoning representation through their experiments in perspective and form. It wasn't long before Cubistic artists such as Robert Delaunay arrived at abstraction. His *Sun and Moon* (1912) looks completely abstract, just a cluster of colored circles; only by knowing the name can you identify the physical reference.

Wasily Kandinsky was one of the first artists to produce a written defense of abstraction. He wrote that art that imitated nature—in other words, the dominant form of Western art since the Renaissance—did not have much to say, spiritually speaking. He relates a personal childhood experience that bordered on synesthesia: Closing his eyes at the opera and suddenly “seeing” the music as colors. He felt he could understand the story in this manner, even though he did not understand the opera's language. Art without images, he explained, was like music without lyrics. Kandinsky also felt that it was not enough for art to be beautiful (or disturbing); great art had to change you. For the artist, making great art began with an “inner necessity,” a compulsion to express something.

Many modern artists came to abstraction more experimentally. Viewing a series of Franz Marc's paintings of horses, we can see simplified forms and expressional color in *Grazing Horses IV: The Red Horses* (1911). His *Tower*

of the *Blue Horses* (1913) shows these same features, plus a clear Cubistic approach to form. *Fate of the Animals* (1913) adds Futurist-like force lines.

Finally, in 1914, he has arrived in almost total abstraction with *Fighting Forms*.

Kandinsky also felt that it was not enough for art to be beautiful (or disturbing); great art had to change you.

It should be noted that abstract art is not synonymous with **nonrepresentational art**.

Abstract art generally begins with a form in nature and simplifies

it; we can see this transformation clearly in a work like Brancusi's *Seal II* (1942). Nonrepresentational forms are simple, universal shapes with no source beyond themselves. Dorthea Rockburne's *Scalar* (1971) makes no reference to any form other than squares and rectangles. One form of nonrepresentational art is **suprematism**, which saw such art's emptiness—the “desert of feeling”—as a path to spiritual experience. ■

Important Terms

abstract: Twentieth-century artistic development that concentrated on the expression of thought and emotion through art not based on imitation. Begins with objects in nature and then generalizes or otherwise follows biomorphic form.

nonrepresentational art: Art without any reference to the illusion of three-dimensional, real forms. Images/forms are based on geometrics.

suprematism: An art movement of the early 20th century that sought to reduce art to absolute basics: black and white and primary colors defining circles, squares, or other geometric forms. The purpose of the reduction was to make a visual “emptiness” that could provoke contemplation.

Tool Kit

How to recognize modern abstract art:

- Most of the tools of earlier art forms can still be applied to the work. (The exceptions are gaze, perspective, and point of view.)
- May contain abstract (simplified natural objects) and nonrepresentational (geometric and universal) shapes.
- The feelings (not necessarily positive feelings) and empathy experienced by the viewer are crucial to understanding the work.
- The artist uses nontraditional application of paint, such as dripping, gesture painting, and so forth.
- Imitation of nature is no longer the standard.

Ask yourself:

- How do abstract or nonrepresentational forms, expressiveness, distortion of space and perspective, and application of paint distinguish this work from Realism? What influence, if any, do you see from Cubism? From Expressionism?

Dada Found Objects/Surreal Doodles and Dreams

Lecture 34

Marcel Duchamp's ready-mades were the first works of the Dada movement, a nihilistic yet playful response to the whole of Western art history. Simply put, Dada was anti-art. The problem, many artists discovered, was that Dada had a lot to say about what art was not, yet it could not say what art was. Surrealism was a post-Dada attempt to define art by looking inward to the artist's subconscious.

The militaristic description of modern art as “**avant-garde**” grew out of the increasingly antagonistic relationship between artist and audience. Marcel Duchamp's contribution to avant-garde was antagonistic to the concept of the artist as well. His ready-mades, or found-object sculptures, were an argument against the need for formal artistic training; an artist's true talent how he or she saw the world. By eliminating the physical interaction of the artist with the media required of conventional art, Duchamp instead placed an emphasis on the creation of art as an intellectual exercise.

This same rebellious spirit drove a group of artists who gathered in Zurich at the start of World War I. Horrified by the scale of the war and the mechanization of humans into war machines, they responded with absurdity. They used unconventional media (including found objects and trash), haphazard composition, and rough techniques. Collage, which the Cubists had dabbled in, became a major two-dimensional form. There is no style per se that you can use to identify a Dada work. It's more of an attitude. But Dada continues to influence art to the present day; critics sometimes speak of **Neo-Dada** art.

After the war, many of the Zurich Dadaists declared Dada dead. Once Dada was accepted as a legitimate movement, they felt, it had lost the spirit that made it Dada. Many of these former Dada artists were the founders of the surrealist movement in Paris, around 1924. Dada had rejected all existing definitions of art; surrealism attempted to replace them. Surrealist art was about the world of the subconscious, which was seen as above reality—hence the name.

Rooted in the philosophies of Sigmund Freud, surrealism had two main subjects: the dream and the Freudian slip. This led to two distinct but recognizable styles of surrealist art: **dream imagery** and **automatism**. Salvador Dali's *The Persistence of Memory* (1931) is among the most famous dream-image paintings.

Once Dada was accepted as a legitimate movement, they felt, it had lost the spirit that made it Dada.

What's worth noting is, despite the strangeness of the scene, the technique has the precision of a High Renaissance illusionist—logically, because dreams are often absurd or impossible, but they seem perfectly realistic while we are dreaming them. Automatism,

or automatic drawing, much like stream-of-consciousness writing, attempts to access the subconscious through free doodling, while the artist ignores his or her own work; whatever comes out must be from the subconscious. For some surrealists, these organic, whimsical drawings were the works themselves; others took their drawings as the basis for painted compositions.

Surrealist sculpture also came in to major forms. Relief sculptures were often assemblages of paintings and three-dimensional objects. Three-dimensional sculpture focused on the human figure overall, but greatly distended and distorted. ■

Important Terms

automatism: A drawing approach used by the Surrealists as a means of expressing the subconscious by random strokes of paint, pen, or pencil on paper, free from the constraints of rational control. Automatism is the visual equivalent of stream of consciousness in writing.

avant-garde: A militaristic term first used to describe art in the 19th century; it refers to experimental or innovative art that pushes the boundaries of current culture.

dream imagery: A fantastical depiction of images, ideas, and thoughts that occur during sleep, as embraced by the Surrealist artists of the post–World War II period.

Neo-Dada: Contemporary art that has similarities to the early 20th-century Dada artwork. An example of Neo-Dada is the work of Rauschenberg, as well as many forms of Pop art.

Tool Kit

How to recognize Dada art:

- It contains found objects, taken out of their functional context, including ready-mades.
- Collage and assemblage are common techniques.
- It critiques civilization, sophistication, artistic training, and high culture.
- It is anti-art—nihilistic but playful.
- May seem unfinished or deliberately messy.

Ask yourself:

- How do the materials and style of the work, as well as its negative yet playful attitude, suggest the anti-sophistication of Dada?

How to recognize Surrealist art:

- It is concerned with internal, not external, reality.
- It strongly references the subconscious mind and Freudian psychology.

- It may depict dream imagery: an odd juxtaposition of objects portrayed in realistic or illusionistic style.
- It may be rooted in doodling or automatic drawing.
- It often involves nonnaturalistic scale and proportion or distortion of forms.

Ask yourself:

- How does the dreamlike quality of this work—its style, scale, and proportion, all combined with odd settings and juxtapositions—set this work apart from Realism? From other kinds of modern art?

Postmodernism—Focus on the Viewer

Lecture 35

The diversity of late-20th-century art was too great to fit into any single category, but three major categories prevailed: Pop art and Op art in painting and minimalism in sculpture. Pop art was a response to consumer culture's machine-made, infinitely repeatable objects. Op art was a scientific genre that mastered the nonrepresentational optical illusion. Minimalism was a distillation of pure nonrepresentational form in relation to the surrounding space. What these and many Postmodern movements had in common was the belief that a work's meaning was derived not from the artist but from the viewer.

In the mid-20th century, the Dada techniques of collage and assemblage were revived by artists like Robert Rauschenberg, whose *Bed* (1955) is a found-art assemblage splattered with Pollock-like drip painting, almost mocking the value of either form. Richard Hamilton's *Just What Is It that Makes Today's Home So Different, So Appealing?* (1956) makes a similar Neo-Dada critique of modern culture through a collage of advertising images. This latter work and works like it were the seed of **Pop art**.

Most Pop art drew on contemporary advertising and packaging to make a statement about 1960s Western culture. Andy Warhol even matched the technique to the message, adopting silkscreen because it was fast, cheap, sloppy, and almost infinitely repeatable, just like the Coca Cola bottles and Campbell's Soup cans he painted. The viewer was a consumer, as insatiable for art as for soda. Tom Wesselmann addressed this insatiability in a different way; his *Maquette for Belt Still Life* (1978) is a plan for a sculpture of everyday objects—a belt, shoe, and vase of flowers—in simplified form, primary colors, and monumental scale; here, the size is the comment on consumer hunger. After the initial surprise and enjoyment of Pop art, the viewer comes to an underlying critique.

Op art was a relatively short-lived movement that used nonrepresentational form to create retinal effects. This was a kind of extension of the Cubist experiment in form, a commentary on the relationship between the flat

canvas and the three-dimensional illusion, but this time with nonrepresentational content. There was no attempt at meaning beyond the viewer's enjoyment.

Minimalism was also a nonrepresentational movement whose primary format was sculpture. Not only was the form minimalistic, being simple and geometrical, so was the level of the artist's interaction

with the medium; often, the pieces were planned by the artist but fabricated in a machine shop. Some critics of minimalism put the emphasis on the formal analysis of space and form with minimal intervention and minimal form—how the work makes the most from the least; others feel the real key to minimalism is how the figure relates to the ground—that is, how it affects the space around it. If you take, for example, a plain white canvas hung on a plain white wall, you can read that as minimal in color, line, shape, and so forth, or you can think about the relationship between the canvas, the wall, the rest of the room, and so on.

One belief that most artists of the late 20th century shared, no matter how different their styles, was that the idea of artist as genius was losing its luster. What we now call Postmodernism switched its focus from the artist's inner life to the viewer's response. The artists came to be regarded as the mere manipulators of media who made objects that existed only for the viewer's interpretation—almost the precise opposite of Duchamp's avant-garde view. ■



Pop art challenges the viewer to question the omnipresence of advertising in modern life.

© Stockbyte/Thinkstock

Important Terms

minimalism: An art movement of the 1960s that returned to formal consideration of basic geometric forms to make complex formal statements by means of figure/ground or mass/void relationships and repetition.

Pop art: Art movement of the 1960s that focused on American consumerism by using images from everyday commercial objects. Its styles and techniques were consciously borrowed from commercial advertising and packaging.

reproduction: Replication of an original artwork through mechanical means.

Tool Kit

How to recognize Postmodern art in general:

- The focus is on the viewer rather than the artist-as-genius.
- Multiple interpretations of one work are possible.
- The artist deliberately mixes and confuses images, styles, and media.

How to recognize Pop art and Neo-Dada:

- Collages and found objects are common.
- The focus is on the external world, not the inner life of the artist.
- Subjects come from popular media and marketing and from contemporary life.
- Techniques, colors, and visual effects come from advertising.

- It uses repetition to reference modern technology/consumer appetites and create sensory overload. The silkscreen process in particular was used because it is fast, cheap, and not too finished.

How to recognize Op art:

- Compositions are optical illusions based on retinal reactions.
- There is a playful interplay of reality and illusion.

How to recognize minimalism:

- Shapes are basic, geometric, and nonrepresentational.
- There is a deliberate lack of artist's manipulation or intervention.
- Pieces are often fabricated not by the artist but by a shop on the basis of an artist's design specifications.
- It is a purely formal investigation with no spiritual intent.

Ask yourself:

- How do the subject choices, techniques, colors, and composition of this work differentiate it from Modernist Abstract art?

Your Next Museum Visit—Do It Yourself!

Lecture 36

The modern viewer is fortunate to have access to the amazing inheritance of Western art in the world's public museums. The tools and ideas you have encountered in this course should enable you to enter a museum with confidence and read whatever works you find there, in any genre and from any era.

You may be fortunate enough to have one or more art museums in your home town, which will give you the chance to read many works of art at your leisure. If you are even more fortunate, you may be able to travel and visit museums all over your country and even the world. When visiting a new museum, especially if your time is limited, one good technique is to go through all the galleries quickly and pick out a few works to return to for a longer read.

For large museums, get a floor plan and decide in advance which galleries you want to visit. Do not attempt to visit the whole museum! You won't remember anything by the time you're through. If you're having trouble deciding, temporary and special exhibitions may offer a once-in-a-lifetime opportunity to see rare works of art. The best plan is to break up the visit by viewing the special exhibit in the middle of your day, between parts of the permanent collection.

Major galleries may well have audio tours that you can rent or purchase. If you use one of these, remember to turn it off and look around on your own once in every room. You might see something that interests you more than the work being discussed on the tour.

Although smaller than the major city and national galleries, many college museums are free to the public, with thousands of works that will be true discoveries for you because they are rarely published. Some college galleries have no permanent collection and only host temporary exhibits, including student exhibits. Make sure to check the gallery's website before you go to see what is on offer.

Museum websites are fantastic resources in other ways. They tell you about their own collections and related work in other collections; they often have historical and biographical information about the art and artists.

Whatever sort of gallery you are visiting, be sure to remember your tools, and don't forget to study how the work is displayed: the framing, installation, lighting, and so forth, as well as how it relates to surrounding work. And don't simply accept the work as the curator presents it to you: Find your own perspective, whether that means viewing the piece in raking light and different angles or comparing the piece to one in another part of the room or even another part of the museum. For example, you might want to compare the same artist's work in different periods or how different artists treat the same subject. You might even try testing yourself by trying to identify the work's period or artist the moment you enter a room, before reading any revealing signs.

You now have all of the tools you need to look at and understand great art. I wish you happy viewing! ■



When visiting a gallery, don't try to take it all in during one trip. Give yourself plenty of time to concentrate on individual works of art.

Works Discussed

Note: The number or numbers in brackets that follow each entry refer to the lectures where the work of art is mentioned.

Agam, Yaacov. *Free Standing Painting*. 1971. Painted aluminum, wood, stainless steel, 80 × 118 × 31½" (2.03 × 3 × 0.80 m). Albright-Knox Art Gallery, Buffalo, NY. [8]

Albers, Josef. *Homage to the Square, Yellow Echo*. 1957. Oil on composition board, 40 × 40" (101.6 × 101.6 cm). Wadsworth Atheneum Museum of Art, Hartford, CT. [3]

Amerling, Friedrich von. *Portrait of Princess Maria Liechtenstein (1808–71) wife of Ferdinand Joseph John of Lobkowitz*. c. 1845. Oil on canvas, 6' 3¾" × 4' 5¼" (192 × 135 cm). Lobkowitz Collections, Nelahozeves Castle, Czech Republic. [18]

Anderson, Laurie. *United States*. 1983. Performance art. Brooklyn Academy of Music, Brooklyn, NY. [8]

Anguissola, Sofonisba. *Portrait of the Artist's Sisters and Brother*. c. 1555. Oil on panel, 29¼ × 37½" (74.3 × 95.25 cm). Methuen Collection, Corsham Court, Wiltshire, UK. [18]

Anonymous. *Death Comes for the Painter*. Published 1843. Lithograph from *Der Todten Tanz*, Basel. Private Collection. [19]

Anonymous. *Door Jamb Sculpture, West Façade, Chartres Cathedral*. c. 1145–1170. Chartres, France. [6]

Anonymous German artist. *The Creed*. c. 1450–1470. Woodcut with hand coloring, 11⅛ × 15 13/16" (28.2 × 40.1 cm). The Metropolitan Museum of Art, New York. [11]

Aphrodite of Knidos. c. 350 B.C. Antique replica of original, marble. Musée du Louvre, Paris. [28]

Apollo Belvedere. 2nd century A.D. Roman copy of a Greek work from 4th century B.C., marble, 7' 4" (2.3 m). Museo Pio Clementino, Vatican Museum, Rome. [24, 26, 28]

Archipenko, Alexander. *Walking*. c. 1912. Bronze. Galleria Nazionale d'Arte Moderna, Rome. [32]

Balla, Giacomo. *Dynamism of a Dog on a Leash*. 1912. Oil on canvas, 35 $\frac{3}{8}$ × 43 $\frac{1}{4}$ " (89.85 × 109.85 cm). Albright-Knox Art Gallery, Buffalo, NY. [8]

Bartholdi, Frédéric-Auguste. *Statue of Liberty*. 1884. Copper sheeting over metal armature, 151' 6" (46 m). New York. [13]

Bartolini, Lorenzo. *Tomb of Countess Sofia Zamoyski Czartoriski of Warsaw*. c. 1837. Santa Croce, Florence, Italy. [18]

Beardsley, Aubrey. *The Peacock Skirt*. 1894. Pen and ink on white wove paper, 9 $\frac{1}{16}$ × 6 $\frac{5}{8}$ " (23 × 16.8 cm). Harvard Art Museum/Fogg Museum, Cambridge, MA. [10]

Beckmann, Max. *Drawing (10 of 18)*. c. 1923. Pencil on paper. 5 $\frac{1}{2}$ × 3 $\frac{3}{8}$ × $\frac{1}{4}$ " (14 × 7.9 × 0.6 cm). The Museum of Modern Art, New York. [10]

Bellini, Gentile, *Procession of the True Cross*. 1496. Tempera and oil on canvas, 12' $\frac{1}{4}$ " × 24' 5 $\frac{1}{2}$ " (3.67 × 7.45 m). Gallerie dell'Accademia, Venice, Italy. [8]

Bellows, George Wesley. *The Lone Tenement*. 1909. Oil on canvas, 36 $\frac{1}{4}$ × 48 $\frac{1}{4}$ " (91.8 × 122.3 cm). National Gallery of Art, Washington DC. [20]

Bernini, Gian Lorenzo. *Apollo and Daphne*. 1622–1625. Carrara marble, 7' 11 $\frac{3}{4}$ " (2.43 m). Galleria Borghese, Rome. [5, 6, 27]

———. *Baldacchino*. 1624–1633. Bronze and gold, 95' (29 m). St. Peter's Basilica, Rome. [17]

———. *Chair of Saint Peter*. 1647–1653. Wood, gilded bronze, ivory, and stucco. St. Peter's Basilica, Rome. [26]

———. *David*. 1623–1624. Marble. Galleria Borghese, Rome. [25]

———. *Ecstasy of Saint Theresa*. c. 1650. Polychromed marble, gilt, bronze, yellow glass, fresco, and stucco, Cornaro Chapel, Santa Maria della Vittoria, Rome. [25]

———. *Fountain of the Four Rivers* 1648–1651. Travertine and marble. Piazza Navona, Rome. [26]

———. *Medusa*. 1636. White marble, approx. 19¾ × 16¼ × 15" (approx. 50 × 41 × 38 cm). Musei Capitolini, Rome. [9]

———. *Triton Fountain*. 1642–1643. Travertine. Piazza Barberini, Rome. [13]

Beuys, Joseph. *The Pack (Das Rudel)*. 1969. Volkswagen bus made in 1961; 24 sleighs, each equipped with fat, felt blankets, belts, and torchlight; approx. 6' 6¾" × 13' 1½" × 32' 9¾" (approx. 2 × 4 × 1 m). Neue Galerie, Museumslandschaft Hessen Kassel, Kassel, Germany. [13]

Boccioni, Umberto. *The City Rises*. 1910. Oil on canvas, 6' 6½" × 9' 10½" (1.99 × 3.01 m). The Museum of Modern Art, New York. [8]

———. *Dynamism of a Cyclist*. 1913. Oil on canvas, 27½ × 37½" (70 × 95 cm). Long-term loan to the Peggy Guggenheim Collection, Peggy Guggenheim Foundation, Venice, Italy. [32]

———. *Unique Forms of Continuity in Space*. 1913. Bronze, H. 48 × 15½ × 36" (121.9 × 39.4 × 91.4 cm). The Metropolitan Museum of Art, New York. [32]

Böcklin, Arnold. *Self-Portrait with Death*. 1872. Oil on canvas, 29½" × 24" (75 × 61 cm). Staatliche Museen, Berlin. [19]

Boffrand, Germain. *Interior of Salon de la Princesse*. 1736–1739. Hôtel de Soubise, Paris. [27]

Bonnard, Pierre. *Boulevard*. c. 1896. Color lithograph on cream wove paper, 7 × 17" (17.5 × 43.2 cm). Brooklyn Museum, Brooklyn, NY. [21]

Borglum, Gutzon, and workers. *Mount Rushmore*. 1927–1941. Granite. Keystone, SD. [18]

Bosch, Hieronymus. *Garden of Earthly Delights*. c. 1500–1505. Oil on panel, central panel 7' 2½" × 6' 4¾" (2.20 × 1.95 m), wings 7' 2½" × 3' 2¼" (2.20 × 0.97 m). Museo Nacional del Prado, Madrid. [17]

Botticelli, Sandro. *Portrait of a Man*. c. 1480–1485. Oil on wood, 22½ × 15½" (57 × 39 cm). Musée du Louvre, Paris. [14]

Bouchardon, Edmé. *Cupid Cutting a Bow from the Club of Hercules*. 1750. Marble, 68¼ × 29½ × 29½" (173 × 75 × 75 cm). Musée du Louvre, Paris. [27]

Boucher, François. *Cupid a Captive*. 1754. Oil on canvas, 65 × 33½" (164.5 × 84.5 cm). The Wallace Collection, London. [36]

———. *The Gallant Shepherd*. 1738. Oil on canvas, 58 × 78" (147 × 198 cm). Hôtel de Soubise, Paris. [27]

Bouts, Dirck. *Last Supper*. Central panel of *Altarpiece of the Holy Sacrament*. 1464–1468. Tempera on panel, 6' ¾" × 9' 7¾" (1.85 × 2.94 m). Sint Pieterskerk, Leuven, Belgium. [19]

Brancusi, Constantin. *Bird in Space (Yellow Bird)*. 1923–1924. Marble with a marble, limestone, and oak base, 103" (2.6 m). Philadelphia Museum of Art, PA. [5]

———. *Blond Negress II*. 1933 (after a marble of 1928). Bronze, 15¾" (40 cm) high; on four-part pedestal of marble 3⅝" (9.1 cm) × 3¾" (9.4 cm) diameter; limestone 9⅞ × 14⅝ × 14⅞" (25 × 37.1 × 36.2 cm); and two oak sections, 7⅞ × 14⅜ × 14¾" (18.6 × 36.3 × 36.2) and 35½ × 11 × 11" (90.2 × 28 × 28 cm); overall 71¼ × 14¼ × 14½" (181 × 36.2 × 36.8 cm). The Philip L. Goodwin Collection, The Museum of Modern Art, New York. [32]

———. *Sculpture for the Blind I*. c. 1920. Veined marble, 6¾ × 11½ × 7¼" (17.1 × 28.9 × 18.1 cm). Philadelphia Museum of Art, PA. [9]

———. *Seal II*. 1943. Marble on stone base, 44¼ × 48½ × 13½" (110.5 × 121.5 × 34 cm) Musée National d'Art Moderne, Centre Georges Pompidou, Paris.[33]

Braque, Georges. *The Portuguese*. 1911. Oil on canvas, 46 × 32" (117 × 81 cm). Kunstmuseum, Basel, Switzerland. [32, 33]

———. *Still Life with Violin and Pipe* (formerly *Le Quotidien*). 1913–1914. Paper cutouts and charcoal on cardboard, 29½ × 41¾" (75 × 106 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [36]

———. *Violin and Pitcher*. 1910. Oil on canvas, 46 × 28¾" (117 × 73 cm). Kunstmuseum, Basel, Switzerland. [32]

Breughel, Pieter the Elder. *Battle of Carnival and Lent*. 1559. Oil on panel, 3' 10½" × 5' 4¾" (118 × 164.5 cm) Kunsthistorisches Museum, Vienna. [2]

Brooks, Romaine. *At the Seashore*. 1912. Acrylic on canvas, Musée National de la Cooperation Franco-Américaine, Blérancourt, France. [15]

Brunelleschi, Filippo. *Crucifix*. c. 1412–1413. Polychromed wood, 5' 6¾" × 5' 6¾" (170 × 170 cm). Santa Maria Novella, Florence, Italy. [16]

———. *Sacrifice of Isaac*. 21 × 17" (53.3 × 43.4 cm). c. 1401. Gilded bronze relief panel for the door of the Baptistery of Florence, Museo Nazionale del Bargello, Florence, Italy. [22]

Burne-Jones, Sir Edward Coley. *The Hours*. 1882. Oil on canvas. 2' 6½" × 6' (77.5 × 183.4 cm). Sheffield Art Gallery, Sheffield, UK. [8]

Caillebotte, Gustave. *Paris Street on a Rainy Day*. 1877. Oil on canvas, 6' 11½" × 9¾" (2.12 × 2.76 m) The Art Institute of Chicago, Chicago, IL. [7]

Calder, Alexander. *La Spirale*. 1958. Sheet metal, bolts, and paint, 30' (9.14 m). Palais de L'Unesco, Paris. [2, 6, 34]

———. *Sumac V*. 1953. Painted metal, 49³/₁₆ × 55¹/₁₆" (125 × 140 cm). Maeght Family, Paris. [9]

Campin, Robert (Master of Flémalle). *Mérode Altarpiece*. c. 1427–1432. Oil paint on oak, central panel 25¼ × 24⁷/₈" (64.1 × 63.2 cm), each wing 25³/₈ × 10¾" (64.5 × 27.3 cm). The Cloisters Collection, The Metropolitan Museum of Art, New York. [23]

Canova, Antonio. *Monument to the Archduchess Maria Christina*. 1798–1805. Marble, life size. Church of the Augustinians, Vienna. [28]

———. *Paolina Borghese as Venus Victorious*. 1805–1808. Marble, life size. Galleria Borghese, Rome. [36]

Caravaggio, Michelangelo Merisi da. *The Calling of Saint Matthew*. 1599–1602. Oil on canvas, 10' 7½" × 11' 2" (3.22 × 3.40 m). Contarelli Chapel, San Luigi dei Francesi, Rome. [5]

———. *Conversion of Saint Paul*. 1600–1601. Oil on canvas, 7' 6½" × 5' 5" (2.30 × 1.65 cm). Cerasi Chapel, Santa Maria del Popolo, Rome. [9, 17, 25, 26]

———. *Deposition from the Cross*. 1600–1604. Oil on canvas, 10' × 6' 8" (3 × 2.03 m). Pinacoteca, Vatican Museum, Rome. [26]

Cassatt, Mary. *The Boating Party*. 1893–1894. Oil on canvas, 14 × 18¼" (35.5 × 46.1 cm). National Gallery of Art, Washington DC. [15]

Cellini, Benvenuto. *Salt Cellar for Francis I.* 1540–1543. Encrusted enamel and gold, 10¼ × 13¼" (26 × 33.5 cm). Kuntsthistorisches Museum, Vienna. [13]

Cézanne, Paul. *Bay of l'Estaque.* 1879–1883. Oil on canvas, 23¾ × 29¼" (60.3 × 74.3 cm). Philadelphia Museum of Art, PA. [33]

———. *L'Estaque.* 1878–1879. Oil on canvas, 23 × 28½" (58 × 72 cm). Musée d'Orsay, Paris. [7]

———. *Mont Sainte-Victoire.* 1902–1904. Oil on canvas, 28¾ × 36⅜" (73 × 91.9 cm). Philadelphia Museum of Art, PA. [30]

———. *Still Life with Apples and Pears.* 1885–1887. Oil on canvas, 17⅝ × 23⅛" (44.8 × 58.7 cm). The Metropolitan Museum of Art, New York. [30]

———. *Still Life with Statuette.* 1894–1895. Oil on canvas, 24¾ × 32" (63 × 81 cm). Nationalmuseum, Stockholm. [30]

Chapront, Henry. *Charles Baudelaire I (25/28).* Etching. 1922. Sheet, 11½ × 9" (29 × 22.5 cm); image, 6½ × 4½" (16.5 × 11.5 cm). [12]

Chardin, Jean-Baptiste-Siméon. *Soap Bubbles.* After 1739. Oil on canvas, 23⅝ × 28¾" (60.01 × 73 cm). Los Angeles County Museum of Art, Los Angeles, CA. [16]

Chia, Sandro. *The Idleness of Sisyphus.* 1981. Oil on canvas in two parts, 10'2" × 12'8¼" (3.10 × 3.87 m). The Museum of Modern Art, New York. [15]

Christo and Jeanne-Claude. *The Gates, Project for Central Park, New York City.* 2005. 7,503 fabric panels, height 16' (4.87 m), varied in width from 5'6" to 18' (1.68 to 5.48 m). [1]

Christus, Petrus. *A Goldsmith in His Shop.* 1449. Oil on oak panel; overall 39⅞ × 33¾" (100.1 × 85.8 cm), painted surface 38⅞ × 33½" (98 × 85.2 cm). The Metropolitan Museum of Art, New York. [23]

Church, Frederic Edwin. *The Heart of the Andes*. 1859. Oil on canvas, 5' 6 $\frac{1}{8}$ " \times 9' 11 $\frac{1}{4}$ " (1.68 \times 3.03 m). The Metropolitan Museum of Art, New York. [7]

Cimabue (Bencivieni di Pepo). *Madonna Enthroned (The Madonna and Child in Majesty Surrounded by Angels)*. c. 1280. Tempera on wood, 13' 9 $\frac{1}{2}$ " \times 9' 2 $\frac{1}{2}$ " (4.27 \times 2.80 m). Musée du Louvre, Paris. [6, 8, 14, 15, 22]

Claudé, Camille. *The Waltz*. c. 1895. Bronze, 17 \times 9 \times 13.5" (43.2 \times 23 \times 34.3 cm). Musée Rodin, Paris. [6]

Close, Chuck. *Self-Portrait/Black Ink*. 1977. Etching, sheet 54 $\frac{1}{2}$ \times 40 $\frac{3}{4}$ " (1.38 \times 1.04 m), framed 56 $\frac{3}{4}$ \times 43 $\frac{1}{2}$ " (144.15 \times 110.49 cm). Yale University Art Gallery, New Haven, CT. [19]

Cole, Thomas. *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow*. 1836. Oil on canvas, 51 $\frac{1}{2}$ \times 76" (130.8 \times 193 cm). The Metropolitan Museum of Art, New York. [20]

———. *The Voyage of Life: Childhood*. 1839–1840. Oil on canvas, 52 \times 78" (130 \times 195 cm) Munson-Williams-Proctor Arts Institute, Utica, NY. [20]

———. *The Voyage of Life: Manhood*. 1840. Oil on canvas, 52 \times 78" (130 \times 195 cm) Munson-Williams-Proctor Arts Institute, Utica, NY. [20]

———. *The Voyage of Life: Old Age*. 1840. Oil on canvas, 51 $\frac{3}{4}$ \times 78 $\frac{1}{4}$ " (129.5 \times 196.5 cm) Munson-Williams-Proctor Arts Institute, Utica, NY. [20]

———. *The Voyage of Life: Youth*. 1840. Oil on canvas, 52 $\frac{1}{2}$ \times 78 $\frac{1}{2}$ " (131.25 \times 196.25 cm) Munson-Williams-Proctor Arts Institute, Utica, NY. [20]

Constable, John. *Dedham Vale*. 1802. Oil on canvas, 48 \times 57" (121.92 \times 144.78 cm). Victoria and Albert Museum, London. [5]

———. *The Hay Wain*. 1821. Oil on canvas, 4' 3 $\frac{1}{4}$ " \times 6' 1" (130.2 \times 185.4 cm). The National Gallery, London. [1, 28]

———. *View from East Bergholt towards Dedham Vale*. c. 1815. Oil on canvas, 18 × 21¾" (45.6 × 55.1 cm). Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich. [28]

Corbitt, Charles. *The Honorable Sir William Howe*. 1777. Mezzotint, 19¾ × 21" (50 × 53.2 cm) or smaller. Print Collection, The New York Public Library, New York. [11]

Cordier, Charles-Henri. *Sudanese in Algerian Dress*. 1856–1857. Marble, onyx, bronze face, 26" (66 cm). Musée du Louvre, Paris. [1]

Corot, Jean-Baptiste-Camille. *Forest of Fontainebleau*. 1834. Oil on canvas, overall 5' 9⅛" × 7' 11½" (1.76 × 2.43 m), framed 6' 5" × 8' 7½" (1.97 × 2.63 m). Chester Dale Collection, National Gallery of Art, Washington DC. [10]

