

HUMS 2102
Modern European Art c.1400-present
Paterson 303, Monday and Wednesday 11:35-12:55

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after classes/ 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
Gallery assignment	Due February 10	5%
Quiz 1	February 13	20%
Quiz 2	March 15	20%
Written assignment 7-9 pages	Due April 3	20%
participation		10%
Final test in exam period	tba April 10-25	25%
		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 2102 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

<p>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</p> <p style="text-align: center;">Content for the tests:</p> <p>quiz 1: Northern Renaissance, Early Renaissance in Italy, High Renaissance in Florence, Rome and Venice</p> <p>quiz 2: 17th century Baroque, and 18th century, 19th century I</p> <p>Final test: 19th century II, 20th century I, Art Since 1970</p>
<p>Gallery exercise. This assignment will be a class journal of our visit to the Carleton University Art Gallery on February 8 to participate in a performance artwork by artist Gita Hashemi. You will be asked to reflect on the artwork and your experience as a participant. Instructions will be posted on cuLearn.</p>
<p>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.</p>
<p>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.</p>

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 9	
	Weekly viewing/ reading resources
Art History Basics https://www.khanacademy.org/humanities/art-history-basics	

Northern Renaissance: 1400s January 11	
	https://www.khanacademy.org/humanities/art-history/renaissance-reformation/northern-renaissance1
A beginner's guide to the Northern Renaissance	
	<ul style="list-style-type: none"> • An introduction to the Northern Renaissance in the fifteenth century • Burgundy and the Burgundian Netherlands • Biblical Storytelling: Illustrating a Fifteenth-Century Netherlandish Altarpiece • The Norfolk Triptych and How it was Made
Campin and his workshop	
	<ul style="list-style-type: none"> • Annunciation Triptych (Merode Altarpiece)
Jan van Eyck,	
	<ul style="list-style-type: none"> • Ghent Altarpiece • Portrait of a Man in a Red Turban (Self-Portrait?), 1433 • The Arnolfini Portrait
Petrus Christus	
	<ul style="list-style-type: none"> • A Goldsmith in his Shop
Rogier Van der Weyden	
	<ul style="list-style-type: none"> • Deposition • Crucifixion Triptych

Early Renaissance in Italy: 1400s

January 16

January 18

January 23

Weekly viewing/ reading resources**Renaissance in Italy: 1400s**<http://smarthistory.org/florence-in-the-early-renaissance/>**A beginner's guide to Renaissance Florence**

- Florence in the Early Renaissance
- The study of anatomy
- What is Contrapposto?
- 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

- Filippo Brunelleschi and Lorenzo Ghiberti, *Sacrifice of Isaac*
- Ghiberti, "Gates of Paradise," east doors of the Florence Baptistery
- Brunelleschi, Old Sacristy, San Lorenzo
- Brunelleschi Dome of the Cathedral of Florence
- Brunelleschi Santo Spirito
- Nanni Di Banco, *Four Crowned Saints*
- Donatello, *Saint Mark*
- Donatello, *Feast of Herod*
- Donatello, *David*
- Donatello, *Mary Magdalene*
- Alberti, Palazzo Rucellai
- Alberti, Façade of Santa Maria Novella, Florence
- Alberti, Sant' Andrea in Mantua

Painting in Florence and Rome

- Masaccio, *Holy Trinity*
- Masaccio, *The Tribute Money* in the Brancacci Chapel
- Masaccio, *Expulsion of Adam and Eve from Eden* in the Brancacci Chapel
- 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 25

January 30

Weekly viewing/ reading resources**Renaissance in Italy: 1500s**<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's Letter to the Duke of Milan
- Leonardo: Anatomist
- Leonardo and his drawings
- *Virgin of the Rocks* (x 2)
- *Adoration of the Magi*
- Leonardo, *Virgin and Child with St. Anne and St. John the Baptist* (Burlington House Cartoon)
- Leonardo, *Last Supper* (x 2)
- Leonardo, *Mona Lisa* (x 2)

Michelangelo

- Michelangelo, Sculptor, Painter, Architect and Poet
- Michelangelo and his early drawings
- *Pietà*
- *David*
- *Moses* (x2)
- Carving marble with traditional tools
- *Slaves*
- Ceiling of the Sistine Chapel (x2)
- Last Judgment (x 2)

Raphael

- Raphael, *Madonna of the Goldfinch*
- Raphael, *School of Athens*

Bramante

- Bramante, *Tempietto*
- Bramante, et.al., *Saint Peter's Basilica* (x 2)

