

Carleton University
Humanities Program: HUMS 2102A Winter 2016
Modern European Art c 1400-present
Paterson 303, Tuesday and Thursday 4:05-5:25

Prof. Randi Klebanoff
(613) 520 2600 ext. 2352
randi.klebanoff@carleton.ca

Office: 437 St. Patrick's Building
Office hours: Thurs.10:30-12:30
or by appointment

"Looking isn't as easy as it looks." Ad Reinhardt (1913-1967), artist.

A survey of this breadth is naturally selective. Works and monuments will be chosen as representative of currents in art production in a particular period and place. Their inclusion will be based on their visual eloquence, their importance in a historical narrative and for the fruitfulness of the discussion and questions they elicit. Studying art and architecture requires its own set of skills and aptitudes, which you will begin to acquire in this course. The rewards are many. Art history opens ones eyes to the ways that inventive visual and material manipulations of the world negotiate and express the human condition. Art history teaches you to think about experiences of visuality: manifestations, that is to say, that exist beyond words.

Course Objectives:

On completing this course you should

- have a knowledge of major monuments of art and architecture from the Renaissance to the present.
- have acquired art historical skills of visual analysis and interpretation of art works within their historical contexts
- be able to recognize and use various methodologies in art history
- have established the foundation for a lifelong appreciation of the visual, material, and spatial eloquence of works of art and architecture

Readings/viewings

There will be no printed textbook for this class. Online resources to be accessed for each period covered are indicated on the class schedule in this syllabus and on cuLearn.

Course Evaluations

| Basis of Evaluation | Date | Percentage of grade |
|-------------------------------|-----------------|----------------------------|
| Quiz 1 | February 9 | 20% |
| Gallery assignment | Due February 25 | 10% |
| Quiz 2 | March 15 | 20% |
| Written assignment 7-10 pages | Due April 5 | 20% |
| participation | | 10% |
| Final test in exam period | tba April 11-23 | 20% |
| | | 100% total |

Course Organization

The Course Outline: This course outline is your primary reference for this course. Read it and reread it. Not only does it give the lecture topics and readings, it has valuable information regarding resources you need to know about and the rules and regulations that pertain to this course. Important amendments will be announced in class and posted on cuLearn.

cuLearn is the university online site for your course web pages. The course page for HUMS 2101 is the place for you to keep up with weekly topics and to date on announcements, assignments, study resources and any amendments to the syllabus. It is your responsibility as a student to keep informed about class changes, announcements. Check it often.

Your Carleton email will be my means of getting in touch with you through cuLearn, including feedback on your cuPortfolio projects. Check it often.

Lecture images and an edited study collection for tests will be made available on cuLearn. The lecture images will form the matrix of the material covered in the course. If you need to miss a class, you can access the images, and ask a classmate for lecture notes to fill in on what you have missed.

Required online resources This course uses free online sources as its "textbook," making extensive use of Khan Academy. Khan Academy hosts a web-based art history textbook (Smarthistory), consisting predominantly of short video discussions between two art historians on site in front of works of art or architecture, interspersed with short text articles and links to supplementary online resources. This site is growing constantly. While in most cases, the coverage is much richer than a standard textbook, in some cases it is spottier. Lacunae will be filled in by the lectures and, when available, by alternative resources. When the required source material is rich, discussions in class will depend upon the knowledge you acquired reviewing the required resources prior to the lecture. The two parts of the course material – internet resources and in-class lectures – are symbiotic. It is very important that you keep up with both.

Lectures The lecture is a place where themes, central issues, and art historical skills are presented. The lecture complements the online resources, giving them a thematic structure, presenting alternate narratives, discussing relevant issues, providing material not covered online, modeling art historical practices. Classes give time for discussion and application of skills and knowledge. Coming to class is the only way to cover all the course material and the best way to learn how to "do art history" and be prepared for your assignments and tests. Come to class prepared to take notes.

Notes on using Khan Academy (Smarthistory) As noted, we will use this online, multimedia online textbook extensively. To get the benefit from the audio-visual formats favoured on this site, you will need to develop study approaches that will differ from those you employ with a written text. Listen carefully, and do take notes – distilling the information and taking notes on the videos will help you retain the material rather than passively accept it.

