

**Department of Art History and Archaeology
Columbia University**

***Masterpieces of Western Art*
Humanities W 1121**

Art Humanities teaches students how to look at, think about, and engage in critical discussion of the visual arts. It is not a historical survey but an analytical study of a limited number of monuments and artists. The course focuses on the formal structure of works of architecture, sculpture, painting, and other media as well as the historical contexts in which these works were made and understood. Among the topics included in the syllabus are the Parthenon, Amiens Cathedral, and works by Raphael, Michelangelo, Bruegel, Bernini, Rembrandt, Goya, Monet, Picasso, Wright, Le Corbusier, Pollock, and Warhol. In addition to discussion-based class meetings, all sections of Art Humanities make extensive use of the vast resources of New York City through field trips to museums, buildings, and monuments.

A sophisticated website is an integral part of the course and can be viewed at <http://www.learn.columbia.edu/arhumanities>

**Login: ahar
Password: 826sch**

Addressing the Major Cultures component of the Core Curriculum, the Department of Art History and Archaeology offers a comparable set of courses in Asian Art Humanities: Art in China, Japan, and Korea (AHUM V3340), Masterpieces of Indian art and architecture (AHUM V3342), and Masterpieces of Islamic art and architecture (AHUM V3343). Courses in Pre-Columbian and African art and architecture are also available. Each section of Art Humanities is organized somewhat differently; your instructor will supplement this general syllabus with a weekly schedule of readings and assignments that have been designed for your section.

COURSE REQUIREMENTS

In addition to a midterm and final examination, and quizzes at the discretion of the instructor, several short papers involving analyses of original works of art will be assigned.

Participation in classroom discussion is an essential part of the course.

MUSEUM VISITS

The museums of New York, among the greatest in the world, offer a unique dimension to the syllabus of Art Humanities. Individual and group museum visits are an integral part of the course, and paper assignments will be based on works of art in the museums and galleries as well as on buildings of architectural interest in the city. Items from the syllabus which are on display in local museums are indicated by:

MMA = Metropolitan Museum of Art
MoMA = Museum of Modern Art
Frick = Frick Collection

ILLUSTRATIONS

An online resource for Art Humanities has been designed by the Department of Art History and Archaeology and the Media Center for Art History. This includes the general course syllabus, a database of images, a glossary of terms, and other useful information. Note that in addition to the illustrations that can be accessed directly from the syllabus, individual instructors will set up portfolios of images of special importance in their sections of Art Hum. Students may also set up portfolios of their own.

To make your own Image Portfolios, begin by clicking on **SEARCH** on the Art Humanities Web site to enter the Image Database. You must **REGISTER** by creating your own User ID and Password in the database section of the Art Humanities Web site to set up your own portfolios. Once you have registered, click on **YOUR PORTFOLIOS** to begin setting up your portfolios.

Additional visual materials are on display in the Howard McP. Davis Humanities Study Center on the ninth floor of Schermerhorn Hall.

READINGS

Accompanying each topic in the syllabus is a short list of recommended readings. Individual instructors will decide which, if any, of these titles is considered required reading. All of the books listed below are on reserve in the Milstein Library in Butler. The books indicated by an asterisk (*) may also be purchased at the Columbia University Bookstore. In addition, your instructor may assign readings from The Art Humanities Primary Source Reader (third edition); this reader is on reserve in Milstein Library and may also be purchased at the Columbia University Bookstore.

The following books, all available in paperback editions, provide useful introductions to the analysis and interpretation of works of art:

- *Sylvan Barnet, A Short Guide to Writing About Art (Boston, 1981)
- James Pierce, From Abacus to Zeus: A Handbook of Art History (Englewood Cliffs, 1977)
- *Stein Eiler Rasmussen, Experiencing Architecture (Cambridge, 1959)
- *Joshua C. Taylor, Learning to Look: A Handbook for the Visual Arts (Chicago, 1981)