———. *Willows and White Poplars (Saules et peupliers blancs)*. 1865–1872. Crayon and pencil on woven paper, 9⅞ × 15" (25.1 × 38.1 cm). Brooklyn Museum, Brooklyn, NY. [10]

———. *Wooded Valley*. Charcoal drawing. Palais des Beaux Arts, Lille, France. [10]

———. *Woodland Edge*. Pencil(?), 10½ × 14¾" (26.9 × 37.5 cm). Musée du Louvre, Paris. [10]

Courbet, Gustave. *A Burial at Ornans*. 1849–1850. Oil on canvas, 10' 4" × 21' 9" (3.15 × 6.68 m). Musée d'Orsay, Paris. [29]

———. *Self-Portrait as a Desperate Man*. 1844–1845. Oil on canvas, 17¾ × 21⅝" (45 × 55 cm). Private Collection. [19]

———. *The Source of the Loue*. c. 1864. Oil on canvas, 42 × 54⅛" (106.68 × 137.46 cm), framed 50¼ × 63 × 4½" (127.6 × 160 × 11.4 cm). Albright-Knox Art Gallery, Buffalo, NY. [14]

———. *The Stone Breakers*. 1849 (destroyed during World War II). Oil on canvas, 5' 3" × 8' 6" (1.6 × 2.6 m). [36]

da Fabriano, Gentile. *Adoration of the Magi*. 1423. Tempera on wood, 9' 10" × 9' 3" (3 × 2.82 m). Galleria degli Uffizi, Florence, Italy. [8, 17, 22]

Dalí, Salvador. *The Persistence of Memory*. 1931. Oil on canvas, 9½ × 13" (24.1 × 33 cm). The Museum of Modern Art, New York. [34]

Daubigny, Charles-François. *Forest and Brook*. No date. Oil on canvas, 32½ × 18" (82.5 × 46 cm). Musée d'Orsay, Paris [20]

Daumier, Honoré. Caricature from *Les Gens de Justice*. 1846. Lithograph, plate 21. [12]

———. *The Fugitives*. c. 1848. Plaster, 11 × 26" (28 × 66 cm). Musée d'Orsay, Paris. [8]

———. *The Third-Class Carriage*. c. 1862–1864. Oil on canvas, 25¾ × 35½" (65.4 × 90.2 cm). The Metropolitan Museum of Art, New York. [29]

David, Jacques-Louis. *Death of Marat*. 1793. Oil on canvas, 5' 5" × 4' 2½" (165 × 128 cm). Musée d'Art Ancien, Musées Royaux des Beaux-Arts, Brussels. [28, 29]

———. *The Emperor Napoleon in His Study at the Tuileries*. 1812. Oil on canvas, 6' 8½" × 4' 1¼" (2.04 × 1.25 m). National Gallery of Art, Washington, DC. [18]

———. *Oath of the Horatii*. 1784. Oil on canvas, 10' 10" × 13' 11" (3.30 × 4.25 m). Musée du Louvre, Paris. [28]

———. *View of the Jardin du Luxembourg*. 1794. Oil on canvas, 21⅝ × 25⅝" (55 × 65 cm). Musée du Louvre, Paris. [20]

De Keyser, Thomas. *The Four Burgomasters of Amsterdam Learning of the Arrival of Maria de' Medici on 1 September 1638*. 1638. Panel. 11¼ × 15" (28.5 × 38 cm). Mauritshuis Museum, The Hague. [18]

De Kooning, Willem. *Excavation*. 1950. Oil on canvas, 6' 9" × 8' 4¼" (2.06 × 2.55 m), unframed. The Art Institute of Chicago, Chicago, IL. [33]

———. *Gotham News*. 1955. Oil on canvas, framed 5' 11½" × 6' 10" × 2¾" (1.82 × 2.08 × 6.99 m), support 5' 9" × 6' 7" (1.75 × 2.01 m). Albright-Knox Art Gallery, Buffalo, NY. [35]

De La Tour, Georges. *Saint Joseph in the Carpentry Shop*. 1645. Oil on canvas, 54 × 40" (137 × 101 cm). Musée du Louvre, Paris. [9]

De La Tour, Maurice-Quentin. *Portrait of Madame de Pompadour*. c. 1755. Pastel on gray-blue paper with gouache highlights; the face is cut out and mounted on the paper, 5' 9½" × 4' 3¼" (1.77 × 1.3 m). Musée du Louvre, Paris. [27]

Degas, Edgar. *At the Theater; Woman with a Fan*. 1880. Charcoal and pastel, 27¾ × 18¾" (70.5 × 47.3 cm). Private Collection. [10]

———. *Jockeys before the Race*. c. 1878–1879. Oil, essence, gouache, and pastel, 42⅞ × 28¾" (107 × 73 cm). The Barber Institute of Fine Arts, University of Birmingham, UK. [29]

———. *The Laundress (La repasseuse)*. 1869. Pastel, white crayon, and charcoal, 29 × 24" (74 × 61 cm). Musée d'Orsay, Paris. [29]

———. *Little Fourteen-Year-Old Dancer*. Executed c. 1880, cast 1922. Bronze, partially tinted, with cotton skirt and satin hair-ribbon, wood base; height without base 39" (99.1 cm); with base 41¼" (104.8 cm). The Metropolitan Museum of Art, New York. [13, 29, 34]

———. *On the Omnibus*. 1877–1878. Monotype in black ink. Musée National Picasso, Paris. [12]

———. *The Rehearsal*. c.1877. Oil on canvas, 23 × 33" (58.4 × 83.8 cm). Burrell Collection, Glasgow, UK. [8]

———. *The Tub*. 1886. Pastel, 23¾ × 32¾" (60 × 83 cm). Musée d'Orsay, Paris. [8]

———. *The Tub*. Modeled 1888–1889, cast 1920. Bronze, 8½ × 17⅞ × 16⅝" (21.6 × 45.4 × 42.2 cm). H. O. Havemeyer Collection, The Metropolitan Museum of Art, New York. [34]

———. *Woman Doing Her Hair*. 1896–1911. Bronze, lost-wax cast. 16¼ × 11 × 7½" (41 × 28 × 19.2 cm). Musée d'Orsay, Paris. [13]

———. *Woman Drying Herself after a Bath*. c. 1896. Pastel. Private Collection. [10]

Del Castagno, Andrea. *Last Supper and the Story of the Passion*. 1447. Frescoes, each 14' 10⅓" × 32' (4.53 × 9.75 m). Sant'Apollonia, Florence, Italy. [36]

Delacroix, Eugène. *Arab Woman Sitting on Cushions*. c. 1833. Pencil and watercolor, 4¼ × 5½" (10.7 × 13.8 cm). Musée du Louvre, Paris. [10]

———. *Arabian Woman Seated on the Ground and Study of Buttons*. c. 1833. Pencil and pastel, 10¾ × 16¾" (27.5 × 42.4 cm). Musée du Louvre, Paris. [10]

———. *Barque of Dante*. 1822. Oil on canvas, 6' 2½" × 7' 10¾" (1.89 m × 2.41 m). Musée du Louvre, Paris. [28]

———. *Death of Sardanapalus*. 1827. Oil on canvas, 12' 10½" × 16' 3¼" (3.92 × 4.96 m). Musée du Louvre, Paris. [28, 29]

———. *The Massacre at Chios*. 1824. Oil on canvas, 13' 10" × 11' 7" (4.2 × 3.5 m). Musée du Louvre, Paris. [28]

———. *Michelangelo in His Studio*. c. 1850. Oil on canvas, 16 × 13". (41 × 33 cm). Musée Fabre, Montpellier, France. [19, 33]

———. *Self-Portrait*. c. 1837. Oil on canvas, 21¼ × 25½" (65 × 54.5 cm). Musée du Louvre, Paris. [19]

———. *Women of Algiers in Their Apartment*. 1834. Oil on canvas, 5' 10¾" × 7' 6" (1.80 × 2.29 m). Musée du Louvre, Paris. [10]

Delaunay, Robert. *The Eiffel Tower*. 1910–1911. Oil on canvas, 6' 5" × 4' 2¾" (195.5 × 129 cm). Kunstmuseum, Basel, Switzerland. [33]

———. *Simultaneous Contrasts: Sun and Moon (Soleil, lune, simultané 2)*. 1912–1913. Oil on canvas, 53¾" (134.5 cm) diameter. The Museum of Modern Art, New York. [33]

Derain, André. *The Dance*. 1906. Oil on canvas, 5' 9" × 7' 4½" (1.75 × 2.25 m). Fridart Foundation, London. [31]

———. *Three Figures Sitting on the Grass*. 1906. Oil on canvas, 15 × 21½" (38 × 55 cm). Musée d'Art Moderne de la Ville, Paris. [31]

Donatello. *David*. 1425–1430. Bronze, 5' 2¼" (158 cm). Museo Nazionale del Bargello, Florence, Italy. [2, 9, 13, 24, 25]

———. *Equestrian Statue of Gattamelata*. 1447–1453. Bronze, 11' 1¾" × 12' 9½" (3.40 × 3.90 m). Piazza del Santo, Padua, Italy. [1, 13]

———. *Saint George (from Orsanmichele)*. c. 1417. Marble, 7' (214 m). Museo Nazionale del Bargello, Florence, Italy. [13, 21]

Doré, Gustave. *Busy Street on London Bridge*, from Blanchard, Jerrold, and Gustave Doré. *London, A Pilgrimage*. 1872. Wood engraving. Museum of London. [11]

Drouais, François-Hubert. *Portrait of Madame du Barry as Flora*. 18th century. Oil on canvas. Musée des Beaux Arts, Agen, Lot-et-Garonne, France. [27]

Duccio di Buoninsegna and workshop, *The Entry into Jerusalem*, from the back of the *Maestà Altarpiece*. c. 1311. Tempera on panel, 40½ × 21½" (103 × 53.7 cm). Museo dell'Opera del Duomo, Siena, Italy. [19]

Duchamp, Marcel. *Bicycle Wheel*. 1951 (third version, after lost original of 1913). Metal wheel mounted on painted wood stool, 51 × 25 × 16½" (129.5 × 63.5 × 41.9 cm). The Museum of Modern Art, New York. [34]

———. *Bottle Rack*. 1914/1964. Ready-made, galvanized iron, 25¼ × 16½" (64.2 × 42 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [13, 34]

———. *The Fountain*. 1917/1964 (third version, replicated under the direction of the artist in 1964 by the Galerie Schwarz, Milan). Porcelain, unconfirmed 14¼ × 18¾ × 24" (36.0 × 48.0 × 61.0 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [34]

———. *L.H.O.O.Q.* 1919. Rectified ready-made, pencil on reproduction of Leonardo da Vinci's *Mona Lisa*, 7¾ × 4⅞" (19.7 × 12.4 cm). Private Collection. [34]

Dürer, Albrecht. *The Fall of Man*. 1504. Engraving, 9⅞ × 7⅞" (25.1 × 20 cm). The Metropolitan Museum of Art, New York. [4]

———. *Knight, Death, and the Devil*. 1513. Sheet, 9½ × 7⅞" (24.2 × 18.8 cm) The Metropolitan Museum of Art, New York. [11]

———. *Self-Portrait at 26*. 1498. Oil on wooden panel, 20½ × 16¼" (52 cm × 41 cm). Museo Nacional Del Prado, Madrid. [19]

———. *The Small Passion, The Last Supper*. 1511. Woodcut, The Cleveland Museum of Art, Cleveland, OH. [4]

El Greco (Doménikos Theotokópoulos). *The Burial of Count Orgaz*. 1586. Oil on canvas, 5' 9" × 11' 9¼" (4.60 × 3.60 m). Santo Tomé, Toledo, Spain. [29]

———. *Pentecost*. 1596–1600. Oil on canvas, 9' ¼" × 4' 2" (2.75 × 1.27 m). Museo Nacional del Prado, Madrid. [25]

Ensor, James. *Fireworks*. 1887. Oil and encaustic on canvas, framed 51¾ × 55¾ × 2½" (131.4 × 141.6 × 6.35 cm.), support 40¼ × 44¼" (102.23 × 112.39 cm). Albright-Knox Art Gallery, Buffalo, NY. [15]

———. *Napoleon's Farewell*. 1897. Etching with drypoint from a copper plate on cream wove paper, image/plate 4¾ × 7½" (12.1 × 18.7 cm), sheet 9¾ × 12¼" (24.8 × 31.2 cm). The Art Institute of Chicago, Chicago, IL. [11]

———. *Self-Portrait with Masks*. 1899. Oil on canvas, 47¼ × 31½" (120 × 80 cm). Menard Art Museum, Komaki-City, Aichi, Japan. [19]

Ernst, Max. *Two Children Are Threatened by a Nightingale*. 1924. Oil on wood with wood construction, 27½ × 22½ × 4½" (69.85 × 57.15 × 11.43 cm). The Museum of Modern Art, New York. [34]

Escobar, Marisol. *The Last Supper*. 1982. Wood and mixed media, 121½ × 358 × 61" (307.6 × 909.3 × 154.9 cm). The Metropolitan Museum of Art, New York. [5]

Fish, Janet. *After Leslie Left*. 1983–1984. Oil on canvas, support 48 × 62" (121.92 × 157.48 cm). Albright-Knox Art Gallery, Buffalo, NY. [9]

Flavin, Dan. *Untitled (to Donna) 6*. 1971. Fluorescent lights, overall 96 × 96" (243.84 × 243.84 cm.). Albright-Knox Art Gallery, Buffalo, NY. [9]

Fra Angelico (Guido di Pietro). *The Annunciation*. c. 1426. Tempera on wood, 76 × 76" (194 × 194 cm). Museo Nacional del Prado, Madrid. [22]

———. *Saint Benedict and Peter the Martyr*, from *Perugia Triptych*. c. 1437. Tempera on wood. Galleria Nazionale dell'Umbria, Perugia, Italy. [23]

Fragonard, Jean-Honoré. *The Progress of Love: Love Letters*. 1771–1772. Oil on canvas 10' 4⁷/₈" × 7' 1³/₈" (3.17 × 2.17 m). The Frick Collection, New York. [27]

———. *The Swing*. 1767. Oil on canvas, 31⁷/₈ × 25¹/₄" (81 × 64.2 cm). Wallace Collection, London. [36]

———. *Young Girl Reading*. c. 1770. Oil on canvas, overall 31¹⁵/₁₆ × 25¹/₂" (81.1 × 64.8 cm), framed 41⁵/₁₆ × 35¹/₄ × ⁷/₈" (104.9 × 89.5 × 2.2 cm). National Gallery of Art, Washington DC. [27]

Frankenthaler, Helen. *The Bay*. 1963. Acrylic on canvas, 6' 8³/₄" × 6' 10" (2.05 × 2.08 m). The Detroit Institute of Arts, Detroit, MI. [15]

Friedrich, Caspar David. *Abbey in an Oak Forest*. 1809–1810. Oil on canvas, 43¹/₂ × 67¹/₄" (110.4 × 171 cm). Neue Nationalgalerie, Staatliche Museen zu Berlin. [17]

———. *The Large Enclosure near Dresden*. 1832. Oil on canvas, 29 × 40¹/₂" (73.5 × 102.5 cm). Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, Germany. [20]

———. *Monk by the Sea*. c. 1809. Oil on canvas, 43¹/₄ × 67¹/₂" (110 × 171.5 cm). Alte Nationalgalerie, Berlin. [6, 28]

———. *Woman at Setting Sun/Morning Light*. 1818. Oil on canvas, 8²/₃ × 11⁴/₅" (22 × 30.5 cm). Museum Folkwang, Essen, Germany. [5]

Gallery VIII, North, into Gallery VII: Caro (*Twenty Four Hours*, 1960); Noland (*Whirl*, 1960); Truitt (*Essex*, 1962); Olitski (*Doulma*, 1966); and Steinberg (*Collection*, 1971). Installation view of the exhibition "Action/Abstraction: Pollack, de Kooning, and American Art, 1940–1976." 4 May–21 September, 2008. The Jewish Museum, New York. [36]

Gauguin, Paul. *Vision after the Sermon*. 1888. Oil on canvas, 28¾ × 36¼" (73 × 92 cm). National Gallery of Scotland, Edinburgh, UK. [3, 30]

———. *Where Do We Come From? What Are We? Where Are We Going?* 1897–1898. Oil on canvas, image 4' 6¾" × 12' 3½" (1.39 × 3.75 m), framed 5' 7½" × 13' 4" × 3½" (1.72 × 4.06 × 0.09 m). Museum of Fine Arts, Boston. [30]

———. *Women of Tahiti, on the Beach*. 1891. Oil on canvas, 27½ × 35½" (69 × 90 cm). Musée d'Orsay, Paris. [31]

Gaulli, Giovanni Battista. *Triumph of the Name of Jesus*. c. 1676–1679. Fresco with stucco figures. Church of Il Gesu, Rome. [26]

Gauthier. "Silver Proof Print of *Woman Arranging Her Hair*," wax sculpture by Edgar Degas. 1917–1918. 7 × 4" (17.5 × 10 cm). Musée d'Orsay, Paris. [13]

Gédéon, Baril. *Caricature of Giuseppe Verdi*. 19th century. Engraving. Bibliotheque Nationale de l'Opera, Paris. [17]

Genovés, Juan. *Friends*. 2006. Acrylic on panel, 18⅞ × 13⅜" (48 × 34 cm). [15]

Gentileschi, Artemisia. *Judith Slaying Holofernes*. 1614–1620. Oil on canvas, 6' 6¼" × 5' 3¾" (1.99 × 1.62 m). Galleria degli Uffizi, Florence, Italy. [25]

———. *Self-Portrait*. c. 1638–39. Oil on canvas. Galleria Nazionale d'Arte Antica di Palazzo Barberini, Rome. [19]

Géricault, Théodore. *Body Parts*. Study of the arms and legs for the *Raft of the Medusa*. 1818–1819. Oil on canvas, 14½ × 18" (37 × 46 cm). Musée des Beaux-Arts, Rouen, France. [35]

———. *Shoeing a Horse*. c. 1820–1824. Lithograph, sheet 15 × 20¾" (38.1 × 52.71 cm), image 11 × 14¼" (27.94 × 36.19 cm). Oklahoma City Museum of Art. [12]

Ghiberti, Lorenzo. *East Doors of Florence Cathedral (Gates of Paradise)*. 1425–1452. Gilded bronze, height 15' (4.57 m). Baptistery of San Giovanni, Florence, Italy. [2, 19]

———. *Jacob and Esau* (panel of the *Gates of Paradise*). c. 1425–1452. Gilded bronze, height 31¼" (79.5 cm). Baptistery of San Giovanni, Florence, Italy. [2]

———. *Sacrifice of Isaac*. c. 1401. Gilded bronze, 21 × 17" (53.3 × 43.4 cm). Museo Nazionale del Bargello, Florence, Italy. [22]

Ghirlandaio, Domenico. *Adoration of the Shepherds*. 1485. Tempera on wood, 5' 5½" × 5' 5½" (167 × 167 cm). Sassetti Chapel, Santa Trinita, Florence, Italy. [17]

Giacometti, Alberto. *Dog*. 1957. Bronze, 18 × 39 × 6⅛" (45.7 × 99 × 15.5 cm). The Museum of Modern Art, New York. [9]

———. *Man Walking (Version I)*. 1960. Bronze, overall (with base) 5' 11¾" × 10½ × 38" (1.82 × 0.27 × 0.97 m.). Albright-Knox Art Gallery, Buffalo, NY. [34]

Giotto di Bondone. *The Adoration of the Magi*. 1304–1306. Fresco, 6' 6¾" × 6' 1" (2 × 1.85 m). Cappella Scrovegni (Arena Chapel), Padua, Italy. [14]

———. *Death of Saint Francis*. c. 1320s. Fresco, 9' 2¼" × 14' 9" (2.80 × 4.50 m). Bardi Chapel, Church of Santa Croce, Florence, Italy. [14, 15]

———. *The Lamentation of Christ*. c. 1305. Fresco, 6' 6¾" × 6' (2 × 1.85 m). Cappella Scrovegni (Arena Chapel), Padua, Italy. [36]

———. *Madonna Enthroned*. c.1310. Tempera on panel, 10' 8" × 6' 8" (3.3 × 2 m). Galleria degli Uffizi, Florence, Italy. [22]

———. *Presentation in the Temple*. 1304–1306. Fresco, 6' 6¾" × 6' 1" (2 × 1.85 m). Cappella Scrovegni (Arena Chapel), Padua, Italy. [22]

———. *Saint Francis Renouncing His Father's Belongings*. c. 1320s. Fresco, 9' 2¼" × 14' 9" (2.80 × 4.50 m). Bardi Chapel, Church of Santa Croce, Florence, Italy. [22]

Giselbertus. *Last Judgment*. c. 1130. Stone. Autun Cathedral, France. [22]

Goodwin, Albert. *Fireflies, Trinidad*. 1907. Watercolor and gouache, 11 × 15½" (28 × 39 cm). Victoria and Albert Museum, London. [20]

Gottlieb, Adolph. *Blast*. 1957. Oil on canvas, 7' 6" × 45⅞" (2.29 × 1.14 m). Victoria and Albert Museum, London. [5]

Goya, Francisco de. *Portrait of the Family of Charles IV*. 1800–1801. Oil on canvas, 9' 2¼" × 11¼" (2.8 × 3.36 m). Museo Nacional del Prado, Madrid. [19]

———. *Self-Portrait*. c. 1798–1800. Brush, India ink, and gray wash on laid paper, overall 6 × 3⅞" (15.3 × 9.1 cm). The Metropolitan Museum of Art, New York. [10]

Graves, Nancy. *Extend-Expand*. 1983. Bronze with polychromed patina, 7' 1" × 51" × 33⅞" (2.16 × 1.3 × 0.85 m). The Museum of Modern Art, New York. [1]

Greenough, Horatio. *George Washington*. 1832–1840. Marble, 11' 4" × 8' 6" × 6' 10½" (3.45 × 2.59 × 2.10 m). National Museum of American History, Washington DC. [28]

Grimm, Arthur. "Käthe Kollwitz in the Atelieregemeinschaft Klosterstraße before a Self-Portrait." 1935. Berlin. [19]

Grünewald, Matthias. *Isenheim Altarpiece*. 1515. Oil on panel, main body 9' 9½" × 10' 9" (2.97 × 3.28 m), predella 2' 5½" × 11' 2" (0.75 × 3.4 m), each

wing 8' 10" × 4' 8" (2.69 × 1.42 m), center panel 8' 10" × 11' 2½" (2.69 × 3.41 m). Musée d'Unterlinden, Colmar, France. [31]

Gucht, Jan van der. *The Music Ceremony Concluded, the Dance Begins: Music, Dance Steps and Dancers for a Minuet*, from book 2, plate IV of Tomlinson, Kellom. *Art of Dancing*. 18th century. Engraving. British Library, London. [27]

Hamilton, Richard. *Just What Is It That Makes Today's Home So Different, So Appealing?* 1956. Collage on paper, 10¼ × 9¼" (26 × 23.5 cm). Kunsthalle Tübingen, Tübingen, Germany. [35]

Hausmann, Raoul. *Spirit of Our Time (Mechanical Head)*. 1921. 12¾ × 8¼ × 7⅞" (32.5 × 21 × 20 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [34]

Heim, François-Joseph. *Charles X Presenting Awards to Artists at the Salon of 1824*. 1827. Oil on canvas, 5' 8¼" × 8' 4¾" (1.73 × 2.56 m). Musée du Louvre, Paris. [23]

Hepworth, Barbara. *Vertical Forms (St. Ives)*. 1968, cast 1969. Bronze, 18½ × 10 × 4" (4.70 × 2.54 × 1.02 cm). Tate Gallery, London. [9]

Hesse, Eva. *Repetition Nineteen, III*. 1968. Fiberglass and polyester resin, 19 units, Each 19–20¼" (48–51 cm) × 11–12¾" (27.8–32.2 cm) diameter. The Museum of Modern Art, New York. [2]

Hirst, Damien. *The Physical Impossibility of Death in the Mind of Someone Living*. 1991. Tiger shark, glass, steel, 5% formaldehyde solution, 7 × 17 × 7' (2.13 × 5.18 × 2.13 m). The Metropolitan Museum of Art, New York. [13]

Höch, Hannah. *Cut with the Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*. 1919–1920. Photomontage and collage with watercolor, 44⅞ × 35⅞" (114 × 90 cm). Neue Nationalgalerie, Staatliche Museen zu Berlin. [34, 35]

Hodler, Ferdinand. *Announcement of Spring*. c. 1892. Pencil and ink, Swiss Institute for Art Research, Zurich. [10]

———. *The Chosen One*. 1893–1894. Oil and tempera on canvas, 7' 2¼" × 9' 8½" (2.19 × 2.96 m). Kunstmuseum, Bern, Germany. [10]

———. *Der Niesengipfel vom Heustrich aus (Peak of the Niesen Seen from Heustrich)*. 1909. Oil on canvas, 31½ × 35½" (80 × 91cm). Aargauer Kunsthau, Aarau, Switzerland. [20]

———. *Goddesses Announcing the Return of Spring*. 1892. Pencil and ink. Swiss Institute for Art Research, Zurich. [10]

Hogarth, William. *The Bagnio*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27¾ × 35¾" (70.5 × 90.8 cm). The National Gallery, London. [27]

———. *The Inspection*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27½ × 35¾" (69.9 × 90.8 cm). The National Gallery, London. [27]

———. *The Lady's Death*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27½ × 35¾" (69.9 × 90.8 cm). The National Gallery, London. [27]

———. *The Marriage Settlement*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27½ × 35¾" (69.9 × 90.8 cm). The National Gallery, London. [27]

———. *Satire on False Perspective*, frontispiece to Dr. Brook Taylor's *Method of Perspective*. 1754. Engraving. [7]

———. *The Tête à Tête*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27½ × 35¾" (69.9 × 90.8 cm). The National Gallery, London. [27]

———. *The Toilette*, from the *Marriage à la Mode* series. c. 1743. Oil on canvas, 27¾ × 35¾" (70.5 × 90.8 cm). The National Gallery, London. [27]

Holbein, Hans the Younger. *The Ambassadors*. 1533. Oil on oak panel, 6' 9½" × 6' 10½" (2.07 × 2.10 m). The National Gallery, London. [7]

Holiday, Henry. *Hawes Water and Nadale Forest from Measland*. 19th century. Watercolor, 13¾ × 16½ in. (35 cm × 42 cm). Victoria and Albert Museum, London. [20]

Holt, Nancy. *Sun Tunnels*. 1973–1976. Four concrete tubes, 9' diameter × 18' long (2.74 m diameter × 5.49 m long). Great Basin Desert, Utah. [2]

Homer, Winslow. *Snap the Whip*. 1872. Oil on canvas, 12 × 20" (30.5 × 50.8 cm). The Metropolitan Museum of Art, New York. [16]

Hosmer, Harriet. *Beatrice Cenci*. 1857. Marble, 17¾ × 41⅞ × 12¼" (44.1 × 106.3 × 43.8 cm), including base 3⅞" (7.9 cm). Art Gallery of New South Wales, Sydney. [6]

Hugo Ball. *Dada Performance*. Performance art, 1916. [8, 34]

Hunt, William Holman. *The Awakening Conscience*. 1853. Oil on canvas, 30 × 22" (76.2 × 55.9 cm). Tate Gallery, London. [17]

———. *The Father's Leave-Taking*. 1878. Metalpoint on paper, 7¾ × 10" (19.69 × 25.4 cm). Wadsworth Atheneum, Hartford, CT. [10]

———. *Our English Coasts*. 1852. Oil on canvas, 17 × 23" (43.2 × 58.4 cm). Tate Gallery, London. [14]

Iberian Head. 5th–3rd century B.C. Stone, height 8¼" (21 cm). Musée d'Archéologie Nationale, Saint-Germain-en-Laye, France. [18]

Ingres, Jean-Auguste-Dominique. *La Grande Odalisque*. 1814. Oil on canvas, 35⅞" × 5' 3¾" (91 × 162 cm). Musée du Louvre, Paris. [9]

———. *Study for the Martyrdom of Saint Symphorien*. c. 1830. Pencil, 12⅞ × 9⅞" (30.8 × 23.2 cm). Musée Bonnat, Bayonne, France. [10]

Installation view of the exhibition "Painting and Sculpture: Inaugural Installation." 20 November, 2004. The Museum of Modern Art, New York. [35]

Jawlensky, Alexey von. *Variation No. 10*. 1916. Oil on canvas mounted on thick paper board, support (irregular) 13⁷/₈ × 11³/₈" (35.24 × 28.89 cm). Albright-Knox Art Gallery, Buffalo, NY [15]

Johns, Jasper. *Painted Bronze II: Ale Cans*. 1964. Painted bronze, 5¹/₄ × 7³/₄ × 4¹/₃" (13.7 × 20 × 11 cm). Private collection. [34]

Judd, Donald. *Untitled (Stack)*. 1967. Lacquer on galvanized iron, 12 units, each 9 × 40 × 31" (22.8 × 101.6 × 78.7 cm), installed vertically with 9" (22.8 cm) intervals. The Museum of Modern Art, New York. [15, 32]

Kandinsky, Vasily. *The Garden of Love (Improvisation No. 27)*. 1912. Oil on canvas, 47³/₈ × 55¹/₄" (120.3 × 140.3 cm). The Metropolitan Museum of Art, New York. [33]

———. *Improvisation without Title (Improvisation sans titre)*. 1914. Oil on canvas, 28.3 × 50.8" (72 × 129 cm). Städtische Galerie im Lenbachhaus, Munich, Germany. [33]

———. *In the Circle*. 1911. Watercolor, gouache, and ink on sepia paper mounted on cardboard, 19¹/₄ × 19¹/₈" (48.9 × 48.5 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [5]

Kaprow, Allan. *Happening*. 1964. Performance art, lawnmower and paper. Second Avant Garde Festival, Judson Hall, New York City. [8]

Kensett, John Frederick. *Lake George*. 1869. Oil on canvas, 3' 8¹/₈" × 5' 6³/₈" (112 × 169 cm). The Metropolitan Museum of Art, New York. [9]

Khnopff, Fernand. *I Lock My Door upon Myself*. 1891. Oil on canvas, 28¹/₂ × 55¹/₂" (72.7 × 141.0 cm). Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, Germany. [30]

———. *Who Shall Deliver Me?* 1898. Colored pencil on paper, 8.7 × 5.1" (22.2 × 13 cm). Private collection. [10]

Kirchner, Ernst Ludwig. *Five Women on the Street*. 1913. Oil on canvas, 3' 11¼" × 2' 11½" (120 × 90 cm), Museum Ludwig, Cologne, Germany. [4, 34]

———. *Friedrich Street*. 1914. Oil on canvas, 4' 1¼" × 2' 11⅓" (125 × 91 cm). Staatsgalerie, Stuttgart, Germany. [31]

———. *Street, Dresden*. 1907–1908. Oil on canvas, 4' 11¼" × 6' 6⅞" (1.51 × 2 m). The Museum of Modern Art, New York. [31]

Kline, Franz. *New York, N.Y.* 1953. Oil on canvas, 78¾ × 50⅜" (2.0 × 1.28 m). Albright-Knox Gallery, Buffalo, NY. [4]

———. *Untitled*. 1959. Oil on paper, 24 × 19" (61 × 48.26 cm). Smithsonian American Art Museum, Washington DC. [5]

Klinger, Max. *Beethoven*. 1902. Various colored stones and bronze, with glass, metal, ivory, and precious stone inlay. Height of figure 59⅛" (150 cm), total monument 10' 2" (3.10 m). Museum der Bildenden Künste, Leipzig, Germany. [13]

Købke, Christen. *Shoreline at Emiliekilde*. c. 1836. Oil on canvas, 7⅞ × 11⅞" (18 × 30 cm). Musée du Louvre, Paris. [3]

Lane, Fitz Henry. *Brace's Rock, Brace's Cove*. 1864. Oil on canvas, 10¼ × 15¼" (26.04 × 38.74 cm). Daniel J. Terra Collection, Terra Foundation for American Art, Chicago, IL. [20]

Léger, Fernand. *The City*. 1919. Oil on canvas, 7' 7" × 9' 9½" (2.31 × 2.98 m). Philadelphia Museum of Art, PA. [32]

Leonardo da Vinci. *Head of the Virgin*. 1508–1512. Charcoal, black and red chalks; traces of framing line in pen and brown ink at upper right. 8 × 6⅞" (20.3 × 15.6 cm). The Metropolitan Museum of Art, New York. [24]