To find required segments in Khan Academy: go to the url embedded in the syllabus / cuLearn and click on the periods and titles indicated. Notes: if there is more than one entry with the same title, you are to access them both; please note that there are often supplementary resources embedded at the bottom of text entries.

Supplementary materials:**Notes on using *Films on Demand***

Films on Demand is a database of educational films accessible through the MacOdrum library catalogue. Each film is divided into segments in the database and each segment is given a subtitle. To access the required segments, you need to first log into the database. From there you can search the film and the required segments, as noted on the syllabus and cuLearn.

<http://catalogue.library.carleton.ca/search~S9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=film+on+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C>

Other resources for class

On some weeks other resource sites are indicated. These have been added either to fill in gaps in the coverage on Smarthistory, or because they are especially good/helpful.

Recommended books for first-time art history students (on reserve in library):

D'Alleva, Anne. *Look! The Fundamentals of Art History*. 3rd ed. (Upper Saddle River: Prentice Hall, 2010)

Sylvan Barnet, *A Short Guide to Writing about Art*, 10th ed. Upper Saddle River, NJ: Prentice-Hall, 2010.

Helpful online resources

Oxford Art Online. This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to Wikipedia. The Grove dictionary of art in particular often has substantial entries.

<http://www.oxfordartonline.com.proxy.library.carleton.ca/subscriber/>

Heilbrunn Timeline of Art. This resource is sponsored by the Metropolitan Museum of Art in New York, and includes numerous short, informative essays.

<http://www.metmuseum.org/toah/>

Art21. This is an excellent site dedicated to education on contemporary art and artists with numerous short films with thematic structures. <http://www.art21.org/>

Computers and phones in class

Phones are to be turned off during class. If there is an urgent reason why your phone needs to be on during class, please speak to me.

Computers may only be used in class for notetaking and tasks specified by the instructor as class-related. There will be no tolerance for any non class-related use. It is distracting to yourself and others, you miss the learning opportunity of class, and, frankly, it is impolite. We have only these two times a week together. Let's work to maximize the learning environment.

Assignments, quizzes and final test.

Assignments and quizzes are distributed throughout the term in order to break the core material into manageable units. They are designed to give you the opportunity to develop a number of different skills relevant to the course.

NOTE: Student or professor materials created for this course (including slide presentations, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Evaluation

In-class quizzes and final test. The in-class tests and final exam will be based on questions from slides that may include slide comparisons, single work "significance" questions and may also include short answer questions. The tests will not be cumulative, meaning they will only test the material covered since the last test. The final exam will be written in the exam period, April 11-23, 2016

Content for the tests:

quiz 1: Northern Renaissance, Early Renaissance in Italy, High Renaissance in Florence, Rome and Venice

quiz 2: 17th century Baroque, and 18th century, 19th century I

Final test: 19th century II, 20th century I, Art Since 1970

Gallery exercise. This assignment will be an exercise in 'slow looking,' and description of a work of art in the Carleton University Art Gallery, to be done in class and handed in typed after the break. Instructions will be handed out in class.

Written assignment. The written assignment will be based on a work of art in the National Gallery of Canada, requiring in-person viewing, research and connections to a work done in the course. The list of works to choose from and full instructions will be posted on cuLearn.

Participation. Lecture attendance is expected. Throughout the term there will be periodic short 'pop' or unannounced participation exercises that may include questions about the lecture, summaries, peer exercises, surveys, pre-assigned questions etc. These will be informal and collected at the end of the class. There will be 10 such exercises worth one point each. Students will earn one point for participating in each class exercise with serious intent.

Make-Up Exams: A student will be allowed to write a make-up only in the case of a medical condition or a family emergency, with appropriate documentation in consultation with the instructor or the Registrar's Office. Notice of a missed examination must be reported immediately, and documentation provided as soon as possible to the instructor for in-class tests and to the Registrar's office for a final examination. In the case of a missed final examination, if the Registrar's office grants a deferral of final grade, you will be given a date for a deferred examination to be scheduled. Note that vacation plans are not a valid reason for granting a makeup exam.