I. THE PARTHENON (447-432 B.C.E.)

1. The dominant temple on the Akropolis in Athens, rebuilt under the leadership of Perikles following the Persian invasion; dedicated to Athena Parthenos. Designed by Iktinos and Kallikrates; built of marble, of exceptional size: c. 225' x 100', column height 34'. Sculptural decoration supervised by Phidias.
2. Function of the building: political, religious, symbolic, visual; its subsequent history and modern status as a "classical masterpiece."
3. Structure: post and lintel (beam) construction; interior and exterior space; effects of light and shade; masonry technique.
4. The concept of the order:
 - a. Doric (on the exterior): base, stylobate; column, fluted shaft, capital, echinus, abacus; entablature, architrave, frieze (triglyphs and metopes), cornice, pediment.
 - b. Ionic (on the interior): column, base, slender, fluted shaft, volute capital; frieze (continuous).
5. Optical refinements: taper and entasis of column shafts, inclination and displacement of columns, horizontal curvature of stylobate.
6. Sculptural program:
 - a. Outer frieze: Lapiths (Greeks) and Centaurs on south metopes; location, technique (high relief), design and polychrome.
 - b. Inner frieze: Panathenaic (all-Athenian) Procession; location, technique (low, or bas-relief), design narrative flow.
 - c. Pediments: sculpture in the round.
East Pediment: Birth of Athena--Helios (sun), Demeter, Persephone, Selene (moon); problems of figure identification; differences in style.
West pediment: Contest between Athena and Poseidon --river god and anthropomorphism; civic meaning of sculptural program.
 - d. Statue of Athena Parthenos in the naos; made of gold and ivory (chryselephantine).
7. Figural style: classicism and idealism; contrapposto; Polykleitos and the "canon of proportions" (Doryphoros).
Comparisons: Kouros (c. 610-600 B.C.E.) (MMA)
Kore (c. 600 B.C.E.)
Mycerinus and His Queen (Egyptian, IV Dynasty; c.2500 B.C.E.)
Ranefer (Egyptian, V Dynasty; c. 2300 B.C.E.)
Venus of Willendorf (c. 25,000-20,000 B.C.E.)
8. Art, architecture and literature: style and values in Periklean Athens.

Reading and Illustrations:

*Primary Source Reader:

Thucydides, "Funeral Oration of Pericles"

Plutarch, "Life of Pericles"

Pliny, selections from Natural History

*J.J. Pollitt, Art and Experience in Classical Greece (Cambridge, 1972), especially chapter 3: "The World Under Control," and chapter 4: "The World Beyond Control"

Frank Brommer, The Sculptures of the Parthenon (London, 1979)

V.J. Bruno, ed. The Parthenon (New York, 1974)

J.K. Davies, Democracy and Classical Greece, 2nd. ed. (Cambridge, MA, 1993)

II. NOTRE-DAME, CATHEDRAL OF AMIENS (1220-1269)

1. The Gothic cathedral of Amiens was constructed between 1220-1269, following the destruction of the old cathedral in 1218; nave chapels, west towers and central steeple are later. Bishop Evrard de Fouilloy initiated the work. The master masons were Robert de Luzarches, Thomas de Cormont and his son Renaud de Cormont. Built of chalk; measures 470' in length and 213' in overall width; crown of interior vaulting rises to a height of 137' (144 royal feet).
2. Position of the Cathedral in the town. Amiens, acquired by the French monarchy in the 1180s, was governed by a commune. Notre-Dame was the seat (cathedra) of the bishop and was served by a chapter of forty canons. The Gothic cathedral as civic and religious monument.
3. Plan: cruciform; orientation. Parts of plan: nave, aisles, transept, crossing, choir, apse, ambulatory, radiating chapels. The plan involves a combination of arithmetic and geometric proportions. The nave bays are modular (squares and double-squares); the overall dimensions are derived from the great square placed in the center of the edifice.
4. Construction: arch and vault; pointed arch and ribbed quadripartite vaults, piers with colonnettes (piliers cantonnés), uprights and flying buttresses.
5. Interior elevation: nave arcade, triforium, clerestory.
6. Stained glass: lancets, oculi, rose window; space and light; directionality. (The stained glass at Amiens was lost to storms and other destruction before the French Revolution; for a cathedral with its original windows, see the comparative material on Chartres.)
7. Sculptural program: Design and style; location and relation to architecture.
 - a. West façade: Last Judgment in tympanum of central portal. Trumeau figures: St. Firmin (patron saint of Amiens) on north portal, Beau Dieu (Christ), on central portal, Virgin Mary on south portal. Quatrefoils: Labors of the Months, Signs of the Zodiac, Virtues and Vices.
 - b. South transept portal: Vierge Dorée—Gothic style of the 1250s.

Reading and Illustrations:

*Primary Source Reader:

Renaud de Cormont, Inscription in the labyrinth

Selections from the Bible: Gospel of St. John, Gospel of St. Matthew, Revelation of St. John the Divine

Abbot Suger, "On the Abbey Church of Saint-Denis"

Jacobus de Voragine, from the Golden Legend: "Assumption of the Blessed Virgin Mary"

Pope Gregory the Great, "On the Proper Use of Images"

Emile Mâle, The Gothic Image: Religious Art in France of the Thirteenth Century (New York, 1972), especially chapter 1: "General Characteristics of Medieval Iconography"

Stephen Murray, Notre-Dame, Cathedral of Amiens. The Power of Change in Gothic

Erwin Panofsky, Gothic Architecture and Scholasticism, (New York, 1957)

Otto von Simson, The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order (Princeton, 1988), especially chapter 1: "Gothic Form," and chapter 2: "Measure and Light"

*Two VHS video tapes available.

Stephen Murray et al. Amiens Trilogy, Part I: Reflections; Part II: Revelation

III. RAPHAEL (1483-1520)

1. Raffaello Santi born in Urbino, then a small but important cultural center of the Italian Renaissance; trained by his father, Giovanni Santi; influenced by Perugino, Leonardo da Vinci, and Michelangelo; worked in Florence 1504-08, in Rome 1508-20, where his chief patrons were Popes Julius II and Leo X.