———. *Isabella d'Este*. 1499–1500. Red and ochre chalks, heightened with white, on prepared white paper and pricked for transfer, 24" × 18³/₈" (61 cm × 46.5 cm). Musée du Louvre, Paris. [10]

———. *Last Supper*. c.1495–1498. Oil and tempera on plaster, 15' 2" × 28' 10" (4.6 × 8.8 m). Santa Maria delle Grazie, Refectory, Milan, Italy. [7, 14, 36]

———. *Mona Lisa*. 1503–1506. Oil on poplar wood, 30³/₈ × 20⁷/₈" (77 × 53 cm). Musée du Louvre, Paris. [23, 24]

———. *Self-Portrait*. c. 1512. Drawing, red chalk, 13¹/₈ × 8³/₈" (33.3 × 21.3 cm). Biblioteca Reale, Turin, Italy. [24]

———. *Seven Grottesque Heads*. Drawing, Red chalk on paper. Galeria dell'Accademia, Venice, Italy [24]

———. *Virgin of the Rocks*. c. 1483–1486. Wood, transferred to oil on canvas in 1806, 6' 6³/₈" × 4' (1.99 × 1.22 m). Musée du Louvre, Paris. [24]

LeWitt, Sol. *Wall Structure: Five Modules with One Cube, Black*. 1965. Painted wood, 84 × 18 × 16¹/₂" (213.36 × 45.72 × 41.91 cm.). Albright-Knox Art Gallery, Buffalo, NY [35]

Leyster, Judith. *The Last Drop*. c. 1639. Oil on canvas, 35¹/₁₆ × 28¹⁵/₁₆" (89.1 × 73.5 cm). Philadelphia Museum of Art, PA. [26]

———. *Self-Portrait*. c. 1630. Oil on canvas, overall 29³/₈ × 25⁵/₈" (74.6 × 65.1 cm), framed 38³/₈ × 34¹/₂ × 3⁵/₈" (97.5 × 87.6 × 9.2 cm). The National Gallery of Art, Washington DC. [19]

Limbourg Brothers. Page with "February" from *Très Riches Heures*. 1412–1416. Colors and ink on parchment, 9 × 5¹/₂" (22.5 × 13.7 cm). Musée Condé, Chantilly, France. [7, 22, 23]

Lochner, Stefan. *Madonna in the Rose Garden*. 1430–1435. Tempera on wood, 20 $\frac{1}{8}$ × 15 $\frac{3}{4}$ " (51 × 40 cm). Wallraf-Richartz Museum, Cologne, Germany. [23]

Lorrain, Claude. *Landscape with a Sacrifice to Apollo*. c. 1662. Oil on canvas, 5' 8 $\frac{1}{2}$ " × 6' 6 $\frac{3}{4}$ " (1.74 × 2.00 m). Anglesey Abbey Lode, National Trust, Lode, UK. [20]

Magritte, René. *The Difficult Crossing (La traversée difficile)*. 1926. Oil on canvas, 31 $\frac{1}{3}$ × 25 $\frac{1}{2}$ " (80 × 65 cm). Private collection. [34]

Maillol, Aristide. *The Mediterranean*. 1905. Bronze. Jardin des Tuileries, Paris. [6]

Malevich, Kazimir. *The Black Square*. c. 1923. Oil on canvas, 41 $\frac{3}{4}$ × 41 $\frac{3}{4}$ " (106 × 106 cm). The Russian Museum, St. Petersburg. [33, 35]

Manet, Édouard. *Boating*. 1874. Oil on canvas, 38 $\frac{1}{4}$ × 51 $\frac{1}{4}$ " (97.2 × 130.2 cm). The Metropolitan Museum of Art, New York. [2]

———. *Eva Gonzalès*. 1870. Oil on canvas, 6' 3 $\frac{3}{4}$ " × 4' 4 $\frac{1}{2}$ " (191.1 × 133.4 cm). The National Gallery, London. [18]

———. *Olympia*. 1863. Oil on canvas, 51 $\frac{3}{8}$ × 74 $\frac{3}{4}$ " (130.5 × 190 cm). Musée d'Orsay, Paris. [29]

Mantegna, Andrea. *Dead Christ*. 1501. Tempera on canvas, 26 $\frac{3}{4}$ × 31 $\frac{3}{4}$ " (68 × 81 cm). Pinacoteca di Brera, Milan. [7]

Marc, Franz. *The Elephant*. 1907. Black chalk on paper, 16 $\frac{3}{8}$ × 12 $\frac{7}{8}$ " (41.5 × 32.8 cm). Hamburger Kunsthalle, Hamburg, Germany. [31]

———. *Fate of the Animals*. 1913. Oil on canvas, 6' 5" × 8' 9" (1.95 × 2.66 m). Kunstmuseum, Basel. [33]

———. *Fighting Forms*. 1914. Oil on canvas, 36½ × 52½" (91 × 131.5 cm). Pinakothek der Moderne, Bayerische Staatsgemäldesammlungen, Munich, Germany. [33]

———. *Grazing Horses IV (The Red Horses)*. 1911. Oil on canvas, 3' 11⅝" × 6' ⅛" (121 × 183 cm). Harvard Art Museums, Busch-Reisinger Museum, Cambridge, MA. [33]

———. *Horse in Landscape*. 1910. Oil on canvas, 35½ × 44⅛" (85 × 112 cm). Museum Folkwang, Essen, Germany. [1, 31, 33]

———. *Little Blue Horse*. 1912. Oil on canvas, 22¾ × 28¾" (58 × 73 cm). Saarland Museum, Saarbrücken, Germany. [31]

———. *Tower of the Blue Horses*. 1913. Oil on canvas, 6' 6¾" × 4' 3⅛" (2.00 × 1.30 m). Lost since 1945. [33]

———. *Two Hares*. 1913. Gouache and pencil on paper. Hamburger Kunsthalle, Hamburg, Germany. [31]

Marin, John. *Green Sea, Cape Split, Maine*. 1941. Opaque and transparent watercolor over graphite on wove paper, 15½ × 22½" (39.37 × 57.15 cm). Wadsworth Atheneum, Hartford, CT. [20]

Marsh, Reginald. *Three Girls in Street*. 1948. Egg tempera on paper, sheet 30⅞ × 22" (76.51 × 55.88 cm). Albright-Knox Art Gallery, Buffalo, NY. [15]

Masaccio (Tommaso di Giovanni di Simone Cassai). *Tribute Money*. c. 1425. Fresco, 7' 6½" × 19' 7" (2.3 × 6 m). Brancacci Chapel, Santa Maria del Carmine, Florence, Italy. [7, 8, 22]

———. *Trinity*. 1425–1428. Fresco, 21' × 10' 4⅞" (6.40 × 3.17 m). Santa Maria Novella, Florence, Italy. [22]

Masson, André. *Automatic Drawing*. 1925–1926. Ink on paper, 12 × 9½" (30.5 × 24.1 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [34]

Matisse, Henri. *The Dance I*. 1909. Oil on canvas, 8' 6½" × 12' 9½" (2.560 × 3.90 m). The Museum of Modern Art, New York. [5]

———. *Harmony in Red*. 1908. Oil on canvas, 5' 10⅞" × 7' 2⅝" (1.80 × 2.20 m). The State Hermitage Museum, St. Petersburg. [31]

———. *Woman with a Hat*. 1905. Oil on canvas, 31¼ × 23½" (79.4 × 59.7 cm). San Francisco Museum of Art. [31]

Memling, Hans. *Portrait of Barbara van Vlaenderbergh Moreel*. c. 1480. Oil on oak, 15¼ × 23⅜" (39 × 59.4 cm). Musées Royaux des Beaux-Arts de Belgique, Brussels. [14]

Messerschmidt, Franz Xavier. *Grimacing Head*. 1770–1783. Lead, height 38 cm. Musée du Louvre, Paris. [19]

———. *The Yawner*. 1770–1783. Lead, height 41 cm. Museum of Fine Arts (Szepmuveszeti Muzeum), Budapest, Hungary [19]

Michelangelo Buonarroti. *Creation of Adam*. 1508–1512. Fresco, 9' 2¼" × 18' 8½" (2.80 × 5.70 m). Sistine Chapel, Vatican. [5, 24, 25]

———. *David*. 1501–1504. Marble, height 13' 5" (4.08 m). Gallerie dell'Accademia, Venice, Italy. [24, 25]

———. *Last Judgment*. 1534–1541. Fresco, height 48' (14.6 m). Sistine Chapel, Vatican. [25]

———. *Madonna and Child (Bruges Madonna)*. 1503–1505. Marble, height 50⅓" (128 cm). Notre-Dame, Bruges, Belgium. [36]

———. *Pietà*. 1498–1499. Marble, height 5' 8½" (174 cm). St. Peter's Basilica, Rome. [1, 24, 28]

———. *Rondanini Pietà*. 1552–1564. Marble, height 6' 4 $\frac{3}{4}$ " (195 cm). The Museum of the Sforza Castle, Milan, Italy. [13]

Millais, John Everett. *Christ in the House of His Parents*. 1849–1850. Oil on canvas, 34 × 55" (86.4 × 139.7 cm). Tate Gallery, London. [29]

———. *Ophelia*. 1852. Oil on canvas, 30 × 44" (76 × 112 cm). Tate Gallery, London. [15]

Millet, Jean-François. *The Gleaners*. 1857. Oil on canvas, 32 $\frac{7}{8}$ × 43 $\frac{3}{8}$ " (83.5 × 110 cm). Musée d'Orsay, Paris. [29]

Miró, Joan. *The Hunter (Catalan Landscape)*. 1923–1924. Oil on canvas, 25 $\frac{1}{2}$ × 39 $\frac{1}{4}$ " (64.8 × 100.3 cm). The Museum of Modern Art, New York. [34]

———. *Untitled (Sans titre)*. 1976–1978. Oil, acrylic paint, and chalk on canvas, 130 × 97 cm. Fundació Pilar I Joan Miró, Mallorca, Spain. [15]

———. *Painting*. 1933. Oil on canvas, 5' 8 $\frac{1}{2}$ " × 6' 5 $\frac{1}{4}$ ". The Museum of Modern Art, New York. [34]

Modersohn-Becker, Paula. *Mother Nursing Her Child*. 1907. Oil on canvas, 44 $\frac{1}{2}$ × 29 $\frac{1}{8}$ " (113 × 74 cm). Neue Nationalgalerie, Staatliche Museen zu Berlin. [31]

———. *Self-Portrait*. c. 1905. Oil on canvas, 18.9 × 24.4" (48 × 62 cm). Paula Modersohn-Becker Stiftung, Bremen, Germany. [31]

Monet, Claude. *Breakfast in the Garden*. c. 1873. Oil on canvas, 5' 3" × 6' 7 $\frac{1}{8}$ " (1.6 × 2.01 m). Musée d'Orsay, Paris. [29]

———. *Haystack (Impressions roses et bleues: meule)*. 1890–1891. Oil on canvas, 28 $\frac{3}{4}$ × 36 $\frac{1}{4}$ " (73 × 92 cm). Private collection. [33]

———. *Haystacks, End of Summer*. 1891. Oil on canvas, 23 $\frac{3}{8}$ × 39 $\frac{3}{8}$ " (60 × 100 cm), Musée d'Orsay, Paris. [9]

———. *Impression: Sunrise*. 1872. Oil on canvas, 18½ × 24½" (48 × 63 cm). Musée Marmottan Monet, Paris. [29]

———. *Poppy Field (Giverny)*. 1890–1891. Oil on canvas, 24¹/₁₆ × 36⁵/₈" (61.2 × 93.1 cm). The Art Institute of Chicago, Chicago, IL. [14]

———. *Rouen Cathedral, Afternoon (The Portal, Full Sunlight)*. 1892–1894. Oil on canvas, 41¾ × 28¾" (105.9 × 72.9 cm). Private collection. [29, 30]

———. *Rouen Cathedral, Sunset*. 1894. Oil on canvas, 39¾ × 25⅝" (100 × 65 cm). Pushkin Museum of Fine Arts, Moscow. [29, 30]

———. *Seaside Terrace at Le Havre*. 1867. Oil on canvas, 38⅝ × 51⅝" (98.1 × 129.9 cm). The Museum of Modern Art, New York. [3, 4]

———. *The St. Lazare Station*. 1877. Oil on canvas, 29½ × 41" (75 × 104 cm). Musée d'Orsay, Paris. [36]

———. *Water Lilies and Willows*. c. 1914–1923. Oil on canvas, 6' 6¾" × 41' 10" (2 × 12.7 m). Musée de l'Orangerie, Paris. [20]

Mori, Moriko. *Transcircle*. 2004. Stone, corian, LED, control system, diameter 11¼" (3.368 m), each stone 43.31 × 22.05 × 13.39" (110 × 56 × 34 cm). [35]

Munch, Edvard. *Anxiety*. 1894. Oil on canvas, 37 × 29" (94 × 74 cm). Munch Museum, Oslo. [30]

———. *Evening on Karl Johan Street*. 1892. Oil on canvas. 33¼ × 47⅝" (84.5 × 121 cm). Rasmus Meyer Collection, Bergen, Norway. [21]

———. *The Scream*. 1893. Pastel, tempera, and oil on cardboard, 35¾ × 29" (91 × 73.5 cm). The National Gallery, Oslo. [15, 19]

Münter, Gabriele. *Autumn Trees in Tutzing (Bavaria)*. 1908. Cardboard, 13 × 16" (32.9 × 40.6 cm). Collection Henri Nannen, Emden, Germany [33]

Muybridge, Eadweard. *Muybridge's Horse*. 1881. Photograph. The National Archives, London. [8]

Nadar, Félix (Gaspard Félix Tournachon). "Interior of Catacombs, Paris." 1861. Photograph. Bibliothèque Nationale de France, Paris. [29]

Nanni di Banco. *Sculptor's Workshop from Quattro Santi Coronati*. c. 1409–1417. Stone. Orsanmichele, Florence, Italy. [19]

Nevelson, Louise. *Black Wall*. 1959. Wood painted black, 24 units; 8' 8" × 7' 1¼" × 2' 1½" (2.64 × 2.17 × 0.65 m). Tate Gallery, London. [9]

Newman, Barnett. *Vir Heroicus Sublimis*. 1950–1951. Oil on canvas, 7' 11⅜" × 17' 9¼" (2.42 × 5.41 m). The Museum of Modern Art, New York. [5]

Noland, Kenneth. *Half*. 1959. Acrylic on canvas, 68⅝ × 68⅝" (1.74 × 1.74 m). Museum of Fine Arts, Houston, TX. [15]

Nolde, Emil. *Dance around the Golden Calf*. 1910. Oil on canvas, 34½ × 41⅜" (87.5 × 105 cm). Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, Germany. [31]

———. *Doubting Thomas*, from *The Life of Christ* triptych. 1911–1912. Oil on canvas, 7' 2¾ × 6' 8" (220.5 × 193.5 cm). Ada and Emil Nolde Stiftung, Seebüll, Germany. [31]

———. *Pentecost*. 1909. Oil on canvas, 34½ × 42⅛" (87 × 107 cm). Nationalgalerie, Staatliche Museen zu Berlin. [2]

———. *The Prophet*. 1912. Woodcut, composition 12⅝ × 8¾" (32.1 × 22.2 cm), sheet 19¹¹/₁₆ × 14¾" (50 × 36.5 cm). The Museum of Modern Art, New York. [11]

Oppenheim, Meret. *Object*. 1936. *Fur-Covered Cup, Saucer, and Spoon*; cup, diameter 4⅞" (10.9 cm); saucer, diameter 9⅜" (23.7 cm); spoon length 8" (20.2 cm); overall height 2⅞" (7.3 cm). The Museum of Modern Art, New York. [9]

Parmigianino (Girolamo Francesco Maria Mazzola). *Madonna and Child with Angels (Madonna of the Long Neck)*. 1534–1540. Oil on wood, 86¼ × 53⅞" (2.19 × 1.35 m). Galleria degli Uffizi, Florence, Italy. [6, 25]

Parrot, S. W. *At the Royal Academy: Varnishing Day*. 1846. Oil on wood, 9⅞ × 9" (25 × 22.8 cm). Millennium Gallery, Ruskin Gallery, Museums Sheffield, UK. [14]

Peale, Charles Willson. *Staircase Group (Portrait of Raphaelle Peale and Titian Ramsay Peale)*. 1795. Oil on canvas, 7' 5½" × 39⅜" (2.27 × 1.00 m). Philadelphia Museum of Art, PA. [7]

Peeters, Clara. *Self-Portrait*. First half of 17th century. Oil on panel, 14⅝ × 19¾" (37.2 × 50.2 cm). [16]

———. *Still-Life with Fish*. 1621. Wood, 19¾ × 28⅜" (50 × 72 cm). Museo Nacional del Prado, Madrid. [16]

Picasso, Pablo. *Child Holding a Dove*. 1901. Oil on canvas, 28¾ × 21¼" (73 × 54 cm). Private collection. [4]

———. *Demoiselles d'Avignon*. 1907. Oil on canvas, 8' × 7' 8" (2.44 × 2.34 m). The Museum of Modern Art, New York. [4, 15, 17, 32]

———. *Dora Maar in a Wicker Chair*. 1938. Pen and ink, gouache, oil pastel, and crayon on paper, 30½ × 22⅜" (77.5 × 56.8 cm). The Metropolitan Museum of Art, New York. [15]

———. *The Dove of Peace*. c. 1950. Pastel, 9⅞ × 12¼" (23 × 31 cm). Musée d'Art Moderne de la Ville de Paris. [1]

———. *Head of a Woman*. 1909. Bronze, 16 × 10¼ × 10" (40.6 × 26 × 25.4 cm). The Metropolitan Museum of Art, New York. [32]

———. *Fauns and Goat*. 1959. Color linocut, block 21 × 25¼" (53.1 × 63.9 cm), sheet 24⅞ × 29½" (62.1 × 75.0 cm). National Gallery of Victoria, Melbourne. [11]

———. *Gertrude Stein*. 1906. Oil on canvas, 39 $\frac{3}{8}$ × 32" (100 × 81.3 cm). The Metropolitan Museum of Art, New York. [18]

———. *Girl before a Mirror*. 1932. Oil on canvas, 5' 4" × 4' 3 $\frac{1}{4}$ " (1.63 × 1.3 m). The Museum of Modern Art, New York. [5]

———. *Glass of Absinthe*. 1914. Painted bronze with absinthe spoon, 8 $\frac{1}{2}$ × 6 $\frac{1}{2}$ × 3 $\frac{3}{8}$ " (21.6 × 16.4 × 8.5 cm), diameter at base 2 $\frac{1}{2}$ " (6.4 cm). The Museum of Modern Art, New York. [13]

———. *Guernica*. 1937. Oil on canvas, 11' 6" × 25' 6" (3.49 × 7.76 m). Museo Nacional Centro de Arte Reina Sofia, Madrid. [32]

———. *Guitar and Glass on a Table*. 1913. Sketchbook 17, folio 71 recto. Pen and black ink, 5 $\frac{3}{8}$ × 3 $\frac{3}{8}$ " (13.5 × 8.5 cm). Musée Picasso, Paris. [4]

———. *House in a Garden (La Rue des Bois)*. 1908. Oil on canvas, 36 $\frac{1}{4}$ × 28 $\frac{3}{4}$ (92 × 73 cm). Pushkin Museum of Fine Arts, Moscow. [32]

———. *Man with a Hat*. 1912. Cut-and-pasted colored paper and printed paper, charcoal, and ink on paper, 24 $\frac{1}{2}$ × 18 $\frac{5}{8}$ " (62.2 × 47.3 cm). The Museum of Modern Art, New York. [32]

———. *Portrait of Fernande Olivier*. 1906. Drypoint on cream laid paper. Worcester Art Museum, Massachusetts. [11]

———. *Still Life with Chair Caning*. 1912. Collage of oil, oilcloth, and pasted paper edged with rope, 10 $\frac{5}{8}$ × 13 $\frac{3}{4}$ " (27 × 35 cm). Musée Picasso, Paris. [34]

———. *Study for the Medical Student*. 1907. Graphite on beige paper. Musée Picasso, Paris. [17]

———. *Three Musicians*. 1921. Oil on canvas, 6' 7" × 7' 3 $\frac{3}{4}$ " (2.01 × 2.23 cm). Mrs. Simon Guggenheim Fund, The Museum of Modern Art, New York. [32]

Piero della Francesca. *Annunciation*. 1452–1466. Fresco, 10' 9½" × 6' 4" (3.29 × 1.93 m). Basilica of San Francesco, Arezzo, Italy. [22]

———. *Duke and Duchess of Urbino*. 1465. Tempera on panel, each panel 18½ × 13" (47 × 33 cm). Galleria degli Uffizi, Florence, Italy. [18]

Pollock, Jackson. *Convergence*. 1952. Oil on canvas, 7' 9½" × 12' 11" (2.37 × 3.94 m). Albright-Knox Art Gallery, Buffalo, NY. [2]

———. *Number 1 (Lavender Mist)*. 1950. Oil, enamel and aluminum on canvas, overall 7' 3" × 9' 10" (2.21 × 3 m), framed 7' 4" × 9' 11" × 1½" (2.24 × 3.02 × .038 m). National Gallery of Art, Washington DC. [15, 33]

Polykleitos or a follower. *The Dresden Youth*. c. 430 B.C. Early Imperial marble copy after a bronze original. Skulpturensammlung, Staatliche Kunstsammlungen, Dresden, Germany. [6]

Pontormo, Jacopo da. *Descent from the Cross*. c. 1528, Oil on wood, 10' 3⅛" × 6' 3½" (3.13 × 1.92 m). Cappella Capponi, Santa Felicità, Florence, Italy. [25]

Poussin, Nicolas. *Death of Germanicus*. 1627. Oil on canvas, 58¼ × 78" (147.96 × 198.12 cm). Minneapolis Institute of Arts, MN. [6]

———. *Holy Family on the Steps*. 1648. Oil on canvas, overall 27⅛ × 38½" (68.7 × 97.8 cm), framed 35⅝ × 46⅝ × 2½" (89.7 × 118.4 × 6.4 cm). National Gallery of Art, Washington DC. [26]

Pozzo, Andrea. *Allegory of the Missionary Work of the Jesuits*. 1691–1694. Fresco. Church of San Ignazio, Rome. [8]

———. *Glorification of Saint Ignatius*. 1691–1694. Fresco. Church of San Ignazio, Rome. [36]

Prendergast, Maurice. *The Red Cape*. 1891–1894. Monotype on cream Japanese paper, 15⅞ × 11⅞" (40.34 cm × 28.24 cm). Terra Foundation for American Art, Chicago, IL. [12]

Raphael (Raffaello Santi). *Betrothal of the Virgin*. 1504. Oil on panel, 5' 7" × 3' 10" (170 × 118 cm). Pinacoteca di Brera, Milan, Italy. [5]

———. *Disputation of the Divine Sacrament*. c. 1510–1511. Fresco, width at base 25' 3¹/₈" (7.70 m). Stanza della Segnatura, Stanze di Raffaello, Vatican. [24]

———. *Drawing for The School of Athens*. Pinacoteca Ambrosiana, Milan, Italy. [24]

———. *Madonna of the Meadow*. 1505. Oil on panel, 44 × 35" (113 × 88 cm). Kunsthistorisches Museum, Vienna. [2, 26]

———. *Pope Leo X with Cardinal Giulio de' Medici and Luigi de Rossi*. c. 1517. Oil on wood, 5' 1¹/₄" × 3' 11" (155.5 × 119.5 cm). Galleria Palatina, Palazzo Pitti, Florence, Italy. [18]

———. *Saint George and the Dragon*. 1505. Oil on wood, 11⁵/₈ × 10¹/₈ (29.5 × 25.5 cm). Musée du Louvre, Paris. [20]

———. *Sistine Madonna*. 1513. Oil on canvas, 8' 10¹/₄" × 6' 7" (2.70 × 2.01 m). Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden, Germany. [2]

———. *The School of Athens*. c. 1510–1511. Fresco, width at base 25' 3¹/₈" (7.70 m). Stanza della Segnatura, Stanze di Raffaello, Vatican. [3, 6, 7, 19, 24]

Rauschenberg, Robert. *Bed*. 1955. Combine painting: oil and pencil on pillow, quilt and sheet on wood supports, 6' 3¹/₄" × 31¹/₂" × 8" (191.1 × 80 × 20.3 cm). The Museum of Modern Art, New York. [15, 35]

———. *Estate*. 1963. Oil and silk-screened inks on canvas, 8' × 5' 9¹³/₁₆" (2.44 × 1.77 m). Philadelphia Museum of Art, PA. [35]

———. *Monogram*. 1959. Mixed media, 3' 6¹/₄" × 5' 3" × 5' 3³/₄" (107 × 160 × 162 cm). Moderna Museet, Stockholm. [13]

Regnaudin, Thomas, and François Girardon. *Apollo Attended by the Nymphs*. 1666–1672. Marble, lifesize. Grotto of Thetis, Park of Versailles. [26]

Rembrandt van Rijn. *Anatomy Lesson of Dr. Tulp*. 1632. Oil on canvas, 5' 6 $\frac{3}{4}$ " \times 7' 1 $\frac{1}{4}$ " (1.7 \times 2.17 m). Mauritshuis Museum, The Hague. [18]

———. *Belshazzar's Feast*. 1636–1638. Oil on canvas, 5' 6" \times 6' 10 $\frac{3}{8}$ " (1.68 \times 2.09 m). The National Gallery, London. [26]

———. *The Company of Captain Frans Banning Cocq (The Night Watch)*. c. 1642. Oil on canvas, 11' 11" \times 14' 4" (3.63 \times 4.37 m). Rijksmuseum, Amsterdam. [18]

———. *The Good Samaritan*. 1663. Etching, 10 $\frac{1}{8}$ \times 8 $\frac{1}{4}$ " (25.7 \times 20.8 cm). Rijksmuseum, Amsterdam. [11]

———. *Holy Family with a Painted Frame and Drapery*. 1646. Oil on wood, 18 $\frac{3}{8}$ \times 27 $\frac{1}{4}$ " (46.5 \times 69 cm). Gemäldegalerie Alte Meister, Kassel, Germany. [2]

———. *Self-Portrait*. c.1668. 32 $\frac{1}{2}$ \times 25 $\frac{5}{8}$ " (82.5 \times 65 cm). Wallraf-Richartz Museum, Cologne, Germany. [15]

———. *Self-Portrait*. c. 1669. 28 \times 21 $\frac{1}{4}$ " (71 \times 54 cm). Galleria degli Uffizi, Florence. [14]

———. *Self-Portrait as Saint Paul*. 1661. Oil on canvas, 35 $\frac{7}{8}$ \times 30 $\frac{3}{8}$ " (91 \times 77 cm). Rijksmuseum, Amsterdam. [19]

———. *Self-Portrait in a Cap, Openmouthed and Staring*. 1630. Etching and burin, 2" \times 1 $\frac{7}{8}$ " (5.1 \times 4.6 cm). Rijksmuseum, Amsterdam. [19]

———. *The Slaughtered Ox*. 1655. Oil on wood, 37 \times 27 $\frac{1}{4}$ " (94 \times 69 cm). Musée du Louvre, Paris. [25]

Remps, Domenico. *Cabinet of Curiosities*. 1690s. Oil on canvas, 39 \times 54" (99 \times 137 cm). Museo dell'Opificio delle Pietre Dure, Florence, Italy. [7]

Renard de Saint-André, Simon. *Vanitas: Still Life with Skull, Sheet Music, Musical Instruments, Shells, and Hourglass*. 17th century. Oil on canvas, 20½ × 17¾" (52 × 44 cm). Musée des Beaux-Arts, Marseille, France. [16]

Renoir, Pierre-Auguste. *At La Grenouillère*. 1869. Oil on canvas, 23¼ × 31½" (59 × 80 cm). The State Hermitage Museum, St. Petersburg. [29]

———. *Diana*. 1867. Oil on canvas, overall 6' 6⁹/₁₆" × 4' 3" (199.5 × 129.5 cm), framed 7' 3⁵/₈" × 5' 2⁵/₈" (2.23 × 1.59 m). The National Gallery of Art, Washington DC. [14]

———. *The Great Boulevards*. 1875. Oil on canvas. 20½ × 25" (52.1 × 63.5 cm). Philadelphia Museum of Art, PA. [9]

———. *Le Moulin de la Gallette*. 1876. Oil on canvas, 51½ × 69" (131 × 175 cm). Musée d'Orsay, Paris. [29]

———. *Portrait of Madame Claude Monet*, c. 1872–1874. Oil on canvas, 20¾ × 28¼" (53 × 71.7 cm). Museu Calouste Gulbenkian, The Calouste Gulbenkian Foundation, Lisbon. [30]

———. *Woman in a Boat*. 1877. Oil on canvas. Private collection. [2]

Ribera, Jusepe de. *Immaculate Conception*. 1635. Oil on canvas. Convent of the Discalced Augustines, Salamanca, Spain. [26]

Rigaud, Hyacinthe. *King Louis XIV*. 1701. Oil on canvas, 9' 1⅛" × 6' 4¾" (2.77 × 1.94 m). Musée du Louvre, Paris. [26]

Riley, Bridget. *Blaze*. 1964. Screen print on paper, 20⅞ × 20½" (53 × 52.1 cm). Tate Gallery, London. [35]

———. *Coloured Greys III*. 1972. Screen print on paper, image 22½ × 23" (57.1 × 58.4 cm). Tate Gallery, London. [8, 12]

———. *Sequel*. 1975. Acrylic on linen, support 40¼ × 38¼" (102.23 × 97.15 cm.). Albright-Knox Art Gallery, Buffalo, NY. [6]

Robert, Hubert. *Projet d'aménagement de la Grande Galerie du Louvre, vers 1789*. c. 1789. Oil on canvas, 18 $\frac{1}{8}$ × 21 $\frac{5}{8}$ " (46 x.55 cm). [23]

Robinson, Theodore. *Bird's Eye View of Giverny*. 1889. Oil on canvas, 25 $\frac{3}{4}$ × 32" (65.4 × 81.3 cm). The Metropolitan Museum of Art, New York. [2]

Rockburne, Dorothea. *Scalar*. 1971. Chipboard, crude oil, paper and nails, overall 6' 8" × 9' 6 $\frac{1}{2}$ " × 3 $\frac{1}{2}$ " (2.03 × 2.90 × 0.09 m). The Museum of Modern Art, New York. [33]

Rodin, Auguste. *Balzac (Le Monument à Balzac)*. 1898. Bronze, 8' 10 $\frac{1}{3}$ " × 3' 11 $\frac{1}{4}$ " × 4' 2 $\frac{1}{2}$ " (2.70 × 1.20 × 1.28 m). Musée Rodin, Paris. [30]

———. *Burghers of Calais*. 1884–1886. Bronze, 7' 7" × 8' $\frac{1}{2}$ " 6' 8" (2.31 × 2.45 × 2.03 m). Musée Rodin, Paris. [1, 13]

———. *Naked Balzac with Folded Arms*. 1892, cast 1966. Bronze, 29 $\frac{3}{4}$ × 12 $\frac{1}{8}$ × 13 $\frac{5}{8}$ " (75.5 × 30.8 × 34.6 cm). The Museum of Modern Art, New York. [30]

———. *The Thinker*. 1880–1882. Bronze, 28 $\frac{1}{8}$ × 15 $\frac{3}{4}$ × 22 $\frac{7}{8}$ " (71.5 × 40 × 58 cm). Musée Rodin, Paris. [9]

Rogers, John. *Football*. 1891. Painted plaster, 16 × 11 $\frac{3}{16}$ × 9 $\frac{1}{2}$ " (40.6 × 28.4 × 24.1 cm). Collection of the New-York Historical Society. [16]

Rosso, Medardo. *Impression of the Boulevards: Woman with a Veil*. 1893. Wax, 23 $\frac{1}{2}$ × 23 $\frac{1}{4}$ × 10" (60 × 59 × 25 cm). Estorick Collection of Modern Italian Art, London. [29]

Rothko, Mark. *No. 10*. 1952. Oil on canvas, 9' 9 $\frac{3}{4}$ " × 14' 5 $\frac{3}{4}$ " (2.99 × 4.41 m). Collection of Kate Rothko Prizel and Christopher Rothko. [2]

Rousseau, Henri. *The Wedding (Le Douanier)*. 1905. Oil on canvas, 5' 4 $\frac{1}{4}$ " × 3' 9 $\frac{1}{2}$ " (163 × 114 cm). Musée de l'Orangerie, Paris. [33]

