

**HUMS 2102**  
**Modern European Art c.1400-present**  
**Paterson 303, Tuesday and Thursday, 11:35-12:55**

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**Office Hours: Thursday 1:30-3:30**  
**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**

<b>Basis of Evaluation</b>	<b>Date</b>	<b>Percentage of grade</b>
Test 1	February 6	20%
Gallery assignment	February 13	5%
Test 2	March 12	20%
Written assignment 7-9 pages	Due March 31	20%
participation		10%
Final test in exam period	tba April 13-25	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. 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 makes extensive use of Smarthistory, a remarkable public art history project begun by two New York-based art historians, Beth Harris and Steven Zucker. It began as a way to present art history as a series of video discussions in front of art works in the New York area, and has expanded globally thanks to the expertise of numerous art historians and experts and the intrepid travels of Harris and Zucker. It is a site that is constantly growing, honing its sophistication and reach. While in most cases the coverage is much richer than a standard textbook, it does have lacunae that will be filled in by class lectures and, when available, alternative resources. 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.

**Notes on using 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 Smarthistory** go to the url embedded in the syllabus / cuLearn and click on the periods and titles indicated. This is best accessed once you have clicked on a title, at which time a left-hand column with tabs will appear with the titles in the order given on the syllabus rather than a graphic interface of highlights.

**Note that I am not requiring that you access every item on Smarthistory. Follow the syllabus for the assigned sources.** We will not cover everything listed on the syllabus. You will only be tested on the works we have also covered in lecture and on the review slides.

**Lectures** Lectures complement 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.” Come to class and take notes; the lectures will be the guide to what I am looking for on the tests and assignments.

**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*. 3<sup>rd</sup> 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 Reference online.** This is available from the Carleton Library once you are logged on as a user. It is an authoritative alternative to Wikipedia that you should use as your reliable dictionary/encyclopedia source. It has many reference tools in many disciplines. Narrow your search to "Art and Architecture".

<https://www.oxfordreference-com.proxy.library.carleton.ca/>

**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.

### Evaluation

<p><b>In-class quizzes and final test.</b> The in-class tests and final exam will be based on questions from slides that will 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 13-25.</p> <p style="text-align: center;">Content for the tests:</p> <p><b>quiz 1:</b> Northern Europe 15<sup>th</sup> century, Italy 15<sup>th</sup> century, Italy 16<sup>th</sup> century  <b>quiz 2:</b> 17<sup>th</sup> century Baroque, Rococo, Late 18<sup>th</sup> century: Neoclassicism and Britain 18<sup>th</sup> century, Europe 1800-1900 I  <b>Final test:</b> Europe 1800-1900 II, Modernisms 1900-1980, Global Cultures 1980 - now</p>
<p><b>Gallery exercise.</b> This assignment will be a "slow looking" exercise to be completed in the Carleton University Art Gallery during our class visit on February 13.</p>
<p><b>Written assignment.</b> 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><b>Participation.</b> 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: <https://carleton.ca/registrar/academic-integrity/>

For excellent resources to aid avoiding plagiarism see:

<http://www.sce.carleton.ca/courses/94588/plagiarism.htm>

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

### **Academic Accommodation**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** 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. For more details see the [Student Guide](#)

**Religious obligation:** 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. For more details see the [Student Guide](#)

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

For more information on accommodations, see:

<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 Centre for Student Academic Support** sponsors free study skills workshops, tutorial services and more. These services include Writing Services support. 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. <https://carleton.ca/csas/>

**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. Because the Smarthistory site is constantly growing and evolving, resources might be added or details changed during the course of the term. Any changes will be announced on cuLearn and notification sent to your Carleton email.

Remember that you are not required to read/watch all the resources listed on Smarthistory for the periods we will be studying; the extended works list below is the selection you should be paying attention to. You are encouraged to pursue your curiosity of the many important works discussed on Smarthistory, 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.