Plagiarism is a serious offense. All cases of suspected plagiarism must be reported to the Dean's office. The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*" This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;

- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

See: <http://www1.carleton.ca/studentaffairs/academic-integrity/>

For excellent resources to aid avoiding plagiarism see:

<http://www1.carleton.ca/sasc/learning-support-services/academic-integrity/>

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at:

<http://carleton.ca/equity/accommodation>

Carleton University Resources

Carleton University Library. Get to know the many resources available to you in the library. Browse the library website for helpful references, guides and instructions, including help in researching, writing, and citing sources in papers. The **Learning Support Services** has group study rooms, free study skills workshops, tutorial services and more. These services include **The Academic Writing Centre and Writing Tutorial Service**. Please be sure to log on to their sites and/or visit them and become familiar with their resources. Their excellent writing tutorials are designed to assist you at any and all stages of the writing process, from getting ideas to proofreading your final copy.

Student Academic Success Centre. Log on to their web page and get to know what they can do for you! Regularly scheduled workshops on study skills, writing and time management are held, and need registration. The night before a test or assignment due date will be too late for them to help.

Help is available 24/7 online through the Library, Student Academic Success Centre and Learning Support Services web pages. Instructional videos on subjects such as writing papers, note-taking, time management, and reading your academic audit are available at: <http://carleton.ca/lss/>

My office hours: Come talk to me! My office hours are listed at the top of the first page. If you have a conflict at that time, please make an appointment. There are no stupid questions; remember that I will be happy to help you with tips for studying and learning, and/or with any difficulties you may be having with the class.

email contact: I am not always checking my email, so an instant response to a student query is a happy coincidence, not a rule. You may expect an answer within 24 hours on a weekday. If you do not hear from me, please resend your query, as your original might have gone missing somewhere along the way. I am always grateful for reminders or re-sends. They aid me rather than annoy me and will help me provide the assistance you need.

Final note: I am teaching this course because I love art history and because I believe that your world will open up in new ways by studying it. I am not at the front of the class to test your mettle, or to make your life a little more difficult, but to share something that will have you thinking out of the box, seeing in different ways, and thinking about what it is to be human from new and compelling perspectives. How best to approach the course? Be open to learning the skills of this discipline and be prepared for revelations that will engage other areas of your curriculum and the way you understand the world, its cultures and its history.

SCHEDULE OF CLASSES AND REQUIRED STUDY RESOURCES

The schedule below is subject to modification during the term. Classes have an organic structure; lectures are not read from a script and discussions have their own urgency. This approach has many rewards, but requires some flexibility.

Important

Consider the list of works as cited below as a 'wish list' or sandbox that we can play in as the course takes its shape, to be edited during the term depending on the particular pacing of the class. We will not be able to look at all of these works together. At the same time, there may occasionally be works of art or architecture discussed for which there are no resources other than the lecture.

Remember that you are not required to read/watch all the resources on Khan Academy for the periods we will be studying; the extended works list below is a selection. You are encouraged to pursue your curiosity of the many important works discussed on Khan Academy, but, in the interests of your own time, you are not required to look at more than what we discuss in class.

For tests and assignments, you are responsible only for those works that are discussed in lectures, so come to class, take notes and look to the lectures slides and test slides posted on cuLearn for the final list of works to study from for tests.

| |
|--|
| Introduction January 7 |
| Weekly viewing/ reading resources |
| Art History Basics https://www.khanacademy.org/humanities/art-history-basics |

| |
|--|
| Northern Renaissance January 12 |
| Weekly viewing/ reading resources |
| Renaissance and Reformation Northern Renaissance https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1 |
| A beginner's guide to the Northern Renaissance An introduction to the Northern Renaissance in the fifteenth century Burgundy and the Burgundian Netherlands The Norfolk Triptych and How it was Made Campin, Annunciation Triptych (Merode Altarpiece) van Eyck, Ghent Altarpiece (1 and 2) Portrait of a Man in a Red Turban (Self-Portrait?), 1433 The Arnolfini Portrait Christus A Goldsmith in his Shop Van der Weyden Deposition |