Royal Silhouette Vase. 2000, replica by Science Museum of the United Kingdom, Interactive Development Unit, of 1977 original by Kaiser Porcelain. [5]

Rubens, Peter Paul. *Arrival of Maria de' Medici at Marseilles*. 1622–1625. Oil on canvas, 12' 11¹/₈" × 9' 8¹/₈" (3.94 × 2.95 m). Musée du Louvre, Paris. [16, 18]

———. *Coronation of the Queen*. 1622–1625. Oil on canvas, 12' 11¹/₈" × 23' 10¹/₄" (3.94 × 7.27 m). Musée du Louvre, Paris. [16]

———. *Elevation of the Cross*. c. 1610–1611. Oil on wood, 15' 1⁷/₈" × 11' 1¹/₂" (4.62 × 3.41 m). Onze Lieve Vrouwekerk, Antwerp Cathedral, Belgium. [16, 25, 26]

———. *Fall of the Rebel Angels*. 1618–1620. Oil on oakwood, 9' 5¹/₃" × 7' 5¹/₂" (2.88 × 2.25 m). Alte Pinakothek, Munich, Germany. [4]

———. *The Lion Hunt*. c. 1621. Oil on canvas, 8' 2" × 12' 4¹/₂" (2.49 × 3.77 m). Alte Pinakothek, Munich, Germany. [27]

———. *Rubens and His Second Wife, Hélène Fourment, in the Garden*. 1631. Oil on oak, 38¹/₄" × 51¹/₂" (97.5 × 130.8 cm). Alte Pinakothek, Bayerische Staatsgemaldesammlungen, Munich, Germany. [16]

———. *Self-Portrait with His Wife Isabella Brant in the Honeysuckle Bower*. 1609–1610. Oil on canvas, laid down on wood, 5' 10" × 4' 5³/₄" (178 × 136.5 cm). Alte Pinakothek, Bayerische Staatsgemaldesammlungen, Munich, Germany. [16]

———. *The Tiger Hunt*. c. 1616. Oil on canvas, 8' 4³/₄" × 10' 7¹/₂" (2.56 × 3.24 m). Musée des Beaux-Arts, Rennes, France. [28]

Rude, François. *La Marseillaise*, from *Arc de Triomphe*. 1833–1836. Stone, approx. 42 × 26' (12.8 × 7.9 m). Paris. [8, 28]

Ruskin, John. *Zermatt*. 1844. Watercolor, $10\frac{3}{4} \times 15\frac{1}{8}$ " (27.3 × 38.2 cm). Victoria and Albert Museum, London. [14]

Salle, David. *Aerialist*. 1988. Acrylic on seven attached canvases, 6' 6" × 16' (1.98 × 4.88 m). [36]

———. *Gericault's Arm*. 1985. Oil and synthetic polymer paint on canvas, 6' 5 $\frac{7}{8}$ " × 8' 1 $\frac{1}{4}$ " (1.98 × 2.44 m). The Museum of Modern Art, New York. [35]

Santoleri, Nicholas P. *Rosemont College*. 2005. Print. [12]

Schadow, Johann Gottfried. *Double Portrait of the Princesses Luise and Friederike of Prussia*. 1797. Marble, height 67 $\frac{3}{4}$ " (172 cm). Nationalgalerie, Staatliche Museen zu Berlin. [18]

Schmidt-Rottluff, Karl. *Three Nudes (Dunes at Nidden)*. 1913. Oil on canvas, 42 × 38 $\frac{1}{2}$ " (106.5 × 98 cm). Nationalgalerie, Staatliche Museen zu Berlin. [31]

———. *Vorfrühling—Early Spring*. 1911. Oil on canvas, 30 × 33 $\frac{1}{8}$ " (76.3 × 84 cm). Museum am Ostwall, Dortmund, Germany. [4]

Schöffers, Nicolas. *Chronos 13*. 1974. Sculpture, 7' 7 $\frac{3}{8}$ " × 2' 7 $\frac{1}{2}$ " (2.32 × 0.80 × 0.80 m). Private collection. [8]

Schofield, Walter Elmer. *November*. Date unknown. Oil on canvas. 26 × 30" (66 × 76.2 cm). Yale Center for British Art, New Haven, CT. [20]

Schwitters, Kurt. *Merz Picture 32A. Cherry Picture*. 1921. Collage of cloth, wood, metal, gouache, oil, cut-and-pasted papers, and ink on cardboard, 36 $\frac{1}{8}$ × 27 $\frac{3}{4}$ " (91.8 × 70.5 cm). The Museum of Modern Art, New York. [13]

Segal, George. *The Holocaust*. 1982. Plaster, wood, and wire, Dimensions variable. The Jewish Museum, New York. [36]

Seurat, Georges. *The Circus*. 1891. Oil on canvas, 6' 1" × 5' (185.5 × 152.5 cm). Musée d'Orsay, Paris. [3, 4, 30]

———. *Sunday Afternoon on the Grande Jatte*. 1884–1886. Oil on canvas, 6' 9³/₄" × 10' 1¹/₄" (2.08 × 3.08 m). The Art Institute of Chicago, IL. [3, 30]

Smith, Tony. *Die*. 1962, fabricated 1998. Steel, 6 × 6 × 6' (182.9 × 182.9 × 182.9 cm). The Museum of Modern Art, New York. [35]

Smithson, Robert. *Spiral Jetty*. 1970. Mud, precipitated salt crystals, rocks, water coil, 1,500' × 15'. Rozel Point, Great Salt Lake, Utah. [13]

Statue of a Vestal Virgin or Priestess of Romulus. Marble. Loggia dei Lanzi, Florence, Italy. [23]

Steichen, Edward. *Balzac, Towards the Light, Midnight*. 1908. Direct carbon print, 14³/₈ × 19" (36.5 × 48.2 cm). The Metropolitan Museum of Art, New York. [9]

———. *Rodin and the Thinker*. 1906. Camera work, 6¹/₈ × 7¹/₂" (15.4 × 18.4 cm). Musée d'Orsay, Paris. [9]

Stella, Frank. *Agbatana II*. 1968. Polymer and fluorescent polymer paint on canvas. 10' × 15' (3.05 × 4.57 m). Musée d'Art et d'Industrie, Saint-Etienne, France. [5]

———. *Giufa, la Luna, i Ladri e le guardie*. 1984. Synthetic polymer paint, oil, urethane enamel, fluorescent alkyd, and printing ink on canvas, and etched magnesium, aluminum, and fiberglass, 9' 7¹/₄" × 16' 3¹/₄" × 24" (2.93 × 4.91 × 0.61 m). The Museum of Modern Art, New York. [15]

———. *La Vecchia dell'Orto, 3X*, from the *Cones and Pillars* series. 1986. Mixed media and painted aluminum, 10' 7" × 12' 8³/₄" × 3' 6¹/₂" (322.6 × 388 × 107.3cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [26]

Sutton, Philip. *Wiltshire Landscape*. 1962. Woodcut, 21¹/₈ × 21¹/₈" (51 × 51 cm). Private collection. [20]

Tanner, Henry Ossawa. *The Thankful Poor*. 1894. Oil on canvas. Private collection. [16]

Teniers, David the Younger. *The Picture Gallery of Archduke Leopold Wilhelm of Austria*. 1651. Oil on canvas, 37³/₄ × 50³/₄" (96 × 129 cm). Musées Royaux des Beaux-Arts de Belgique, Brussels. [23]

Thaulow, Frits. *A Mill in the Snow in Norway*. 1892. Pastel on paper, 25¹/₄ × 37³/₄" (64 × 96 cm). Musée d'Orsay, Paris. [20]

Thorvaldsen, Bertel. *The Lion of Lucerne*. 1819–1821 Limestone. Lucerne, Switzerland. [21]

A Thrilling Scene in East Tennessee—Colonel Fry and the Union Men Swearing by the Flag. Harper's Weekly, 29 March, 1862. [11]

Tibaldi, Pellegrino. *The Adoration of the Shepherds*. c. 1546. Oil on canvas, 5' 2¹/₂" × 3' 5³/₄" (159 × 106 cm). Galleria Borghese, Rome. [25]

Tinguely, Jean. *Meta-Mechanical Automobile Sculpture*. 1954. Iron, wire, painted sheet metal, winding mechanism, 52³/₄ × 31¹/₈ × 22¹/₈" (134 × 79 × 56 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. [2, 8]

———. *Assumption of the Virgin*. 1516–1518. Oil on wood, 22' 7¹/₂" × 11' 9³/₄" (6.90 × 3.60 m). Santa Maria Gloriosa dei Frari, Venice, Italy. [4]

Titian (Tiziano Vecellio). *La Bella*. 1536. Oil on canvas, 39³/₈ × 29¹/₂" (100 × 75 cm). Galleria Palatina, Palazzo Pitti, Florence, Italy. [9]

———. *Madonna of the Pesaro Family*. 1519–1526. Oil. Santa Maria Gloriosa dei Frari, Venice, Italy. [2]

———. *Venus of Urbino*. 1538. Oil on canvas, 46⁷/₈ × 65" (119 × 165 cm). Galleria degli Uffizi, Florence, Italy. [29]

Toorop, Jan. *Song of the Times*. 1893. Pencil and pastel on panel, 12 $\frac{3}{8}$ × 23" (32 × 58.5 cm). Rijksmuseum Kroeller-Mueller, Otterlo, The Netherlands. [10]

Turner, Joseph Mallord William (J. M. W.). *The Fighting Temeraire*. 1839. Oil on canvas, 35 $\frac{3}{4}$ × 47 $\frac{7}{8}$ " (90.7 × 121.6 cm). The National Gallery, London. [14]

———. *Snow Storm: Hannibal and his Army Crossing the Alps*. 1812. Oil on canvas, support 4' 9 $\frac{1}{2}$ " × 7' 9 $\frac{1}{2}$ " (146 × 237.5 cm), frame 6' 2 $\frac{1}{2}$ " × 9' 2 $\frac{1}{4}$ " × 8 $\frac{3}{4}$ " (189 × 280 × 22 cm). Tate Gallery, London. [6]

Two Gardeners, from Volkstedt. 1775–1780. Porcelain. Museum für Kunst und Gewerbe, Hamburg. [27]

Uccello, Paolo. *Battle of San Romano*. c. 1438–1440. Egg tempera with walnut oil and linseed oil on poplar, 5' 11 $\frac{5}{8}$ " × 10' 6" (1.82 × 3.20 m). The National Gallery, London. [22]

Van der Goes, Hugo. *Portinari Altarpiece*. 1476–1479. Oil on panel, 8' 3 $\frac{1}{2}$ " × 19' 2 $\frac{3}{4}$ " (2.53 × 5.86 m). Galleria degli Uffizi, Florence, Italy. [6, 17]

Van der Weyden, Rogier. *Descent from the Cross*. c. 1435. Oil on wood panel, 6' 6 $\frac{3}{4}$ " × 8' 7 $\frac{1}{8}$ " (2.00 × 2.62 m). Museo Nacional del Prado, Madrid. [21]

———. *The Magdalen Reading*. Before 1438. Oil on mahogany, transferred from another panel, 24 $\frac{1}{2}$ × 21 $\frac{1}{2}$ " (62.2 × 54.4 cm). The National Gallery, London. [36]

———. *Portrait of a Lady*. c. 1460. Oil on panel, painted surface 13 $\frac{3}{8}$ × 10 $\frac{1}{16}$ " (34 × 25.5 cm), overall (panel) 14 $\frac{9}{16}$ × 10 $\frac{5}{8}$ " (37 × 27 cm), framed 24 × 21 × 4 $\frac{1}{2}$ " (60.9 × 53.3 × 11.4 cm). The National Gallery, London. [23]

Van Doesburg, Theo. *Composition (The Cow)*. c. 1917, dated 1916. Gouache, oil, and charcoal on paper, 15 $\frac{5}{8}$ × 22 $\frac{3}{4}$ " (39.67 × 57.79 cm). The Museum of Modern Art, New York. [33]

———. *Study for Composition (The Cow)*. c. 1917. Pencil on paper, 4 $\frac{5}{8}$ × 6 $\frac{1}{4}$ " (11.76 × 15.875 cm). The Museum of Modern Art, New York. [33]

Van Dyck, Anthony. *Charles I, King of England*. c. 1635. Oil on canvas, 8' 8 $\frac{3}{4}$ " × 6' 9 $\frac{1}{2}$ " (2.66 × 2.07 m). Musée du Louvre, Paris. [18]

Van Eyck Brothers. *Ghent Altarpiece*. c. 1432. Oil on panel, closed 12 $\frac{1}{2}$ × 8 $\frac{1}{2}$ ' (3.5 × 2.2 m), open 12 $\frac{1}{2}$ × 17' (3.4 × 4.4 m). Cathedral of St. Bavo, Ghent, Belgium. [15, 16, 23]

Van Eyck, Jan. *Giovanni Arnolfini and His Wife*. 1434. Oil on oak, 32 $\frac{1}{4}$ × 23 $\frac{1}{2}$ " (82 × 60 cm). The National Gallery, London. [17, 23]

———. *Portrait of a Man (Man in Red Turban)*. 1433. Oil on oak, 10 $\frac{1}{4}$ × 7 $\frac{1}{2}$ " (26 × 19 cm). The National Gallery, London. [23]

van Gogh, Vincent. *A Road in Auvers after the Rain*. 1890. Oil on canvas, 28 $\frac{1}{4}$ " × 35 $\frac{1}{2}$ " (72 × 90 cm). The Pushkin Museum of Fine Art, Moscow. [7]

———. *Crows over the Wheatfields*. 1890. Oil on canvas, 20 × 40 $\frac{1}{2}$ " (50.5 × 103 cm). Van Gogh Museum, Amsterdam. [14]

———. *Gauguin's Chair*. 1888. Oil on canvas, 36 $\frac{1}{4}$ × 29 $\frac{1}{2}$ " (90.5 × 72.5 cm). Van Gogh Museum, Amsterdam. [17]

———. *Interior of a Restaurant*. 1887. Oil on canvas, 18 × 22 $\frac{1}{4}$ " (45.5 × 56.5 cm). Rijksmuseum Kroeller-Mueller, Otterlo, The Netherlands. [3]

———. *The Night Café*. 1888. Oil on canvas, 28 $\frac{1}{2}$ × 36 $\frac{1}{4}$ " (72.4 × 92.1 cm). Yale University Art Gallery, New Haven, CT. [3]

———. *Old Woman from Arles*. 1888. Oil on canvas, 23 × 16" (58 × 42.5 cm). Van Gogh Museum, Amsterdam. [15]

———. *The Postman*. 1889. Oil on canvas, 25 $\frac{1}{2}$ " × 21 $\frac{1}{4}$ " (65.0 × 54.0 cm). Rijksmuseum Kroeller-Mueller, Otterlo, The Netherlands. [18]

———. *Self-Portrait with Bandaged Ear and Pipe*. 1889. Oil on canvas, 20 × 17¾" (50.8 × 45.1 cm). Stavros S. Niarchos Collection, Athens. [3, 17]

———. *Starry Night*. 1889. Oil on canvas, 29 × 36¼" (72 × 92 cm). The Museum of Modern Art, New York. [4]

———. *Van Gogh's Chair*. 1888. Oil on canvas, 36¼ × 29½" (91.8 × 73 cm). The National Gallery, London. [17]

van Honthorst, Gerrit. *Adoration of the Shepherds*. 1622. Oil on canvas, 5' 4" × 6' 2" (164 × 190 cm) Wallraf-Richartz Museum, Cologne, Germany. [2]

———. *Supper with Lute Player*. c. 1617. Oil on canvas. 4' 6⅜" × 6' 8" (1.38 × 2.03 m). Galleria degli Uffizi, Florence, Italy. [36]

van Oosterwyck, Maria. *Vanitas Still Life*. 1668. Oil on canvas, 28¾ × 34¾" (73 × 88.5 cm). Kunsthistorisches Museum, Vienna. [21]

van Ruisdael, Jacob. *Extensive Landscape with Ruins*. c. 1665–1675. Oil on canvas, 13½ × 15¾" (34 × 40 cm). The National Gallery, London. [20]

———. *View of Haarlem*. 1670. Oil on canvas, 24½ × 21¾" (62.2 × 55.2 cm). Kunsthhaus, Zürich. [16, 28]

Vasarely, Victor. *Vega-Nor*. 1969. Oil on canvas, framed 6' 8" × 6' 8½" × 3" (2.03 × 2.05 × 0.08 cm.), support 6' 6¾" × 6' 6¾" (2 × 2 m). Albright-Knox Art Gallery, Buffalo, NY. [35]

Velázquez, Diego. *Las Meninas (Maids of Honor)*. c. 1656. Oil on canvas, 10' 5¼" × 9' ½" (3.18 × 2.76 m). Museo Nacional del Prado, Madrid. [19]

———. *Queen Maria Anna of Austria*. c. 1652. Oil, 7' 8" × 4' 4" (2.34 cm × 1.32 cm). Museo Nacional del Prado. Madrid. [25]

Vermeer, Johannes. *Artist in the Studio*. Oil on canvas, 1665–1666. 47¼ × 39⅓" (120 × 100 cm). Kunsthistorisches Museum, Vienna. [6]

———. *The Geographer*. c. 1668. Oil on canvas, 20¾ × 18¼" (53 × 46.6 cm). Städelsches Kunstinstitut, Frankfurt, Germany. [26]

———. *View of Delft*. c. 1660–1661. Oil on canvas, 38¾ × 45½" (96.5 × 115.7 cm). Royal Cabinet of Paintings, Mauritshuis Museum, The Hague. [26]

———. *Woman Reading a Letter*. c. 1662–1663. Oil on canvas, 18¼ × 15½" (46.5 × 39 cm). Rijksmuseum, Amsterdam. [16]

Vigée-Lebrun, Elisabeth. *Marie Antoinette and Her Children*. c. 1788. Oil on canvas, 9' × 7½" (2.75 × 2.15 m). Chateaux de Versailles et de Trianon, Versailles. [17]

Warhol, Andy. *Let Us Now Praise Famous Men (Rauschenberg)*. 1963. Polymer paint and silkscreen ink on canvas, 82 × 82" (2.082 × 2.082 m). [18]

———. *Marilyn*. 1967. One of a portfolio of 10 screenprints on white paper, 36" × 36" (91.4 × 91.4 cm). Kupferstichkabinett, Staatliche Museen, Berlin. [12, 17]

———. *210 Coca-Cola Bottles*. 1962. Synthetic polymer paint and silkscreen ink on canvas, 6' 10½" × 8' 9" (2 × 2.64 m). Daros Collection, Switzerland. [35]

Watteau, Antoine. *Gersaint's Shop Sign*. 1721. Oil on canvas, 5' 4¼" × 10' 1½" (163 × 308 cm). Charlottenburg Palace, Berlin. [23]

———. *A Halt during the Chase*. c. 1718–1720. Oil on canvas, 4' × 6' 2½" (124.5 × 189 cm). Wallace Collection, London. [27]

Wenner, Kurt. *3-D Street Art Sponsored by Buick*. 2009. Chalk. Union Station, Washington DC. [7]

Wesselmann, Tom. *Maquette for Belt Still Life*. 1978. Acrylic on corrugated cardboard, overall 8 × 20⅜ × 9¾" (20.32 × 51.75 × 24.76 cm). Albright-Knox Art Gallery, Buffalo, NY. [35]

Whistler, James McNeill. *Nocturne: The Thames at Battersea*. 1878. Lithograph, $6\frac{3}{4} \times 10\frac{1}{8}$ " (17.1 × 25.7 cm). The Metropolitan Museum of Art, New York. [12]

Tools

Lecture 1

Notice where the work is displayed:

- Indoors or outdoors?
- Alone or with other works?
- Museum, church, government building, street, park, or other venue?

Notice how the work is displayed:

- Painting—frame or no frame?
- Sculpture—pedestal or no pedestal?
- Is the frame or pedestal suited in some way to the work?
- Is the work freestanding or an installation, or does it transform the environment?
- What are the work's genre and medium, and what tools and techniques may have been used to create it?
- Is the work a reproduction that might lose some features of the original, such as texture or detail?

Ask yourself:

- How do the basic features of the work and the way it is displayed affect how I see it?

Lecture 2

Notice your relation to the scene, or point of view:

- Do you seem to be seeing the work from above, below, or straight on?
- Are you an outside observer looking in on a self-contained scene?
- Does someone or something inside the picture invite you into the work?
- Does the work actively confront you with cropping, compacting, or close-up point of view?

Notice which parts of the work your eye is drawn to, the focal point(s):

- What catches your eye when you first look at a work?
- How does your gaze move around the work as you explore it?
- Where does your gaze finally come to rest?
- Is this the kind of work that doesn't have a focal point, or that has more than one? (If it's a three-dimensional work, be sure to walk around it.)

Ask yourself:

- How do the point of view and focal point in this work contribute to its meaning?

Lecture 3

Notice the colors the artist has chosen:

- Are the main colors primary (blue, red, yellow), secondary (orange, purple, green), or tertiary (a blend of primary and secondary, like teal)?
- Are the colors in this work analogous (near each other on the color wheel, like blue and purple) or complementary (opposite each other on the color wheel, like red and green)?
- Are the colors mainly dark or light? That is, what are their values?
- Are the colors high intensity (like bright red) or low intensity (like pink or maroon)?
- Are the colors the same as we see in nature (blue sky) or not (red or yellow sky)?

Ask yourself:

- How do the artist's color choices influence my response to the work?

Lecture 4

Notice the lines in the work:

- Are the lines straight, with sharp angles (geometric), or curved and natural (organic)?
- Are the lines descriptive (depicting an object) or expressional (conveying emotion)?
- Are the lines bold outlines, cross-hatching, or merely implied by change of color or value?

- What major directional lines can you see in the work? Are they mostly horizontal, vertical, diagonal, or circular? What effect do the lines have on the work?

Ask yourself:

- How do the lines in this work affect my feelings about it?

Lecture 5

Notice the shapes:

- Are they organic or geometric?
- Is a sense of three-dimensionality suggested in the work?
- Do objects in the work overlap?
- Are shadows visible in the work?
- Is the shape the figure and the void around it the ground, or is the shape the ground, making the void read as the figure?

Ask yourself:

- How does the impression of mass and space in the work influence my reaction to it?

Lecture 6

Notice the full composition of the work:

- Is the composition symmetrical or asymmetrical?
- Is the composition open or closed?
- Is there a focal point? Where is it?

- If the composition is asymmetrical, how is balance achieved?

Notice the scale and proportion in the work:

- Is the work itself very large or very small?
- Are any objects or figures in the work out of scale—that is, different from what they would be in nature?
- Are any parts of an object or figure out of proportion to the rest of that object or figure?

Ask yourself:

- How does the composition (symmetry, scale, proportion) of the work influence my response to it?

Lecture 7

Notice how a sense of depth and distance is created in a two-dimensional work:

- Do you see evidence of linear perspective—horizon lines, vanishing points?
- Are background objects proportionally smaller than foreground objects?
- Are background areas of the picture less detailed, distinct, and brightly colored than foreground areas?
- Can you detect any distortions or lack of consistent perspective in the picture?
- Are you aware of any use of anamorphic forms or trompe l’oeil?

Ask yourself:

- How does the artist's manipulation of perspective affect the way I see the work?

Lecture 8

Notice whether the work suggests motion or the passage of time in any way:

- Are there repeated depictions of the same character in one work?
- Are there processions in the work?
- Is the composition cropped, or are there unstable poses, suggesting future movement?
- Are there optical illusions that seem to move when you gaze at the picture?
- Does the way paint is applied suggest strong, active gestures by the artist?
- Does the work actually physically move in some way?

Ask yourself:

- Does this work suggest movement or passage of time, and if so, what does that contribute to its meaning and my response to it?

Lecture 9

Notice how texture is created:

- Walk around a sculpture and imagine what it would feel like to the touch. Is it smooth or rough?

- For a painting, use a raking light (or stand at the extreme edge of the picture) to see whether the actual texture of the paint is thin and smooth or thick and textured. Imagine what it would feel like. (Don't touch!)
- In a painting, how are soft objects, like fabrics and feathers, made to look soft? Are there little dabs of white paint that suggest hard surfaces?

Notice how light is used:

- Can you see where light is supposed to be coming from?
- How are shadows used? Do they create a sense of mass and volume? A sense of mystery?
- Are shadows gray and black, or are they just darker shades of other colors?
- Are there strong contrasts between light and dark in this work?

Ask yourself:

- How does the artist's use of texture and light affect my response to this work?

Lecture 10

Notice how the drawing is made:

- What purpose does the drawing serve? Is this perhaps a preliminary sketch for a painting, or is it meant to stand alone as a work of art?
- What kinds of lines is the artist using: contour, cross-hatching, other?

- What medium is the artist using: chalk, pencil, charcoal, ink, ink wash, metalpoint, pastel, computer?
- Is the drawing in black and white or in color?

Ask yourself:

- How do the artist's choices of line and medium affect my response to the drawing? What if those choices had been different?

Lecture 11

Notice how the print is made:

- What is the subject of the print?
- What was the purpose of the print (for a magazine or book, to be sold as an individual work)?
- Which printing process did the artist use:
 - Relief (wood engraving, woodcut, linocut)?
 - Intaglio (metal engraving, etching, drypoint, mezzotint, aquatint)?
 - Planographic (lithograph, silkscreen, or monotype)?
- Is the print made in black and white or color? Is the color part of the print process, or was color added after it was printed?
- Is the print numbered? Does that mean anything?

Ask yourself:

- How do the printmaker's choices of subject, color, and printing process affect how I respond to the work?

Lecture 12

Notice how the print is made:

- Which printing process did the artist use:
 - Relief (wood engraving, woodcut, linocut)?
 - Intaglio (metal engraving, etching, drypoint, mezzotint, aquatint)?
 - Planographic (lithograph, silkscreen, or monotype)?
- Is the print numbered? Does that mean anything?

Ask yourself:

- How do the printmaker's choices of subject, color, and printing process affect how I respond to the work?

Lecture 13

Notice how sculpture creates its effects:

- What is the subject of the sculpture (person, animal, object, other)?
- How big is the sculpture compared to the natural size of the figure or object in nature?
- How does light affect how we see the sculpture?
- Is the sculpture indoors or outdoors?

- Is the sculpture on a level with you or raised above you?
- Is the sculpture in relief or in the round?
- Is the texture smooth or rough?
- What medium is the artist using – marble, clay, bronze, wood, gold, acrylic, found objects?
- Has the work been painted or gilded or otherwise had its color altered?
- Is the sculpture in an expected place, like a museum or a public square, or does its placement surprise you in some way?
- Is the work additive or subtractive, carved or cast?
- Is the sculpture interactive in some way? Does it invite you to respond?

Ask yourself:

- How do the sculptor's choices of lighting, subject, size, placement, texture, medium, or interactivity affect how I respond to the work?

Lecture 14

Notice the type of paint the artist chose and how it was applied to the surface:

- Is the paint oil, watercolor, tempera, or some other type?
- On what surface is the paint applied?
- Are brushstrokes smooth or rough, tiny or large, hidden or visible?
- Can you tell if a palette knife has been used on the paint?

- Do you see evidence of varnishing?
- Did the artist use more than one medium?

Ask yourself:

- How do the types of paint and the method of application affect how I see the painting?

Lecture 15

When you look at modern paintings, notice the effects of acrylic paint or other nontraditional materials and methods of application:

- Was acrylic paint used in this work? What effects does it have that are different from a traditional oil painting?
- Can you detect other media used in combination with acrylic, like wax or oil sticks, enamel, or chalk?
- Has the painter used any nontraditional methods of applying paint: finger painting, splattering, scraping, dripping?
- On what surface are the paint and other media applied?
- Can you see the texture of underlying canvas, indicating thin gesso, either hand-applied or preprimed?

Ask yourself:

- What effects can modern painters create with new materials and methods of application that earlier painters could not?

Lecture 16

Notice the subject that the artist has chosen for the work:

- Is the subject of this work a portrait, a historical event, a scene from religion or mythology, a landscape, or a still life?
- Is the work a genre painting—a scene from everyday life?
- What layers of the subject's meaning can you identify beyond the literal?

Ask yourself:

- How does the artist's choice of subject affect the way I see the work?

Lecture 17

Notice how the artist uses signs and symbols in a work to suggest meanings:

- Are there any elements in the work that suggest a particular season or time of day?
- In a picture with people in it, what objects are associated with each person? How are the people dressed? What are they doing? What relation do they have to each other and to the viewer?
- What period is the work from? What meanings would the significant objects in the work have had at that time?
- Are there any traditional symbols in the painting?
- Are there any objects that seem like they might be symbolic, but you aren't sure what they mean?

- Are there signs or pointers that link us indirectly to the signified object, person, or concept?
- How do various signifiers—symbols, icons, and indexes—relate to style-based signs such as line, color, light, texture, composition, motion, and so forth? Together, how do they enhance your understanding of the work?

Ask yourself:

- How does the way the artist uses signs and symbols contribute to the meaning of the work?

Lecture 18

When you look at a portrait, notice how the artist presents the person:

- Is this a famous or an unknown person? What do you know (or can you learn) from other sources about this person?
- Is the portrait painted, sculpture in relief, or sculpture in the round?
- Is the portrait formal or informal?
- Was the portrait done in profile, three-quarter, or full face?
- Is the portrait life size, larger, or smaller?
- Is the person in the portrait looking at you, at something in the picture, or off into space?
- How are you looking at the person in the portrait (from above or below, from the point of view of someone in the picture, in a mirror or through a window in the picture)?
- Is the portrait realistic, idealized, distorted, or abstracted?

- What objects are associated with the person in the portrait, and what might they signify about that person?

Ask yourself:

- What does the way an artist portrays a person tell me about that person?

Lecture 19

When you look at a self-portrait, notice how the artist presents himself or herself:

- Is the self-portrait painted, sculpture in relief, or sculpture in the round?
- Is the self-portrait formal or informal?
- Was the self-portrait done in profile, three-quarter, or full face?
- Is the self-portrait life size, larger, or smaller?
- Is the artist looking at you, at something in the picture, or off into space—that is, where is the artist's gaze directed?
- How are you gazing at the artist—from above or below, from the point of view of someone in the picture, in a mirror or through a window in the picture?
- What objects are associated with the artist, and what might they signify about him or her?
- Is the self-portrait realistic, idealized, distorted, or abstract?
- Is the self-portrait flattering, distinctly unflattering, or neutral?

- How does the self-portrait reflect the times and circumstances in which the artist lived and the role of artists at that time?
- Is the artist the main subject of the work or just a cameo appearance as part of a larger work?
- If there are other self-portraits by this artist, how does this one compare to them?

Ask yourself:

- What does the artist seem to be saying about herself or himself in this portrait, and what does it reveal about the role or status of the artist at that time?

Lecture 20

Notice how the artist composes and fills the landscape:

- Where is the horizon line in the painting?
- How much of the canvas is filled by the foreground, the middle ground, and the background?
- How close is the foreground to you, and how distant is the background?
- What is the interplay of horizontal, vertical, and diagonal lines in the landscape?
- Where does the light come from in the landscape, and what kind of weather is suggested?
- If there are any figures in the picture, what is their proportion to the landscape?

- Where do you as a viewer enter the landscape, and how easy is it to imagine walking through it?
- Is the overall feeling of the landscape serene and peaceful or wild and dramatic?
- Is it a wooded landscape, farm landscape, seascape, or cityscape?

Ask yourself:

- How does the way the artist presents the landscape influence my response to the work?

Lecture 21

When you “read” a work of art, notice as much as you can about it:

- Use *all* your tools here!
- Take time to really look at the work; use your imagination to enter into the spirit of it.
- Pay attention to what your eye falls on first, how your gaze moves around the work, where it comes to rest. What emotion or thoughts does it evoke?
- Look from more than one angle.
- Do your own reading of a work before you read the plaque. Does the plaque add anything new to what you were able to see for yourself?

Ask yourself:

- After reading what you can from a work and enjoying that reading, what question do you want to ask about the work?

Lecture 22

How to recognize art of the early Renaissance:

- Subjects are still largely religious but put more emphasis on the human identity of Christ, the Virgin Mary, and the saints than medieval art did; the childhood and human life of Christ emerged as a new topic.
- Landscapes are included in paintings, demonstrating an interest in nature.
- Paintings show the influence of classicism.
- Artists paid more attention to accurate anatomy in human figures.
- Artists made a greater attempt to create believable forms.
- Attempts at realistic scale and proportion are inconsistent.
- Atmospheric and linear perspective are attempted but imperfect.
- Shading and shadowing may be inconsistent.