**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).**

### Schedule of topics and required resources

<p><b>Introduction</b> January 7</p>
<p><b>Smarthistory</b> <a href="https://smarthistory.org/first-things-first-2/">https://smarthistory.org/first-things-first-2/</a> First things first (Art history basics)</p>
<p><b>Northern Europe in the 15<sup>th</sup> century: Northern Renaissance</b> January 9</p>
<p><b>Smarthistory</b> <a href="https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/">https://smarthistory.org/an-introduction-to-the-northern-renaissance-in-the-fifteenth-century/</a></p> <p><b>A beginner's guide</b></p> <ul style="list-style-type: none"> <li>• Introduction to the Northern Renaissance in the fifteenth century</li> <li>• Introduction to Fifteenth-century Flanders</li> <li>• Introduction to Burgundy in the Fifteenth Century</li> <li>• Northern Renaissance art under Burgundian Rule</li> <li>• Biblical Storytelling: Illustrating a Fifteenth-Century Netherlandish Altarpiece</li> <li>• The Norfolk Triptych and How it was Made</li> </ul> <p><b>Burgundian and adjacent territories</b> Campin and his workshop</p> <ul style="list-style-type: none"> <li>• Workshop of Robert Campin, <i>Annunciation Triptych (Merode Altarpiece)</i></li> </ul>

Jan van Eyck,

- *The Ghent Altarpiece*
- *Portrait of a Man in a Red Turban (Self-Portrait?)*
- *The Arnolfini Portrait*
- The question of pregnancy in Jan van Eyck's *Arnolfini Portrait*

Petrus Christus

- *A Goldsmith in his Shop*

Rogier Van der Weyden

- *Deposition*
- *The Crucifixion, with the Virgin and Saint John the Evangelist Mourning*

### Italy in the 15<sup>th</sup> century: Early Renaissance

January 14

January 16

January 21

#### Smarthistory

<http://smarthistory.org/florence-in-the-early-renaissance/>

### Italy in the 15<sup>th</sup> century: Early Renaissance

A beginner's guide

- How to recognize Italian Renaissance Art
- Illustrating a Fifteenth-Century Italian Altarpiece
- The study of anatomy
- Contrapposto
- Florence in the Early Renaissance
- Linear Perspective: Brunelleschi's Experiment
- How One-Point Linear Perspective Works
- Early Applications of Linear Perspective

#### Central Italy and Northern Italy

##### Painting

Gentile da Fabriano

- *Adoration of the Magi*
- *Adoration of the Magi (reframed)*

Masaccio

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

Fra Angelico

- *The Annunciation and Life of the Virgin* (c. 1426)
- *The Annunciation* (c. 1438-47)

Fra Filippo Lippi

- *Portrait of a Man and Woman at a Casement*

Domenico Veneziano, *Saint Lucy Altarpiece*

Perugino, *Christ Giving the Keys of the Kingdom to Peter*

Sandro Botticelli

- *La Primavera (Spring)*
- *Birth of Venus*
- *Fashion and a Portrait of a Young Woman*

Piero della Francesca

- *The Baptism of Christ*
- *Portraits of the Duke and Duchess of Urbino*

#### Sculpture and Architecture

- Filippo Brunelleschi and Lorenzo Ghiberti, *Sacrifice of Isaac*
- Lorenzo Ghiberti, *Gates of Paradise*, east doors of the Florence Baptistery

Filippo Brunelleschi

- *Old Sacristy, San Lorenzo*



- Dome of the Cathedral of Florence
- Santo Spirito

Orsanmichele and Donatello's Saint Mark, Florence

Nanni Di Banco, *Four Crowned Saints*

Donatello

- *Saint Mark*
- *Feast of Herod*
- *David*
- *Mary Magdalene*

Leon Battista Alberti

- Palazzo Rucellai
- Façade of Santa Maria Novella, Florence
- Sant' Andrea in Mantua

### **Norther Italy: Venice and the Marches**

Carlo Crivelli, *The Annunciation with Saint Emidius*

### **A beginner's guide**

Venetian art, an introduction

- Oil paint in Venice
- Palazzo Ducale
- Devotional confraternities (scuole) in Renaissance Venice
- Saving Venice

Giovanni Bellini

- *San Giobbe Altarpiece*
- *San Zaccaria Altarpiece*

Andrea Mantegna

- *Camera Picta (Camera degli Sposi)*

### **Italy in the 16<sup>th</sup> century**

January 23

January 28

### **Smarthistory**

<https://smarthistory.org/toward-the-high-renaissance-an-introduction/>

**Italy in the 16<sup>th</sup> century: High Renaissance and Mannerism (NOTE: the use of the term and concept of "mannerism" are misleading and largely discounted in current scholarship. We will not be using the concept – disregard references to "mannerism" in the sources)**