2. Pictorial structures and concepts: the picture plane, linear and atmospheric perspective, foreshortening, chiaroscuro; contrapposto.

3. Painting media:

- a. Tempera (egg binder and pigment) or oil (usually linseed oil as binder); support: wood panel (prepared with gesso ground) or canvas.
- b. Fresco (painting on wet plaster); cartoon, pouncing.

4. Religious subjects

Marriage of the Virgin (1504; panel, 5'7" x 3'10")

Madonna del Cardellino (Goldfinch) (1506; panel, 3'5" x 2'5")

Sistine Madonna (Virgin and Child with St. Sixtus and St. Barbara) (1512-13; canvas, 8'8" x 6'5")

5. Portraits:

Agnolo Doni (c.1506; panel, 2' 3/4" x 1'5 3/4")

Maddalena Doni (c.1506; panel, 2' 3/4" x 1'5 3/4")

Tommaso Inghirami (c. 1514; panel, 2'11 1/4" x 2')

Baldassare Castiglione (c. 1514-15; canvas, 2'8" x 2'2")

Pope Leo X and Two Cardinals (1517-18; panel, 5'1" x 3'11").

6. Stanza della Segnatura (1508-11), frescoes in the Vatican (palace of the popes), Rome:

Vault: personifications of Theology, Philosophy, Poetry, Justice

Disputa (c. 25' wide)

School of Athens (c. 25' wide)

Comparisons:

Giotto, Ognissanti Madonna (c. 1305-10; panel, 10'8" x 6'8 1/4")

Masaccio, Trinity (c. 1425; fresco, 21'10 5/8" x 10' 3/4")

Domenico Veneziano, St. Lucy Altarpiece (c. 1444-47; panel, 6'10 5/8" x 7'1 1/4")

Leonardo da Vinci, Last Supper (1495-97; mixed tempera on plaster, 15'1" x 28'10")

Study of Human Proportions ("Vitruvian Man") (c. 1490; pen and ink, 13 1/2" x 9 5/8")

Anatomical Studies (c. 1508-10; pen and ink, 11 1/2" x 7 7/8")

Reading and Illustrations:

*Primary Source Reader:

Leon Battista Alberti, selection from *On Painting*

Giovanni Pico della Mirandola, *On the Dignity of Man*

Giorgio Vasari, from Lives of the Painters, Sculptors and Architects: "Preface to Part III," "Life of Raphael"
Raphael, "Letter to Baldassare Castiglione"
Appointment of Raphael as Inspector of Antiquities in Rome
Baldassare Castiglione, selections from The Courtier

Heinrich Wölfflin, Classic Art (Ithaca, 1980), Chapter 4: "Raphael"
James H. Beck, Raphael (New York, 1976); Raphael: The Stanza Della Segnatura, (New York, 1993)

IV. MICHELANGELO (1475-1564)

1. Michelangelo Buonarroti born in Caprese, a village near Florence and a center of stone cutters; apprenticed in 1488 to Ghirlandaiop; studied the collection of ancient sculpture in the Medici gardens; religious spirit affected by the preaching of Savonarola and by Neoplatonic philosophy. Worked chiefly in Florence and Rome, where he frescoed the ceiling of the Sistine Chapel (1508-12) and painted the Last Judgement on the altar wall (1535-41); he was as well an architect of St. Peter's. Michelangelo always thought of himself primarily as a sculptor—and we focus on that aspect of his art.

2. Early sculpture:

Pietà, St. Peter's, Rome (1498-99; marble, 5'9")

David, Accademia, Florence (1501-04; marble, 14')

Comparisons:

Donatello, David (c.1425-30; bronze, 5'2 1/4")

Andrea del Verrocchio, David (c.1476; bronze, 4'13 3/4")

3. Funerary monuments:

a. Tomb of Julius II, San Pietro in Vincoli, Rome (1505-47):

Moses (c. 1515; marble, 8'4")

Dying Slave (c. 1515; marble, 7'1")

Rebellious Slave (c. 1515; marble, 7'6")

Prisoner ("Atlas") (c. 1520-23; marble, 9'1")

b. Medici tombs in the New Sacristy of San Lorenzo, Florence (1519-34)

Giuliano de' Medici, Night and Day;

Lorenzo de' Medici, Evening and Dawn.