Ask yourself:

- How has this work evolved in subject and style from medieval art? How do its perspective, scale, and shading show that it is not High Renaissance art?

Lecture 23

How to recognize art of the Northern Renaissance:

- Primary features are compulsive details and use of oil.

- Subjects include both religious art and everyday civic interests, but either subject will address everyday life in its details and objects.
 - In religious depictions, many apparently ordinary objects are used symbolically, according to a specific code.
- Like early Italian Renaissance art, some attempt is made at perspective, but it is far from perfect. They were much more accomplished at atmospheric perspective than linear perspective.
- Artists were interested in realism but not in the classicism that interested their early Renaissance counterparts.
 - They did not adhere to the classical canon of proportion, nor a full classical sense of illusion.
 - They tended to use hierarchical scale, rather than realistic scale.
- Oil paint allowed a remarkable wealth and realism of detail. Once the artists figured out how to use oil paint in this way, they were able to replicate the level of detail, but not the saturated hues, with tempera.
- The cool light used highlights sharp folds and lines, not soft classical folds and lines, in clothes and other fabrics.

Ask yourself:

- How is this work like and unlike early Italian Renaissance art?

Lecture 24

How to recognize art of the High Renaissance:

- Works demonstrate the culmination of humanism and classicism.

- Artist had perfected observation and drawing, especially of plants and human anatomy.
- Works demonstrate mastery of the human figure.
- Compositions follow “perfect” shapes—circles, squares, or equilateral triangles.
- Every feature of the work aims at glorifying humanity and imitating of nature.
- Works feature classical proportions.
- Artists had mastered linear and atmospheric perspective—not on a studied level but intuitively.

Ask yourself:

- How are proportion and perspective in this work different from that of early Renaissance and Northern Renaissance art?

Lecture 25

How to recognize Mannerist art:

- It breaks the rules of Renaissance neoclassicism.
- The palette consists of tertiary or “off” colors.
- Objects show distorted proportion, size, and perspective; space is truncated.
- Human figures are elongated.
- The overall impression is artificial, rather than natural.

Ask yourself:

- How are color, proportion, and perspective in this work different from High Renaissance art? How can I enjoy something so different and so elegant?

How to recognize Baroque art:

- The rules of the Renaissance are bent to produce drama.
- The palette returned to basic colors (highly saturated primary and secondary), figural proportions, and classical scale.
- Line and color are expressional.
- Scenes are highly dramatic, intense, and exuberant.
- We see strong contrasts of light and dark.
- Painters use impasto to build up texture.
- The scene has no background, and the foreground pushes into the viewer's space, or there is extreme contraction or expansion of space.
- Composition uses strong diagonals and less symmetry.
- The subjects are “big”—royalty, exploration, great architecture, and so forth.

Ask yourself:

- How are color, scale, and the human figure in this work similar to High Renaissance art?
- How is the use of drama, light and shadow, and spatial manipulation different from High Renaissance art?

Lecture 26

How to recognize Spanish, Flemish, and Italian Baroque art:

- It is heavily influenced by the Catholic Church; religious stories and divine visions are major subjects, and it often uses symbols referring to the lineage of the pope.
- It uses strong visual effects to excite and teach.
- Diagonals and spatial expansion are used to create extreme drama.

Ask yourself:

- How do subject choice and didactic purpose distinguish this work from other forms of Baroque art?

How to recognize French Baroque art:

- Royal absolutism and the divine right of kings (and of Louis XIV in particular) are major themes.
- Works show strong classical influences.
- Foregrounds are pushed forward, and point of view is dramatic.
- Works are exuberant, with an abundance of figures, details, and decoration.

Ask yourself:

- How do presentation and the influence of absolutism distinguish this work from other forms of Baroque art?

How to recognize Dutch Baroque art:

- It is influenced by Protestantism, with Christian subjects aimed at private buyers, not an established church.
- Canon contains genre paintings, portraits, and still lifes.
- Lighting is intense and dramatic.
- Compositions are dynamic, with extreme depth.
- Landscapes do not conform to classical proportions.
- Painters used impasto textures to create drama.

Ask yourself:

- How do subject choice and composition distinguish this work from other forms of Baroque art?

Lecture 27

How to recognize Rococo art:

- Baroque's sweeping diagonals become light Rococo curves.
- Point of view is often looking slightly down on the scene.
- Light is graceful, delicate, and decorative; small areas of highlights replace the strong light/dark contrasts of Baroque.
- The subject matter is upper-class pleasures: love (human or mythical), angels (especially cupids, or *putti*), gardens, and dances.
- The application of paint is very tactile and even sensual, with a wide variation of thick and thin and subtle use of glazes.

Ask yourself:

- How do subject choice, tone, use of light and line, and point of view distinguish this work from Baroque art? How does the work match the lifestyle of the times?

Lecture 28

How to recognize Neoclassical art:

- It has similarities with classical and Renaissance art.
- The subjects are simple yet noble, stressing stoicism and morality.
- It rejects Rococo sensuousness and frivolity.
- The lines are organized around horizontals and verticals.
- The compositions are closed and highly ordered.
- The space is restricted, with a shallow foreground, action in the middle ground, and limited or no background.
- Shapes are outlined with thin, sharp, clear lines.
- The palette contains highly saturated primary colors or monochromatic brown.

Ask yourself:

- How do subject choice, directions of line, composition, and use of color distinguish this work from Rococo art? From Romantic art?

How to recognize Romantic art:

- It has many similarities with Baroque art.

- Subjects express extremes and high drama or an escape into nature, exotic worlds, or an idealized past.
- Its emphasis is on emotion and spirituality, rejecting Neoclassical forms as overly mechanical and unfeeling.
- The lines are organized in diagonal and swirling directions.
- Compositions are open, complicated by multiple figures, objects, and spaces.
- Compositions are often asymmetrical with dramatic proportions.
- Light and color show strong contrasts.
- Landscapes are favored as a vehicle for the expression of emotion.

Ask yourself:

- How do subject choice, directions of line, composition, and use of color distinguish this work from Rococo art? From Neoclassical art?

Lecture 29

How to recognize Realism:

- Scenes are from contemporary life, although religious subjects and landscapes sometimes appear.
- The theme is often didactic, intended to teach a lesson about ills of contemporary society.
- They are easy to understand; honesty and sincerity toward the subject are highly valued.
- The head-on point of view further reflects honesty.

- The color palette is often drab and earth toned, the application of paint flat.
- Baroque-style drama is absent.

Ask yourself:

- How do subject choice, use of color, point of view, and lack of drama distinguish this work from Neoclassical art? From Romantic art?

How to recognize Impressionism:

- Contemporary social life of a middle class in the cities and suburbs, usually at leisure, is the main subject.
- The composition implies a glimpse or fleeting impression of a scene.
- Painters experimented with varying elements such as light and viewpoint.
- Painters had a fascination with the effects of light and color.
- Painters observed nature in natural light; there are no blacks and no chiaroscuro shading.
- Figures and objects have no outlines; contrast of color and value create shapes instead.
- Compositions are cropped: partial figures, unusual points of view above or below the scene, awkward poses suggesting imminent movement.
- Paint is applied in in short dabs of color.

Ask yourself:

- How do subject choice, use of light and color, point of view, and application of paint distinguish this work from earlier Realist art?

Lecture 30

How to recognize Postimpressionism:

- We can no longer identify a work's period by its style. Welcome to modern art!
- It is a reaction to the two losses of Impressionism: 1) the illusion of form in space, and 2) significant content.
- It uses complementary and analogous colors to produce psychological effects, rather than descriptive color.
- As in the work of Seurat, brushwork may be pointillist, attempting firmer contours through an almost scientific approach to application of color. Pointillism is the only easy-to-identify style of Postimpressionism.
- As in the work of Cézanne, paint may be applied in solid blocks or patches of color; we may see black shadows and even outlines. The effect is two-dimensional up close, but three-dimensional when viewed from afar. The artist may manipulate linear and atmospheric perspectives or offer multiple points of view in the same image.
- The work may be Symbolist, using symbols to address universal truths or philosophical or spiritual ideas, often using some abstract elements to lead a viewer away from a traditional, illusionistic reading of the work.

Ask yourself:

- How do subject choice, use of line and color, and application of paint distinguish this work from Impressionism?

Lecture 31

How to recognize Expressionist art:

- Artists use distortion, simplification, and abstraction of spaces, figures, and objects.
- Color, line, composition, and space are used expressively, not descriptively.
- The goal is to produce psychological empathy, not pleasure, in the viewer.
- Open or closed composition might be used for emotional expression.
- The point of view is often confrontational.
- It often addresses animal-like peace with nature versus soul-deadening life in the city.
- The application of paint may be very heavy, almost sculptural.

Ask yourself:

- How do subject choice, use of line and color, distortion of space, and application of paint distinguish this work from Realism? From Impressionism?

Lecture 32

How to recognize Cubist art:

- The focus is the relation of three-dimensional form to a two-dimensional surface.
- The artist takes a playful, experimental approach to his work.
- Forms are simple and geometrical.
- Lines are sharp and geometrical, often distorted.
- The viewer is presented with multiple points of view in a single two-dimensional work. Forms are broken up to present more sides at once.
- Artists sometimes employ collage techniques.
- Color is distorted, often monochromatic or neutral.
- Picasso and Braque's subjects are traditional and neutral, with references to Parisian culture; their still lives often contain musical instruments. The later artists whom they influenced (sometimes called Cubistic artists) make references to modern culture in general.

Ask yourself:

- How do subject choice, use of line and color, and application of paint distinguish this work from Impressionism or other art styles?

Lecture 33

How to recognize modern abstract art:

- Most of the tools of earlier art forms can still be applied to the work. (The exceptions are gaze, perspective, and point of view.)

- May contain abstract (simplified natural objects) and nonrepresentational (geometric and universal) shapes.
- The feelings (not necessarily positive feelings) and empathy experienced by the viewer are crucial to understanding the work.
- The artist uses nontraditional application of paint, such as dripping, gesture painting, and so forth.
- Imitation of nature is no longer the standard.

Ask yourself:

- How do abstract or nonrepresentational forms, expressiveness, distortion of space and perspective, and application of paint distinguish this work from Realism? What influence, if any, do you see from Cubism? From Expressionism?

Lecture 34

How to recognize Dada art:

- It contains found objects, taken out of their functional context, including ready-mades.
- Collage and assemblage are common techniques.
- It critiques civilization, sophistication, artistic training, and high culture.
- It is anti-art—nihilistic but playful.
- It may seem unfinished or deliberately messy.

Ask yourself:

- How do the materials and style of the work, as well as its negative yet playful attitude, suggest the anti-sophistication of Dada?

How to recognize Surrealist art:

- It is concerned with internal, not external, reality.
- It strongly references the subconscious mind and Freudian psychology.
- It may depict dream imagery: an odd juxtaposition of objects portrayed in realistic or illusionistic style.
- It may be rooted in doodling or automatic drawing.
- It often involves nonnaturalistic scale and proportion or distortion of forms.

Ask yourself:

- How does the dreamlike quality of this work—its style, scale, and proportion, all combined with odd settings and juxtapositions—set this work apart from Realism? From other kinds of modern art?

Lecture 35

How to recognize Postmodern art in general:

- The focus is on the viewer rather than the artist-as-genius.
- Multiple interpretations of one work are possible.
- The artist deliberately mixes and confuses images, styles, and media.

How to recognize Pop art and Neo-Dada:

- Collages and found objects are common.
- The focus is on the external world, not the inner life of the artist.
- Subjects come from popular media and marketing and from contemporary life.
- Techniques, colors, and visual effects come from advertising.
- Uses repetition to reference modern technology/consumer appetites and create sensory overload. The silkscreen process in particular was used because it is fast, cheap, and not too finished.

How to recognize Op art:

- Compositions are optical illusions based on retinal reactions.
- There is a playful interplay of reality and illusion.

How to recognize minimalism:

- Shapes are basic, geometric, and nonrepresentational.
- There is a deliberate lack of artist's manipulation or intervention.
- Pieces are often fabricated not by the artist but by a shop on the basis of an artist's design specifications.
- It is a purely formal investigation with no spiritual intent.

Ask yourself:

- How do the subject choices, techniques, colors, and composition of this work differentiate it from Modernist Abstract art?

Suggested Reading

Lecture 1

Adams, *History of Western Art Revised*.

Kemp, *The Oxford History of Western Art*.

Sayer, *World of Art*.

Taylor, *Learning to Look*.

Lecture 2

Finn, *How to Visit a Museum*.

Lecture 3

Finlay, *Color*.

Pastoureau, *Black*.

———, *Blue*.

Lecture 4

Leal, Piot, and Bernadac, *The Ultimate Picasso*.

Thomson, *Van Gogh Paintings*.

Lecture 5

Gombrich, *Art and Illusion*.

Handell and Handell, *Intuitive Light*.

Solso, *Cognition and the Visual Arts*.

Lecture 6

Beck, *Raphael*.

Dow, *Composition*

Hall, *Raphael's School of Athens*.

Poore, *Pictorial Composition*.

Lecture 7

Cole, *Perspective for Artists*.

Metzger, *The Art of Perspective*.

Norling, *Perspective Made Easy*.

Lecture 8

Goldberg, *Performance Art*.

Fletcher, *George Rickey*.

Rainey, Poggi, and Wittman. *Futurism*.

Tisdall and Bozzolla, *Futurism*.

Lecture 9

Civardi, *Drawing Light and Shade: Chiaroscuro*.

Koller, *Light, Shade and Shadow*.

Lecture 10

Graves, *Life Drawing in Charcoal*.

Hale, *Drawing Lessons from the Great Masters*.

Lecture 11

Department of Drawings and Prints, Metropolitan Museum of Art, Thematic Essays, http://www.metmuseum.org/toah/hi/te_index.asp?s=all&t=all&d=drawings_and_prints&x=13&y=15.

Goldman, *Looking at Prints, Drawings and Watercolors*.

Griffiths, *Prints and Printmaking*.

Ivins, *How Prints Look*.

Lecture 12

Department of Drawings and Prints, Metropolitan Museum of Art, Thematic Essays, http://www.metmuseum.org/toah/hi/te_index.asp?s=all&t=all&d=drawings_and_prints&x=13&y=15.

Grabowski and Fick. *Printmaking*.

Hughes and Vernon-Morris, *The Printmaking Bible*.

Ivins, *How Prints Look*.

Lecture 13

Barrie, *A Sculptor's Guide to Tools and Materials*.

Mills, *Encyclopedia of Sculpture Techniques*.

Slobodkin, *Sculpture Principles and Practice*.

Williams, *The Sculpture Reference*.

Lecture 14

Elliot, *Traditional Oil Painting*.

Galton, *The Encyclopedia of Oil Painting Techniques*.

Metropolitan Museum of Art, *Monet's Impressions*.

Nochlin, *Courbet*.

Lecture 15

Gorst, *The Complete Oil Painter*.

Reyner, *Acrylic Revolution*.

Lecture 16

Martin, *Baroque*.

Neret, *Peter Paul Rubens*.

Panofsky and Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*.

van Straten, *An Introduction to Iconography*.

Lecture 17

Battistini, *Symbols and Allegories in Art*.

Crenshaw, *Discovering the Great Masters*.

Gibson and Neret, *Symbolism*.

Hall, *Dictionary of Subjects and Symbols in Art*.

Trumble, *A Brief History of the Smile*.

Lecture 18

Brooker, *Portrait Painting Atelier*.

West, *Portraiture*.

Lecture 19

Bean and Chilvers, *The Artist Revealed*.

Bell, *500 Self-Portraits*.

Rideal, *Mirror Mirror*.

Wolf, *Self-Portraits*.

Lecture 20

Andrews, *Landscape and Western Art*.

Buttner, *Landscape Painting*.

O'Toole, *Different Views in Hudson River School Painting*.

Lecture 21

Art: *Over 2,500 Works from Cave to Contemporary*.

Gombrich, *The Story of Art*.

Heller, *Women Artists*.

Lecture 22

Smith Abbott, Watson, Rothe, and Rothe. *The Art of Devotion*.

Toman, *The Art of the Italian Renaissance*.

Welch, *Art in Renaissance Italy*.

Lecture 23

Broude and Garrad. *The Expanding Discourse*.

Crowther, *Defining Art, Creating the Canon*.

Harbison, *The Mirror of the Artist*.

Nash, *Northern Renaissance Art*.

Perry and Cunningham, eds., *Academies, Museums, and Canons of Art*.

Snyder, Silver, and Luttikhuisen, *Northern Renaissance Art*.

Lecture 24

De Vecchi, *Raphael*.

Gombrich, *New Light on Old Masters*.

Toman, *The Art of the Italian Renaissance*.

Lecture 25

Careri, *Baroques*.

Murray, *The High Renaissance and Mannerism*.

Roettgen, *Italian Frescoes*.

Snodin and Llewellyn, *Baroque*.

Lecture 26

Giorgi, *European Art of the Seventeenth Century*.

Sutherland Harris, *Seventeenth Century Art and Architecture*.

Toman, *Baroque*.

Lecture 27

Charles and Carl, *Rococo*.

Levey, *Rococo to Revolution*.

Uglow, *Hogarth*.

Lecture 28

Brown, *Romanticism*.

Irwin, *Neoclassicism*.

Rosenthal, *Romanticism*.

Toman, *Neoclassicism and Romanticism*.

Lecture 29

Engelmann, *Impressionism*.

Kuhl, *Impressionism*.

Stuckey, *Monet. A Retrospective*.

Werner, *Pre-Raphaelite Painting and Nineteenth-Century Realism*.

Lecture 30

Brodskaja, *Post-Impressionism*.

Duchting, *Georges Seurat*.

Herbert and Harris, *Seurat and the Making of 'La Grande Jatte.'*

Hirsh, *Symbolism and Modern Urban Society*.

Lecture 31

Bassie, *Expressionism*.

Berger, *Action/Abstraction*.

D'Alessandro, *German Expressionist Prints*.

Wolf and Grosenick, *Expressionism*.

Lecture 32

Cottingham, *Cubism*.

Golding, *Braque*.

Lecture 33

Britt, *Modern Art*.

Hunter, Jacobus, and Wheeler, *Modern Art*.

Perry, Frascina, and Harrison, *Primitivism, Cubism, Abstraction*.

Thompson, *How to Read a Modern Painting*.

Lecture 34

Caws, *Surrealism*.

Richter, *Dada*.

Wach, *Salvador Dali*.

Lecture 35

Atkins, *ArtSpeak*.

Barrett, *Criticizing Art*.

Kotz, *Rauschenberg*.

Meyer, *Minimalism*.

Osterwold, *Pop Art*.

Lecture 36

Farthing, *1001 Paintings You Must See Before You Die*.

Loebl, *America's Art Museums*.

Wink and Phipps, *The McGraw-Hill Museum-Goer's Guide*.

Timeline

- 12th–15th century Gothic style predominates art and architecture in Western Europe.
- c. 1300–1450 Renaissance humanism spreads throughout Europe.
- c. 1305 Giotto di Bondone completes the Arena Chapel frescos.
- mid-14th century Black Death strikes Europe.
- c. 1380–1420 International Gothic period.
- 1400–1550 Early Italian and Northern Renaissance periods.
- c. 1401 Competition to design doors for the Baptistery of Florence involving Lorenzo Ghiberti and Filippo Brunelleschi.
- 1425–1452 Design and completion the Baptistery of Florence doors by Ghiberti.
- c. 1417 Donatello carves *Saint George* for Orsanmichele in Florence.
- c. 1425 Massaccio paints *The Tribute Money*.
- 1425–1430 Donatello models *David* in Florence, probably commissioned by the Medici.
- 1434 Jan Van Eyck paints *Arnolfini Wedding Portrait*.

- c. 1435..... Completion of Rogier van der Weyden's *Descent from the Cross*.
- 1447-53..... Donatello sculpts *Gattamelata* equestrian statue in Padua.
- 1450s..... Gutenberg Bibles printed.
- 1453..... End of the Hundred Years' War.
- 1469..... Lorenzo de' Medici "the Magnificent" becomes ruler of Florence and one of the greatest cultural patrons of the Renaissance.
- 1465..... Piero della Francesca paints the Duke and Duchess of Urbino portraits.
- 1492..... Death of Lorenzo de' Medici; Columbus sets sail.
- c. 1495–1498..... Leonardo da Vinci paints *The Last Supper*.
- 1498—1499..... Michelangelo designs and carves the *Pietà* for the tomb of a French cardinal in St. Peter's Basilica, Rome.
- 16th century..... European Reformation and Counter-Reformation.
- 1500–1505..... Hieronymus Bosch paints the triptych *Garden of Earthly Delights*.
- 1501..... Andrea Mantegna paints *Dead Christ*.
- 1501–1504..... Michelangelo carves *David*.

- 1503–1506..... Leonardo paints the *Mona Lisa*.
- 1506..... Reconstruction begins on St. Peter’s Basilica (completed in 1615).
- 1508–1512..... Michelangelo paints the Sistine Chapel ceiling.
- 1510..... Matthias Grunewald begins work on the *Isenheim Altarpiece*.
- c. 1510–1511 Raphael paints *The School of Athens*.
- 1513..... Albrecht Dürer creates the woodcut *Knight, Death, and the Devil*.
- 1517..... Beginning of the Protestant Reformation.
- 1519–26..... Titian paints the *Pesaro Altarpiece*.
- 1520..... Beginnings of Mannerism.
- 1527..... Rome is sacked by the troops of Holy Roman Emperor Charles V.
- 1533..... Hans Holbein the Younger paints *The Ambassadors*.
- 1534–1541..... Michelangelo frescoes his *Last Judgment* on the altar wall of the Sistine Chapel.
- 1545–1563..... The Roman Catholic Church convenes the Council of Trent, beginning the Counter-Reformation.

1558–1603.....	Reign of Queen Elizabeth I of England.
1559.....	Pieter Bruegel the Elder paints <i>Battle of Carnival and Lent</i> .
1561.....	Spain withdraws troops from the Netherlands, leading to the rapid spread of the Protestant Reformation.
1567.....	Philip II of Spain re-invades the Netherlands, intent on crushing the Reformation.
1568.....	Northern Netherlands revolts against Spain, beginning the Eighty Years' War.
1586.....	El Greco paints <i>The Burial of the Count of Orgaz</i> .
1588.....	Defeat of the Spanish Armada by the English fleet.
1598.....	Edict of Nantes grants the Protestant Huguenots some religious freedom in Roman Catholic France.
17 th century.....	Beginnings of the Scientific Revolution.
c. 1600–1725.....	Baroque period.
1600.....	Founding of the English East India Company.
1600–1601.....	Caravaggio paints <i>The Conversion of Saint Paul</i> .

- 1602..... Founding of the Dutch East India Company.
- 1607..... Founding of the Jamestown Colony.
- 1622–1625..... Peter Paul Rubens paints the Marie de’Medici cycle.
- 1624–1657..... Gian Lorenzo Bernini creates his sculptures for St. Peter’s Basilica.
- c. 1642..... Rembrandt paints *Night Watch* (a.k.a. *The Company of Captain Frans Banning Cocq*).
- 1648–1651..... Bernini sculpts *Fountain of the Four Rivers*, Piazza Navona, Rome.
- 1648..... Treaty of Münster ends the Eighty Years’ War.
- c. 1656..... Diego Velázquez paints *Las Meninas* (a.k.a. *The Maids of Honor*).
- 1643–1715..... France emerges as a leading power in Europe.
- 1661–1715..... Louis XIV reigns as absolute monarch, with divine right, in France.
- c. 1662–1663..... Johannes Vermeer paints *Woman Reading a Letter*.
- 1682..... French court moves to Versailles.

18 th century.....	Birth of economic theory; Industrial Revolution begins in England and spreads to continental Europe.
1701–1714.....	War of Spanish Succession.
c. 1718–1720.....	Jean-Antoine Watteau paints <i>A Halt during the Chase</i> .
1720s–1760s	Rococo style developed in France.
1748.....	Archaeological discoveries at Pompeii and Herculaneum bring about renewed interest in ancient art and Renaissance Classicism.
1756–1763.....	French and Indian War.
1767.....	Jean-Honore Fragonard paints <i>The Swing</i> .
1770–1850.....	Neoclassicism and Romanticism spread in Western Europe and America.
1775–1783.....	American War of Independence.
1784.....	Jacques-Louis David paints <i>The Oath of the Horatii</i> .
1789–1793.....	French Revolution.
1792.....	French invasion of Austria, launching a series of wars of “liberation” initiated by the French armies.

1793.....	Execution of King Louis XVI and Queen Marie Antoinette; murder of Jean-Paul Marat.
1793–1794.....	Maximilien de Robespierre leads the Reign of Terror.
1796.....	French invasion of Italy.
1798.....	Invention of lithography.
1799.....	Napoleonic campaigns in the Holy Land.
1799–1804.....	Consulate of Napoleon.
late 18 th –early 19 th century	Birth of Romanticism and Nationalism; industrial, intellectual, scientific, and political revolutions; reconfiguration of European demographics; urbanization of Europe and America.
1800.....	Francisco Goya paints <i>Portrait of the Family of Charles IV</i> .
1804.....	Napoleon declares himself Holy Roman Emperor.
c. 1809.....	Caspar David Friedrich paints <i>Monk by the Sea</i>
1815.....	Napoleon is defeated at Waterloo and exiled to St. Helena.
1824.....	Stendhal writes salon review that hails Romanticism (as an art that can express and stir emotion) over Neoclassicism.

1840–1900.....	The era of realism in European and American art.
1849–1850.....	Gustave Courbet paints <i>The Burial at Ornans</i> .
1855.....	Universal Exhibition in Paris; Courbet’s Pavilion of Realism.
1861–1865.....	American Civil War.
1863.....	Edward Manet paints <i>Olympia</i> .
1867.....	Paris World’s Fair includes pavilions by Gustave Courbet and Edward Manet.
1870–1871.....	Franco-Prussian War.
1872.....	Claude Monet paints <i>Impression: Sunrise</i> , the painting that would give its name to Impressionism; Winslow Homer paints <i>Snap the Whip</i> ; Eadweard Muybridge makes the world’s first photographic studies of motion.
1874.....	First Impressionist exhibition.
1878.....	James McNeill Whistler creates <i>Nocturne</i> (lithograph).
1880–1905.....	Postimpressionism.
1884–1886.....	Georges Seurat paints <i>Sunday Afternoon on the Grand Jatte</i> . Rodin sculpts <i>The Burghers of Calais</i> .

- 1888..... Paul Gauguin paints *Vision after the Sermon*.
- 1889..... Vincent Van Gogh paints *Starry Night*.
- 1892–1894..... Claude Monet paints the Rouen Cathedral series.
- 1893..... Edvard Munch paints *The Scream*.
- 1904–1905..... Russo-Japanese War.
- 1905..... First application of the term “*fauve*” to the art of several French artists using wild anti-naturalistic colors; Henri Matisse paints *Joy of Life*.
- 1907..... Hint of emergent Cubism in Pablo Picasso’s Expressionist *Les Femmes d’Alger (O.J. Version O)*.
- 1909..... “Manifesto of Futurism” written by the anarchist F. T. Marinetti.
- 1912–1915..... First kinetic sculptures, collages, and ready-mades are created.
- 1913..... Marcel Duchamp creates *Bicycle Wheel*; Kasimir Malevich paints the original version of *Black Square*.
- 1914–1918..... World War I.
- 1916..... Term “Dada” coined by Tristan Tzara in Zurich.
- 1917–1921..... Russian Revolution.

1924.....	Surrealist movement begins with a Surrealist manifesto by André Breton.
1929.....	Beginning of the Great Depression.
1936–1939.....	Spanish Civil War.
1939–1945.....	World War II.
1946.....	Founding of the United Nations.
1947.....	Beginning of the Cold War.
1950.....	Pollock paints <i>Lavender Mist</i> .
1955.....	Robert Rauschenberg creates <i>Bed</i> .
1956.....	Richard Hamilton creates <i>Just What Is It That Makes Today's Home So Different, So Appealing?</i>
1958.....	Alexander Calder creates <i>La Spirale</i> mobile.
late 1950s–present.....	With Frank Lloyd Wright's Guggenheim Museum in New York City as a precedent, art museums are designed to be works of art in themselves.
1960s.....	Pop art, Op art, and minimalism reign; Postmodernism emerges.
1961.....	First manned space flights.
1963.....	U. S. president John F. Kennedy is assassinated.

- 1964..... Bridget Riley creates *Blaze*.
- 1967..... Warhol paints *Marilyn*; Donald Judd creates *Untitled*.
- 1968..... Martin Luther King Jr., and Robert F. Kennedy are assassinated; Norton Simon pays \$1.55 million for a Renoir painting.
- 1970s–2000 Postmodernism’s pluralist theories and practice take hold.
- 1985..... David Salle paints *Gericault’s Arm*.
- 2005..... Christo and Jeanne-Claude install *The Gates, Project for Central Park, New York City*.

Glossary

abstract: Twentieth-century artistic development that concentrated on the expression of thought and emotion through art not based on imitation. Begins with objects in nature and then generalizes or otherwise follows biomorphic form.

acrylic: A synthetic paint thicker than watercolor; acrylics dry faster than oils with a similar but less glossy appearance. Alternatively, acrylics may be thickened with additives to make a stiffer paint that can be used to imitate oil techniques.

allegory: Similar to its literary counterpart, a technique that uses figures or characterizations to represent a broad idea. Most traditional allegory is based on classical or theological ideals represented by universally recognized imagery.

analogous colors: Three adjacent colors on the color wheel that are often found in combination in nature, such as yellow, red, and orange or yellow, blue, and green. As a color scheme, they blend together. They can be further identified as warm colors (red, yellow and orange), evoking a happy psychological response, and cool colors (blue, green, and purple), evoking a melancholy or sad psychological response.

Analytic Cubism: The second phase of the Cubism movement led by Pablo Picasso and Georges Braque from c. 1911 to c. 1913 in France. Analytic Cubist works break down the forms of the objects depicted as well as the two-dimensional form of the canvas itself, suggesting broken-apart objects that can be interpreted by the viewer from different points of view. Analytic Cubism was the most “abstract” of the Cubism phases but maintained a representation by means of the descriptive title and clues to representation in the composition.

anamorphosis: A distorted image drawn on a flat surface that becomes recognizable when the viewer sees from a particular angle or using a device such as a mirror.

aquatint: A technique used in printmaking resulting in tiny patterned tonal areas of a print. Similar to etching, aquatint uses acid to cut into the metal plate in areas of small patterned textures, which in turn have been made by the application of an acid-resistant material onto the plate (traditionally melted resin, but could also be spray paint).

armature: A metal framework used in sculpting to support a figure being modeled in wax, plastic, or other pliable medium.

arriccio: In fresco painting, the rough first layer of plaster, applied to the wall to seal it.

assemblage: A three-dimensional additive sculpture made from found objects and a mixture of other three-dimensional media.

asymmetrical composition: A composition balanced with nonmatching elements. They are dynamic in nature and the focal point is usually not in the middle of the composition.

atmospheric perspective: A painting technique that modifies color and contrast based on how we normally see, which creates a sense of distance and depth within the image. Items in the distance are less detailed and have less saturated color than items in the foreground.

automatism: A drawing approach used by the Surrealists as means of expressing the subconscious by random strokes of paint, pen, or pencil on paper, free from the constraints of rational control. Automatism is the visual equivalent of stream of consciousness in writing.

avant-garde: A militaristic term first used to describe art in the 19th century; it refers to experimental or innovative art that pushes the boundaries of current culture.

baroque: As a general term, describes art that is energized, dynamic, flamboyant, and dramatic, often offering a mixture of media; as a specific term (i.e., the Baroque period), art and architecture of this description that dominated Western art from 1590 to 1700.

biomorphic line: A line that recreates biological or organic surfaces. These are nongeometric, curvilinear lines.

burin: A steel tool used in engraving to make V-shaped grooves into metal plates.

chiaroscuro: The shading of light and shadow toward the edges of figures and objects to enhance a sense of their three-dimensional volumetricity. This is specifically the use of black in shading. The word is derived from the Italian *chiaro* (clear) and *oscuro* (dark).

classical antiquity: Greek culture at its apogee in the 5th century B.C.; statuary is marked by naturalistic but idealized proportions and details and by dynamic stability, suggesting perfect human beings. The term and its variants (classicizing and neoclassical) refer to iterations of the same principles in later periods.

collage: A two-dimensional composition made of cut-and-pasted two-dimensional materials.

color: A term applied to what the eye sees when light is reflected off of an object. For example, red, yellow, and blue are primary colors. A synonym is hue.

complementary colors: On a color wheel, complementary colors appear opposite one another. For instance, red complements green; blue complements orange; and yellow complements purple. Complementary colors intensify one another by creating an afterimage of their complements on the viewer's retina.

contrapposto: The stance of a human figure represented in art where the weight of the body is placed on one foot, giving a relaxed stance to the shoulders, arms, and legs. From Italian, meaning "to oppose."

contour: An outline of a figure or object. A contour drawing traces full outlines of a figure.

croquis drawing: A quick sketch of a live model, intended to capture the dynamic and mass depiction of a temporary pose.

curvilinear lines: Lines that are organic or biomorphic and natural, the opposite of geometric lines.

descriptive line: A line or detail that aids in identifying an object or figure. It follows the actual line of the model.

dream imagery: A fantastical depiction of images, ideas, and thoughts that occur during sleep, as embraced by the Surrealist artists of the post–World War II period.

drypoint: A printmaking technique that involves incising a design directly into a metal plate using a sharp steel needle; the plate is then inked to create multiple original impressions. The burr, a ridge of metal used to pull ink across the plate, is easily worn down with use, thus devaluing additional prints after the first edition.

dynamism: Term used by the Italian Futurists (c. 1910) to define the multiple perceptions of speed and constant change in the modern 20th-century metropolis.

early Cubism: the first phase of cubism (c. 1908–c. 1910) that introduced simplification and geometrization to all subjects.

expressional line: A line that is not descriptive but is designed for expression and can occur in representations as well as abstract art to natural subjects.

fresco: Literally, “fresh.” The technique of painting with water-based paints in wet plaster on a wall. If the color is painted onto wet plaster it becomes part of the plaster wall and is a true fresco (*buon fresco*). If it is painted onto a dry surface, it is a dry fresco (*fresco a secco*).

focal point: The center of focus or the most important part of a work of art, where the eye lands first and usually lands last.

found object: An object taken from its natural environment or out of its original functional context to be used as a work or part of a work of art.