### **A beginner's guide**

- Toward the High Renaissance, an introduction
- Renaissance woman: Isabella d'Este

### **Central and Northern Italy**

Leonardo da Vinci

- About Leonardo
- Leonardo's Letter to the Duke of Milan
- Leonardo: Anatomist
- Leonardo and his drawings
- *The Virgin of the Rocks*
- *The Virgin and Child with St. Anne and St. John the Baptist (Burlington House Cartoon)*
- *Last Supper*
- *Mona Lisa*
- *Mona Lisa* (from HENI Talks)

Michelangelo

- About Michelangelo
- *Pietà*
- *David*
- *Moses*
- *Slaves*
- Quarrying and carving marble
- Carving marble with traditional tools
- Ceiling of the Sistine Chapel
- *Last Judgment*, Sistine Chapel
- Medici Chapel (New Sacristy)

Raphael

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

Donato Bramante

- Tempietto, Rome
- Saint Peter's Basilica

**Mannerism (NOTE: the use of the term and concept of "mannerism" are misleading and largely discounted in current scholarship. We will not be using the concept – disregard references to "mannerism" in the sources)**

Sofonisba Anguissola, Self-Portraits

**Venice**

Giorgione

- *The Tempest*

Titian

- *Pastoral Concert*
- *Assumption of the Virgin*
- *Madonna of the Pesaro Family*
- Two Portraits of Pietro Aretino
- *Venus of Urbino*

**17<sup>th</sup> century: Baroque**

January 30

February 4

**Smarthistory**

<https://smarthistory.org/the-protestant-reformation/>

**Reformation and Counter-Reformation**

- The Protestant Reformation
- Introduction to the Protestant Reformation (part 1 of 4): Setting the stage
- Introduction to the Protestant Reformation (part 2 of 4): Martin Luther
- Introduction to the Protestant Reformation (part 3 of 4): Varieties of Protestantism
- Introduction to the Protestant Reformation (part 4 of 4): The Counter-Reformation

<https://smarthistory.org/a-beginners-guide-to-baroque-art/>

**17<sup>th</sup> century: Baroque**

**A beginner's guide**

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

**Italy**

Gian Lorenzo Bernini

- *Pluto and Proserpina (or The Rape of Proserpina)*
- *David*
- *Apollo and Daphne*
- *Baldacchino, Saint Peter's*

- *Ecstasy of Saint Teresa*
- *Cathedra Petri* (Chair of St. Peter)
- Saint Peter's Square
- Sant' Andrea al Quirinale

Francesco Borromini, San Carlo alle Quattro Fontane, Rome

Caravaggio

- *Calling of St. Matthew*
- *The Conversion of St. Paul* (or *The Conversion of Saul*)
- *Crucifixion of St. Peter*
- *Deposition* (or *Entombment*)
- Caravaggio and Caravaggisti in 17<sup>th</sup>-century Europe

Artemisia Gentileschi, *Judith Slaying Holofernes*

Andrea Pozzo

- *Glorification of Saint Ignatius*

### **Flanders**

Peter Paul Rubens,

- *Elevation of the Cross*
- *The Rape of the Daughters of Leucippus*
- *Arrival* (or *Disembarkation*) *of Marie de Medici at Marseilles*

### **Dutch Republic**

Frans Hals

- *Malle Babbe*
- *Singing Boy with Flute*

Rembrandt

- *The Night Watch*
- *Self-Portrait with Saskia*
- *Aristotle with a Bust of Homer*
- *Self-Portrait* (1659)
- Rembrandt, *Self-Portrait with Two Circles*
- *The Jewish Bride*

Judith Leyster

- *The Proposition*
- *Self-Portrait*

Willem Kalf, *Still Life with a Silver Ewer*

Johannes Vermeer

- *Young Woman with a Water Pitcher*
- *Woman Holding a Balance*
- *Girl with a Pearl Earring*

Jacob van Ruisdael, *View of Haarlem with Bleaching Grounds*

Rachel Ruysch

- *Fruit and Insects*
- *Flower Still-Life*

### **Spain**

- A Still Life of Global Dimensions; Antonio de Pereda's *Still Life with Ebony Chest*