The Renaissance in Venice: 1400s + 1500s

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

Early Renaissance in Venice

- Venetian art, an Introduction
- Oil Paint in Venice
- Ca' d'Oro
- Palazzo Ducale
- Bellini, *San Giobbe Altarpiece*
- Bellini, *San Zaccaria altarpiece*
- Mantegna, *Camera degli Sposi*

Late Renaissance in Venice

- Giorgione, *The Tempest*
- Titian, *Pastoral Concert*
- Titian, *Assumption of the Virgin*
- Titian, *Madonna of the Pesaro Family*
- Titian, *Venus of Urbino*

Baroque Art

February 1

February 6

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

- Baroque art in Europe, an introduction
- How to recognize Baroque art

Italy

- Bernini, *David*
- 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
- Caravaggio, *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

- Rubens, *The Elevation of the Cross*
- Rubens, *The Consequences of War*

Dutch Republic

- Hals, *Singing Boy with Flute*
- Rembrandt, *The Night Watch*
- Rembrandt, *Bathsheba at her Bath*
- Rembrandt, *Self-Portrait*
- Judith Leyster, *Self-Portrait*
- Willem Kalf, *Still Life with a Silver Ewer*
- Ruisdael, *View of Haarlem with Bleaching Grounds*
- Vermeer, *Woman Holding a Balance*
- Vermeer, *Girl with a Pearl Earring*
- Vermeer, *The Art of Painting*
- Rachel Ruysch, *Flower Still Life*

February 8 **Carleton University Art Gallery and in-class reflection assignment**

February 13 **quiz I**

Baroque art

Baroque to Neoclassical art in Europe

<https://www.khanacademy.org/humanities/art-history/monarchy-enlightenment/baroque-art1>

Baroque art

Spain

- Velásquez, *Juan de Pareja*
- Velásquez *Las Meninas*

Rococo

February 15

Weekly viewing/ reading resources

<https://www.khanacademy.org/humanities/art-history/monarchy-enlightenment/rococo>

Rococo,

- A beginner's guide to the Age of Enlightenment
- A beginner's guide to Rococo
- Antoine Watteau, *Pilgrimage to Cythera* (x2)
- Boucher, *Madame de Pompadour*
- Vigée Le Brun, *Madame Perregaux*
- Vigée Le Brun, *Self-Portrait*
- Unlocking an 18th-century French mechanical table
- Bernard II van Risenburgh, *Writing table*
- Fragonard, *The Swing*

Kleiner, Fred, *Gardner's Art Through the Ages* (15th edition), (Boston: Cengage Learning, 2016), "Rococo," pp. 764-766.

February 20-24 **Winter break**

Neoclassicism and 18th century art

February 27

Weekly viewing/ reading resources

Neoclassicism

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

- Neoclassicism, an introduction
- David, *Oath of the Horatii* (x2)
- David, *Death of Marat*
- David and the Death of Marat
- David, *Napoleon Crossing the Alps*
- Kauffman, *Cornelia Presenting Her Children as Her Treasures*
- Canova, *Paolina Borghese as Venus Victorius*

British art 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 to World War I
British Colonies to the Early Republic
Colonial Period**

<https://www.khanacademy.org/humanities/art-americas/british-colonies>

- Benjamin West, *The Death of General Wolfe*

Art in 19th century Europe I

March 1

March 6

Weekly viewing/ reading resources

Introduction – Becoming Modern

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

- Becoming Modern
- Unlock Art: Where are the Women?
- Orientalism

Romanticism

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

Romanticism – an introduction

- A beginner's guide to Romanticism

France

- Romanticism in France
- Ingres, *Napoleon on His Imperial Throne*
- Ingres, *La Grand Odalisque*
- Between Neoclassicism and Romanticism: Ingres, *La Grande Odalisque*
- Painting colonial culture: Ingres *La Grande 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*
- Goya, *And there's nothing to be done* (from the *Disasters of War*)
- Art historical analysis (painting), a basic introduction using Goya's *Third of May, 1808*
- Goya, *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* (x 2)
- Friedrich, *Abbey among Oak Trees*
- Friedrich, *Woman at a Window*

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
- The Aesthetic Movement
- Millais, *Ophelia* (x 2)
- Rossetti, *Beata Beatrice*

Early Photography

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

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

Art in 19th century Europe II

March 8

March 13

March 15 **Quiz 2**

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

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*

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*
- Renoir, *Luncheon of the Boating Party*

