

18th Century British

98. The Tête à Tête from Marriage à la Mode



William Hogarth
c. 1743 C.E.
Oil on canvas
28" x 36"



Theme: Satire
Couples in Art



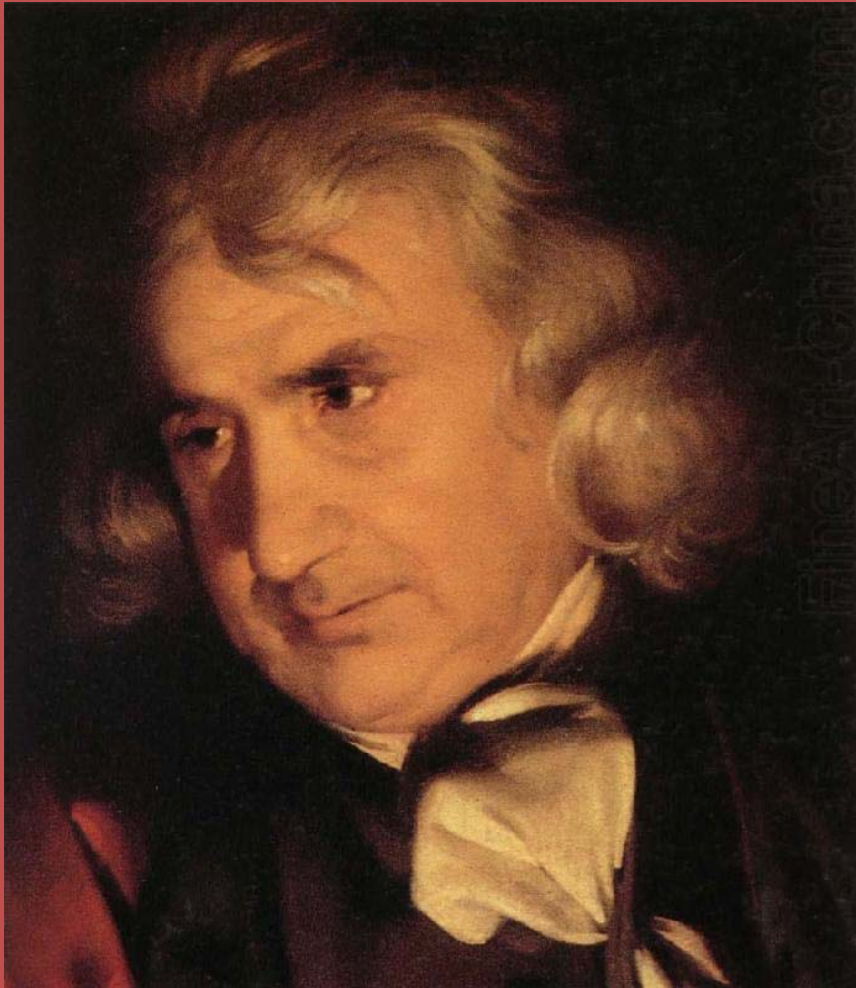


100. A Philosopher Giving a Lecture on the Orrery

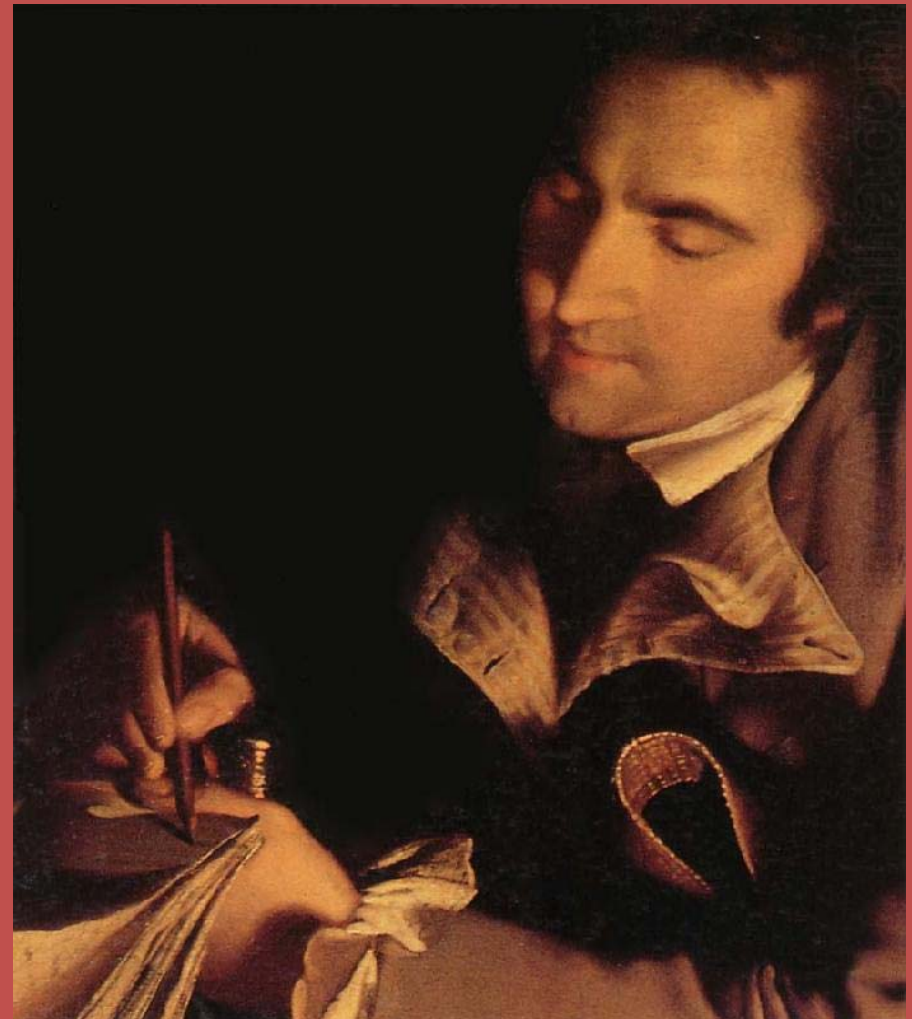


Joseph Wright of Derby
c. 1763-1765 C.E.
Oil on canvas
4'10" x 6'8"