4. Late Work:

Deposition (Florentine Pietà) (1547-55; marble, 7'5")

Rondanini Pietà (1555-64; marble, 6'4")

Comparisons:

Creation of Adam, Sistine Chapel ceiling (1508-12)

Last Judgement, Sistine Chapel altar wall (1534-41)

Reading and Illustrations:

*Primary Source Reader:

Michelangelo, Selected poems

Contracts for the Pietà and David

Deliberations on the installation of the David

Giorgio Vasari, "Life of Michelangelo Buonarroti"

*Howard Hibbard, Michelangelo (New York, 1975)

Erwin Panofsky, Studies in Iconology: Humanistic Themes in the Art of the Renaissance (New York, 1967), Chapter 6: "The Neoplatonic Movement and Michelangelo"

Ludwig Goldscheider, Michelangelo: Paintings, Sculpture, Architecture (London, 1953)

V. PIETER BRUEGEL (c. 1525-69)

1. Pieter Bruegel was born in the village of Brueghel, near Breda, in the southern Netherlands; traveled to Italy in 1552; worked in Antwerp 1555-62, in Brussels 1563-69.
2. Historical background: Northern Europe, Luther and Protestant Reformation; Emperor Charles V, Philip II of Spain, and the Inquisition in the Netherlands.
3. The artist as critic: The Painter and the Connoisseur (c.1565; pen and ink, 10' x 8 1/2").
4. Drawings and engravings:
 - Alpine Landscape (c. 1555; engraving, 12 5/8" x 16 5/8")
 - Big Fish Eat Little Fish (1556; pen and ink, 10 1/4" x 12 5/8")
 - Sloth (1557; pen and ink, 8 7/8" x 11 3/4")
 - Justice (1559; pen and ink, 8 3/4" x 11 1/4")
 - Temperance (1560; pen and ink, 8 3/4" x 11 5/8")
5. Narrative, humor, and irony:
 - Fall of Icarus (c. 1558; transferred from wood panel to canvas, 2'5" x 3'8")
 - Netherlandish Proverbs (1559; panel, 3'10" x 5'4")
 - Children's Games (1560; panel, 3'10" x 5'3")
 - Procession to Calvary (1564; panel, 4'1" x 5'7")
6. The Seasons (1565):
 - Hunters in the Snow (panel, 3'10" x 5'4")
 - Dark Day (panel, 3'10" x 5'4")
 - Hay Making (panel 3'10"x 5'3")
 - Harvesters (panel 3'10" x 5'3") (MMA)
 - Return of the Herd (panel, 3'10" x 5'3")
7. Late works:
 - Flemish Kermesse (Peasant Dance) (c. 1567-68; panel, 3'11" x 5'5")
 - Peasant Wedding (or Harvest Festival) (c.1567-68; panel, 3'11" x 5'4")
 - Parable of the Blind leading the Blind (1568; canvas, 2'10" x 5'1").

Reading and Illustrations:

*Primary Source Reader:

Karel van Mander, "Pieter Breughel of Breughel"
Abraham Ortelius, "Tribute to Pieter Breugel"
Ovid, "Fall of Icarus," from *The Metamorphoses*
Francisco da Hollanda, from *Four Dialogues on Painting*
Erasmus, from *The Praise of Folly*

*Walter S. Gibson, Bruegel (New York: 1977), especially chapters 2, 3, 7, and 8.

Arthur S. Klein, Graphic Worlds of Peter Bruegel the Elder (New York, 1963)
especially the commentary on Justice
David Freedberg, The Prints of Pieter Bruegel the Elder (Tokyo, 1989)

VI. GIAN LORENZO BERNINI (1598-1680)

1. Born in Naples, son of a sculptor; family moved to Rome in 1605. Favorite artist of Pope Urban VIII (1623-44); lost and partially regained favor under Pope Innocent X (1644-55); favorite again of Pope Alexander VII (1655-67); traveled to Paris in 1665 at the invitation of Louis XIV.
2. Dramatic sculpture:
 - Apollo and Daphne (1622-25; marble, 8')
 - Pluto and Persephone (1622-25; marble, 8')
 - David (1623-24; marble, 5'7")
 - Ecstasy of St. Theresa, Cornaro Chapel, Sta. Maria della Vittoria, Rome (1645-52)
3. Portrait busts:
 - Cardinal Scipione Borghese (1632; marble, 2'7")
 - Costanza Bonarelli (c. 1635; marble, 2'4")
 - Louis XIV (1665; marble, 2'7")
4. Funerary monuments:
 - Tomb of Urban VIII, St. Peter's, Rome (1628-47)
 - Tomb of Alexander VII, St. Peter's, Rome (1671-78)
5. Fountain design:
 - Fountain of the Four Rivers, Piazza Navona, Rome (1648-51).
6. St. Peter's:
 - St. Longinus (1629-38; marble, 14'5")
 - Baldacchino (1624-33; bronze, 94')
 - Cathedra Petri (Chair of St. Peter) (1657-66; gilt bronze and stucco)
 - Piazza in front of St. Peter's (1656-67)

Reading and Illustrations:

*Primary Source Reader:

Filippo Baldinucci, from "The Life of Cavaliere Lorenzo Bernini"

Paul Fréart, Sieur de Chantelou, from The Diary of Cavalier Bernini's Journey in France

Saint Teresa of Avila, from Life of Saint Teresa of Avila

Ovid, "Daphne and Apollo," from The Metamorphoses

*Howard Hibbard, Bernini (Baltimore, 1965)

Rudolf Wittkower, Gian Lorenzo Bernini: The Sculptor of the Roman Baroque (London, 1955)

VII. REMBRANDT VAN RIJN (1606-69)

1. Rembrandt born in Leiden, son of a prosperous miller; settled in Amsterdam in 1632; married Saskia van Uylenburgh in 1634, who died in 1642; living with Hendrickje Stoffels by 1649; declaration of bankruptcy in 1656 and auctions of his property in 1657 and 1658; survived Hendrickje (d. 1663) and his son Titus (1641-68).