Post-impressionism

- Seurat: *A Sunday on la Grande Jatte*
- Van Gogh: *Self-Portrait dedicated to Paul Gauguin*
- Van Gogh, *The Bedroom*
- Van Gogh: *Starry Night*
- An Introduction to the painting of Paul Cézanne
- Cézanne: *The Basket of Apples*

- Cézanne, *Still Life with Plaster Cupid* (x2)
- Cézanne, *Still Life with Apples*
- Cézanne, *Mont Sainte-Victoire*

Sculpture

- Carpeaux, *Dance*
- Rodin, *The Burghers of Calais*

Symbolism and Art Nouveau

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

- Hector Guimard, *Cité entrance*, Paris Métropolitain
- Gustav Klimt, *The Kiss*
- Munch: *The Scream*

Expressionism to Pop Art

March 20

March 22

March 27

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>

- Contemporary Art, an Introduction
- 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, *Luxe, calme et volupté*
- Matisse, *Bonheur de Vivre*
- Matisse, *The Red Studio* (x 2)

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. R. M.)* (x2)
- Braque, *The Portuguese*
- Picasso, *Still Life with Chair Caning* (x2)
- Picasso, *Guitar*
- Conservation / Picasso's *Guitars*
- Picasso, *Guernica*

World War I, Futurism and Dada

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

Futurism and the Great War

- Italian Futurism: an Introduction
- Umberto Boccioni, *Unique Forms of Continuity in Space*
- Umberto Boccioni, *Dynamism of a Soccer Player*
- War and dynamism

Dada

- Marcel Duchamp, *The Large Glass*
- Duchamp, *Fountain*
- Duchamp, *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*

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*
- Dix, *Portrait of the Journalist Sylvia von Harden*
- Troost, House of German Art and the *Entarte Kunste* exhibition
- Art in Nazi Germany

The international avant-garde

- Constantin Brancusi, *The Kiss*
- Constantin Brancusi, *Bird in Space*
- Mondrian, *Composition with Red, Blue, and Yellow*
- Cartier-Bresson, *Behind the Gare St. Lazare*

Surrealism

- Surrealism, an introduction
- 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*

American Art to World War II

- Hopper, *Nighthawks* (x 2)
- Calder, *Mobile*
- Norman Rockwell, *Rosie the Riveter*

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

- Robert Motherwall, *Elegy to the Spanish Republic No. 57*

New York School

- The Impact of Abstract Expressionism
- Johns, *White Flag*
- Robert Rauschenberg, *Canyon*
- Ad Reinhardt, Abstract Painting
- Ad Reinhardt
- The Painting Techniques of Ad Reinhardt
- Frank Stella, *The Marriage of Reason and Squalor*

Pop

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

- 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 Morris (*Untitled*) *L-Beams*
- Robert Smithson, *Spiral Jetty*
- Maya Lin, Vietnam Veterans Memorial
- Christo and Jeanne-Claude, *the Gates*
- James Turrell, *Skyscape, The Way of Color*

Architecture and design

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

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

Smarthistory

<http://smarthistory.org/van-alen-the-chrysler-building>

- Van Alen, The Chrysler Building

Global contemporary art

April 3 **written assignment due**

April 5

Global contemporary art

<https://www.khanacademy.org/humanities/global-culture>

A Beginner's guide to contemporary art

<https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1>

- Art in the 21st Century
- Global modernisms: Africa
- Global modernisms: Africa
- Global modernisms: Asia
- Global modernisms: The Middle East

Identity, the Body and the Subversion of Modernism

<https://www.khanacademy.org/humanities/global-culture/identity-body>

United States

- Nauman, *The True Artist Helps the World by Revealing Mystic Truths*
- 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*
- Bill Viola, *The Crossing*
- Marina Abramovic, (all videos)

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 Clothing*
- Doris Salcedo, *Shibboleth*
- Zaha Hadid, MAXXI National Museum of XXI Century Arts, Rome
- Ai Weiwei, *"Remembering" and the Politics of Dissent*
- Nawa, *PixCell Deer #24*

REGULATIONS COMMON TO ALL HUMANITIES COURSES

COPIES OF WRITTEN WORK SUBMITTED

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

PLAGIARISM

The University Senate defines plagiarism as “*presenting, whether intentional 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.*”

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 9, 2016**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 7, 2017**.

REQUESTS FOR 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. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

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 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 **Nov. 11, 2016** for the Fall term and **March 10, 2017** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of a final assignment or take home, in courses without a final examination, must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **3 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic & Career Development Services 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-6632	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library