1



Theme: Knowledge
Use of Light and Dark



Rococo

101. The Swing



Jean-Honore Fragonard

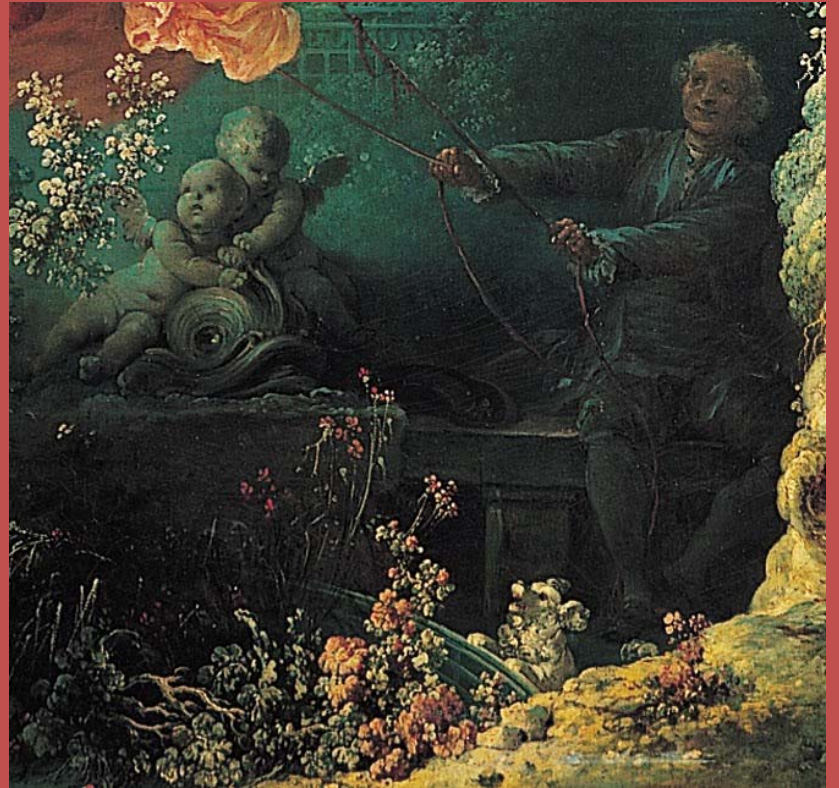
1767 C.E.

Oil on canvas

2'8" x 2'



Theme: Landscape
Courtly life



105. Self-Portrait



Theme: Self-portrait

Elisabeth Louise Vigée Le Brun

1790 C.E.

Oil on Canvas

3'3" x 2'8"



Neo-Classical

102. Monticello



Thomas Jefferson - architect

Virginia, USA

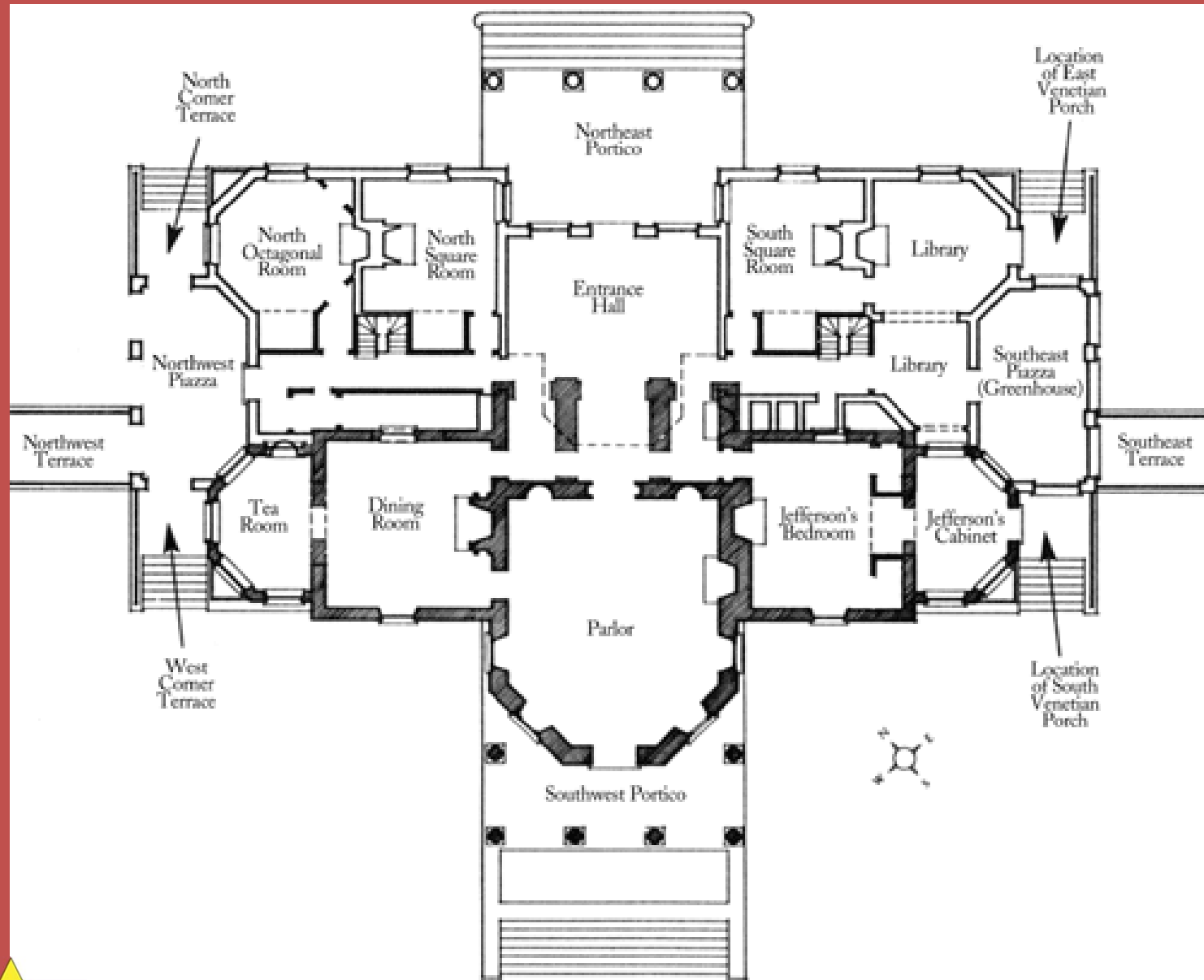
1768-1809 C.E.