2. Dutch cultural and political background: war of liberation from Catholic Spain (1568-1648) and Protestant dominance; Dutch commerce and maritime empire.

3. Oil medium: impasto, glazes, canvas support, chiaroscuro and color.

4. Religious subjects:

Supper at Emmaus (1628; paper applied to wood panel, 1'3" x 1'5")

Blinding of Samson (1636; canvas, 7'9" x 9'11")

Supper at Emmaus (1648; panel, 2'3" x 2'2")

Return of the Prodigal Son (c. 1665-69; canvas, 8'7" x 2'7")

5. Self-Portraits—appearance, identity, image of the artist:

Self-portrait (1629; panel, 9 1/4" x 6 3/4")

Self-portrait (1634; panel, 2'2 1/4" x 1'9 1/4")

Self-portrait leaning on a Stone Still (1639; etching, 8" x 6 1/2")

Self-portrait at the age of 34 (1640; panel, 1'10" x 1'7")

Self-portrait (1658; canvas, 4'4" x 3'4") (Frick)

Self-portrait (1660; canvas, 2'8" x 2'2") (MMA)

Self-portrait as Zeuxis (1665; canvas, 2'8" x 2'1")

Self-portrait with Saskia (Prodigal Son) (c. 1635; canvas, 5'3" x 4'4")

Comparison:

Titian, Portrait of a Man (c. 1512; canvas, 2'8" x 2'2")

6. Portraits:

Saskia in a Red Hat (c. 1634; panel, 3'3" x 2'7")

Hendrickje at an Open Window (1659; canvas, 2'10" x 2'2").

7. Group portraits:

The Anatomy Lesson of Dr. Tulp (1632; canvas, 5'5" x 7'2")

The Militia Company of Captain Frans Banning Cocq ("The Night Watch") (1642; canvas, 11'9" x 14'3")

The Syndics of the Cloth Drapers Guild (1662; canvas, 6'1" x 9')

8. Historical and mythological subjects:

Aristotle Contemplating the Bust of Homer (1653; canvas, 4'8" x 4'6") (MMA)

Susanna and the Elders (1647; panel, 2'6" x 2'11")

Bathsheba (1654; canvas, 4'8" x 4'8")

9. Landscape and genre:

Landscape with Stone Bridge (c. 1638; panel, 1' x 1'5")
Slaughtered Ox (1655; panel, 3'1" x 2'2")

10. Prints:

The Three Crosses (1653; drypoint and burin, 15 1/8" x 17 3/4")

11. Problems of attribution

The Polish Rider (c. 1655[?]; canvas, 3'10" x 4'5") (Frick)

The Man with the Golden Helmet (c. 1655[?]; canvas, 2'2 3/8" x 1'7" 5/8")

Reading and Illustrations:

*Primary Source Reader:

Constantijn Huygens, excerpts from the Autobiography

Letters from Rembrandt to Huygens

Samuel van Hoogstraten, "On the Nightwatch"

Jeremy de Dekker, "In Praise of Rembrandt"

Julius S. Held, Rembrandt's "Aristotle" and other Rembrandt Studies (Princeton, 1969; revised paperback edition retitled Rembrandt Studies [1991]), chapter 1:

"Rembrandt's 'Aristotle'," and chapter 2: "The 'Polish Rider'"

Jakob Rosenberg, Rembrandt: Life and Work (Ithaca, 1980) especially chapter 1: "Rembrandt's Life," and chapter 2: "Portraiture"

Christopher White, Rembrandt (London-New York, 1984)

Horst Gerson, Rembrandt Paintings (New York, 1968)

VIII. FRANCISCO GOYA Y LUCIENTES (1746-1828)

1. Born in Fuentetodos, in the province of Saragossa; studied in Saragossa before coming to the court of Madrid in 1775. In October 1792, he addressed the Royal Academy with a call for artistic liberty. Following illness in 1792-1793, his career followed a double track: he was First Court Painter and Madrid's foremost portraitist, and an independent artist producing uncommissioned paintings, drawings, and four important series of etchings.

2. Historical context: The French Revolution and its impact in Spain; the weakening and eventual downfall of the Bourbon monarchy, the Napoleonic invasion, restoration.