Futurism: A 20th-century movement announced by a manifesto written in 1909 by F. T. Marinetti. The Futurists' goal was to create an art that could express the speed of new technology and the dynamism of the so-called Machine Age.

geometric line: Lines that are angular, not curvilinear.

gold leaf: Real gold beaten into thin sheets and applied to other surfaces, very commonly on panel paintings.

Hudson River school: Term applied to 19th-century sublime American landscape painters from about 1830 and continuing through about 1880, with emphasis on the grandeur of manifest destiny (belief in U.S. expansion). The artists were known for celebrating the natural beauty of the virgin American landscape and transferring it into paintings that collectively became symbols of the nation. The name is misleading because it was not a school, nor was the artistic focus of the painters limited to the Hudson River region. Thomas Cole was its founder, and Asher B. Durand was one of his earliest followers.

humanism: Associated with the Renaissance and the revival of the freer intellectual spirit of classical times, this philosophy emphasized the importance of the human as an individual. It took hold in Italy in the 15th century and emphasized education, reason, and science in conjunction with theology.

hue: Another word for color.

iconology: The subject matter of a work of art; the study of the content of imagery in regards to identification and interpretation.

illusionism: The use of painting techniques that replicate real three-dimensional forms.

installation: An artistic display that fills real space and transforms the perception of a space, usually found in museums, galleries, and public and private spaces.

intaglio: Printmaking technique in which an image is dug into a surface or plate. Incisions are created by acid etching or by physically digging into plates made of metal or plastic.

intonaco: In fresco painting, the smooth top coat of fine plaster that forms the painting surface.

kinetic art: Art, usually sculpture, that incorporates movement. Some works are suspended and move by currents of air and wind (mobile stables); others are planted and move because of solar, water, or electric motor energy.

landscape: A view of nature in art.

linear perspective: The mathematical system of creating the illusion of three-dimensional space on a flat surface that was first known in ancient Greece and was redeveloped in the early 15th century in Florence. It is based on a single vanishing point located on a horizon line. The artist Filippo Brunelleschi is generally credited with its Renaissance reinvention.

lithography: A method of printmaking invented in 1798 that involves drawing a design on a porous stone or metal plate with a greasy crayon, then fixing the design to the stone and washing, inking with oily ink, and printing the stone to create multiple original impressions, called lithographs.

luminism: A term coined in the 1950s to define a style of 19th-century American landscape painting characterized by glowing light and atmosphere, within which objects are rendered with care to preserve their wholeness and physical identity. It is a peculiarly American balance between the known and the observed, and in this, it contrasts with French Impressionism. It is also characterized by a distinctive stillness and sense of suspended time that owes something to the suppression of brushstroke.

media art: A relatively new genre of art that includes computer graphics, animations, and other methods of digital art.

metalpoint: A drawing technique developed for writing on wax, wood, or parchment covered with a gesso-like base. Metalpoint has been used by artists and scribes since the Middle Ages. The metalpoint tool was often made of a thin metal wire with a tip enabling the artist to create fine line drawings.

mezzotint: A printmaking process that uses thousands of small dots cut into a metal plate; these are made by a curved metal tool with slim teeth, called a rocker. The resulting print characteristically has a tonal quality with deep blacks.

minimalism: An art movement of the 1960s that returned to formal consideration of basic geometric forms to make complex formal statements by means of figure/ground or mass/void relationships and repetition.

monochromatic: Paintings, drawings, or prints with value variations of one color or hue.

Neo-Dada: Contemporary art that has similarities to the early 20th-century Dada artwork. An example of Neo-Dada is the work of Rauschenberg, as well as many forms of Pop art.

Neo-Platonism: A philosophical system based on the teachings of Plato and first developed by Plotinus in Alexandria and other Greek centers in the 3rd century A.D. It was revived in the Italian Renaissance in an attempt to reconcile the ancient philosophy of Plato with the teachings of Christianity. It embodied the Renaissance idea of “the spark of divinity” in every human being.

nonrepresentational art: Art without any reference to the illusion of three-dimensional, real forms. Images/forms are based on geometrics.

oil glaze: A transparent oil paint in which pigment is thinly suspended in liquid that is like a gel, painted directly on ground (such as canvas) or over opaque paints for added luminosity.

oil paint: A medium in which pigments are suspended in a drying liquid, such as linseed or walnut oil. Because the medium does not dry rapidly (as tempera does), it can be applied freely over a wide area, and because the colors can be translucent as well as opaque, they create effects of depth and luminosity. When dry, oils are solid films. The Renaissance development of the oil medium can be traced to the Netherlands in the early 15th century, and it became the dominant paint medium from the 16th century onward.

opaque oil paint: The opposite of a glaze, these paints have densely suspended pigments that are difficult to see through.

Op art: Art that revels in unusual optical effects, yielding visual illusions that play with the viewer's perception.

overbite: The part of the etching process wherein a plate that has been protected by an acid-resistant ground, with only some lines exposed, is put into an acid bath and allowed to remain longer than usual. This overexposure makes the acid biting into the exposed lines spread further, actually going under the ground. The result is a print with scratchy and irregular lines, rather than the regular, finely dug lines of even-biting acid. Overbiting may occur by accident but is usually done deliberately.

overlap: Drawing one object on top of the other to create the illusion of distance.

panel painting: A painting created on panels of wood; this was the predominant early form of portable painting beginning in the 13th century, using both tempera and oil paints. Eventually it was mostly replaced by stretched canvas.

performance art: A nontraditional theatrical presentation that seeks to form a direct connection between the artist and the audience through use of visual art and performed acts.

planographic prints: Prints made by adding material to the surface of a plate. This is the opposite of relief or intaglio, which requires the image to be cut into the plate.

plein air: Painting out of doors, as opposed to studio painting; from French, meaning “open air.”

pointillism: A stylistic technique of Neo-Impressionism in which the paint pigment is applied as tiny dots or dabs of pure color.

point of view: Where the viewer is visually in the composition—above, below, or with a head-on view of a scene. Although not normally included as an element of formal analysis, this is an important consideration.

Pop art: Art movement of the 1960s that focused on American consumerism by using images from everyday commercial objects. Its styles and techniques were consciously borrowed from commercial advertising and packaging.

portrait: A painting, sculpture, or photograph of a person; often the head or face is most prominent. Portraits are usually descriptive, but 20th-century portraits may be expressional or even abstract.

Postmodernism: The late-20th-century movement in art and theory that questions the Modernist idea that humanity is continuously improving on what we inherit from our ancestors. In art, it questions the Modernist privileging of the artist as genius, empowering instead the viewer with the responsibility for interpretation.

proportion: The relation of one part to other parts of any object and to the whole composition.

raking light: Rays of light that are parallel to the surface of a painting, revealing surface texture.

ready-mades: Art made from found objects.

relief sculpture: Sculpture that projects into space from a base; projection of a figure or design from the background on which it is carved, molded, or stamped.

Renaissance: Originating in Italy, a period from the late 14th century through the 16th century characterized by a rebirth of interest in the literature and philosophy of classical Greece and ancient Rome, with an emphasis on art, culture, and learning. The term is derived from the Italian word *rinascimento*, meaning “rebirth” or “revival.”

representational art: Art based on images found in nature.

reproduction: Replication of an original artwork through mechanical means.

saturation: The intensity of a color from bright to dull.

scale: The proportion that defines the size of an object or the illusion of size between one or more objects.

sculpture in the round: A three-dimensional sculpture free of a backing; it can be viewed from all sides.

scumbling: Painting a thick layer of light color over dark colors. The brush is heavily laden with paint and twisted back and forth as a line is drawn, leaving deposits of paint on either side.

semiotics: The study of signs and sign systems.

silkscreen: A print process in which ink or other coloring matter is pressed through a mesh or screen onto paper or some other ground. Also called a serigraph.

shading: A shadowing technique that adjusts degrees of light and dark to create the illusion that an object or figure, although two dimensional, has mass and occupies a three-dimensional space.

suprematism: An art movement of the early 20th century that sought to reduce art to absolute basics: black and white and primary colors defining circles, squares, or other geometric forms. The purpose of the reduction was to make a visual “emptiness” that could provoke contemplation.

Symbolism: A late-19th-century art movement in which the details, from objects or particular colors to particular gestures or even form, are fraught with symbolic, often spiritual, significance.

symmetrical composition: A composition that is balanced horizontally or vertically, with matching images or other compositional parts, including shape, line, and color, on either side of the midline. Symmetrical compositions are static and iconic in nature.

synthetic: A chemical material that does not occur in nature.

Synthetic Cubism: The third phase of the Cubism experiment (from c. 1913 to c. 1922) that put the fractural shapes of Analytic Cubism together in new ways. It reintroduced color and often added collage elements to the canvas.

tempera: An egg-based paint using binders such as oil or water to manipulate paint pigments into a workable form; it is thin and dries with a matte finish.

tenebrism: A strong contrast of light and dark in painting; introduced in Baroque art of the 17th century.

value: The proportion of light and dark in an artistic work.

vanishing point: The point at which parallel lines appear to meet on a horizon line; part of the illusion of distance in a work of art.

void: Vacant space. In sculpture, the surrounding shape to the volume or mass of the sculpture.

Biographical Notes

Agam, Yaacov (b. 1928): Israeli-born sculptor and painter known for his optical and kinetic art. Agam's works are usually placed in public spaces and invite viewer participation.

Albers, Josef (1888–1976): American artist of German descent, Albers was a photographer, printmaker, and painter known for his abstract art. Albers's most famous work is the Homage to the Square series, which encompasses over 100 paintings and prints of squares of different colors, designs, and compositions.

Amerling, Fredrich von (1803–1887): An Austro-Hungarian painter who served in the Austrian royal court of Emperor Franz Joseph I. Amerling created hundreds of portraits featuring members of the upper and middle classes as well as royalty in scenes of domesticity while using high colorization and muted undertones.

Anderson, Laurie (b. 1947): Contemporary American performance artist, poet, and musician.

Anguissola, Sofonisba (c. 1532–1625): Female painter of the Italian Renaissance whose talents were recognized and encouraged by Michelangelo. She was well known for her outstanding portraiture and was one of the first female artists to attain international renown.

Archipenko, Alexander (1887–1964): One of the leading sculptors of Cubism, Archipenko was born in the Ukraine and moved to Paris in 1909. There he encountered the Cubist movement and began to contribute to notable exhibitions in France. Archipenko is known for his unconventional mixing of sculpture and painting in his work.

Ball, Hugo (1886–1927): Born in Germany, Ball studied philosophy at universities in Munich and Heidelberg. He joined the army in World War I but soon became disillusioned with the war and fled to Zürich, where he was one of the founding members of the Dada movement. In 1916, Ball wrote

the “Dada Manifesto,” a political statement on the social climate of the time period, coining the name “Dada,” according to some, to indicate meaning in meaninglessness.

Balla, Giacomo (1871–1958): An Italian Futurist painter who began his career as an illustrator, caricaturist, and portrait artist. He was influenced by Filippo Tommaso Marinetti, who wrote the Futurist Manifesto. Balla also taught art and was a mentor of Umberto Boccioni.

Bartholdi, Frédéric-Auguste (1834–1904): French sculptor who primarily created patriotic sculptures of colossal size. His most famous design is the Statue of Liberty.

Bartolini, Lorenzo (1777–1850): Italian neoclassical sculptor who specialized in portrait busts. His greatest supporter and patron was Napoleon, for whom he created a number of works.

Beardsley, Aubrey (1872–1898): English illustrator of the Aesthetic movement who was influential in the development of poster art.

Beckmann, Max (1884–1950): German painter, sculptor, and printmaker associated with New Objectivity, an art movement in opposition to the then in vogue Expressionism. New Objectivity embraced a distorted reality reflective of the ugliness of society before and during World War II.

Bellini, Gentile (c. 1429–1507): Venetian painter best known for sweeping depictions of his native city with historical and religious processions or events. He is also known for serving as a bridge between the Euro-Venetian world and the world of the Ottoman sultan Mehmet II.

Bellows, George Wesley (1882–1925): American painter known for his realistic depictions of life in New York City at the turn of the 20th century.

Bernini, Gian Lorenzo (1598–1680): Roman sculptor and architect of the Baroque period, Bernini is considered a universal genius of 17th-century art. He was appointed official architect of St. Peter’s Cathedral in Rome, and his

legacy can be seen in numerous Baroque sculptures and fountains in that city.

Beuys, Joseph (1921–1986): Avant-garde artist noted for his performance art and sculptural installations. Beuys was heavily influenced by his time in the German army as a gunner during World War II. After the war, Beuys studied art, concentrating on sculpture, and became a member of the Kleve Artists Association. Beuys used unconventional materials to create his art and drew from his war experiences to make connections between the natural world and the mind.

Boccioni, Umberto (1882–1916): Italian sculptor and author of treatises on Futurism in painting and sculpture. His goal was to express dynamic motion and speed in static media and to reflect advances in technology.

Böcklin, Arnold (1827–1901): Swiss painter whose imaginative and sometimes dark works, often based on mythological themes, influenced late-19th-century and early-20th-century European artists, including the Surrealists. Böcklin found artistic inspiration in the landscapes of Italy, where he spent the last years of his life.

Boffrand, Germain (1667–1754): French architect of the early Rococo period who worked as a draftsman as well as an interior designer. His works are characterized by the flamboyant and grandiose style of the Rococo period, most notably his work in Paris, where he was commissioned to redesign a number of hotels, both the interiors and exteriors, including the Hôtel de Soubise.

Bonnard, Pierre (1867–1947): French painter and member of Les Nabis, a group of Postimpressionist artists in the 1890s based out of the Academie Julian in Paris. Bonnard is known for his autobiographical compositions and use of bold colors.

Borglum, Gutzon (1867–1941): Versatile and prolific American sculptor best known for sculpting the 60-foot-high heads of George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt on the face of

the Mount Rushmore in the Black Hills of South Dakota, a project completed the year of his death.

Bosch, Hieronymus (1450–1516): Netherlandish painter of the Renaissance era. He created a number of triptychs—three-part panel paintings that can be folded closed. Bosch’s works are open to interpretation, and facts about his life or the intent of his art are issues of scholarly debate. His art often feature religious scenes set against a surreal background.

Botticelli, Sandro (1444–1510): Florentine painter whose graceful figures are associated with the poetic (as opposed to the scientific) and linear (as opposed to painterly) style of the late 15th-century Renaissance that immediately preceded the High Renaissance.

Bouchardon, Edmé (1698–1762): French Neoclassical sculptor and draftsman who studied for a number of years in Rome before successfully completing his first masterpiece, *Cupid Cutting a Bow from the Club of Hercules*.

Boucher, François (1703–1770): French painter renowned as a paragon of Rococo taste whose work depicts voluptuous and idyllic figures, most often in allegorical and mythological scenes.

Bouts, Dirck (c. 1415–1775): North Netherlandish painter whose most important contributions were bringing a greater emphasis to landscape as an expressive element in figural paintings and introducing portraits of contemporaries into history painting.

Brancusi, Constantin (1876–1957): Pioneer of modern abstract sculpture, he is well known for his 17 versions of *Bird in Space*. Brancusi pioneered the use of a pedestal as a separate form of sculpture.

Braque, Georges (1882–1963): French painter and sculptor who, together with Picasso, developed Cubism.

Brughel, Pieter, the Elder (c. 1525–1569): First and most important member of a small family dynasty of Flemish landscape and genre painters

and, arguably, the most important Flemish painter of genre scenes in the 16th century.

Brooks, Romaine (1874–1970): American portrait artist who often used muted colors and androgynous subjects in her works. Inspired by James McNeill Whistler, Brooks was influenced by the Aesthetic movement.

Brunelleschi, Filippo (1377–1446): Florentine sculptor and architect, perhaps the first to carry out experiments with using linear perspective to depict three-dimensional reality in two-dimensional media.

Burne-Jones, Edward Coley (1833–1898): Late-19th-century British painter and designer initially influenced by the Pre-Raphaelite style and stories of medieval chivalry; his later works show the influence of Sandro Botticelli, Michelangelo, and Andrea Mantegna in size and subject. He is known today more for his prolific and influential decorative designs (stained glass windows, tapestries, tiles, and mosaics) than for his paintings.

Caillebotte, Gustave (1848–1894): French Impressionist painter best known for his cityscapes, his precise technique, and his financial support of other Impressionists.

Calder, Alexander (1898–1976): American sculptor credited with the invention of the mobile, a kinetic sculpture that uses equilibrium to balance specially weighted objects to hang in horizontal patterns, allowing the sculpture freedom of movement. His later, nonkinetic sculptures are called stabiles.

Campin, Robert (c. 1375–1444): Netherlandish painter, likely the author of the paintings formerly attributed to the Master of Flémalle. He was among the earliest innovators of naturalistic oil painting in the Netherlands. Rogier van der Weyden was among his apprentices.

Canova, Antonio (1757–1822): Neoclassical Venetian sculptor who specialized in delicate renderings of nudes in marble. Canova studied under Giuseppe Torretto and spent most of his life in France, achieving success at a young age. His interest in the study of anatomy influenced the delicate

and precise style for which his sculptures are characterized. His imposing sculpture *Napoleon* was commissioned by the Emperor himself.

Caravaggio, Michelangelo Merisi da (1571–1610): Italian artist noted for his realistic depiction of biblical and historical events. Caravaggio's dramatic use of light and shadow heavily influenced the Baroque movement. Although Caravaggio's career was brief, his works influenced Rembrandt, Gian Lorenzo Bernini, and Peter Paul Rubens.

Cassatt, Mary (1844–1926): American-born artist who became a pioneer of French Impressionist painting. She spent a good deal of her adult life in France, where she befriended Edgar Degas early on and became part of the Impressionist circle.

Cellini, Benvenuto (1500-1571): Italian sculptor, painter, and musician associated with Mannerism. He was interested in theory and participated in a famous *paragone* in support of sculpture. He is best remembered for his large-scale metalwork sculptures, including *Perseus with the Head of Medusa*, and for his *Salt Cellar for Francis I*.

Cezanne, Paul (1839–1906): French Postimpressionist painter who may be seen as a bridge between the new ideas brought to bear by Impressionism and the still more radical ones shaped in the 20th century, particularly Cubism.

Chapront, Henry (1876–1965): French printmaker who illustrated literary works for major Symbolist writers such as Joris-Karl Huysmans, Remy de Gourmont, and Charles Baudelaire.

Chardin, Jean Baptiste-Siméon (1699–1779): French painter of still lifes, portraits, and simple, usually middle-class genre scenes, often with moral import. Chardin was successful—Louis XV was among his patrons—in spite of working against the frothy, Rococo aesthetic in favor with most of his contemporaries.

Chia, Sandro (b. 1946): Italian Neo-Expressionist painter and sculptor associated with the Transavanguardia, an Italian Expressionist movement of the 1970s and 1980s in which art moved beyond the avant-garde. Chia's

works recreated figurative art transformed into a combination of surrealism and symbolism; he is known for using his hands to apply thick paint.

Christo (b. 1935) and Jeanne-Claude (1935–2008): A married couple who created large-scale avant-garde installations in public open settings.

Christus, Petrus (c. 1410–1475/6): Early Netherlandish painter thought to be a student of Jan van Eyck. Christus developed a new style of portraiture in which the subject sits in front of a defined sense of space, such as a wall. Like van Eyck, he was a master of detail.

Church, Frederic Edwin (1826–1900): Connecticut-born landscape artist who was Thomas Cole’s student and fellow Hudson River school painter. Church traveled widely in the Americas, Europe, and the Near East, and his travels provided material for many of his finest works. He was also a devout liberal Calvinist and a patriot, roles that contributed to the spirit of optimism and grandeur evident in his paintings.

Cimabue (a.k.a. Bencivieni di Pepo; c. 1240–1302): Florentine painter who began the development from the Italo-Byzantine style toward the humanism and realism that reached fruition in the Renaissance.

Claudel, Camille (1864–1943): French sculptor who studied under and was influenced by Auguste Rodin. Claudel’s early works of realism were in step with Rodin’s; however, over time and as a result of many personal grievances and possible insanity, her artistic style became less refined yet powerful in its intensity to capture her fluctuating emotions.

Close, Chuck (b. 1940): American painter and photographer, Close is famous for his oversized early portraits that appear to be photographs but are in reality paintings. Called “photorealism,” Close’s unique technique consisted of painting in sections, using a photograph of his model as a guide. In 1988, after suffering a seizure which left him paralyzed from the neck down, Close developed a new style of painting by strapping a brush to his wrist. His later work continues to be mostly portraits, made of colorful modules, each of which is a small abstract composition.

Cole, Thomas (1801–1848): American artist and founder of the Hudson River school. He was most famously a realistic landscape artist who sketched in plein air and later painted his larger sublime nature works in a workshop.

Constable, John (1776–1837): One of the greatest of English landscape painters. Success eluded him in England during his lifetime, but the French loved his work. His technique and his method of painting outdoors influenced Eugène Delacroix and the Barbizon school.

Corbutt, Charles (a.k.a. **Richard Purcell**; c.1736–c.1766): Irish printmaker and mezzotint engraver well known for his portraits.

Cordier, Charles-Henry (1827–1905): French sculptor whose influential works of African figures appeared in the Paris Salon in 1848, around the time that slavery was abolished in France.

Corot, Jean-Baptiste-Camille (1796–1875): French painter and printmaker who was a primary member of the Barbizon school and a celebrated landscape artist. His Romantic landscapes were a direct influence on the Impressionists.

Courbet, Gustave (1819–1877): French painter credited with coining the term “realism” and with being one of its important innovators. His dictum was that the artist’s single goal should be to represent the truth in his images.

da Fabriano, Gentile (c. 1385–1427): Italian painter who excelled in the International Gothic style through the first quarter of the 15th century. Despite his Gothic style, da Fabriano introduced images and poses of remarkable naturalism.

Dalí, Salvador (1904–1989): Catalan-born Spanish painter renowned as a brilliant draftsman and a key figure in Surrealism. He translated his carefully rendered subjects into cleverly distorted images suggesting bizarre dreams.

Daubigny, Charles-François (1817–1878): French painter of the Barbizon school and a predecessor of Impressionism. A landscape painter, Daubigny befriended and influenced Claude Monet and Paul Cezanne.

Daumier, Honoré (1808–1879): Prolific French printmaker (nearly 4,000 lithographic plates) and painter. Daumier was famous as a political caricaturist; his more personally conceived paintings addressed social subjects with an acute eye and skilled draftsmanship.

David, Jacques-Louis (1748–1825): Neoclassical French painter—the best of his generation—who supported the French Revolution, became effective director of the arts in its aftermath, and managed to realign himself when Napoleon came to power. He became the emperor’s favorite painter.

Davis, Stuart (1892–1964): American Modernist painter whose use of color and abstraction in his still lifes and Americana in his landscapes made him a precursor to Pop art.

Degas, Edgar (1834–1917): French painter, sculptor, and printmaker known for his dynamic depictions of people engaged in action, particularly ballet dancers. He is regarded as one of the founders of French Impressionism, although he disliked and rejected the term.

de Keyser, Thomas (1596–1667): Dutch portrait artist and a contemporary of Rembrandt. His use of chiaroscuro and light coloring around the head of the subject, creating a halo effect, distinguish his work from others of his time period. Many of de Keyser’s works were mistakenly attributed to Rembrandt.

de Kooning, Willem (1904–1997): Dutch-American painter associated with abstract expressionism. After World War II, de Kooning worked with the so-called action painters of the New York school, including Jackson Pollock, Hans Hofmann, and Franz Kline. His style is easily recognizable by its abstract figure portrayals set among constricting lines and heavy layers of paint.

de la Tour, Maurice-Quentin (1704–1788): French Rococo portrait artist working mostly in pastels. His most notable subjects included King Louis XV and Voltaire. He was made portraitist to the king of France in 1750, a position he held for 23 years.

del Castagno, Andrea (1421–1457): Italian painter whose works were mostly religious frescoes, paintings, and some glassware. He was interested in architecture, and his paintings often feature buildings or interior structures within the context of the painting. In his masterpiece *The Last Supper of Sant' Apollonia*, Jesus and his disciples are surrounded by an enclosed room, the exterior of which is visible at the edge of the fresco.

Delacroix, Eugène (1798–1863): The greatest French Romantic painter. Delacroix's brushstrokes and use of color influenced the development of Impressionism. Well known for his paintings of literary, historical, and contemporary events, Delacroix also painted exotic subjects inspired by a trip to Morocco.

Delaunay, Robert (1885–1941): French Abstract painter, part of the little-known art movement Orphism, which is a blend of Cubism and Fauvism. Delaunay's works were abstract in composition like the Cubists but contained bright colors like the Fauvists.

Derain, Andre (1880–1954): French painter and sculptor. He was named, with others such as Henri Matisse, a *fauve* or “wild beast.” Fauvism as a movement emphasized the use of antinaturalistic bold colors and wide brush strokes. Derain later abandoned the Fauvist style and adopted a more Cubist approach. After World War II, in which Derain served in the French military, he helped renew public interest in Classicism.

Donatello (1386–1466): Preeminent Florentine sculptor of the first half of the 15th century in both relief and freestanding forms. He created virtuoso reliefs in finely graduated depths in both stone and bronze and revived the Roman idea of equestrian portraiture.

Doré, Gustave (1832–1883): French-born illustrator, engraver, painter, and sculptor. He worked primarily with wood engraving and is most famous for

his book illustrations. Doré was commissioned to illustrate the works of Dante, Milton, Poe, Cervantes, Tennyson, and Lord Byron, as well as the Bible.

Drouais, François-Hubert (1727–1775): French painter known primarily for his portraits of the royal court of Louis XV. His most famous portraits are of Louis XV's mistress Madame du Barry and of the young Marie Antoinette.

Duccio di Buoninsegna (1255?–1319?): Influential Italian painter of the Sienese school who painted religious works using egg tempera. His masterpiece is *Maestà with Twenty Angels and Nineteen Saints*, an altarpiece originally of the Cathedral of Siena.

Duchamp, Marcel (1887–1968): French-born avant-garde artist associated with the Surrealist and Dadaist movements; his ideas exerted a good deal of influence on Western art in the 20th century. Duchamp created ready-mades—found objects that he displayed as art such as *The Bicycle Wheel*. In the Dada spirit, Duchamp took functional objects out of their functional context.

Dürer, Albrecht (1471–1528): German painter and printmaker of the Northern Renaissance, specializing in woodcuts and wood engravings. The circulation of his prints throughout Europe made him the best-known artist of his time.

El Greco (a.k.a. **Doménikos Theotokópoulos**; 1541–1614): Mannerist painter, born in Crete, where he was trained in the Byzantine style. He studied in Italy but produced most of his work while living in Spain. His figures are known for their extreme attenuation and his painting for its powerful emotional quality.

Ensor, James (1860–1949): Belgian Symbolist painter and printmaker. Greatly inspired by the carnivals of his youth, Ensor's works often featured masked individuals in crowded public settings. Although initially considered controversial, Ensor's works were precursors to the both the Expressionist and Surrealist movements.

Ernst, Max (1891–1976): German painter and sculptor; one of the pioneering members of the Dada and Surrealist movements. He attended university at Bonn but received no formal training in art. His studies were interrupted by World War I. Greatly influenced by his experiences in the German military during the war, Ernst helped form the Dada group in Cologne with Jean Arp and Alfred Grünwald. The Dada movement rejected traditional standards of art by creating antiart; later Ernst embraced Surrealism.

Escobar, Marisol (b. 1930): Avant-garde sculptor of the New Realism movement. Escobar was born in Paris but moved to the United States during her youth. She was influenced by a multitude of artistic movements, including Pop art, Dada, Surrealism, Expressionism, and the works of Leonardo da Vinci. Never settling into one category, Marisol's sculptures are uniquely her own, capturing a realistic personification of her subjects with an air of whimsy.

Fish, Janet (b. 1938): American contemporary artist, Fish is known for her hyperrealistic still life paintings of packaged objects in plastic and glassware.

Flavin, Dan (1933–1996): American minimalist sculptor who gained notoriety for his simple, elegant works that use florescent fixtures to yield geometric compositions. His works further transform the focus on light begun by 17th-century Dutch interior landscape painters and expanded by the French Impressionists.

Fra Angelico (a.k.a. Guido di Pietro; 1395–1455): Florentine painter of religious subjects marked by a surpassing sweetness of representation.

Fragonard, Jean Honoré (1732–1806): French painter and printmaker of the late Rococo era, Fragonard produced over 500 paintings in his lifetime. Under the guidance of his mentor, Francois Boucher, Fragonard studied in France and then moved to Rome. While there, he was greatly inspired by the local scenery and made sketches of the gardens, grottos, and terraces of Rome that he later used in his major works.

Frankenthaler, Helen (b. 1928): American abstract painter best known for her post–World War II Abstract Expressionist works and for contributing to

Color Field, an abstract movement in New York City in the 1940s and 1950s, which was characterized by large sweeping blocks of color on a flat surface.

Friedrich, Caspar David (1774–1840): German landscape painter of the Romantic period. His most notable works feature a solitary figure in a vast landscape, invoking the feeling of loneliness and isolation—emotions the artist struggled with in his personal life—but also a feeling of the sublime. Friedrich’s works are classical in style, Romantic in theme, and symbolic in nature.

Gauguin, Paul (1848–1903): French Postimpressionist and Symbolist painter whose passion for emotion-evoking color and flatness made him an inspiration to the Synthetist and Primitive painters. He turned to Asia and Africa for his inspiration—especially Tahiti, where he spent the later years of his life.

Gédéon Baril (1832–1906): French illustrator and caricaturist, usually known simply as Gédéon.

Genovés, Juan (b. 1930): Spanish contemporary artist concerned with art and the artist’s role in society. He is best known for his aerial perspective “crowd” collage pieces that represent strong political criticism.

Gentileschi, Artemisia (1593–c. 1653): One of the important Italian Baroque painters of the generation after Caravaggio, influenced by his work but possessing her own individual style.

Géricault, Théodore (1791–1824): French painter who rebelled against the then prominent school of neoclassicism and instead spent years studying the works of Titan, Peter Paul Rubens, and Rembrandt at the Louvre. There he mastered his own sense of artistry and combined his neoclassical training with the dramatic flair of the Renaissance, a combination that resulted in some of the first works of Romanticism, most notably *The Raft of the Medusa*.

Ghiberti, Lorenzo (1378–1455): Early Renaissance Italian artist, Ghiberti was a sculptor, working mainly with metals. He was commissioned by

the Roman Catholic Church on a number of projects, including the *Gates of Paradise*, a decorative set of doors at the baptistry of the cathedral in Florence, which depict scenes of the Old Testament. Ghiberti was a mentor of Donatello, who served as an assistant in his workshop.