Brick, glass, stone, and wood

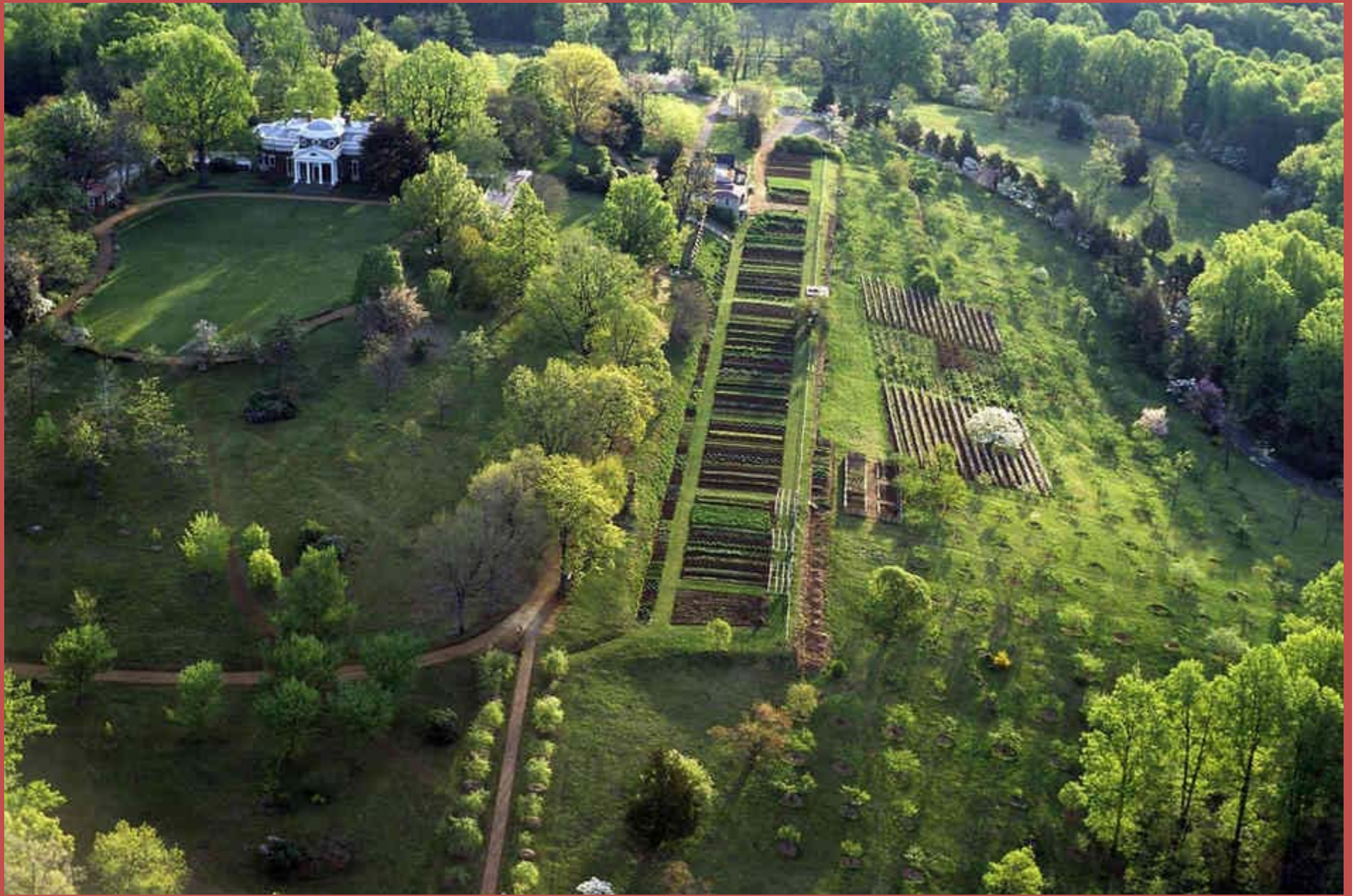
110 feet long, 88 feet wide

45 feet high to oculus of dome





Theme: Personal Spaces
Classical Influences



103. The Oath of the Horatii



Jacques-Louis David

1784 C.E.

Oil on Canvas

11ft x 14ft

Theme: Symbolism
Nationalism



104. George Washington



Theme:
Commemorate Ruler

Jean-Antoine Houdon
1788-1792 C.E.
Marble
6'2"

1

Romantic

107. La Grande Odalisque



Jean-August Dominique Ingres

1814 C.E.

Oil on Canvas

3 feet x 5.25 feet

Theme: Reclining Nude



106. Y no hai remedio
(And There's Nothing to Be Done)
from Los Desastres de la Guerra
(The Disasters of War) Plate 15

So small
And yet
has so much detail
5.5" x 6.5"



Francisco de Goya
1810-1823 C.E.
Published 1863

Etching, drypoint, burin, and burnishing

1

106. Y no hai remedio



Theme: Suffering
Medium

Third of May



Francisco de Goya
1814-1815 C.E.
Oil on Canvas
8.5ft x 11ft

Raft of the Medusa



Theodore Gericault
1818-1819 C.E.
Oil on Canvas
16ft x 23.5ft

108. Liberty Leading the People



Eugene Delacroix
1830 C.E.

Oil on Canvas
8.5 feet x 10.5 feet

Theme:
National Symbolism

1

109. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)



Thomas Cole
1836 C.E.
Oil on Canvas
4ft x 6ft





Theme:
Landscape
Water in Art



111. Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)



Joseph Mallord William Turner

1840 C.E.

Oil on Canvas

3 feet x 4 feet



111. Slave Ship



Theme:
Seascape
Power of Nature



111. Slave Ship



112. Palace of Westminster (Houses of Parliament)



London, England

Charles Barry and Augustus W. N. Pugin (Architects)

1840-1870 C.E.

Limestone masonry and glass





Theme:
Revival
Government Buildings

Palace=
872 ft long
70 ft high
232-322 ft wide

Westminster Hall
240ft long
70 ft wide
92 ft high

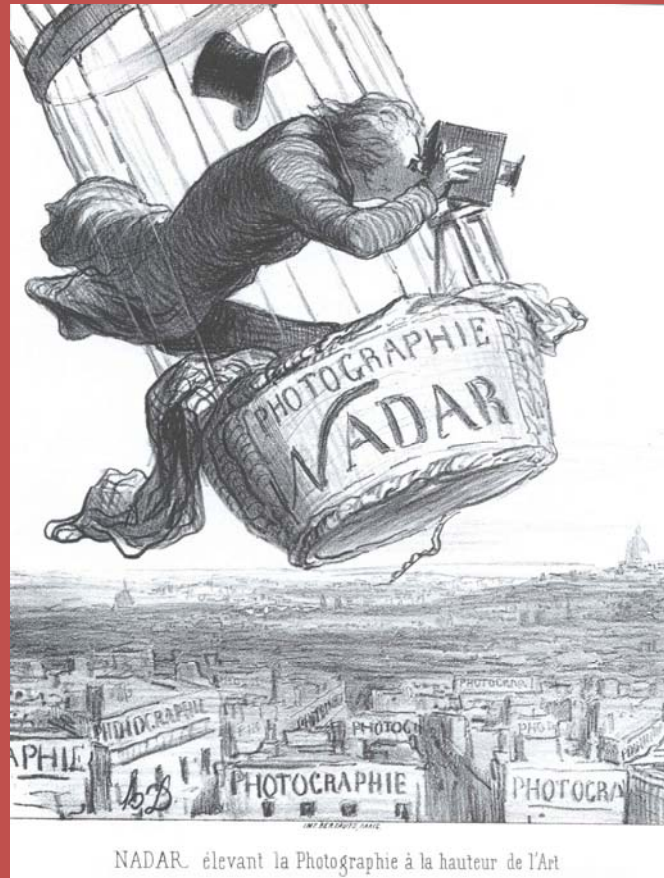
Lobby=
60ft across/diameter
75ft high





114. Nadar Raising Photography to the Height of Art

10.5in x 8.5in



Theme:
Satire
Medium
Humor in Art

Honore Daumier
1862 C.E.
Lithograph

1

119. The Burghers of Calais



August Rodin
1884-1895 C.E.