Diego Velázquez

- *Las Meninas*

### **France and England**

#### **France**

Hyacinthe Rigaud, *Louis XIV*

- Louis le Vau, André le Nôtre, and Charles le Brun, *Château de Versailles*

**Rococo**

February 11

**Smarthistory**<https://smarthistory.org/a-beginners-guide-to-rococo-art/>**c. 1700-1775: Rococo**

Rococo art, an introduction

Antoine Watteau, *Pilgrimage to Cythera*François Boucher, *Madame de Pompadour*

Élisabeth Vigée Le Brun

- *Self-Portrait*
- *Self-Portrait with her Daughter*

Jean-Honoré Fragonard

- *The Swing*

Jean-Baptiste Greuze, *The Village Bride*February 13 **Carleton University Art Gallery and in-class assignment (required)****Watch this video before you come to the Gallery:**[https://www.youtube.com/watch?v=AnQVT\\_p6pxg](https://www.youtube.com/watch?v=AnQVT_p6pxg)

Jennifer Roberts on 'slow looking.'

**Other helpful videos on Smarthistory for our Gallery assignment**<https://smarthistory.org/visual-analysis/>

How to do visual (formal) analysis

<https://smarthistory.org/describing-sculpture/>

Describing what you see: sculpture

**Supplementary resources for formal analysis**<https://smarthistory.org/line/>

Elements of Art

<https://smarthistory.org/balance-symmetry-and-emphasis/>

Principles of composition

February 17-21 **Winter break****Late 18<sup>th</sup> century: Neoclassicism and Britain in the 18<sup>th</sup> Century**

February 25

**Smarthistory**<https://smarthistory.org/neoclassicism-an-introduction/>**Late 18<sup>th</sup> century: Neoclassicism**

Neoclassicism, an introduction

The Age of Enlightenment: an Introduction

Jacques-Louis David,

- *Oath of the Horatii*
- *The Death of Marat*
- *The Intervention of the Sabine Women*

- *Napoleon Crossing the Alps*

Angelica Kauffmann, *Cornelia Presenting Her Children as Her Treasures*

Marie-Guillemine Benoist, *Portrait of Madeleine*

Canova, *Paolina Borghese as Venus Victorious*

Jacques-Germain Soufflot, *The Panthéon (Church of Ste-Geneviève)*, Paris

### Britain in the 18<sup>th</sup> century

<https://smarthistory.org/william-hogarth-marriage-a-la-mode/>

Wren, *Saint Paul's Cathedral*

William Hogarth

- *Marriage A-la-Mode*

Sir Joshua 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>

### The Americas to 1900

#### British Colonies and the Early Republic

#### Colonial Period

<https://smarthistory.org/benjamin-wests-the-death-of-general-wolfe/>

Benjamin West, *The Death of General Wolfe*

### Europe 1800-1900 I

February 27

March 3

#### smarthistory

<https://smarthistory.org/becoming-modern-an-introduction/>

### Europe 1800-1900

Becoming Modern: An Introduction

#### Romanticism

#### A beginner's guide

- A beginner's guide to Romanticism
- Orientalism

#### France

Romanticism in France, an introduction

Jean-Auguste-Dominique Ingres

- *Napoleon on His Imperial Throne*
- Between Neoclassicism and Romanticism: Ingres, *La Grand Odalisque*
- Painting colonial culture: Ingres *La Grande Odalisque*

Théodore Géricault

- *Raft of the Medusa*

Eugène Delacroix

- *Scene of the Massacre at Chios*
- *Liberty Leading the People*

François Rude, *La Marseillaise*

#### Spain

Francisco Goya

- *The Sleep of Reason Produces Monsters*
- *The Family of Charles IV*
- *And there's nothing to be done from the Disasters of War*
- Francisco Goya, *The Third of May, 1808*