Ghirlandaio, Domenico (1449–1494): Italian Renaissance painter who was commissioned by the Roman Catholic Church to complete wall frescoes, including one for the Sistine Chapel. Ghirlandaio was particularly skilled at portraiture, completing a number of historical portraits. He is also believed to be an early teacher of Michelangelo.

Giacometti, Alberto (1901–1966): Surrealist sculptor and painter whose best-known figures are recognizable by their elongated, super-thin forms that have been related to the main themes of isolation in Existentialism.

Giotto di Bondone (c. 1267–1337): Florentine painter who is generally regarded as a starting point for the Renaissance style in painting. He is noted for his solid and massive figures with newly humanistic shading and features and for his Tuscan-mother Madonnas.

Goodwin, Albert (1845–1932): Highly regarded English landscape and watercolor painter who developed as an artist among the Pre-Raphaelites and was influenced by J. M. W. Turner as well. He created hundreds of charming paintings, most of which are in private collections.

Gottlieb, Adolph (1903–1974): One of the key American Abstract Expressionist painters working in the Chromaticist style, which seeks to pull the world back together symbolically after the horrors of Auschwitz and Hiroshima.

Goya, Francisco de (1746–1828): Spanish artist who embodied many political and artistic movements in his work. He protested the Peninsular War with his print series *Disasters of War*. As a court artist, he designed tapestries in a Spanish Rococo style; under the French occupation, he painted many portraits; and after the expulsion of the French, he made haunting and powerful paintings that have the emotional immediacy of Romanticism.

Graves, Nancy (1939–1995): American Abstract sculptor and painter, her works are colorful and often made of mixed media. She was the first woman to have a retrospective dedicated to her work at the Whitney Museum in New York City. She worked in her later years in earthworks and installations.

Greenough, Horatio (1805–1852): American neoclassical sculptor whose first commissioned works were marble busts, including one of President John Quincy Adams. He was greatly influenced by classical antiquity, and his sculptures, usually in marble, reflected his interest while maintaining a clear sense of naturalism. The controversial sculpture for which he best remembered is the toga-clothed *George Washington*.

Grünewald, Matthias (1470–1528): German Renaissance painter of religious panels. Breaking with the traditional classicism prevalent during the time period, Grunewald chose to use more expressive colors and intense gestures and poses.

Hamilton, Richard (b. 1922): English painter and collage artist, he is best remembered for his early Pop art work, which includes *Just What Is It That Makes Today's Homes So Different, So Appealing?*

Hausmann, Raoul (1886–1971): Austrian artist and member of the Dada movement in Berlin who experimented with photo collages. He was tightly connected to other Dadists, including Hannah Hoch. Hausmann helped develop photomontage, a technique of arranging different, often conflicting photographic elements in a single composition.

Heim, François-Joseph (1787–1865): Noted French painter and draftsman who received notoriety in his youth for his religious works commissioned by the French king. He also decorated sections of the Louvre during its reconstruction; many of his works are now housed there.

Hepworth, Barbara (1903–1975): English sculptor and Modernist, Hepworth's sculptures were abstract in design and in nature. She, unlike many of her contemporaries, emphasized that her works were born of the uncut materials from which she was most inspired; wood, marble, and

bronze. She also considered the abstract form the only means by which she could achieve beauty.

Hesse, Eva (1936–1970): German American Postmodernist sculptor famous for her use of fiberglass and plastics in her art. In the 1960s, she began exhibiting installation pieces in New York. Some of Hesse's works have aged poorly because of the unorthodox materials that she used; however, they maintain the same unique life and vibrancy for which they were originally known.

Hirst, Damien (b. 1965): English installation artist and one of the most prominent members of the Young British Artists movement. He is best known for his series of animals preserved in formaldehyde, the most famous of which is *The Physical Impossibility of Death in the Mind of Someone Living*.

Höch, Hannah (1889–1978): German Dadist who was one of the creators of photomontage. Her pictorial collages were often based on her views of society, reflecting, for instance, her support of women's rights in *Cut with the Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*.

Hodler, Ferdinand (1853–1918): Swiss artist who, like his contemporaries Van Gogh and Munch, began his career in the 1870s with genre, landscape, and social scenes painted in a realistic style. In the 1890s, he turned to Symbolist art, painting large figural and landscape allegories. In the 20th century, Holder's style loosely became more gestural and influenced an entire generation of Expressionists.

Hogarth, William (1697–1764): Major English painter and printmaker known for his extended series of moral commentaries and social satires.

Holbein, Hans the Younger (c. 1497–1543): German-born painter in the Northern Renaissance style. He lived for a time in Basel, Switzerland, where he created paintings and a series of woodcuts, and in England, producing more than 100 full-sized and miniature portraits at the court of King Henry

VIII, including the double portrait of Jean de Dinteville and Georges de Selve entitled *The Amassadors*.

Holiday, Henry (1839–1927): English painter influenced by the Pre-Raphaelites. Holiday illustrated Lewis Carroll’s *The Hunting of the Snark*, and he was also a well-known stained-glass window designer who had commissions in both England and America.

Holt, Nancy (b. 1938): American sculptor and installation artist associated with the Land Art or Earth Art movement. Holt’s art has the dual function of having a practical use while being aesthetically pleasing. For instance, her *Sun Tunnels* are sculptures and provide a shelter from the heat of the Great Basin Desert where they are located. When near the tunnels, viewers are gifted with a new view of the sun depending on the time of day.

Homer, Winslow (1836–1910): American painter of landscapes and genre scenes capturing rural late-19th-century America. Many of his paintings were also published as woodcuts and wood engravings in popular publications.

Hunt, William Holman (1827–1910): English painter who rebelled against the Royal Academy (of which he was also a member) and formed the Pre-Raphaelite Brotherhood with fellow artist Dante Gabriel Rossetti. They sought to emphasize spirituality and sincerity by modeling their art on work done prior to the High Renaissance’s perfection of illusionistic painting. Many of Hunt’s masterpieces, including *The Awakening Conscience*, were inspired by medieval art and poems based on that time period.

Ingres, Jean-Auguste-Dominique (1780–1867): French neoclassical painter of portraits and exotic figures and scenes. He is known for the precise line and careful contour of his figures, which embody both an exquisite, jewel-like finish and a certain lack of emotion.

Jawlensky, Alexey von (1864–1941): Russian painter associated with Expressionism and Blaue Reiter. Jawlensky was a member of the New Munich Artist’s Association prior to committing to the Blue Rider movement.

Johns, Jasper (b. 1930): Contemporary American painter and printmaker. Sometimes considered a Neo-Dadaist, Johns's works center on the imagery of popular American culture and return to Modernism's exploration of the conflict between three-dimensional reality and two-dimensional illusion, all with a Dada-like sense of humor.

Jeanne-Claude (1935–2008): *See Christo and Jeanne-Claude.*

Judd, Donald (1928–1994): American minimalist who used industrial materials to create elegant nonrepresentational works emphasizing purity of color and form, as well as precision of both his materials and the spaces between the parts of his compositions.

Kandinsky, Wassily (1866–1944): Russian painter, printmaker, and theorist credited with creating some of the first modern abstract paintings and known for his writings defending and explaining the rise of abstraction in Western art.

Kaprow, Allan (1927–2006): American painter and performance artist best known for his Happening series, in which he developed what is now known as New Media art—performance art that breaks down the barrier between artist and audience, allowing both parties to contribute to the creation of the art.

Kensett, John Frederick (1816–1872): American painter of landscapes and a student of the Hudson River school's second generation of young artists, later called the Luminists. He popularized landscape and seascape art of New England, particularly the Mount Washington region. He achieved much financial success during his lifetime and was one of the founders of the Metropolitan Museum of Art in New York City.

Khnopff, Fernand (1858–1921): Belgian Symbolist painter and sculptor. Khnopff was one of the leading members of Les XX and was a popular fixture in art circles throughout Europe. He contributed greatly to the theater both in set design and production. Khnopff was an early master of the new medium of colored pencils.

Kirchner, Ernst Ludwig (1880–1938): German Expressionist painter and printmaker and one of the founders of the group Die Brücke (“The Bridge”), inspired by Van Gogh and Gauguin and by art from Africa and the South Seas.

Kline, Franz (1910–1962): American Abstract Expressionist painter known for his action painting. His work focuses on movement rather than form; he is especially remembered for his black and white pieces.

Klinger, Max (1857–1920): German Symbolist sculptor, painter, and engraver. He is remembered for his busts and his paintings inspired by his dreams.

Købke, Christen (1810–1848): Danish painter of the Golden Age, he studied at the Royal Danish Academy of Art under Christoffer Whilhelm Eckersberg. Kobke painted mostly landscapes, and Denmark was his muse. His works are usually large in scale and naturalistic in style.

Kollwitz, Käthe (1867–1945): German painter, sculptor, and printmaker who excelled at capturing the human condition in her harrowing representational works of poverty, war, and starvation. Rooted in naturalism, Kollwitz’s prints were widely acclaimed for their realistic yet compassionate view of the life of those in the lower classes in Germany, particularly of women. Kollwitz produced a number of sculptures and woodcuts decrying war and promoting pacifism; however, to her dismay the Nazis used her work in their war propaganda. Consistently outspoken against World War II, Kollwitz was stripped of her professorship at the Academy of the Arts in Berlin, and her works were removed from museums. Under threat of deportation to a concentration camp, she eventually escaped Berlin in 1943 and died shortly before the war ended.

Lane, Fitz Henry (1804–1865): American painter and printmaker of seascapes, often considered to be a Luminist. Lane was enamored with the coastal life of Clochester, Massachusetts, and is best known for his maritime paintings of ships at sea.

Léger, Fernand (1881–1955): French painter, filmmaker, and sculptor whose works were influenced by the Cubists, although he created a style all his own. Often symmetrical in construction and avant-garde in design, Leger’s works are characterized by their geometric styling and bold color choices.

Leonardo da Vinci (1452–1519): Italian painter, architect, engineer, and inventor. The sum total of his talents has led to the view of Leonardo as the quintessence of the High Renaissance in art and of the “Renaissance man”—someone accomplished in many different disciplines.

LeWitt, Sol (1928–2007): American minimalist painter and sculptor of international fame. Le Witt’s works consist of abstract geometric shapes and lines in varying patterns and colors; he was especially fond of the cube. He created thousands of wall drawings, paintings, and sculptures of various sizes, including large-scale outdoor installations.

Leyster, Judith (1609–1660): Dutch painter of the Golden Age who painted portraits and genre pieces influenced by the Dutch middle class.

Limbouurg, Herman (1385–1416), **Pol** (1386/7–1416), and **Jean** (1388–1416): Dutch painters active in the early 15th century in France and Burgundy. They achieved fame for their miniatures in a book of hours for Duke Jean de Berry.

Lochner, Stefan (1400–1452): German Gothic painter who painted religious scenes, usually adorned with angels; he used the new oil paints but also painted major works in traditional tempera.

Lorrain, Claude (1604?–1682): Baroque French painter who spent most his career in Rome and was known for his beautiful landscapes, often including classical structures or ruins within them.

Magritte, René (1898–1967): Belgian Surrealist known for the witty imagery that frequently plays on the matter of how we see reality and the question of how reliable our eyes are as instruments for connecting us to the world around us.

Maillol, Aristide (1861–1944): Catalan sculptor and painter whose sculptures center on the female nude and are characterized by his use of classical styling coupled with a sense of realism. He was a proponent of closed sculpture that related to itself rather than extending or interacting with space.

Malevich, Kazimir (1878–1935): Russian painter, pioneer of geometric nonrepresentational art, and leader of the Russian avant-garde. By 1915, he had come upon the idea of Suprematism, reducing the image to a geometric form rendered in shades of black or white and thus completely open to the viewers' interpretation.

Manet, Édouard (1832–1883): French painter whose goals seemed both to shock the bourgeoisie and to assert the right and responsibility of the painter to compose his works with respect to color and form, regardless of how shocking the consequent disposition of figures might appear to his audience. The Impressionists looked to him for inspiration.

Mantegna, Andrea (1431–1506): Paduan painter who married the sister of the Venetian Bellini brothers and seems to have influenced and been influenced by both. He was a student of Roman archaeology and a master of perspective, particularly as it pertains to rendering the human body from unusual angles, as in foreshortening.

Marc, Franz (1880–1916): German painter; one of the strongest proponents of the Expressionist style, particularly with regard to the use of dazzling colors. Together with Kandinsky and Macke, he founded the Blaue Reiter (“Blue Rider”) movement in Munich in 1911. Animals were his preferred subject.

Marin, John (1870–1953): American painter of the Modernist period first trained as an architect, a subject that often appeared in his landscapes. He experimented with oils, and his abstract paintings were rich in color and fluid in motion. A sense of freedom accompanied his works and won the praise of young Abstract Expressionist artists, for whom he was influential.

Marsh, Reginald (1898–1954): American painter born in Paris and known for his New York City landscapes, including sea ports, beaches, vaudeville shows, and the vibrancy of Coney Island.

Masaccio (a.k.a. **Tommaso di Giovanni di Simone Cassai**; 1401–1428): Florentine painter of panels and frescoes who, as the first great painter of the *quattrocento*, helped shape the early Italian Renaissance, bringing a new plasticity to two-dimensional figurative representation.

Masson, André (1896–1987): French Surrealist painter who pioneered automatic drawing (automatism), an unrestrained style of art that expresses the subconscious.

Matisse, Henri (1869–1954): French painter known for his spectacular color and original draftsmanship. In 1905, he was identified as a *fauve*, or “wild beast,” for his antinaturalistic color. Matisse turned the canvas into an intense compositional exercise of flat planes of bold pigment and thus completed the reversal begun with Impressionism of the Renaissance definition of art as the imitation of nature.

Memling, Hans (1430–1494): Netherlandish painter of religious iconography. His works are finely detailed and complex in composition.

Messerschmitt, Franz Xavier (1736–1783): German-Austrian sculptor associated with the late Baroque period. Messerschmitt studied at the Academy of Fine Arts in Vienna before being commissioned by the royal court to create busts and reliefs of members of the royal family. He is remembered most notably for his character heads, which were faces set in exaggerated positions such as grimacing or yelling.

Michelangelo Buonarroti (1475–1564): Florentine who became the consummate Renaissance artist, equally successful at painting (particularly frescoes), sculpture, and architecture. As much as his name is synonymous with the High Renaissance, the Mannerist works of the last decades of his life suggest an emotional and spiritual crisis that made for some of the most poignant works he or anyone else has accomplished in art.

Millais, John Everett (1829-1896): English painter and a founder of the Pre-Raphaelite Brotherhood with William Holman Hunt and Dante Gabriel Rossetti. Their goal was to return art to the more sincere, less polished art that was made prior to the High Renaissance. His works were highly detailed and naturalistic.

Millet, Jean-François (1814–1875): French Barbizon Realist painter known for his peasant scenes and landscapes.

Miró, Joan (1893–1983): Catalan painter and sculptor who considered his art to be antiart. Hating to be categorized as a member of any one art movement, Miro experimented with Surrealism (he was in fact one of the original members), Expressionism, and Cubism. His works often feature abstract overlapping forms.

Modersohn-Becker, Paula (1876–1907): German Expressionist painter associated with the artistic community of Worpswede. The subject of Modersohn-Becker's works is usually members of the lower middle class, with a focus on the female form and motherhood.

Monet, Claude (1840–1926): One of the primary painters of Impressionism, it was one of his paintings that generated the critical comment that gave the group its name. He was also the most consistent practitioner of the movement's guiding principle of expressing one's perceptions of nature and exploring natural light as it works its way across objects and translates them into shape, form, and ever-shifting color.

Mori, Mariko (b. 1967): Photographer and graphic artist whose style blends Eastern and Western pop culture.

Munch, Edvard (1863–1944): Norwegian Symbolist whose works are haunted by a deep anxiety reflecting the nearly prophetic European malaise of the turn from the 19th to the 20th century. His work was a direct influence on Expressionism.

Münter, Gabriele (1877–1962): German Expressionist painter who helped found the Blaue Reiter group, which strove to unite spiritualism and art through abstraction. Munter sought to capture “moments” of life, feeling the abstract form allowed for more freedom of expression. Her imaginative landscapes were full of color and vitality and were reflections on modern society as it pulled away from naturalism.

Muybridge, Eadweard (1830–1904): English photographer who pioneered early videography with his unique “motion photographs” called *Animal Locomotion*. Muybridge created a series of photographs that, when viewed in sequences, created the illusion that the subject was in motion, such as a horse galloping or a woman walking down a flight of stairs. Muybridge also invented the zoopraxiscope, a viewing device that displayed his photographs in motion, essentially a primitive projector.

Nadar, Félix (a.k.a. **Gaspard Félix Tournachon**; 1820–1910): French photographer and caricaturist noted for his aerial photography of Paris and his use of artificial lighting in portraits and photojournalism. As a caricaturist he worked for *Le Charivari*. He was also immortalized as the inspiration for the character Michael Ardan in Jules Verne’s *From the Earth to the Moon*.

Nanni di Banco (1384–1421): Italian sculptor who worked with Donatello and is famous for *Quattro Santi Coronati*, a sculpture dedicated to the patron saints of the guild of the stonemasons.

Nevelson, Louise (1899–1988): Russian-born sculptor whose family moved to Maine when she was six years old. Nevelson is known for her unusually large-scale monochrome sculptures built of cast-off wooden pieces of buildings and furniture, offering both linear complexities and dialogues between past and present, memory and forgetting.

Newman, Barnett (1905–1970): American artist associated with Color Field painting. He was an Abstract Expressionist and member of the Uptown Group, a New York City Surrealist gallery. Newman’s Color Field paintings, for which he is best known, are symmetrical in composition with two or more blocks of color separated by a line or lines that he called “zips.”

Noland, Kenneth (b. 1924): American painter known for his Color Field imagery that is both Abstract Expressionist and minimalist in form (depending on the time period of the work). With Morris Louis, cofounder of the Washington school, Noland pioneered the shaped canvas that eradicates the line between the interior “subject” of the painting and the outer-edge “frame.”

Nolde, Emil (1867–1956): German Expressionist painter known for his use of bright, often antinaturalistic color. Nolde was influenced by Van Gogh and was inspired by flowers, one of his favorite subjects to paint. In 1909, after a near-fatal illness, he devoted himself to painting religious subjects. He was also an accomplished printmaker and woodcutter and produced an astounding number of works in his lifetime.

Oppenheim, Meret (1913–1985): Photographer and artist of the Surrealist movement, she famously posed as a model for Man Ray. Many of her ready-made sculptures suggested the female form and the sexual exploitation of women by men.

Parmigianino (a.k.a. **Girolamo Francesco Maria Mazzola**; 1503–1540): Italian Mannerist painter active in a number of cities, including his native Parma, and offering among the strangest of images with respect to visual distortion and religious symbolism.

Peale, Charles Wilson (1741–1827): American painter noted for his patriotism. He was a portraitist, painting American soldiers while serving as a captain in the Continental Army during the Revolutionary War. After the war, he was the primary portrait artist for the early U.S. presidents and other noted public officials, including George Washington, Thomas Jefferson, and Benjamin Franklin.

Peeters, Clara (1594–1657): Flemish still-life painter known for her floral and cuisine scenes. Meticulous in detail, Peeters’s works are almost tangible in their realism.

Picasso, Pablo (1881–1973): Perhaps the most recognized artist of the 20th century; a Spaniard who lived most of his adult life in France and experimented with virtually every conceivable material as a draftsman, painter, sculptor, and ceramist. His art tends to be classified according to different visual emphases in color (Blue period, Rose period) or form (Cubist period, classical period), and he is perhaps best known for cocreating Cubism with Georges Braque.

Piero della Francesca (1415–1492): Italian Renaissance painter and mathematician. His frescoes are noted for their geometric structure, symmetry, and realism.

Pollock, Jackson (1912–1956): Abstract Expressionist painter, perhaps the best known of the action, or gesture, painters. He is famous for his large, frameless canvases painted by means of pouring and dripping pigment onto them to create a visual field that both explodes across the surface and pushes the eye into its abstract depths.

Polykleitos (fl. c. 450–415 B.C.): Ancient Greek sculptor and the ultimate exponent of *symmetria* and chiasitic balance, he is said to have written a treatise called *The Canon* on ideal human proportion. His canon is still known, based on the common proportions of his sculptures.

Pontormo, Jacopo da (1494–1557): Italian Mannerist painter and portrait artist whose religious works departed from the Renaissance style and adopted a more simplistic representation.

Poussin, Nicolas (1594–1665): French Baroque-era painter known for his classically composed landscapes with figures and architectural elements suggesting clarity and reason, rather than the decorative excess more typically associated with the Baroque style.

Pozzo, Andrea (1642–1709): Italian painter, architect, and decorator. He is known for his large-scale frescoes in the dome of Sant'Ignazio Church in Rome. He used a *quadratura* technique, which combines architectural styling and painting, giving a sense of vastness in a limited space.

Praxiteles (fl. c. 400–330 B.C.): One of the masters of late-4th-century B.C. pre-Hellenistic Greek sculptural style. His work significantly elongates the proportions compared with the classical style and blurs the line between human and divine beings.

Prendergast, Maurice (1858–1924): American painter of the Postimpressionist period noted for his use of bold colors arranged in patterns, similar to mosaics.

Raphael (a.k.a. **Raffaello Santi**; 1483–1520): One of the key figures of the High Renaissance as a painter and architect of the Florentine school. His great fresco work was accomplished in the Vatican at Rome, while most of his panel paintings were done in Florence. His style, emulating Leonardo da Vinci, emphasizes a dynamic stability conveyed by organizing his compositions in a pyramidal form, the interior aspects of which are complexly balanced.

Rauschenberg, Robert (b. 1925): American artist who invented combine painting. The extreme edges of his work poke fun at the seriousness with which art is usually viewed by combining art elements—canvas and paint—with a range of objects that are antithetical to the artistic enterprise, such as an old tire, a tennis ball, and a stuffed goat. His works have been termed Neo-Dada.

Rembrandt van Rijn (1606–1669): One of the greatest painters and printmakers in Western art history, he was equally brilliant in portraiture, genre scenes, religious images, and landscapes at a time when his contemporaries typically specialized in one or two of these areas. His imagery weds a profundity of subject and psychological perception to intensity of light-dark contrasts.

Remps, Domenico (1620?–1699): Italian painter of trompe l’oeil, paintings in which objects are so realistic they create the complete illusion of space and texture. His masterpiece is *Cabinet of Curiosities*.

Renard de Saint-André, Simon (c. 1613–1677): French painter and engraver known in his day as a portraitist; today, however, he is most famous for his Vanitas still lifes.

Renoir, Pierre-Auguste (1841–1919): One of the leaders of French Impressionism. By the early 1880s, his work tended to focus on figures in landscapes, across which light and shadow play with dappled effect. His brushstrokes tend to be softer and longer than those of Monet or even Pissarro, and in the mid 1880s he made an effort to return to a more traditional sense of form.

Ribera, Jusepe de (1591–1652): Spanish Baroque painter who spent most of his career painting in Italy. The principal Spanish exponent of the Caravaggesque style of intense dark and light contrasts, he is referred to as tenebrist. He seemed to prefer subjects with some horrific element as a part of their content.

Rigaud, Hyacinthe (1659–1743): French Baroque painter of portraits for the royal court and most notably of King Louis XIV. He appealed to the upper classes with his grandiose style and realistic renderings. His paintings were so precise in detail they are considered historic records of 17th century fashions.

Riley, Bridget (b. 1931): British Op artist whose signature early works include black-and-white geometric designs that create the illusion of movement and of color.

Robert, Hubert (1733–1808): French painter of landscapes dominated by Romantically composed classical ruins (his contemporaries referred to him as Robert des Ruines) and contriver of gardens with imitation ruins for wealthy clients. He was almost led to the guillotine during the French Revolution, but someone else with the same name was mistakenly executed in his stead.

Robinson, Theodore (1852–1896): American Impressionist painter who specialized in landscapes. Like his friend Claude Monet, Robinson painted using the plein air method, usually depicting a quaint country scene.

Rockburne, Dorothea (b. 1932): Canadian Abstract painter who based her art on mathematics and astronomy. Drawing from her love of the stars, she recreated the constellations. She also made geometric forms out of folded paper and other media.

Rodin, Auguste (1840–1917): French sculptor whose work personified late-Romantic Postimpressionism. His most important works include *The Burghers of Calais*, *Balzac*, and *The Gates of Hell*, the latter from which he derived many individual sculptures throughout his career.

Rogers, John (1829–1904): American sculptor who produced mass quantities of small Civil War and genre figurines, a very popular collector’s item of the 19th century. Appealing to the middle class, the “Rogers Collection” was made out of plaster and priced at about \$15 per tabletop sculpture.

Rosso, Medardo (1858–1928): Italian sculptor and Impressionist, Rosso’s style was unique for the time period in Italy, as many of his contemporaries still sculpted in the neoclassical tradition. Fleeing from what he considered the restrictions of Italian academia, he moved to Paris where his talents and forceful personality caught the attention of Edgar Degas and Augustus Rodin. Rosso strove to capture light and movement in his work, similar to the Impressionist paintings of the time period.

Rothko, Mark (1903–1970): One of the founding members of the New York school—the Chromaticist branch of Abstract Expressionism. Rothko’s canonical works seem to scintillate with light emanating from the canvas; they tend to draw the eye toward the center of a simple, typically threefold nonrepresentational image, usually rectangles, as if putting the world back together again after the horrors of World War II.

Rousseau, Henri (1844–1910): French Postimpressionist painter who was self taught and never traveled beyond the borders of France, although his most famous works are depictions of jungles. His paintings were deemed naïve but sincere by the artistic elite at the time, but his art has a timeless, dreamlike quality about it and was influential to the Surrealists.

Rubens, Peter Paul (1577–1640): The preeminent Flemish Baroque painter of his day and the most renowned Northern European artist of his era. Rubens had the ability to create—with the aid of a studio workshop—large, dramatic, and complicated paintings with astonishing speed that emphasized color, movement, and sensuality. As a diplomat, his missions to Spain and England made him an influential bridge between the great 17th-century Spanish painters and the 17th- and 18th-century English painters.

Rude, François (1784–1855): French sculptor of the Romantic style whose masterpiece, *La Marseillaise*, adorns the Arc de Triomphe in Paris.

Ruskin, John (1819–1900): English artist and critic of Victorian and Edwardian art.

Salle, David (b. 1952): Postmodern American painter whose work is collagelike, blending disjointed and juxtaposed imagery, challenging viewers to make their own interpretation.

Schadow, Gottfried (1764–1850): German sculptor in the neoclassical tradition, Schadow produced a vast amount of work during his lifetime, specializing in portrait busts.

Schmidt-Rottluff, Karl (1884–1976): German Expressionist painter and printmaker who created hundreds of woodcuts, lithographs, and etchings. As a member of the Die Brücke, he was interested in expressing emotion through crude, almost primitive art. Many of Schmidt-Rottluff's works were taken from museums and exhibits by the Nazi Party and were displayed and auctioned off as “Degenerate Art.”

Schöffler, Nicolas (1912–1992): Hungarian-born sculptor, painter, and architect who lived in Paris for most of his life. His works, especially his kinetic sculptures, focused on a metaphysical explanation of the natural world by the viewer's interpretation of art. Schoffer's work often used combinations of light, sound, and visual stimuli to tempt the viewer's intellect. He was also influential in music and television.

Schofield, Walter Elmer (1869–1944): American Impressionist painter who painted landscapes of the Bucks County region of Pennsylvania, although he spent most of his life in England. Painting in plein air, he adapted the Impressionist dabs of paint into larger brush strokes for highly textured surfaces.

Schwitters, Kurt (1887–1948): German painter who dabbled in a number of artistic movements, including Postimpressionism, Surrealism, Dada, and Constructivism. Schwitters's work, no matter the influence, was most often avant-garde and of a satiric nature. He is best remembered for his colorful geometric collages.

Segal, George (1924–2000): American Pop sculptor who pioneered a new technique of depicting true-to-life yet anonymous figures placed in life-sized environments. He posed his friends as various figures in everyday situations of work and play and, occasionally, in the role of biblical characters and made plaster life casts of them, often imbuing the final ghostly figures with a strong sense of existential isolation.

Seurat, Georges (1859–1891): Leading French Postimpressionist painter. Considered a Neo-Impressionist, Seurat wanted to make Impressionism more of a traditional, museum-based statement. Seurat introduced a more scientific element into Impressionism with his pointillist technique, creating his images by means of daubs of paint placed with an analytical sense of which coloristic juxtapositions would be most effective in conveying the image as the viewer stepped back and the daubs coalesced into lines and shapes.

Smith, Tony (1912–1980): American minimalist sculptor and art critic who worked for Frank Lloyd Wright, a celebrated architect, before focusing on his own work. Intrigued by geometric shapes, Smith made sculptures that were large in scale but simplistic in design.

Smithson, Robert (1938–1973): Unconventional American artist trained at the Art Students League of New York in painting, focusing on Pop art, but later turned toward minimalism. Smithson was a well-respected art critic and was fascinated by landscape paintings of the 18th century. In the late 1960s,

he began to create Earth art, which is art created to coexist with nature and is often made of natural materials. *Spiral Jetty* is considered Smithsonian's greatest artistic achievement.

Steichen, Edward (1879–1973): American photographer, painter, film director, and museum curator. Highlights of Steichen's long career include his work for *Vanity Fair* and *Vogue*; his Academy Award for Best Documentary for *The Fighting Lady* (1945); and his tenure at the Museum of Modern Art as Director of the Department of Photography, which culminated in the exhibit *The Family Man*. He was the favored photographer of the sculptor August Rodin.

Stella, Frank (b. 1936): American abstract painter and printmaker known for his role in minimalism and post-painterly abstraction. Stella's Irregular Polygon canvases and Protractor series extended the idea of the shaped canvas, and in the 1970s and 1980s, he experimented with increasingly flamboyant high-relief sculpted paintings, thus eradicating the line between two- and three-dimensional art, as well as between framed subject and the world around it.

Sutton, Philip (b. 1928): English artist known for his vibrant, childlike paintings. Sutton's colorful landscapes were inspired by his many travels, most notably to Australia and Fiji. A member of the Royal Academy in London, Sutton's art has been commemorated in a popular postage stamp.

Tanner, Henry Ossawa (1859–1937): The first African American painter to receive international fame, Tanner studied at the Philadelphia Academy of Fine Arts before moving to Paris, where he spent the remainder of his life. Known for his delicate and finely wrought biblical scenes, Tanner is considered a realist. Disillusioned by the negative portrayal of African Americans in late-19th-century art, Tanner created subtle reinterpretations of the subject, the most famous of which is *The Banjo Lesson*.

Teniers, David the Younger (1610–1690): Celebrated Flemish painter, son of David Teniers the Elder and a contemporary of Rubens. Teniers's works were finely detailed; he is considered one of the last great Flemish artists of the 17th century.

Thaulow, Frits (1847–1906): Versatile Norwegian artist who, in the mid 1870s, lived in Paris, where he learned a great deal from the French realist painters and served as a significant link between Norwegian and French artists. His work subjects range from river, coastal, and marine scenes to townscapes and garden settings.

Thorvaldsen, Bertel (1770–1844): Danish neoclassical sculptor who studied and worked mostly in Italy. His works are based on Greek mythology and classical design. Working mostly with marble, Thorvaldsen's sculptures are often compared to those of Antonio Canova, although they are considered more strict in form and less expressive in nature.

Tibaldi, Pellegrino (1527–1596): Italian painter, sculptor, and architect. He was a student of Perin del Vaga in Rome, completing numerous frescos. He was commissioned by members of the Roman Catholic Church throughout most of his life, traveling to Spain for a short period of time to work for the royal court.

Tinguely, Jean (1925–1991): Swiss sculptor and painter. Tinguely was a kinetic artist inspired by the Dada movement. His works were often metaphorical in nature, satirizing the importance modern society places on industry and the necessity of material goods.

Titian (a.k.a. **Tiziano Vecellio**; 1485–1576): One of the key figures of the Italian High Renaissance, equally skilled at portraits, landscapes, and religious and mythological subjects. Color and the representation of drapery are the signatures of his work, but he radically transformed his brushwork between his earlier and later paintings, shifting from a carefully finished style to a loose and more subtly polychromatic expressiveness.