Bronze
79in × 81in × 77in

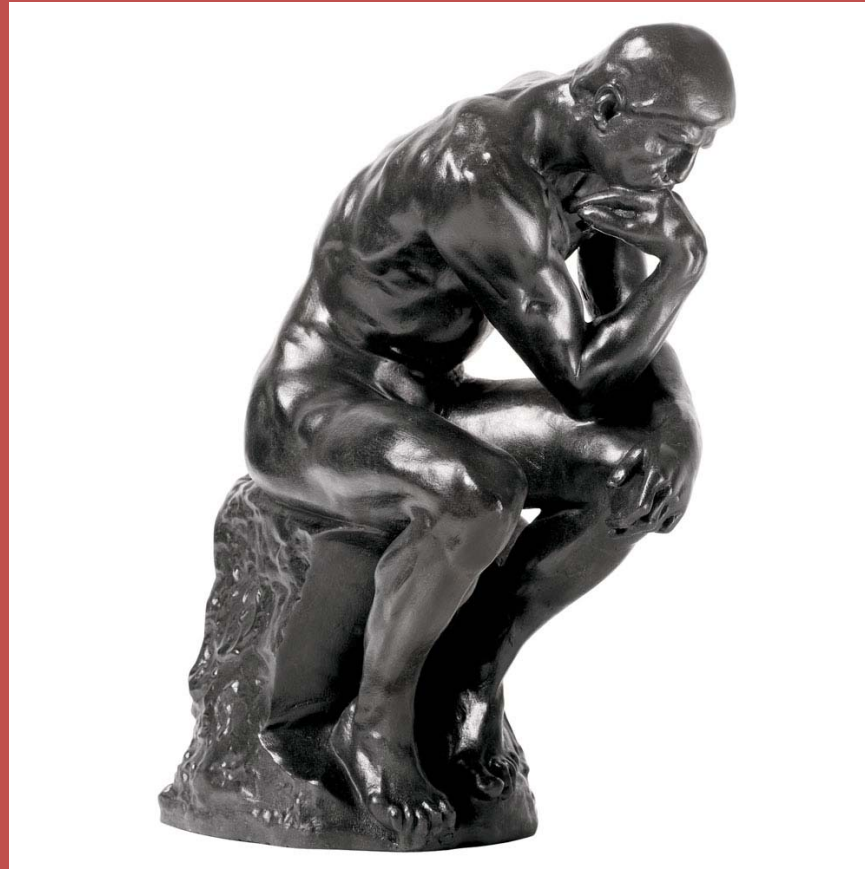
1



Theme:
Suffering
Sculpture in the Round



The Thinker



August Rodin
1902 C.E.
Bronze

Realism

113. The Stone Breakers



Gustav Courbet

1849 C.E. (Destroyed in 1945)

Oil on canvas

65in x 101in

Theme:
Suffering
Genre

1

115. Olympia



Edouard Manet
1863 C.E.
Oil on Canvas
52" x 75"

Theme:
Reclining Nude

1



118. The Valley of Mexico from the
Hillside of Santa Isabel
(El Valle de Mexico desde el Cerro de
Santa Isabel)



Jose Maria Velasco

1882 C.E.

Oil on Canvas

54" x 89"

1



Theme:
Landscape
National Symbolism

John Singer Sargent



Types of Photography

110. Still Life in Studio



Louis-Jacques-Mande Daguerre

1837 C.E.

Daguerreotype

8" x 10"

Theme:
Still-Life
Medium

1

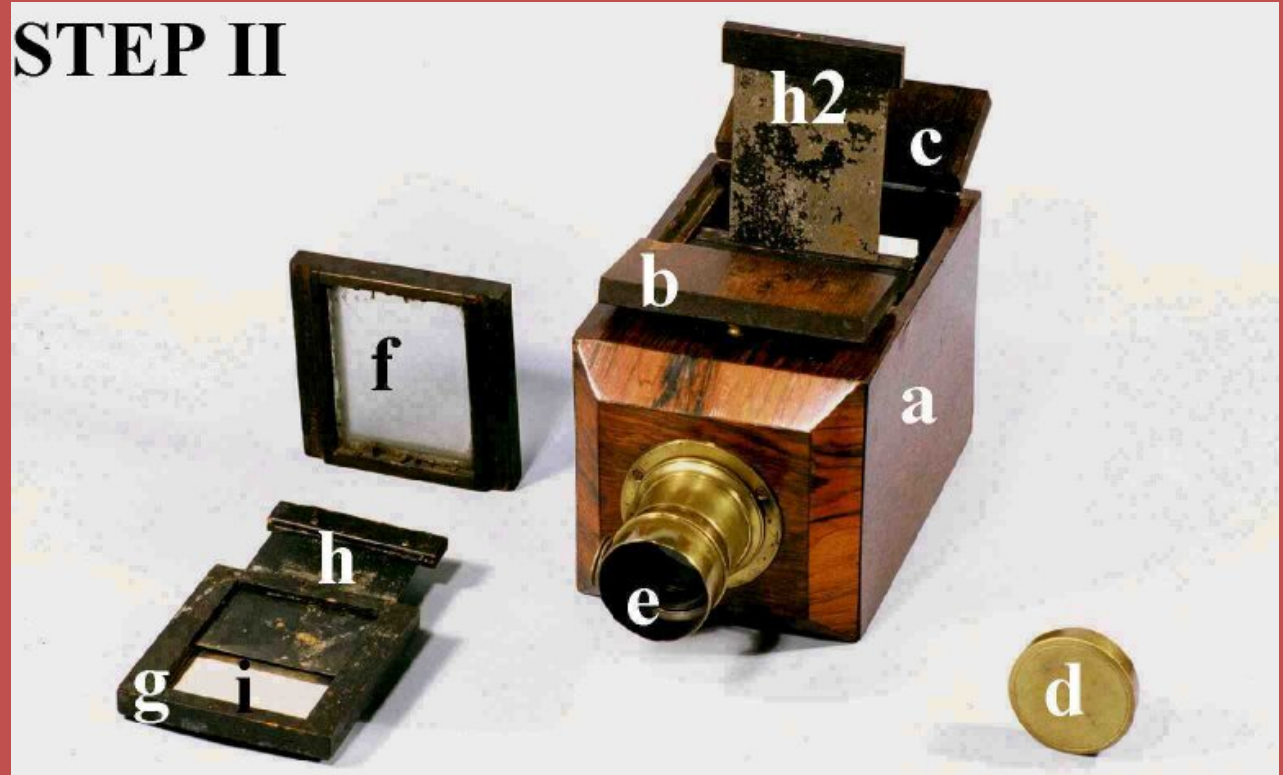


THE DAGUERRETYPE PROCESS



1. Opening the camera and loading the plate
2. Focusing
3. Focusing
4. Focusing
5. Focusing
6. Focusing
7. Focusing
8. Focusing
9. Focusing
10. Focusing
11. Focusing
12. Focusing
13. Focusing
14. Focusing
15. Focusing
16. Focusing
17. Focusing
18. Focusing
19. Focusing
20. Focusing
21. Focusing
22. Focusing
23. Focusing
24. Focusing

STEP II



Place the camera (a) on a tripod, (see Illustration Page 1).