#### England

<p>Henry Fuseli</p> <ul style="list-style-type: none"> <li>• <i>The Nightmare</i></li> <li>• <i>Titania and Bottom</i></li> </ul> <p>John Constable</p> <ul style="list-style-type: none"> <li>• Constable and the English countryside</li> <li>• <i>The Hay Wain</i></li> </ul> <p>J.M.W. Turner</p> <ul style="list-style-type: none"> <li>• <i>Slave Ship</i></li> <li>• <i>Rain, Steam, and Speed – the Great Western Railway</i></li> </ul> <p>John Martin, <i>The Great Day of His Wrath</i></p> <p><b>Germany</b></p> <p>Caspar David Friedrich,</p> <ul style="list-style-type: none"> <li>• <i>Monk by the Sea</i></li> <li>• <i>Abbey in the Oak Forest</i></li> <li>• <i>Solitary Tree (or Lone Tree)</i></li> </ul> <p><b>Early Photography</b></p> <p>Early Photography: Niépce, Talbot and Muybridge</p> <p>Louis Daguerre, <i>Paris Boulevard</i></p> <p><b>Victorian Art</b></p> <p><b>Early Victorian</b></p> <ul style="list-style-type: none"> <li>• Charles Barry and A.W.N. Pugin, Palace of Westminster (Houses of Parliament)</li> </ul> <p><b>Pre-Raphaelites and mid-Victorian Art</b></p> <p>A Beginner's Guide</p> <ul style="list-style-type: none"> <li>• The Pre-Raphaelites, an introduction</li> <li>• The Aesthetic Movement</li> </ul> <p>Emily Mary Osborn, <i>Nameless and Friendless</i></p> <p>John Everett Millais</p> <ul style="list-style-type: none"> <li>• <i>Ophelia</i></li> </ul> <p>Dante Gabriel Rossetti,</p> <ul style="list-style-type: none"> <li>• <i>Proserpine</i></li> </ul> <p>Sir Edward Coley Burne-Jones</p> <p><i>Sleeping Beauty – but without the Kiss: Burne-Jones and the Briar Rose series</i></p>
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<p><b>Europe 1800-1900 II</b></p> <p>March 5</p> <p>March 10</p> <p>March 12 <b>test 2</b></p>
<p><b>Smarthistory</b></p> <p><a href="https://smarthistory.org/a-beginners-guide-to-realism/">https://smarthistory.org/a-beginners-guide-to-realism/</a></p> <p><b>Realism</b></p> <p>Realism, an introduction</p> <p>Gustave Courbet</p> <ul style="list-style-type: none"> <li>• <i>The Stonebreakers</i></li> <li>• <i>A Burial at Ornans</i></li> </ul> <p>Édouard Manet</p> <ul style="list-style-type: none"> <li>• <i>Olympia</i></li> <li>• <i>Le déjeuner sur l'herbe</i></li> <li>• <i>Corner of a Café-Concert</i></li> <li>• Better know: Manet's Bar</li> <li>• <i>A Bar at the Folies-Bergère</i></li> <li>• <i>A Bar at the Folies-Bergère</i> with Griselda Pollock</li> </ul> <p>Eva Gonzalès, <i>A Loge at the Théâtre des Italiens</i></p> <p><b>Second Empire</b></p> <p>Haussmann the Demolisher and the creation of modern Paris</p> <p>Charles Garnier, <i>The Paris Opéra</i></p>

## Impressionism

A beginner's guide

- Impressionism, an Introduction
- What does "Impressionism" mean?
- How the Impressionists got their name
- Impressionism: painting modern life
- Impressionist color
- Impressionist pictorial space
- Looking east: how Japan inspired Monet, Van Gogh and other Western artists

Edgar Degas

- *The Dance Class*

Gustave Caillebotte

- *Paris Street, Rainy Day*

Berthe Morisot

- *The Cradle*

Pierre-Auguste Renoir

- How to recognize Renoir: *The Swing*
- *La Loge*
- *The Grands Boulevards*
- *Luncheon of the Boating Party*

Claude Monet

- Impressionism as optical realism: Monet
- How to recognize Monet: *The Basin at Argenteuil*
- *The Gare St. Lazare*
- *Poplars*
- *Rouen Cathedral Series*
- *Les Nymphéas (Water Lilies)*

Mary Cassatt

- *In the Loge*
- *Woman with a Pearl Necklace in a Loge*
- *The Child's Bath*
- *The Coiffure*

## Post-impressionism

Georges Seurat

- *A Sunday on la Grande Jatte - 1884*

Vincent Van Gogh

- *Self-Portrait dedicated to Paul Gauguin*
- *Self-Portrait with Bandaged Ear*
- *The Bedroom*
- *Starry Night*