3. Paintings to 1808

Autumn (or The Vintage) (c. 1786; tapestry design, oil on canvas, 275 x 190 cm)

Nude maja (c. 1797; canvas, 3'2 1/4 x 6'2 3/4")

Clothed Maja (1798-1805; canvas, 3'1 3/8" x 6'2 3/4")

Family of Carlos IV (1800; canvas, 9'10 1/4" x 11' 5/8")

Comparisons:

Titian, Venus of Urbino (1538; 3'10 7/8" x 5'5")

Diego Velázquez, Las Meninas (1656, 10'5 1/8" x 9'7 1/4")

_____, Venus and Cupid (c. 1650; 4'2 1/4" x 5'9 5/8")

Édouard Manet, Olympia (1863; canvas, 4'3 1/8"

4. Paintings after 1808

Second of May 1808 (1814; canvas, 8'8 3/4" x 11'3 7/8")

Third of May 1808 (1814; canvas, 8'8 3/4" x 11'3 7/8")

5. Prints:

a. Los Caprichos, published 1799 (etchings with aquatint, all approximately 8 1/4" x 5 7/8"): They say "yes" and extend their hand to the first comer, Bad night, Neither more nor less, The dream of reason produces monsters

b. Los Desastres de la Guerra, created c. 1810-20, published posthumously in 1863, (etchings with aquatint, the war scene approximately 6 1/4" x 8 5/8"): Charity, This is Worse, They don't know the way

Reading and Illustrations:

*Primary Source Reader:

Goya, "Address to the Royal Academy of San Fernando of October 1792" and Advertisement for Los Caprichos

Goya, Los Caprichos (Dover paperback)

Goya, The Disasters of War (Dover paperback)

Janis Tomlinson, Goya in the Twilight of Enlightenment (New Haven, 1992), pp. 60-70, 115-127, 128-149, Graphic Evolutions: The Print Series of Francisco Goya (New York, 1989), chapters on Los Caprichos and Los Desastres de la Guerra, Francisco Goya y Lucientes (London, 1994)

IX. CLAUDE MONET (1840-1926)

1. Born in Paris; worked there and in Argenteuil, Vetheuil, and after 1883 in Giverny; traveled to London and Venice; exhibited with the Impressionists 1874-82.

2. Plein air painting and Impressionism:

Terrace at Sainte-Adresse (1867; canvas, 3'2" x 4'2") (MMA)

The River (1868; canvas, 2'7 7/8" x 3'3 3/8")

La Grenouillère (1869; canvas, 2'5" x 3'2") (MMA)

Impression, Sunrise (1872; canvas, 1'8" x 2'2")

Bridge at Argenteuil (1874; 2' x 2'8")

Vetheuil in Summer (1880; 2'2" x 3'4") (MMA)

3. Paris and the modern city:

Boulevard des Capucines (1873; canvas, 2'8" x 2')

paintings of Gare-Saint-Lazare (1876-77)

4. Series paintings:

Etretat (1883-5) (one at MMA)

Haystacks (1889-93) (one at MMA)

Poplars (1890-91) (one at MMA)

Rouen Cathedral (1892-94) (one at MMA)

Houses of Parliament, London (1903-4) (one at MMA)

5. Late works:

Water Lilies (c. 1920; three canvases, each 6'6" x 14') (MoMA)

Japanese Footbridge (1920-22; canvas, 2'11" x 3'10") (MoMA)

Comparisons:

Edouard Manet, Claude Monet in His Boat (1874; canvas, 2'8 1/2" x 3'5")

Auguste Renoir, Monet Painting in His Garden at Argenteuil (1873; canvas, 1'6" x 2'), La Grenouillère (1869; canvas, 4'4" x 5'9"), Bathers (1884-87; canvas, 3'10" x 5'7")

Reading and Illustrations:

*Primary Source Reader:

Edmond Duranty, from The New Painting

Théodore Duret, from The Impressionist Painters

Louis Leroy, "Exhibition of the Impressionists"

Jules LaForgue, "Impressionism"

Diego Martelli, "The Impressionists"

Pierre-Auguste Renoir, "The Society of Irregularists"

Charles Baudelaire, "Crowds"

Roger Marx, "On Monet's Waterlilies"

William C. Seitz, Claude Monet: Seasons and Moments (New York, 1960)
John House, Monet, Nature into Art (New Haven, 1986)
John Rewald and Frances Weitzenhoffer, eds., Aspects of Monet (New York, 1984)