Early Renaissance in Italy

January 14

January 19

January 21

Weekly viewing/ reading resources**Renaissance and Reformation****Early Renaissance in Italy**<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance.1>**A beginner's guide to Renaissance Florence**

Florence in the Early Renaissance

The study of anatomy

Linear Perspective: Brunelleschi's Experiment

How One-Point Linear Perspective Works

Early Applications of Linear Perspective

Linear perspective interactive

Orsanmichele and Donatello's Saint Mark

Sculpture and Architecture in Florence

Brunelleschi and Ghiberti, the Sacrifice of Isaac

Ghiberti, "Gates of Paradise," east doors of the Florence Baptistery

Brunelleschi, Old Sacristy

Brunelleschi, Santo Spirito

Brunelleschi, Dome of the Cathedral of Florence

Nanni Di Banco, Four Crowned Saints

Donatello, Saint Mark

Donatello, David (x2)

Donatello, Mary Magdalene

Alberti, Palazzo Rucellai (x2)

Alberti, Sant' Andrea in Mantua

Painting in Florence and Rome

Masaccio, Holy Trinity (x2)

The Tribute Money in the Brancacci Chapel (x2)

Masaccio, Expulsion of Adam and Eve from Eden

Veneziano, St. Lucy Altarpiece

Perugino, Christ Giving the Keys of the Kingdom to Peter

Botticelli, Primavera

Botticelli, Birth of Venus

Central Italy

Piero della Francesca, Portraits of the Duke and Duchess of Urbino

High Renaissance in Florence, Rome and Venice

January 26

January 28

Weekly viewing/ reading resources**Renaissance and Reformation****High Renaissance in Florence and Rome**<https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome>

A beginner's guide to the High Renaissance

Toward the High Renaissance, an introduction

Toward the High Renaissance: Verrocchio and Leonardo

Leonardo da Vinci

About Leonardo

Leonardo da Vinci, Letter to the Duke of Milan

Leonardo Anatomist – by Nature Video

Leonardo, Virgin of the Rocks (x2)

Leonardo, Virgin and Child with St. Anne and St. John the Baptist (Burlington House Cartoon)

Leonardo, Last Supper (x2)

Leonardo, Mona Lisa

Michelangelo

Michelangelo, Sculptor, Painter, Architect and Poet

Michelangelo and his early drawings

Michelangelo, Pietà

Michelangelo, David

Michelangelo, Moses (x2)

Carving marble with traditional tools

Michelangelo, Slaves

Michelangelo, Ceiling of the Sistine Chapel (x2)

Michelangelo, The Last Judgment (altar wall, Sistine Chapel)

Raphael

Raphael, La belle jardinière

Raphael, School of Athens

Bramante

Bramante, Tempietto

Bramante, et.al., Saint Peter's Basilica (x2)

The Renaissance in Venice

<https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice>

Early Renaissance in Venice

<https://www.khanacademy.org/humanities/renaissance-reformation/renaissance-venice>

Venetian art, an Introduction

Oil Paint in Venice

Palazzo Ducale

Ca' d'Oro

Bellini, San Giobbe Altarpiece

Mantegna, Camera degli Sposi

Late Renaissance in Venice

Giorgione, The Tempest

Titian, Assumption of the Virgin

Titian, Madonna of the Pesaro Family (x2)

Titian, Venus of Urbino

Correggio, Assumption of the Virgin

Paolo Veronese, Feast in the House of Levi

Transcript of the trial of Veronese

17th Century Baroque Art

February 2

February 4

Weekly viewing/ reading resources**Baroque, Rococo, and Neoclassical art in Europe****Baroque art**<https://www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1>**A beginner's guide to Baroque art**

Baroque art, an introduction

Italy

Bernini, Apollo and Daphne

Bernini, Baldacchino

Bernini, Ecstasy of Saint Teresa

Bernini Cathedra Petri (Chair of St. Peter)

Bernini, Saint Peter's Square

Bernini, Sant' Andrea al Quirinale

Borromini, San Carlo alle Quattro Fontane

Contarelli Chapel, San Luigi dei Francesi (Rome)