Paul Gauguin

Gauguin, *Self-Portrait with Portrait of Émile Bernard (Les misérable)*

*Spirit of the Dead, Watching*

Paul Cézanne

- Cézanne, an introduction
- *The Basket of Apples*
- *Still Life with Plaster Cupid*
- *The Red Rock*
- *Turning Road at Montgeroult*
- *Cézanne, Mont Sainte-Victoire*

Henri de Toulouse-Lautrec, *At the Moulin Rouge*

## Sculpture

Jean-Baptiste Carpeaux, *Dance*

Auguste Rodin

- *The Walking Man*

## Symbolism / Art Nouveau

Antonio Gaudí, *Sagrada Família*

Hector Guimard, *Cité entrance, Métropolitain, Paris*

Gustav Klimt

- *The Kiss*

Edvard Munch

- *The Scream*

### Modernisms 1900-1980

March 17

March 19

March 24

March 26

March 31 **written assignment due**

### Smarthistory

<https://smarthistory.org/representation-and-abstraction-looking-at-millais-and-newman/>

### Modernisms 1900-1980

#### A beginner's guide

- 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*
- Contemporary Art, an Introduction
- An introduction to Photography in the Early 20<sup>th</sup> Century

#### Fauvism + Expressionism

##### Fauvism

Fauvism, an introduction

Henri Matisse

- *Luxe, calme et volupté*
- *Bonheur de Vivre*
- *The Red Studio*
- *Goldfish*

##### Expressionism

- Expressionism, an introduction

Ernst Ludwig Kirchner

- *Street, Berlin*

Egon Schiele

- Nazi looting: Egon Schiele's *Portrait of Wally*

Vasily Kandinsky

- *Improvisation 28* (second version)

#### Cubism + early abstraction

The Case for Abstraction

Who created the first abstract artwork?

Abstract art and Theosophy

##### Cubism

Pablo Picasso

- *Portrait of Gertrude Stein*
- *Les Femmes d'Alger (O. J. M. S.)*
- Inventing Cubism
- Pablo Picasso and the new language of Cubism
- *Still Life with Chair Caning*
- *Guernica*

Georges Braque

- *The Portuguese*

##### Futurism

Italian Futurism: an Introduction

Giacomo Balla, *Street Light*

Umberto Boccioni, *Unique Forms of Continuity in Space*

### Russian avant-garde



Constructivism, Part I  
 Constructivism, Part II  
 Suprematism, Part I: Kasimir Malevich  
 Suprematism, Part II: El Lissitzky  
 Kasimir Malevich, *Suprematist Composition: White on White*  
 Tatlin's Tower

### **De Stijl**

De Stijl, Part I: Total Purity  
 De Stijl, Part II: Near-Abstraction and Pure Abstraction  
 De Stijl, Part III: The Total De Stijl Environment  
 Piet Mondrian

- *Composition II with Red, Blue, and Yellow*
- TateShots: Piet Mondrian
- *Composition No. II, with Red and Blue*

### **Dada + Surrealism**

#### **Dada**

Introduction to Dada

Marcel Duchamp

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

Raoul Hausmann, *Spirit of the Age: Mechanical Head*

#### **Surrealism**

A beginner's guide

- Surrealism, an introduction
- The Case for Surrealism
- Man Ray, *The Gift*
- René Magritte, *The Treachery of Images (Ceci n'est pas une pipe)*

Salvador Dalí,

- *Metamorphosis of Narcissus*

Meret Oppenheim, *Object (fur-covered cup, saucer, and spoon)*

### **German art between the wars**

#### **Bauhaus**

- The Bauhaus, an Introduction
- The Bauhaus: Marianne Brandt
- The Bauhaus: Marcel Breuer
- Paul Klee, *Twittering Machine*