Toorop, Jan (1858–1928): Born in Purworejo, Java, Toorop lived most of his life in the Netherlands. He was a Symbolist artist and member of the exhibition society Les XX. His works were often highly stylized and decorative.

Turner, J. M. W. (1775–1851): One of the finest of Romantic English landscape painters, whose unique visions of buildings and bridges—their

solidity dissipating before the eye in fog or flames—anticipated and inspired the French Impressionists as well as 20th-century Abstract painting.

Uccello, Paolo (1397–1475): Italian artist who used depth and perspective in his paintings to create multiple scenes within one canvas or narrative. A friend of Donatello, Uccello was commissioned by the Roman Catholic Church for a number of works, mostly frescoes. He was especially gifted at painting animals, particularly birds.

van Doesburg, Theo (1883–1931): Dutch painter who, with Piet Mondrian, cofounded De Stijl (“The Style”) movement in 1917. Members of De Stijl used simple compositions and primary colors but in nonrepresentational formats. Van Doesburg considered art to be a spiritual expression and felt this could only be achieved through abstraction. The use of shapes set in vivid colors in diagonal patterns was a signature of Van Doesburg.

van der Goes, Hugo (c. 1440–1482): Perhaps the most important Netherlandish painter of the second half of the 15th century. He was a monk of Rooklooster, a monastery outside of Brussels. His paintings here mostly religious frescoes and altarpieces, including the *Portinari Triptych*, one of the largest of his surviving works.

van der Weyden, Rogier (1399–1464): Early Netherlandish painter who was commissioned by the city of Brussels to complete a number of historical and religious works. Van der Weyden’s works were realistic, expressive, and finely detailed.

Van Dyck, Anthony (1599–1641): Flemish artist of the Baroque period. He created large historical, biblical, and mythological paintings in watercolor and is best known for his portraits of English royalty.

van Honthorst, Gerrit (1592–1656): Italian painter of the Dutch Golden Age. Known for his use of chiaroscuro, he painted scenes at night. Van Honthorst was also a portrait painter for English, Netherlandish, and Danish royalty.

van Eyck, Jan (c. 1395–1441): Perhaps the outstanding painter of the early-15th-century Flemish school, both as a portraitist and a depicter of religious scenes. Van Eyck's images are alive with brilliant color (he used both opaque and glaze ore paints) and true-to-life detail.

van Gogh, Vincent (1853–1890): Pioneering Dutch Symbolist painter. He began as a missionary worker in a poor mining region and turned to painting in 1880. His somber palette changed after coming to Paris and encountering Impressionism and Postimpressionism; thereafter, he created his own vibrant and emotive style, producing more than 2,000 works in the last, furious decade of his life.

van Oosterwijk, Maria (1630-1693): Dutch painter of the Baroque period. She was a popular still-life painter of flower arrangements and was internationally renowned.

van Ruisdael, Jacob (1628/29–1682): Dutch artist of the Baroque era; often considered the greatest Dutch landscape painter of the period.

Vasarely, Victor (1906–1997): Hungarian French painter with a background in advertising. He is considered an Op artist, and his paintings and sculptures center on optical illusions and abstract geometric art with a limited color palette. He experimented in kinetic art and serial art.

Velázquez, Diego (1599–1660): Leading Spanish artist of the 17th century, perhaps the outstanding Spanish painter of all time and certainly one of the most influential of European painters. His portraits and historical, religious, and mythological scenes are profound in their psychological acuity and unsurpassed in realism of depiction, as well as often highly original in composition and brushstroke.

Vermeer, Jan (1632–1675): Dutch painter during the Golden Age who specialized in domestic middle-class interiors into which light enters the space from a side window. The exquisite finish found on each of his known surviving works, of which there are few, suggests a slow and careful process of translating spatial and emotive reality onto the canvas. Nonetheless, Vermeer remained relatively obscure to art appreciators for nearly 200 years,

until his meteoric rise in the esteem of the art world during the second half of the 19th century.

Vigée-Lebrun, Louise Elisabeth (1755–1842): French Rococo painter who painted numerous portraits of the French nobility, especially of the royal family. She was the official portraitist of the Queen, Marie Antoinette.

Warhol, Andy (1928–1987): Central figure in the American Pop art movement. His flat, large images of commercial objects, such as soup cans, sought to transform the viewer's awareness of the artistry of commercial art on one hand and the artificiality of commercial packaging on the other. His floating silk-screened images of Hollywood stars, highlighted with garish colors, created an entire series of infinitely reproducible secular icons. As a filmmaker, he treated the banal and everyday as art.

Watteau, Jean Antoine (1684–1721): Preeminent French painter during the end of the reign of King Louis XIV and the beginning of the reign of King Louis XV. He is credited with creating the *fêtes galantes* genre, with its scenes of bucolic charm suffused with color and movement. The theatricality of his compositions is matched by his choice of individualized subjects for portraiture drawn from the theater world who, paradoxically, are often depicted with great melancholy.

Wenner, Kurt (b. 20th century): American street artist best known for his large-scale three-dimensional chalk paintings on pavement. Drawing inspiration from classical art and architecture, Wenner creates his art using anamorphosis, which is a distorted image drawn on a flat surface that appears, when seen from certain angles or by aid of a mirror, to be three-dimensional.

Wesselmann, Tom (1931–2004): American painter, sculptor, and collage artist. Wesselmann was influenced by Henri Matisse and is considered a Pop artist. Creating collages from found objects, Wesselman later incorporated painted imagery into his assemblage art. Like other Pop artists of the period, Wesselman used American advertising images in his collages. Many of his works were oversized, some as large as billboards. His series works

include studies of the female nude, still lifes, and portraits in various degrees of abstraction.

Whistler, James McNeill (1834–1903): American-born, British-based painter and printmaker. He was inspired by Manet’s notion of the painter’s obligation to composition and color, so that even his most famous image—a portrait of his mother—is both titled and conceived as a study in the juxtaposition of formal elements and gradations of grey. The subtle delicacy of his brushwork is consistent with the concurrent art for art’s sake movement.

Bibliography

Adams, Laurie. *History of Western Art Revised*. New York: McGraw-Hill, 2006. A textural overview of Western art with a comprehensive introduction to the language of art; some emphasis on psychobiography.

Andrews, Malcolm. *Landscape and Western Art*. New York: Oxford University Press, 2000. A rather difficult text to break into at first but an inspiring collection of landscape art.

Art: Over 2,500 Works from Cave to Contemporary. London: DK Publishing, 2008. A beautifully mastered text that, as the title suggests, illustrates examples of art from the earliest known cave drawings to contemporary art.

Atkins, Robert. *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. New York: Abbeville Press, 1997. This is a kind of glossary of terms, including, as the title suggests, “insider” expressions and their meanings.

Barrett, Terry. *Criticizing Art: Understanding the Contemporary*. Palo Alto, CA: Mayfield, 1999. An introduction to viewing and appreciating art as critics do.

Barrie, Bruner F. *A Sculptor's Guide to Tools and Materials*. Troy, MI: A.B.F.S. Publishing, 2007. Geared toward students, this book explains all aspects of the sculpting process in stone, wood, clay, marble, and ceramics.

Bassie, Ashley. *Expressionism*. New York: Parkstone Press, 2008. An insightful look at the Expressionist movement and its influence on art and society.

Battistini, Matilde. *Symbols and Allegories in Art (Guide to Imagery Series)*. Los Angeles: Getty Publications, 2005. Classic works are beautifully reproduced in this volume, which pays particular attention to the symbolism of the Renaissance.

Bean, Rachel, and Chilvers, Ian. *The Artist Revealed: Artists and Their Self-Portraits*. San Diego, CA: Thunder Bay Press, 2003. An in-depth analysis of 60 noteworthy portraits and their artists.

Beck, James. *Master's of Art. Raphael*. New York: Thames & Hudson, 1994. A beautifully illustrated study of the artist Raphael and his masterpieces.

Bell, Julian. *500 Self-Portraits*. New York: Phaidon Press, 2004. A fine compilation of self-portraits from ancient times to the late 20th century by artists both famous and not-so-famous.

Berger, Maurice. *Action/Abstraction: Pollock, DeKooning, and American Art, 1940–1976*. New Haven, CT: Yale University Press, 2009. A finely illustrated guide to the criticism of 20th century American art, with specific concentration on the action painters.

Bourriaud, Nicolas, and Foucault, Michel. *Manet and the Object of Painting*. London: Tate Publishing, 2010. A remarkable text and study of 13 of Edouard Manet's paintings and his influence on the perception of 19th-century art.

Bozolla, Angelo, and Tisdall, Caroline. *Futurism*. New York: Thames and Hudson, 1985. A historic look at the Italian art moment created by F. T. Marinetti in 1909; this book gives a fascinating overview of the lives of the Futurist artists, including Umberto Boccioni and Giacomo Balla.

Britt, David. *Modern Art: Impressionism to Post-Modernism*. New York: Thames & Hudson, 2008. An interesting collection of essays on the major art movements of the late 19th and 20th centuries, with insight into the historical aspects of each period.

Brodskaja, Nathalia. *Post-Impressionism*. New York: Parkstone Press, 2010. An examination of the art and artist of the revolutionary Postimpressionism period.

Brokker, Suzanne. *Portrait Painting Atelier: Old Master Techniques and Contemporary Applications*. New York: Watson-Guphill, 2010. A stunningly illustrated text that studies the so-called Old Masters' style and techniques

for painting portraits, including a brief introduction to the anatomy of the face.

Broude, Norma, and Garrard, Mary. *The Expanding Discourse: Feminism and Art History*. Boulder: Westview Press, 1992. In this collection of essays, the Western art canon is critiqued, and readers are persuaded to delve deeper into their own perception of the female form.

Brown, David Blayney. *Romanticism*. New York: Phaidon Press, 2001. A study of Romanticism, with fascinating insights into how the genre changed the perception of art in the late 18th century.

Buttner, Nils. *Landscape Painting: A History*. New York: Abbeville Press, 2006. A splendid book rich with illustrations and very finely written.

Careri, Giovanni. *Baroques*. Princeton, NJ: Princeton University Press, 2003. An illuminating guide to the Baroque movement and its influence around the world, with particular concentration on its comparison to the art of the Renaissance.

Caws, Mary Ann. *Surrealism*. New York: Phaidon Press, 2010. An extensive study of the Surrealist movement with outstanding illustrations, biographies, and insightful information on the period's most fascinating ideas.

Charles, Victoria, and Klaus H. Carl. *Rococo*. New York: Parkstone Press, 2010. This text illustrates the Rococo movement in all of its finery.

Civardi, Giovanni. *Drawing Light and Shade: Chiaroscuro (The Art of Drawing)*. Petaluma, CA: Search Press, 2006. A good text for those who are interested in learning methods of shading and how light is used in painting.

Cole, Rex Vicat. *Perspective for Artists*. New York: Dover Publications, 1976. A well-written text full of insightful information about how to draw in perspective, although the language is difficult to grasp at times.

Cottingham, David. *Cubism (Movements in Modern Art)*. New York: Cambridge University Press, 1998. A masterful look at the Cubism movement and the cultural influences that fueled an artistic revolution.

Crenshaw, Paul. *Discovering the Great Masters: The Art Lover's Guide to Understanding Symbols in Paintings*. New York: Universe, 2009. This text presents the interesting concept of uncovering hidden symbols in 62 masterpieces, including Leonardo da Vinci's *Mona Lisa*.

Crowther, Paul. *Defining Art, Creating the Canon: Artistic Value in an Era of Doubt*. New York: Oxford University Press, 2007. A critical look at how art is defined and valued by traditional standards and whether or not this is practice is still relevant today.

D'Alessandro, Stephanie. *German Expressionist Prints: The Specks Collection at the Milwaukee Museum of Art*. New York: Hudson Hills Press, 2004. Although the images are not outstanding, the author takes great care in detailing the history behind the Specks collection; this is an extensive study of German Expressionist prints from the late 1800s to the 1930s.

De Vecchi, Pierluigi. *Raphael*. New York: Abbeville Press, 2002. A thorough examination of the artist Raphael, both his life and his works.

Dow, Arthur Wesley. *Composition: Understanding Line, Notan, and Color*. New York: Dover Publications, 2007. An advanced text that thoroughly explains the subject of composition in painting. A fundamental understanding of art terminology is needed to fully appreciate this wonderful text.

Duchting, Hajo. *Georges Seurat, 1859–1891: The Master of Pointillism*. Cologne: Taschen, 2001. An intriguing look at the life of George Seurat and his unique artistic abilities as well as his contributions to and influence on Postimpressionism.

Elliot, Virgil. *Traditional Oil Painting: Advanced Techniques and Concepts from the Renaissance to the Present*. New York: Watson-Guptill, 2007. An interesting look at how Renaissance artists mastered their craft and how

current artists can benefit from looking toward the past while using the latest tools and technologies.

Engelmann, Ines Janet. *Impressionism: 50 Paintings You Should Know*. New York: Prestel, 2007. An enjoyable crash course in Impressionism with an introduction to 50 well-known paintings of the period.

Farthing, Stephen. *1001 Paintings You Must See Before You Die*. New York: Universe, 2007. For art lovers of all ages, this text showcases vivid illustrations of the world's most famous paintings, with examples chosen from across the spectrum of painting types.

Finlay, Victoria. *Color: A Natural History of the Palette*. New York: Random House, 2003. An author's study of color and how cultures associate different meanings with different colors.

Finn, David. *How to Visit a Museum*. New York: Harry N. Abrams, 1985. The author takes readers through the paces of what to expect on a visit to a museum; a general overview of art history and, most importantly, how to look at and appreciate art.

Fletcher, Valerie. *Kinetic Sculpture: A Retrospective*. Florida: Vero Beach Museum of Art, 2007. An interesting look at the art of George Rickey, a celebrated contemporary kinetic sculptor.

Galton, Jeremy. *The Encyclopedia of Oil Painting Techniques: A Unique Step by Step Visual Directory of All the Key Oil-Painting Techniques, Plus an Inspirational Gallery Showing How They Can Be Put into Practice*. Kent, UK: Search Press, 2009. A teaching guide that helps beginners learn the basic principles of painting, which includes step-by-step instruction and helpful information on the terminology and tools used in the medium.

Gibson, Michael, and Gilles Nert. *Symbolism (Big Art S)*. Cologne: Taschen, 2006. This text examines the symbolism as it relates to several art movements, including Impressionism, realism, and Expressionism, among others.

Giorgi, Rosa. *European Art of the Seventeenth Century*. Los Angeles: J. Paul Getty Museum, 2008. A comprehensive text for those interested in the historical, political, and social motivations behind the Baroque movement.

Goldberg, Roselle. *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 2001. Beautifully crafted, this book helps illuminate performance art, an often a misunderstood genre.

Golding, John. *Braque: The Late Works*. New Haven: Yale University Press, 1997. An enlightened view of Braque's works (which are often considered secondary to those of Picasso), this text guides readers in the interpretation of the artist's best-known pieces.

Goldman, Paul. *Looking at Prints, Drawings and Watercolors: A Guide to Technical Terms*. Los Angeles: Getty Publications, 2006. This text is a fine overview of art history terminology, complete with a helpful and comprehensive glossary.

Gombrich, E. H. *Art and Illusion*. Princeton, NJ: Princeton University Press, 2000. A wonderful classical text and in-depth study of perception and how and why we view art as we do.

———. *New Light on Old Masters*. New York: Phaidon Press, 1994. A brief but compelling critical analysis of the leading artists of the Renaissance, including Michelangelo, Leonardo da Vinci, Raphael, and Giotto.

———. *The Story of Art*. New York: Phaidon Press, 2006. A welcoming guide to art history for beginners, written in a witty and passionate narrative by the noted author.

Gorst, Brian. *The Complete Oil Painter: The Essential Reference for Beginners to Professionals*. New York: Watson-Guption, 2004. As the title suggests, this text is a guide for oil painters at the basic and advanced level; designed to enhance an artist's skill and understanding of the genre.

Grabowski, Beth. *Printmaking: A Complete Guide to Materials & Processes*. Upper Saddle River, NJ: Prentice Hall, 2009. A technical text that covers current printmaking processes and their aesthetic qualities.

Graves, Douglas R. *Life Drawing in Charcoal*. New York: Dover Publications, 1994. In this meticulously crafted text, the author focuses on the basics of drawing in charcoal, concentrating on tone, shade, and light. The illustrations and step-by-step instructions are most helpful.

Griffiths, Antony. *Prints and Printmaking: An Introduction to the History and Techniques*. Berkeley: University of California Press, 1996. An excellent overview of the subject of printmaking, with a concentration on its history.

Hale, Robert. *Drawing Lessons from the Great Masters*. New York: Watson-Guptill, 1989. A study of 100 drawings by the world's greatest artists, including Leonardo da Vinci, Michelangelo, and Rembrandt, focusing on each artist's signature style, with specific analysis of their basic drawing techniques.

Hall, James. *Dictionary of Subjects and Symbols in Art*. Boulder, CO: Westview Press, 2007. A comprehensive overview of symbolism as it relates to art with emphasis on its historical content and influence.

Hall, Marcia. *Raphael's School of Athens*. Cambridge: Cambridge University Press, 1997. A thorough examination of Raphael's fresco *School of Athens*, with a focus on its historical context and artistic design.

Handell, Albert. *Intuitive Light: An Emotional Approach to Capturing the Illusion of Value, Form, Color, and Space*. New York: Watson-Guptill, 2003. A richly illustrated volume that details how the use of light plays a pivotal role in our perception of art.

Harbison, Craig. *The Mirror of the Artist: Northern Renaissance Art in its Historical Context*. Upper Saddle River, NJ: Prentice Hall, 2003. A brief introduction to the art of the Northern Renaissance and its historical context, with interesting biographies of the artists.

Heller, Nancy G. *Women Artists: An Illustrated History*. New York: Abbeville Press, 2004. An eye-opening analysis of women artists and the struggles they overcame to become leading contributors in their respective genres.

Herbert, Robert L., and Neil Harris. *Seurat and the Making of "La Grande Jatte."* Berkeley: University of California Press, 2004. A thorough analysis of George Seurat's classic work *La Grande Jatte* and the development of pointillism.

Hirsh, Sharon L. *Symbolism and Modern Urban Society*. Cambridge: Cambridge University Press, 2004. This is an unusual study of Symbolist art of the late 19th century; it addresses the critique of the new Western European metropolis that is an underlying (and often unrecognized) theme of much Symbolist art.

Hughes, Ann D'Arcy and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques*. San Francisco: Chronicle Books, 2008. A practical and easy-to-follow guide on contemporary printmaking practices with excellent full color illustrations.

Hunter, Sam, John Jacobus, and Daniel Wheeler. *Modern Art*. Upper Saddle River, NJ: Prentice Hall, 2004. A spirited collection of Modern art from Postimpressionism to contemporary works, this survey allows for a pleasurable read.

Irwin, David. *Neoclassicism A& I*. New York: Phaidon Press, 1997. A guide to neoclassicism, providing interesting details of its beginnings as a revival of antiquity and its popularity as an artistic movement in Europe and in America.

Ivins, William M. *How Prints Look*. Boston: Beacon Press, 1987. A classic study complete with enlarged illustrations that help to identify the differences between printing techniques as discussed in the text.

Kemp, Martin. *The Oxford History of Western Art*. New York: Oxford University Press, 2004. A good college-level textbook for survey classes. Includes some surprising choices of examples.

Koller, E. L. *Light, Shade and Shadow*. New York: Dover Publications, 2008. An excellent text for those interested in advancing their fundamental drawing techniques.

Kotz, Mary Lynn. *Rauschenberg: Art and Life*. New York: Harry N. Abrams, 2004. A thorough introduction to the life and works of the artist Robert Rauschenberg.

Kuhl, Isabel. *Impressionism: A Celebration of Light*. New York: Parragon, 2010. An excellent resource for those interested in learning the basics of Impressionism.

Leal, Brigitte, Christine Piot, and Marie-Laure Bernadac. *The Ultimate Picasso*. New York: Harry N. Abrams, 2003. Offering over a thousand illustrations of the artist's most noted works (as well as lesser-known sketches), this mammoth edition covers the span of Picasso's life, loves, and art.

Levey, Michael. *Rococo to Revolution: Major Trends in Eighteenth-Century Painting*. New York: Thames & Hudson, 1985. An academic text on the Rococo Era and its influence on the 18th century.

Loebl, Suzanne. *America's Art Museums: A Traveler's Guide to Great Collections Large and Small*. New York: W. W. Norton, 2002. Sorted by state, this is a fine guide for those not familiar with America's most prominent museums.

Martin, John Rupert. *Baroque*. Boulder, CO: Westview Press, 1977. This classic survey of Baroque art is easy to read and well organized, often addressing themes in the art of the 17th century.

Metropolitan Museum of Art. *Monet's Impressions*. San Francisco: Chronicle Books, 2009. A beautifully illustrated volume of Monet's works, accompanied by quotes from the artist on the purpose of each piece.

Metzger, Phil. *The Art of Perspective: The Ultimate Guide for Artists in Every Medium*. Cincinnati, OH: North Light Books, 2007. A simple approach to a

complex study of perspective, illustrating how artists achieve the illusion of distance in painting, with step-by-step instructions.

Meyer, James. *Minimalism*. New York: Phaidon Press, 2010. The author takes a complicated art movement and makes it easy to understand.

Mills, John. *Encyclopedia of Sculpture Techniques*. London: Batsford, 2005. A reference guide to sculpting for the advanced learner, including copious illustrations of tools and techniques.

Murray, Linda. *The High Renaissance and Mannerism: Italy, the North, and Spain, 1500–1600*. New York: Thames & Hudson, 1985. This text concentrates on the correlation between the art of the High Renaissance and Mannerism, focusing on the influence of both movements on the rest of Europe.

Nash, Susie. *Northern Renaissance Art*. New York: Oxford University Press, 2009. Although this text concentrates on the art of the Northern Renaissance, the author weaves a historical narrative of how art was created and appreciated during the time period.

Neret, Gilles. *Peter Paul Rubens, 1577–1640: The Homer of Painting*. Cologne: Taschen, 2004. A well-illustrated examination of Peter Paul Rubens' life and art.

Nochlin, Linda. *Courbet*. New York: Thames & Hudson, 2007. A thorough study of Gustave Courbet that focuses not just on the artist's life but his influence on the development of modern art.

Norling, Ernest R. *Perspective Made Easy*. New York: Dover Publications, 1999. A hands-on learning tool designed to help art students draw in perspective. This text also contains suggested assignments to help students put in to practice what they have learned.

Osterwold, Tilman. *Pop Art*. Cologne: Taschen, 2007. Lavishly illustrated, this text offers excellent insight into the Pop art movement.

O'Toole, Judith. *Different Views in Hudson River School Painting*. New York: Columbia University Press, 2008. An anthology of the art of the Hudson River School and the artists who popularized the American landscape.

Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. Boulder, CO: Westview Press, 1972. A thought-provoking introduction to symbolism and its usage in art from classical antiquity to the Renaissance.

Pastoureau, Michel. *Black: The History of a Color*. Princeton, NJ: Princeton University Press, 2008. As the title suggests, this text discusses the color black and its function throughout history, concentrating on its usage in a range of subjects including art, fashion, and religion.

———. *Blue: The History of a Color*. Princeton, NJ: Princeton University Press, 2001. Chronicling the history of the color blue, this text takes readers on an enjoyable journey from prehistory to 20th-century America, with lots of historical trivia.

Perry, Gill. *Academies, Museums, and Canons of Art*. New Haven, CT: Yale University Press, 1999. A study of how certain art became successful both critically and financially, focusing on the 17th- and 19th-century art of Britain and France through their museums and academies.

Perry, Gill, Francis Frascina, and Charles Harrison. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. New Haven, CT: Yale University Press, 1993. An interesting approach to studying some of the leading movements of the early 20th century by comparing them to non-Western art forms.

Pierce, James Smith. *From Abacus to Zeus: A Handbook of Art History*. Englewood Cliffs, NJ: Prentice Hall, 1968. A handy, small reference book with a lot of information: art terms; figures commonly seen in art such as gods, heroes, and Christian figures; and even maps.

Poore, Henry Rankin. *Pictorial Composition*. New York: Dover Publications, 1976. A helpful book on the study of composition, with classical and contemporary references.

Rainey, Lawrence, Christine Poggi, and Laura Wittman. *Futurism: An Anthology*. New Haven, CT: Yale University Press, 2009. An epic collection of Futurist art, literature, music, and poetry compiled on the 100th anniversary of Marinetti's Futurist Manifesto, this text highlights the greatest achievements of the movement.

Reyner, Nancy. *Acrylic Revolution: New Tricks and Techniques for Working with the World's Most Versatile Medium*. Cincinnati, OH: North Light Books, 2007. A comprehensive overview of acrylic paints, including information on how to mix your own paints to create interesting effects.

Richter, Hans. *Dada: Art and Anti-Art*. New York: Thames & Hudson, 1997. A well-paced look at the Dada movement, its influences, and its artists.

Rideal, Liz. *Mirror Mirror: Self-Portraits by Women Artists*. New York: Watson-Guphill, 2002. A study of women artists and their self portraits from the 17th century to the 21st, including oil paintings, wood cuts, sculpture, and photography.

Roettgen, Steffi. *Italian Frescoes: The Baroque Era, 1600–1800*. New York: Abbeville Press, 2007. A noteworthy study of the Italian Fresco: its creation, history, and its status as a lasting monument to the Baroque era.

Rosenthal, Leon. *Romanticism*. New York: Parkstone Press, 2008. An enlightening look at Romanticism and its global influence.

Rubin, James Henry. *Impressionism*. New York: Phaidon Press, 1999. An overview of Impressionism that concentrates on the major and minor works of the period and its artists.

Sayer, Henry M. *World of Art*. Upper Saddle River, NJ: Prentice Hall, 2009. An easy-to-use textbook for new art students; this book comes closest to the approach of this course, but is less inclusive and expansive.

Slobodkin, Louis. *Sculpture Principles and Practice*. New York: Dover Publications, 1973. A useful introductory book on techniques in sculpting.

Smith Abbott, Katherine, Wendy Watson, Andrea Rothe, and Jeanne Rothe. *The Art of Devotion: Panel Painting in Early Renaissance Italy*. Middlebury, VT: Middlebury College Museum of Art, 2009. An intriguing look into the world of the 15th-century artist, who balanced the aesthetics of their craft with politics of their patrons, workshops, and religion.

Snodin, Michael, and Nigel Llewellyn. *Baroque: Style in the Age of Magnificence 1620–1800*. London: V & A Publishing, 2009. An exquisitely illustrated guide to the style of the Baroque era, concentrating on the characteristics of the movement and where Baroque art and architecture are available for viewing today.

Snyder, James Larry Silver, and Henry Luttikhuizen. *Northern Renaissance Art*. Upper Saddle River, NJ: Prentice Hall, 2004. A comprehensive guide to Northern Renaissance art that draws attention to the distinguishing details of this genre, concentrating on religious iconography.

Solso, Robert L. *Cognition and the Visual Arts*. Cambridge, MA: The MIT Press, 1996. A refreshing look at the science of art, as the author guides readers through the concept of cognition.

Staten, Roelof van. *An Introduction to Iconography: Symbols, Allusions, and Meaning in the Visual Arts*. London: Routledge, 1994. A detailed explanatory guide to iconography and how artists use symbols to convey meaning in their work.

Stuckey, Charles F. *Monet. A Retrospective*. New York: Park Lane, 1985. An intriguing study of the criticism of Claude Monet's works, including newspaper excerpts, commentary, and interviews by other artists and critics.

Sutherland Harris, Ann. *Seventeenth Century Art and Architecture*. Upper Saddle River, NJ: Prentice Hall, 2008. An examination of 17th-century art, its artists, and the political and social motivations behind the art.

Taylor, Joshua C. *Learning to Look: A Handbook for the Visual Arts*. Chicago, IL: University of Chicago Press, 1981. A satisfactory guide to Western art with select illustrations of major works.

Thomson, Belinda. *Van Gogh Paintings: The Masterpieces*. New York: Thames & Hudson, 2007. Richly illustrated with the works of van Gogh, this text explores the artist's work as it reflects his intellect and his personal life.

Thompson, Jon. *How to Read a Modern Painting: Lessons from the Modern Masters*. New York: Harry N. Abrams, 2006. A helpful guide for those reluctant to delve into modern art.

Toman, Rolf. *The Art of the Italian Renaissance: Architecture, Sculpture, Painting, Drawing*. H. F. Ullmann, 2007. This text is an impressive study of the development of Renaissance art in all of its guises, with informative historical details and accompanying illustrations.

———. *Baroque: Architecture, Sculpture, Painting*. H. F. Ullmann, 2010. Captured in amazing detail, this beautifully rendered guide allows readers to transcend the page and view Baroque at its best.

———. *Neoclassicism and Romanticism: Architecture, Sculpture, Painting, Drawings, 1750–1848*. H. F. Ullman, 2008. An excellent introduction with vivid photographs and helpful analysis of the neoclassical and Romantic periods.

Trumble, Angus. *A Brief History of the Smile*. New York: Basic Books, 2005. A most fascinating and highly enjoyable book that chronicles the evolution of the smile as it is represented in art from antiquity to modern art.

Uglow, Jenny. *Hogarth: A Life and a World*. New York: Farrar, Straus, and Giroux, 2002. A long monograph on Hogarth, focusing on his engravings. It is particularly interesting because the “world” mentioned in the title is an excellent description and analysis of 18th-century London and England.

Wach, Kenneth. *Salvador Dali*. New York: Harry N. Abrams, 1996. A wonderfully illustrated introduction to the eccentric life of the Surrealist artist.

Welch, Evelyn. *Art in Renaissance Italy: 1350–1500*. New York: Oxford University Press, 2001. An encompassing overview of how art was created during the Renaissance, with particular analysis of the artist, the patrons, and the public.

Werner, Marcia. *Pre-Raphaelite Painting and Nineteenth-Century Realism*. Cambridge: Cambridge University Press, 2005. An academic study of the Pre-Raphaelite artists and the philosophy of their art.

West, Shearer. *Portraiture*. New York: Oxford University Press, 2004. An interesting study of how portrait art has adapted over the years to keep in step with social and cultural changes.

Williams, Arthur. *The Sculpture Reference: Contemporary Techniques, Terms, Tools, Materials and Sculpture*. New York: Sculpture Books, 2004. A very instructive book on the techniques used to create contemporary sculptures, which includes wonderful photographs of modern works.

Wink, Richard, and Richard Phipps. *Museum-Goer's Guide*. Boston: McGraw-Hill, 2000. This small, practical book addresses types of art and types of museums; it includes a glossary, and most importantly, a series of exercises to do first in the book and then in a museum.

Wittkower, Rudolf, and Margot Wittkower. *Born Under Saturn: The Character and Conduct of Artists*. New York: New York Review Books Classics, 2006. This book is an investigation of the myth of the artist as melancholic and “different,” or even insane, from ancient times into the 19th century.

Wolf, Norbert. *Self-Portraits*. Cologne: Taschen, 2008. An interesting text on the subject of self-portraits, which includes brief biographies on the artists.

Wolf, Norbert, and Uta Grosenick. *Expressionism*. Cologne: Taschen, 2004. A helpful guide to the Expressionist movement, with a brief introduction to the period and beautiful illustrations.

Websites

<http://www.abcgallery.com/>. Also known as “Olga’s Gallery” this user-friendly site has an artist index with biographical overviews and comprehensive lists of works of art, including an image reference, current and past auction information, and current locations.

Almost all large museums and many smaller ones have informative and helpful websites that provide maps and information about collections and exhibitions. Here are a few of the best:

<http://www.moma.org/>. The official website for the Museum of Modern Art in New York City, which provides information on its vast collection, current and past exhibitions, and museum activities.

<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en>. A comprehensive website for those interested in the Louvre collection. There is a helpful search engine, an “Eye-Opening Gallery” that enables web users to take a closer look at select works of art, and a 3-D tour of the Louvre’s most popular galleries and exhibits with in-depth histories and visual aids.

<http://www.nga.gov/>. A thorough guide to the National Gallery of Art in Washington DC. This website includes an excellent interactive gallery map, highlighting notable works as well as online tours in various media such as paintings, sculpture, photographs, prints, and so forth. The gallery’s collection is searchable (with images) and contains extensive information on each work of art.

<http://www.nationalgallery.org.uk/>. A useful and user-friendly website for the National Gallery, London, which houses a superb collection of Western European paintings from the 13th to the 19th centuries. The website features listings of current and future exhibitions, information about artists and

paintings, a glossary of painting terms, recommendations for visiting the gallery, and much more.