Caravaggio, Calling of St. Matthew

Caravaggio, Crucifixion of St. Peter

Caravaggio, The Deposition

Gentileschi, Judith Slaying Holofernes

Gentileschi, Judith and Holofernes

Pozzo, Glorification of Saint Ignatius, Sant'Ignazio

Flanders

Peter Paul Rubens, The Elevation of the Cross (x 2)

Dutch Republic

Frans Hals, Singing Boy with Flute

Rembrandt, Night Watch

Rembrandt, Bathsheba at her Bath

Rembrandt, Self-Portrait

Judith Leyster, Self-Portrait

Vermeer, Woman Holding a Balance

Johannes Vermeer, Girl with a Pearl Earring

Johannes Vermeer, the Art of Painting

Rachel Ruysch, Fruit and Insects

Spain

Velásquez, Las Meninas

February 9 **quiz 1** video screeningFebruary 11 **CUAG visit and gallery exercise**

This will be an in-class assignment and preparation for a portion of the final paper.

February 15-19 Winter Break

Rococo, Neoclassicism and British art in the 18th century

February 23

February 25 **gallery exercise due****Weekly viewing/ reading resources****Rococo,**<https://www.khanacademy.org/humanities/monarchy-enlightenment/rococo>

A beginner's guide to the Age of Enlightenment

A beginner's guide to Rococo

Antoine Watteau, Pilgrimage to Cythera (x2)

Fragonard, The Swing

Vigée Le Brun, Madame Perregaux

Vigée Le Brun, Self-Portrait

Neo-Classicism<https://www.khanacademy.org/humanities/monarchy-enlightenment/neo-classicism>

Neoclassicism, an introduction

David, Oath of the Horatii (x2)

The Lictors Returning to Brutus the Bodies of his Sons

Death of Marat

Napoleon Crossing the Alps

Kauffman, Cornelia Presenting Her Children as Her Treasures

Soufflot, The Panthéon, Paris

Britain in the 18th century<https://www.khanacademy.org/humanities/monarchy-enlightenment/english-portraiture>

William Hogarth, Marriage A-la-Mode

Reynolds, Lady Cockburn and Her Three Eldest Sons

Review also (including podcast):

<http://www.nationalgallery.org.uk/paintings/sir-joshua-reynolds-lady-cockburn-and-her-three-eldest-sons>**Art of the Americas: British Colonies of the Early Republic**<https://www.khanacademy.org/humanities/art-americas/british-colonies>Benjamin West's *The Death of General Wolfe***Art in 19th century Europe I**

March 1

March 3

Weekly viewing/ reading resources**Introduction – Becoming Modern**<https://www.khanacademy.org/humanities/becoming-modern/intro-becoming-modern>**Romanticism**<https://www.khanacademy.org/humanities/becoming-modern/romanticism>**Romanticism – an introduction**

A beginner's guide to Romanticism

France

Romanticism in France

Ingres, La Grand Odalisque

Between Neoclassicism and Romanticism: Ingres, La Grande Odalisque

Painting colonial culture: Ingres La Grand Odalisque
 Géricault, Raft of the Medusa
 Delacroix, Death of Sardanapalus
 Delacroix, Liberty Leading the People (x2)
 Rude, La Marseillaise

Spain

Goya, The Sleep of Reason Produces Monsters
 Art historical analysis (painting), a basic introduction using Goya's Third of May, 1808
 Goya, The Third of May, 1808

England (Blake and Fuseli)

Romanticism and the Victorian Era
 Fuseli, the Nightmare

England (Constable, Turner, Martin and Nash)

Who is JMW Turner?
 Turner, Slave Ship
 Rain, Steam, and Speed – the Great Western Railway

Germany

Friedrich, Monk by the Sea
 Friedrich, Abbey among Oak Trees

Victorian Art and Architecture

<https://www.khanacademy.org/humanities/becoming-modern/Victorian-art-architecture>

Early Victorian

Charles Barry and A.W.N. Pugin, Palace of Westminster (Houses of Parliament)