László Moholy-Nagy

- *Telephone Pictures*
- *Composition A.XX*

#### **Nazi visual culture**

- Art in Nazi Germany

### **Latin American Modernism**

#### **Surrealism**

Frida Kahlo

- Frida Kahlo, introduction
- Kahlo, *The Two Fridas*

### **American Art to World War II**

#### **American Impressionism**

When the department store was new: Elizabeth Sparhawk-Jones, *The Shoe Shop*

#### **Social Realism**

Edward Hopper, *Nighthawks*

Norman Rockwell, *Rosie the Riveter*

#### **Sculpture**

Alexander Calder

- *Mobile*

### **Postwar American art**

#### **Abstract Expressionism**

- Abstract Expressionism, an introduction

- Willem de Kooning, *Woman, I*
- Barnett Newman
- *Onement I*, 1948
  - Barnett Newman at MoMA
  - The Painting Techniques of Barnett Newman
- Mark Rothko
- The Case for Mark Rothko
  - *No. 210/No. 211 (Orange)*, 1960
  - Mark Rothko (at MoMA)
- (supplementary: "Restoring Rothko")
- Jackson Pollock
- Why is that important? Looking at Jackson Pollock
  - The Case for Jackson Pollock
  - The Painting Techniques of Jackson Pollock
  - Conservation: Pollock, *One: Number 31*, 1950
- Lee Krasner, *Untitled*
- Robert Motherwell, *Elegy to the Spanish Republic No. 57*
- New York School**
- The Impact of Abstract Expressionism
- Jasper Johns,
- *Flag*
  - *White Flag*
- Robert Rauschenberg
- *Erased de Kooning Drawing*
  - *Canyon*
  - *Bed*
  - *Retroactive I*
- Ad Reinhardt,
- Abstract Painting
  - Ad Reinhardt at the MOMA
  - The Painting Techniques of Ad Reinhardt
- Helen Frankenthaler
- *The Bay*
- Frank Stella, *The Marriage of Reason and Squalor*
- Postwar figurative art**
- Duane Hanson, *Executive*
- Faith Ringgold, *Ben*
- Pop Art**
- A beginner's guide
- Contemporary Art, an introduction
  - Pop Art
- Andy Warhol
- *Coca-Cola [3]*
  - *Marilyn Diptych*
  - Why is this art? Andy Warhol, Campbell's Soup Cans
  - The Case for Andy Warhol
  - *Gold Marilyn Monroe*
- Marisol, *The Party*
- Roy Lichtenstein, *Rouen Cathedral Set V*
- Minimalism and Earthworks**
- A beginner's guide**
- An Introduction to Minimalism
- The Case for Minimalism
- The Case for Land Art
- Donald Judd, *Untitled*
- Robert Smithson, *Spiral Jetty*
- James Turrell, *Skyscape, The Way of Color*
- Richard Serra

- *Tilted Arc*
- *Band*

Christo and Jeanne-Claude, *the Gates*

### **Postwar European Art**

#### **Switzerland**

Alberto Giacometti, *Walking Man II*

#### **Germany**

Joseph Beuys

- *Fat Chair*
- *Feet Washing* and Conceptual Performance

Anselm Kiefer, *Shulamite*

#### **Britain**

Barbra Hepworth, *Pelagos*

Lucian Freud, *Standing by the Rags*

### **Conceptual and Performance Art**

#### **Conceptual Art**

Beginner's Guide

- Conceptual Art: An Introduction
- The Case for Conceptual Art

Joseph Kosuth, *One and Three Chairs*

Yayoi Kusama

- *Narcissus Garden*
- Yayoi Kusama (Tate)

#### **Performance Art**

Performance Art, an Introduction

The Case for Performance Art

- Mierle Laderman Ukeles, *Washing/Tracks/Maintenance: Outside (July 23, 1973)*
- Marina Abramović, *The Artist is Present*

#### **Post Minimalism**

Eleanor Antin, *Carving: A Traditional Sculpture*

Judy Chicago, *The Dinner Party*

### **Global vanguards**

#### **Mexico**

Mónica Mayer, *The Clothesline*

### **Architecture and design**

#### **Chicago School**

Louis Sullivan, Carson, Pirie, Scott Building

#### **New York skyscrapers and landmarks**

- Cass Gilbert, Woolworth Building
- Van Alen, The Chrysler Building

#### **International Style**

- Le Corbusier, Villa Savoye

Frank Lloyd Wright

- Solomon R. Guggenheim Museum, New York City
- Fallingwater

Ludwig Mies van der Rohe, Seagram Building

#### **Late Modernism / Post-Modernism**

- The Berlin Wall as a political symbol
- Maya Lin, Vietnam Veterans Memorial
- Frank Gehry, Guggenheim, Bilbao
- Zaha Hadid, MAXXI National Museum of XXI Century Arts