2) Open trap doors (b) and (c) on top of camera .

3) Remove lens cap (d) from front of lens (e).

4) Insert the ground viewing glass (f) in open slot on camera top.

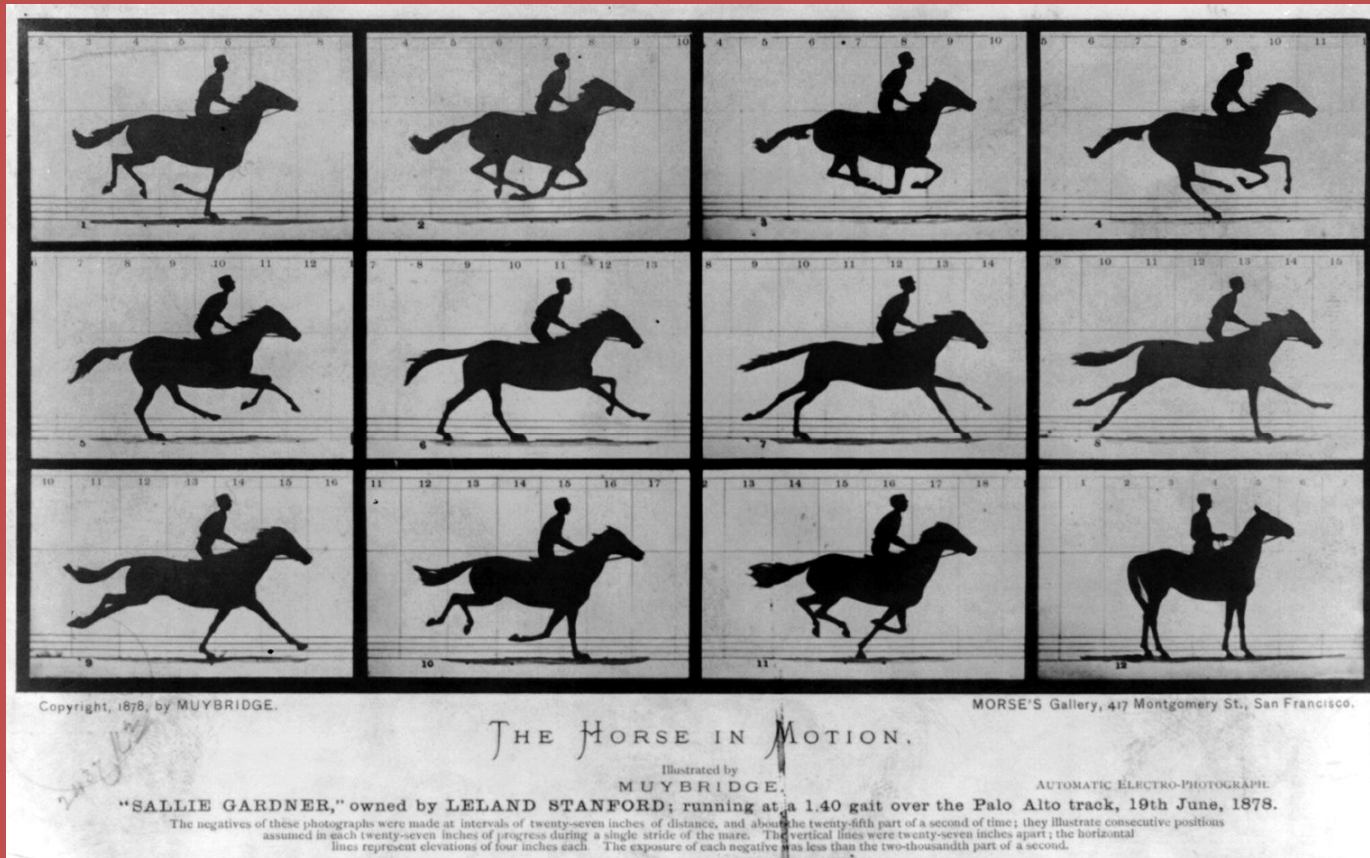
5) Focus lens (e) and compose your subject in its frame until you are satisfied. This usually takes more time than the actual exposure. Lightly replace lens cap (d).

6) Remove the viewing glass (f) from camera (a) and replace with the loaded plateholder (g) with dark-slide (h) in down position. (Though in the illustrated detail of this layout, an extra plateholder (g&h) is displayed partially drawn up in order to show the polished and sensitized daguerreotype plate's position (i) within the plateholder (g).

7) With the plateholder in the camera, pull up the dark-slide as far as possible (h2), then remove and replace the lens cap (d), using it as the shutter. Normally indoors with good light this takes from ten to twenty seconds though most operators advertised much quicker exposure times to lure the gullable. If the advertising were to be believed, there would have been no need for headstands (see Illustration page 6).

8) Drop the dark-slide (h2) to secure the exposed plate from any further light and remove the plateholder from the camera.

117. The Horse in Motion



Eadweard Muybridge

1878 C.E.

Albumen print

Each was 19" x 24"

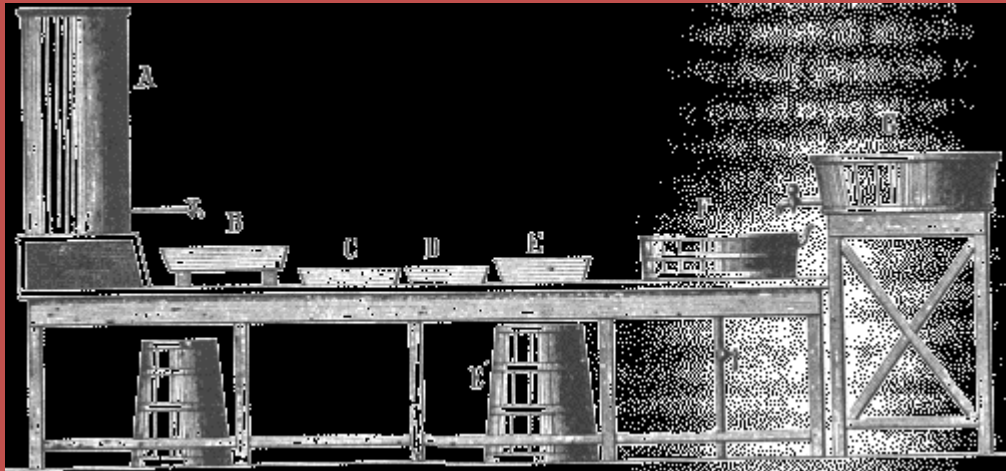
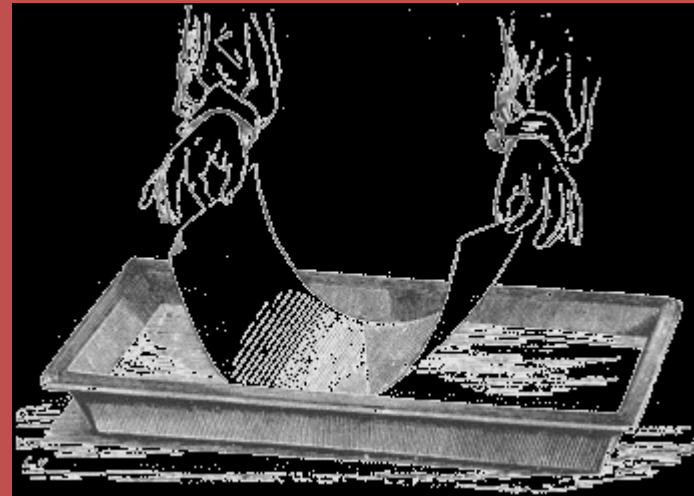
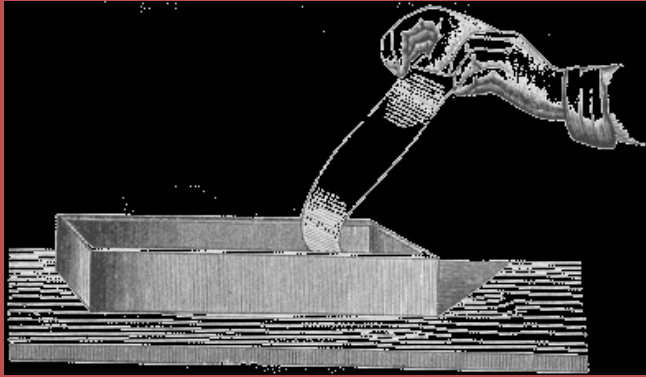
Then mass produced for sale