X. PABLO PICASSO (1881-1973)

1. Born in Malaga, Spain, son of a painter; worked in Barcelona; settled in Paris in 1904. Along with Georges Braque (1882-1963) created Cubism.
2. Early works:
 - a. Science and Charity (1897; canvas, 6'5 5/8" x 8'2 1/4")
Le Moulin de la Galette (1900; canvas, 2'10 3/4" x 3'9 1/4") (Guggenheim Museum)
 - b. Blue Period:
Absinthe Drinker (1902; canvas, 2'7" x 2')
Old Guitarist (1903; canvas, 4' x 2'8")
 - c. Rose Period:
Seated Harlequin (1905; watercolor on paper)
Family of Saltimbanques (1905; canvas, 7' x 7'6")
3. Reconsidering the conventions of representation:
Self-Portrait with a Palette (1906; canvas, 3' x 2'5")
Portrait of Gertrude Stein (1905-6; canvas, 3'3 1/4" x 2'8") (MMA)
Two Nudes (1906; canvas, 4'11 5/8" x 3' 5/8") (MoMA)
Les Demoiselles d'Avignon (1907; canvas, 8' x 7'8") (MoMA).
4. Early Cubism:
Factory at Horta de Ebro (1909; canvas, 1'9" x 2') (MoMA)
Girl with a Mandolin (1910; canvas, 3'3" x 2'5") (MoMA)
Portrait of Daniel-Henry Kahnweiler (1910; canvas, 3'3 5/8" x 2'1 5/8")
"Ma Jolie" (Woman with a Zither or Guitar) (1911-12; canvas, 3'3" x 2'2") (MoMA)
5. Collage:
Still Life with Chair Caning (1912; oilcloth and paper on canvas, surrounded with rope, 11' x 14")
Man with a Hat (1912-13; charcoal, ink, and pasted paper, 2' x 1'6 5/8") (MoMA)
6. Cubism after 1912:
Harlequin (1915; canvas, 6' x 3'5") (MoMA)
Three Musicians (1921; canvas, 6'7" x 7'4") (MoMA)
7. Other works:
Portrait of Igor Stravinsky (1920; pencil on paper, 24 3/8" x 19 1/8")
Three Women at the Spring (1921; canvas, 6'8 1/4" x 5'8 1/2") (MoMA)
Woman in White (1923; canvas, 3'3" x 2'7") (MMA)
Studio with Plaster Head (1925; canvas, 3'2 5/8" x 4'3 5/8") (MoMA)
Seated Woman (1927; canvas, 4'3" x 3'2") (MoMA)
Painter with a Model Knitting (1927; etching, 7 9/16" x 10 7/8") (MoMA)
Girl before a Mirror (1932; canvas, 5'4" x 4'3") (MoMA)
Guernica (1937; canvas, 11'6" x 25'6")

Comparisons:

Paul Cézanne, Pines and Rocks (1900, canvas, 2'8" x 2'1 3/4") (MoMA)

Henri Matisse, Joie de Vivre (1905-06; canvas, 5'9" x 7'10 1/2")

Reading and Illustrations:

*Primary Source Reader:

Georges Braque, "Personal Statement"

Gertrude Stein, "Picasso"

Albert Gleizes and Jean Metzinger, from Cubism

Carl Einstein, from Negro Sculpture

Daniel-Henry Kahnweiler, from The Way of Cubism

Pablo Picasso, Statement to Marius de Zayas

Pierre Daix, Picasso: Life and Art (New York, 1993)

Rosalind E. Krauss, The Picasso Papers (New York, 1998)

William Rubin, ed., Pablo Picasso: A Retrospective (New York, 1980)

Leo Steinberg, "The Philosophical Brothel," October 44 , Spring 1988, 7-74.

XI. FRANK LLOYD WRIGHT (1867-1959) and LE CORBUSIER (1887-1965)

Frank Lloyd Wright

1. Born in Richland Center, Wisconsin; limited architectural training in Madison, Wisconsin; in Chicago 1887-93 worked for firm of Adler and Sullivan; practiced in Oak Park, Illinois, 1893- 1909; in 1911 established home and practice at Taliesin, near Spring Green, Wisconsin; Taliesin Fellowship founded in 1932; winter home of Taliesin West in Scottsdale, Arizona, begun in 1938.
2. Precursor:
 - Louis Sullivan
 - Schlesinger & Mayer Department Store (Carson Pirie Scott), Chicago (1899-1904)
 - Wainwright building, St. Louis (1890-91)
3. Early buildings:
 - Unity Temple, Oak Park, Illinois (1905-06)
 - Larkin Building, Buffalo, New York (1905; destroyed)
4. Prairie architecture:
 - Robie House, Chicago (1909)
5. Later work:
 - Kaufmann House, Bear Run, Pennsylvania (1936)—cantilever construction and reinforced concrete.
 - Solomon R. Guggenheim Museum, New York City (1959)

Charles-Edouard Jenneret-Gris, known as Le Corbusier

6. Born in Chaux-de-Fonds, Switzerland; studied watchmaking and design with Charles l'Eplattenier; designed several early villas in his hometown. Early influences: Ruskin, Viollet-le-Duc, Camillo Sitte, August Perret, Peter Behrens. Trip to Vienna, the Balkans, Istanbul, Greece, and Italy in 1911. Mediterranean vernacular and the Parthenon were to inspire his work. Moved to Paris in 1916, becoming a French citizen in 1920. Published Vers une architecture (Towards a New Architecture) in 1923.
7. Le Corbusier's Five Points: pilotis (pillars) for elevating the house above the ground, the roof garden, the free plan, horizontal strip windows, the free façade. Villa Savoye, Poissy (1928-31)
8. Notre-Dame-du-Haut, Ronchamp (1951-55)

Reading and Illustrations:

*Primary Source Reader:

Frank Lloyd Wright, "The Art and Craft of the Machine," and "In the Cause of Architecture"

Le Corbusier and Pierre Jenneret, "Five Points Towards a New Architecture."