The Pre-Raphaelites and mid-Victorian Art

A Beginner's Guide to the Pre-Raphaelites
 Sir John Everett Millais, Ophelia

The avant-garde: Realism, Impressionism and Post-Impressionism

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france>

Art and the French state

Haussman the Demolisher and the Creation of Modern Paris

Symbolism and Art Nouveau

<https://www.khanacademy.org/humanities/becoming-modern/symbolism>

Gustave Klimt, The Kiss
 Edvard Munch: The Scream

Sculpture

Carpeaux, Dance
 Rodin, The Burghers of Calais

Art in 19th century Europe II

March 8
 March 10
 March 15 **Quiz 2**

Realism

A beginner's guide to Realism

Courbet, A Burial at Ornans
 Manet, Olympia
 Manet, Le déjeuner sur l'herbe
 Manet, A Bar at the Folies-Bergère
 Eva Gonzalès, A Loge at the Théâtre des Italiens

Early Photography

<https://www.khanacademy.org/humanities/becoming-modern/early-photography>

Early Photography: Niépce, Talbot and Muybridge
 Early Photography: making daguerrotypes

The avant-garde: Realism, Impressionism and Post-Impressionism Impressionism

A beginner's guide to Impressionism
 How the Impressionists Got Their Name
 Degas, The Dance Class
 Degas, Visit to a Museum
 Gustave Caillebotte, Paris Street, Rainy Day
 Cassatt, Woman with a Pearl Necklace in a Loge
 Cassatt, in the Loge
 Monet The Argenteuil Bridge
 Monet, Gare St. Lazare
 Monet, Poplars
 Monet, Water Lilies
 Renoir, Moulin de la Gallette

Post-impressionism

Seurat: A Sunday on la Grande Jatte
 Van Gogh: Self-Portrait with Bandaged Ear
 Van Gogh: Starry Night
 An Introduction to the painting of Paul Cézanne
 Cézanne, Still Life with Plaster Cupid
 Cézanne: Still life with Apples
 Cézanne: The Basket of Apples

Expressionism to Pop Art

March 17
 March 22
 March 24
 March 29

Weekly viewing/ reading resources

Expressionism to Pop Art

A Beginners guide to 20th Century Art

<https://www.khanacademy.org/humanities/art-1010/beginners-guide-20-21>

Representation and Abstraction: Millais's Ophelia and Newman's Vir Heroicus Sublimis
 Art and Context: Monet's Cliff Walk and Malevich's White on White
 An introduction to Photography in the Early 20th Century

Early Abstraction: Fauvism, Expressionism, and Cubism

<https://www.khanacademy.org/humanities/art-1010/early-abstraction>

Fauvism and Matisse

A Beginner's Guide to Fauvism
 Matisse, Bonheur de Vivre
 Matisse, The Red Studio

Expressionism

Ernst Ludwig Kirchner, "Street, Berlin"
 Kandinsky, Improvisation 28 (second version), 1912

Cubism and its Impact

Picasso, Portrait of Gertrude Stein
 Inventing Cubism
 Picasso, Les Femmes d'Alger (O.J.) (x2)
 Braque, The Portuguese
 Still Life with Chair Caning (x2)
 Picasso, guitar
 Conservation / Picasso's Guitars
 Picasso, Guernica (x 2)

World War I, Futurism and Dada

<https://www.khanacademy.org/humanities/art-1010/early-abstract>

Futurism and the Great War

Italian Futurism: an Introduction
 Umberto Boccioni, Unique Forms of Continuity in Space
 War and dynamism
 Duchamp-Villon, Horse

Dada

Art as Concept: Duchamp, in Advance of the Broken Arm
 Duchamp, Fountain (x 2)

Art between the wars: the avant-garde and the rise of totalitarianism

<https://www.khanacademy.org/humanities/art-1010/art-between-wars>

German art between the wars

Klee, Twittering Machine
 Moholy-Nagy, Composition A.XX
 Umbo, the Roving Reporter

The international avant-garde

Giorgio de Chirico "The Anxious Journey"
 Constantin Brancusi, The Kiss
 Constantin Brancusi, Bird in Space
 "Composition in Brown and Gray," Piet Mondrian
 Mondrian, Composition No. II, with Red and Blue

Surrealism

Introduction to Surrealism
 Man Ray, The Gift
 Magritte, The Treachery of Images (Ceci n'est pas une pipe)
 Dali, The Persistence of Memory
 Giacometti, The Palace at 4 am
 Meret Oppenheim, Object (fur-covered cup, saucer, and spoon)