Theme:

Medium

Image in a Series





127. The Steerage

Theme:
Group Scenes
Social Commentary



Alfred Stieglitz
1907 C.E.
Photogravure
13in x 10.5in





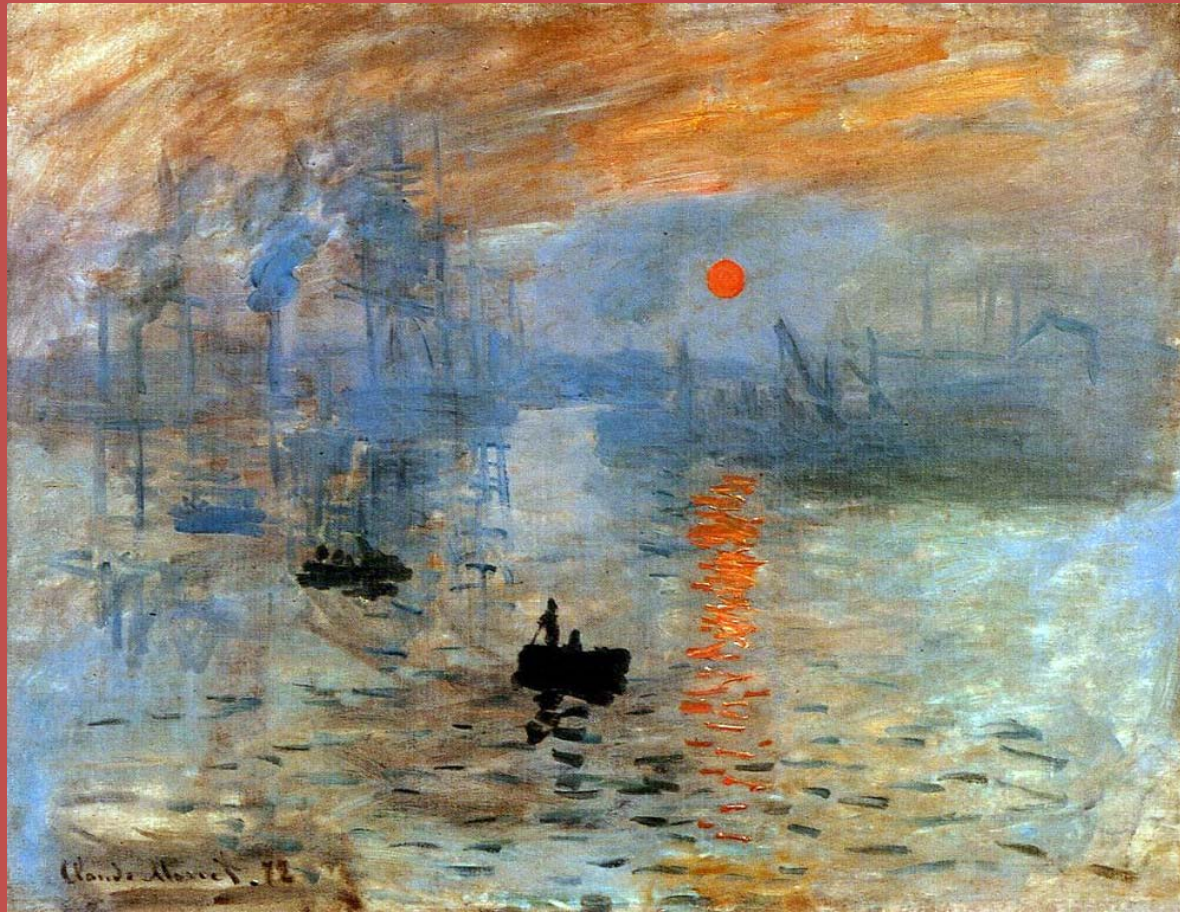
Primitivism

Henri Rousseau



Impressionism

IMPRESSION SUNRISE



Claude Monet
1872 C.E.
Oil on Canvas

116. The Saint-Lazare Station



Claude Monet
1877 C.E.
Oil on Canvas
30in x 41in

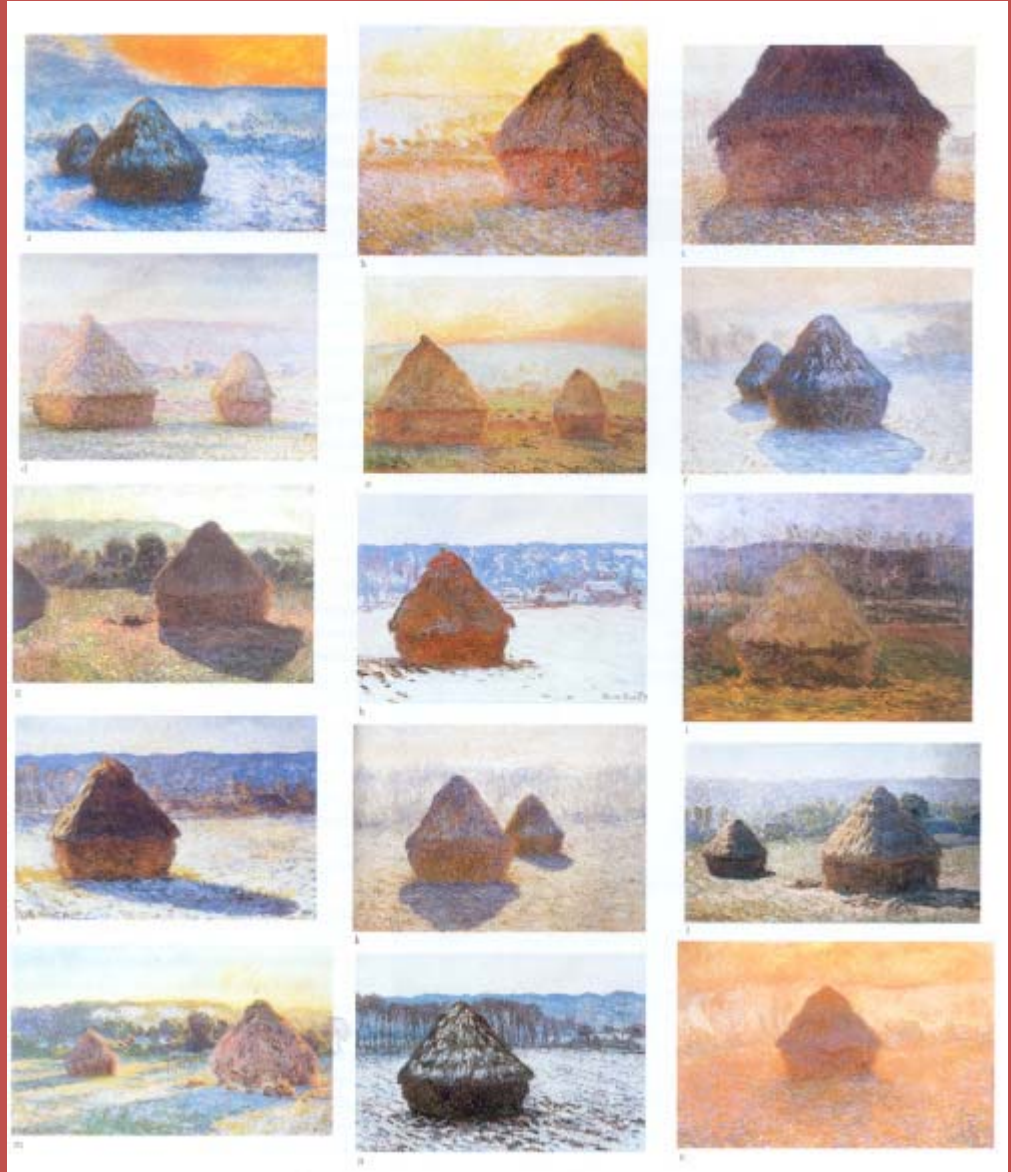
Theme:
Movement



Cathedrals of Rouen



Claude Monet
Oil on Canvas



Edgar Degas





WikiGallery.Org

Pierre-August Renoir



Georges Seurat



121. The Coiffure



Mary Cassatt

1890-1891 C.E.