*Joseph Connors, *The Robie House of Frank Lloyd Wright* (Chicago, 1984)

Vincent Scully, *Frank Lloyd Wright* (New York, 1960)

*Le Corbusier, *Towards a New Architecture* (New York, 1986)

Stanislaus von Moos, *Le Corbusier: Elements of a Synthesis* (Cambridge, Mass., 1979)

XII. Jackson Pollock (1912-1956) and Andy Warhol (1928-1987)

Jackson Pollock

1. Born in Cody, Wyoming. Studied in New York City under Thomas Hart Benton, worked on Federal Art Project in 1930s, became familiar with the work of European surrealists and Picasso. In late 1940s developed abstract “drip” technique, leading artist in movement known as “Abstract Expressionism.”

2. Works:

Going West (1934-35; oil on fiberboard, 15 1/8” x 20 3/4”) (National Museum of American Art, Washington, D.C.)

Stenographic Figure (1942; oil on canvas, 40” x 56”) (MOMA)

Moon Woman (1942; oil on canvas, 175” x 109”) (Peggy Guggenheim Collection, Venice)

The She Wolf (1943; oil on canvas, 41 7/8” x 67”) (MOMA)

Mural (1943; oil on canvas, 19’ 10” x 8’ 1 1/4”) (University of Iowa Museum)

Sounds in Grass: Shimmering Substance (1946; oil on canvas, 30” x 24”) (MOMA)

Reflection of the Big Dipper (1947; oil on canvas, 43 3/4” x 36 1/4”) (Amsterdam, Stedelijk Museum)

Full Fathom Five (1947; oil on canvas, with nails, tacks, coins, buttons, cigarettes, matches, etc, 50 7/8” x 30 1/8”) (MOMA)

Number 1 (1948; oil and enamel on unprimed canvas, 6’ 8” x 8’ 8”) (MOMA)

Autumn Rhythm (1950; oil on canvas, 105” x 207”) (MMA)

Blue Poles (No. 11) (1952; enamel, aluminum paint, glass on canvas, 6’ 11” x 16’) (Private Collection)

Comparisons:

Hans Namuth photograph of Pollock at work, 1950

Cecil Beaton photograph of Vogue model posing in front of Autumn Rhythm, 1951

Thomas Hart Benton, The Ballad of the Jealous Lover of Lone Green Valley (1934; oil and tempera on canvas, 41 1/4” x 52 1/4”) (University of Kansas Art Museum)

Andy Warhol

1. Born in Pittsburgh, Pa.. Early career as commercial artist in New York. Leading exponent of “Pop Art,” made paintings and silkscreen prints and many in series, based on images from advertising, brand-name products such as Campbell’s soup cans, newspaper stories, and headlines. Worked also as filmmaker, photographer, collector, author, and designer out of large New York studio called “The Factory.”

2. Works:

Self Portrait (1966; silkscreen, each panel 22 1/2" x 22 1/2") (High Museum, Atlanta)
Crumpled Dollar Bill (1962; pencil on paper, 72" x 102") (Guggenheim Museum, New York)
Dance Diagram (Tango) (1962; synthetic polymer on canvas, 71 1/4" x 52") (Warhol Estate)
Do-it-yourself (Sailboats) (1962; synthetic polymer paint on canvas, 6' x 8' 4") (Private collection, Berlin)
Campbell's Tomato Soup (1962; acrylic on canvas, 20" x 16")
200 Soup Cans (1962; silkscreen, 72" x 100") (Powers Collection)
Marilyn Diptych (1962; silkscreen, each panel 6' 10" x 57") (Tate Gallery, London)
Marilyn Monroe (1964; silkscreen, 36" x 36"). (MOMA)
Jackie (The Week That Was) (1963: acrylic and silkscreen on canvas, 80" x 64") (Goetz Collection)
Five Deaths in Orange (1963; silkscreen, 44" x 23") (Private collection)
Lavender Disaster (1964; silkscreen, 108" x 82") (Rowan Collection, Pasadena)
Brillo Box (1964; silkscreen on wood, 17 1/8" x 14") (Warhol Estate)
Mao (1973: acrylic and silkscreen ink on paper, 12" x 10") (Lichtenstein collection)
Mao Wallpaper (1974: installation, Museum Galliera, Paris)

Comparison:

Roy Lichtenstein, White Brushstroke (1965; oil on canvas, 48" x 56") (Private collection)

Suggested Readings:

Rosalind E. Krauss, essays on Pollock in *The Originality of the Avant-Garde and Other Modernist Myths* (MIT Press, 1986)

Essays by Benjamin Buchloh, Rosalind E. Krauss, and others in Annette Michelson, ed. *Andy Warhol* (Cambridge, Mass., 2001)