**Global Cultures 1980 - now**

April 2

April 7

**Smarthistory**<https://smarthistory.org/contemporary-art-an-introduction-3/>**Global Cultures 1980 – now****A beginner's guide**

Contemporary Art, an introduction

The Case for Copying

The Pictures Generation

**Appropriation and ideological critique**

Ai Weiwei

- The Case for Ai Weiwei
- *Kui Hua Zi (Sunflower Seeds)*
- *Remembering* and the Politics of Dissent

Keith Haring, *Subway Drawings*

Anselm Kiefer

- *Shulamite*
- *Bohemia Lies by the Sea*

Sherrie Levine, *Untitled (After Edward Weston)*Doris Salcedo, *Shibboleth*

Cindy Sherman

- *Untitled Film Still #21*
- *Untitled #228*

**Identity and the Body**Marina Abramović, *The Artist is Present*Lucien Freud, *Standing by the Rags*Alfredo Jaar, *A Logo for America*Shirin Neshat, *Rebellious Silence*, *Women of Allah* seriesYinka Shonibare, *The Swing (After Fragonard)*Alison Saar, *Topsy and the Golden Fleece***Banality and kitsch**Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*Jeff Koons, *Pink Panther*Michel Tuffery, *Pisupo Lua Afe (Corned Beef 2000)*Thiebaud, *Ponds and Streams***Ritual, spirituality, and transcendence**Chris Ofili, *The Holy Virgin Mary*Bill Viola, *The Crossing*Clarissa Rizal, *Resilience Robe*Xu Bing, *Book from the Sky*James Turrell, *Skyscape, the way of color***Histories, real and imagined**

El Anatsui,

- *Untitled*
- *Old Man's Clothing*

Nam June Paik, *Electronic Superhighway: Continental U.S., Alaska, Hawaii*Roger Shimomura, *Diary: December 12, 1941.*



## University Regulations for All College of the Humanities Courses

### Copies of Written Work Submitted

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

### Academic Integrity at Carleton

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Plagiarism is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own. Plagiarism includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the internet. More information can be found [here](#).

### Academic Accommodation Policy

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#### **Academic Accommodation**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to the instructor 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. For more details see the [Student Guide](#)

**Religious obligation:** write to the instructor 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. For more details see the [Student Guide](#)

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at

613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](http://carleton.ca/sexual-violence-support)

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

## **Grading System at Carleton University**

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Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion is below. Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

[Grading System](#)

## **Course Sharing Websites and Copyright**

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Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or

distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

## Statement on Class Conduct

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The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

## Deferred Term Work

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In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the instructor concerned and for making alternate arrangements with the instructor and **in all cases this must occur no later than three (3.0) working days after the term work was due.**

The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. More information is available [in the calendar](#).

## Deferred Final Exams

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Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made. [More information.](#)

The application for a [deferral](#) must:

1. be made in writing or online to the Registrar's Office no later than **three working days** after the original final examination or the due date of the take-home examination; and,
2. be fully supported by appropriate documentation and, in cases of illness, by a medical certificate dated no later than one working day after the examination, or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [forms and fees page](#).

Any questions related to deferring a Final Exam or Final Assignment/Take Home Examination should be directed to the [Registrar's Office](#).



## Withdrawal From Courses

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Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#).

## Financial vs. Academic Withdrawal

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**Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!**

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend – you must withdraw in Carleton Central within the published deadlines to cancel your registration. [More information](#)

## Department Contact Information

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**College of the Humanities** 300 Paterson Hall (613)520-2809

[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

Drop box for CLCV, HUMS LATN GREK Term Papers and assignments is outside 300 P.A.

**Greek and Roman Studies** 300 Paterson Hall (613)520-2809

[GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

Drop Box is outside of 300 P.A.

**Religion** 2A39 Paterson Hall (613)520-2100

[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

Drop box for RELI and SAST Term Papers and assignments is outside of 2A39 P.A.

**Registrar's Office** 300 Tory (613)520-3500

<https://carleton.ca/registrar/>

## Student Resources on Campus

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[CUKnowHow Website](#)

[Academics: From registration to graduation, the tools for your success.](#)