Drypoint and aquatint

17in x 12in

Theme:
Domestic Scene
Medium

1

Other Mary Cassatt



Berthe Morisot



Post Impressionism

Henri de Toulouse-Lautrec



120. Starry Night



Vincent van Gogh

1889 C.E.

Oil on canvas

29in x 36in



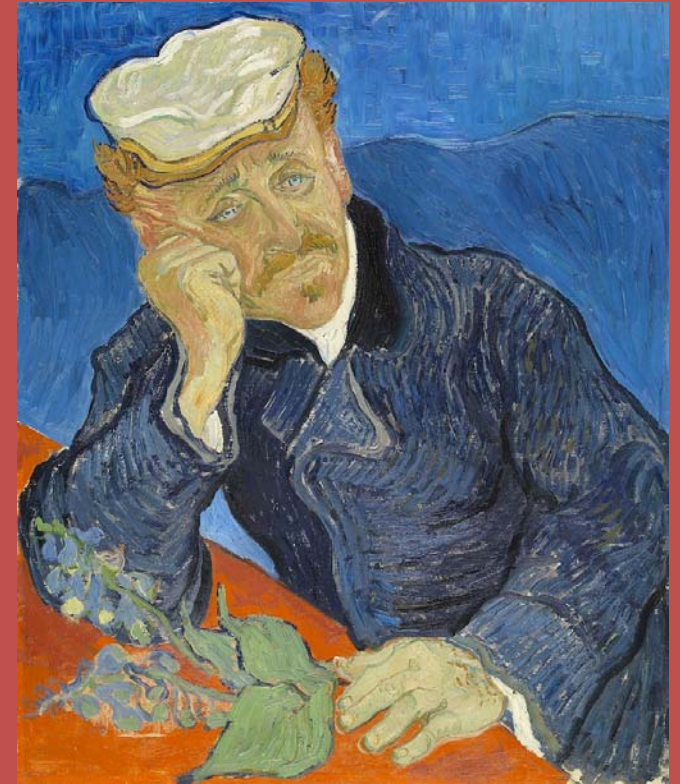


Theme:
Landscape



Green Wheat Fields

Dr. Gachet



Vincent van Gogh
1889 C.E.
Oil on canvas



123. Where Do We Come From? What Are We? Where Are We Going?



Paul Gauguin
1897-1898 C.E.
Oil on canvas
15ft x 6ft





Theme:
Symbolism
Exotic Location



125. Mont Sainte-Victoire



Paul Cezanne
1902-1904 C.E.
Oil on Canvas
29in x 36in





Theme:
Landscape

Other Cezanne

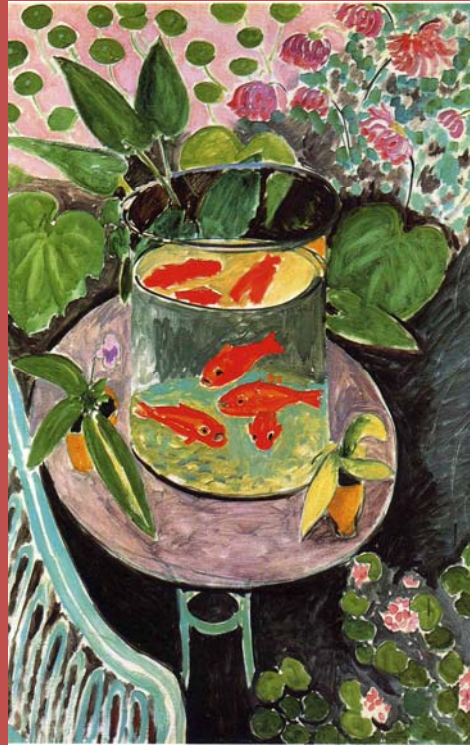


Paul Cezanne - The Complete Works

courtesy of www.paul-cezanne.org

Fauvism

131. Goldfish



Henri Matisse
1912 C.E.
Oil on canvas
57in x 38in





Theme:
Still-Life
Extreme Color

Other Matisse

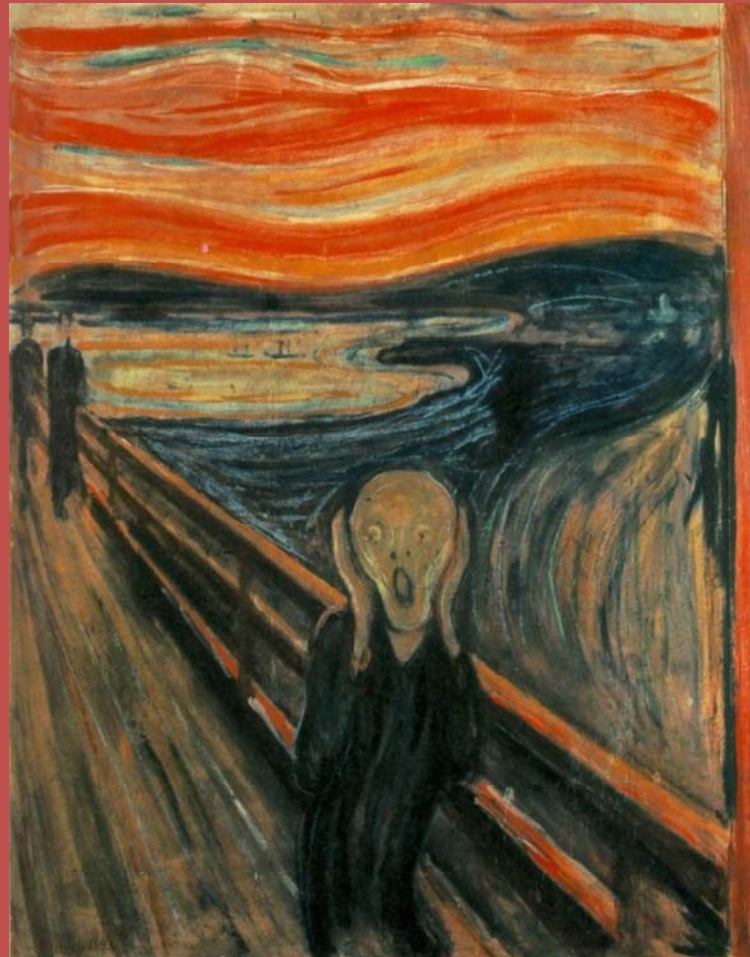
- Woman with a Hat



Expressionism/ Surrealism

122. The Scream

Theme:
Suffering
Individual vs. Society



Edvard Munch

1893 C.E.