Latin American Modernism

Kahlo, The Two Fridas

Abstract Expressionism and the New York School

<https://www.khanacademy.org/humanities/art-1010/abstract-exp-nyschool>

Abstract Expressionism

Abstract Expressionism, an introduction
 Newman's Onement I, 1948
 Barnett Newman
 The Painting Techniques of Barnett Newman
 Mark Rothko's No. 3/No. 13, 1949
 Mark Rothko
 The Painting Techniques of Mark Rothko
 Why is that important? Looking at Jackson Pollock
 Jackson Pollock
 The Painting Techniques of Jackson Pollock
 Conservation / Pollock, "One: Number 31, 1950"

New York School

The Impact of Abstract Expressionism
 Jasper Johns, Flag
 See film segments on "Flag" in Films on Demand, "Jasper Johns: Catenary," segments 3, 4, 5 and 6.
[http://catalogue.library.carleton.ca/search~\\$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=filmson+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C](http://catalogue.library.carleton.ca/search~$9?/Xfilms+on+demand&searchscope=9&SORT=D/Xfilms+on+demand&searchscope=9&SORT=D&SUBKEY=filmson+demand/1%2C15725%2C15725%2CB/frameset&FF=Xfilms+on+demand&searchscope=9&SORT=D&2%2C2%2C)
 Robert Rauschenberg, Bed
 Ed Kienholz and Nancy Reddin Kienholz, Useful Art #5: The Western Hotel, 1992
 Ad Reinhardt, Abstract Painting
 The Painting Techniques of Ad Reinhardt

Pop

<https://www.khanacademy.org/humanities/art-1010/pop>

Contemporary Art, an Introduction
 Pop Art
 Why is this art? Andy Warhol, Campbell's Soup Cans
 Warhol, Gold Marilyn Monroe
 Warhol, Marilyn Diptych

Minimalism and Earthworks

<https://www.khanacademy.org/humanities/art-1010/minimalism-earthworks>

An Introduction to Minimalism
 Robert Smithson, Spiral Jetty
 Robert Morris (Untitled) L-Beams
 Maya Lin, Vietnam Veterans Memorial
 Christo and Jeanne-Claude, the Gates

Architecture and design

<https://www.khanacademy.org/humanities/art-1010/architecture-20c>

Sullivan, Carson, Pirie, Scott Building
 Gilbert, Woolworth Building
 Le Corbusier, Villa Savoye
 Frank Lloyd Wright, Fallingwater
 Frank Lloyd Wright, Solomon R. Guggenheim Museum
 Mies van der Rohe, Seagram Building

March 31. tba

Toward a global cultureApril 5 **written assignment due**

April 7

Toward a Global Culture**A Beginner's guide to contemporary art**<https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1>**Identity, the Body and the Subversion of Modernism**<https://www.khanacademy.org/humanities/global-culture/identity-body>**United States**

Mary Kelly, Post-Partum Document

What is appropriation?

The Pictures Generation

Sherman, Untitled Film Still #21

Sherman, Untitled #228

Jeff Koons, Pink Panther

Identity Politics: From the Margins to the Mainstream

Ringgold, Dancing at the Louvre

Conceptual and Performance Art<https://www.khanacademy.org/humanities/global-culture/conceptual-performance>

Conceptual Art: An Introduction

Performance Art: An Introduction

Josef Beuys, Fat Chair

Vito Acconci, Following Piece

Vito Acconci

Juan Downey, Plato Now

An installation by Xu Bing at the British Museum

Xu Bing, Book from the Sky

Marina Abramovic, (all)

Global Modernisms in the 21st Century<https://www.khanacademy.org/humanities/global-culture/global-art-architecture>

Emily Kame Kngwarreye, Earth's Creation

Frank Gehry, Guggenheim Bilbao

Yinka Shonibare, The Swing (After Fragonard)

El Anatsui, Untitled

El Anatsui, Old Man's Clothug

Doris Salcedo, Shibboleth

Zaha Hadid, MAXXI National Museum of XXI Century Arts, Rome

Nawa, PixCell-Deer #24