Tempera and pastels on cardboard

3ft x 2.5ft

1

128. The Kiss



Gustav Klimt

1907-1908 C.E.

Oil and gold leaf on canvas

71in x 71in





Theme:
Couples in Art





129. The Kiss

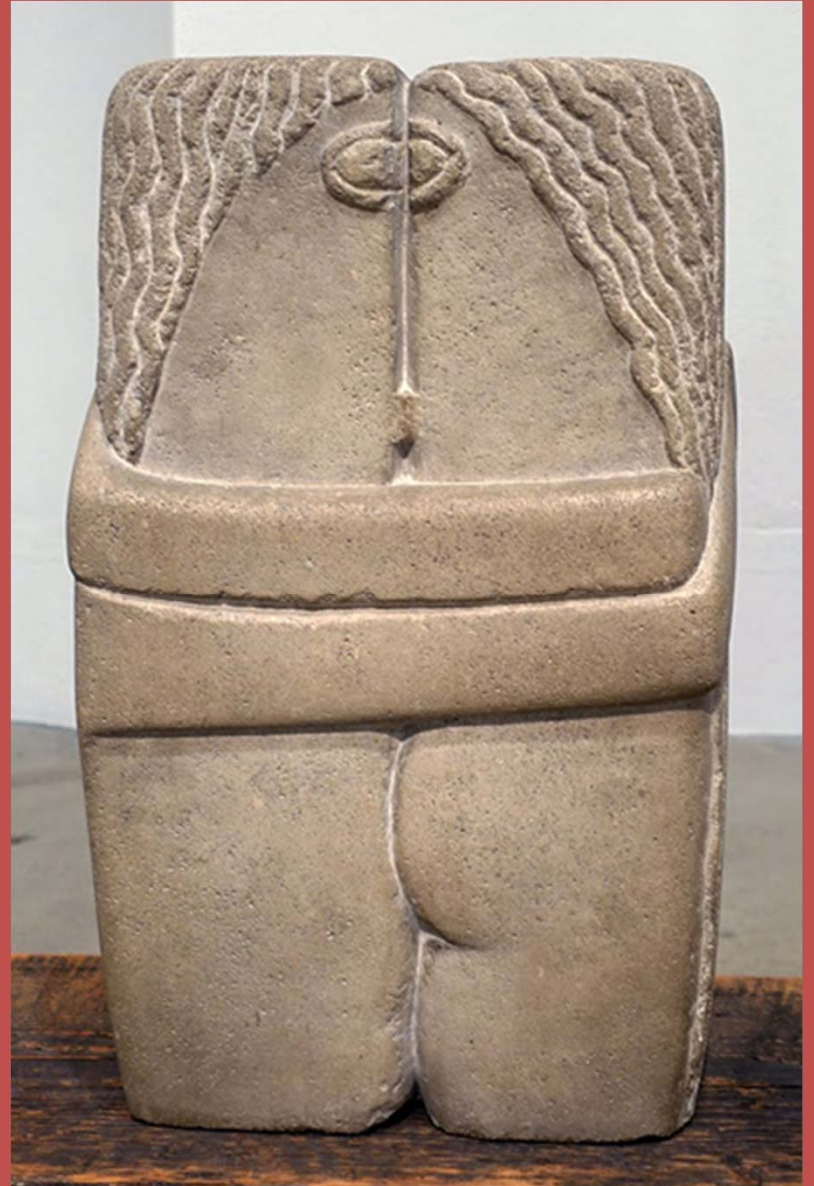


Constantin Brancusi
1907-1908 C.E.
Limestone
23in x 13in x 10in





Theme:
Couples in Art
Human Form



132. Improvisation 28 (second version)



Vassily Kandinsky
1912 C.E.
Oil on canvas
44in x 64in





Church



Wave/Flood



Cannon

Theme:
Extreme Color
Complex Composition



Horses

133. Self-Portrait as a Soldier



Ernst Ludwig Kirchner

1915 C.E.

Oil on canvas

27in x 24in

1



Die Brücke

Theme:
Extreme Color
Suffering
Self-Portrait



134. Memorial Sheet for Karl Liebknecht



Kathe Kollwitz

1919-1920 C.E.

Woodcut – highlighted with white and black ink

14.5in x 20.5in

1



Theme:
Medium
Memorials for the Dead



138. Object (Le Dejeuner en Fourrure)



Theme:
Found Object

Meret Oppenheim
1936 C.E.

Fur covered cup, saucer, and spoon
Cup 4.5in diameter;

saucer 9.5in diameter; spoon 8in long; overall height 3in



140. The Two Fridas



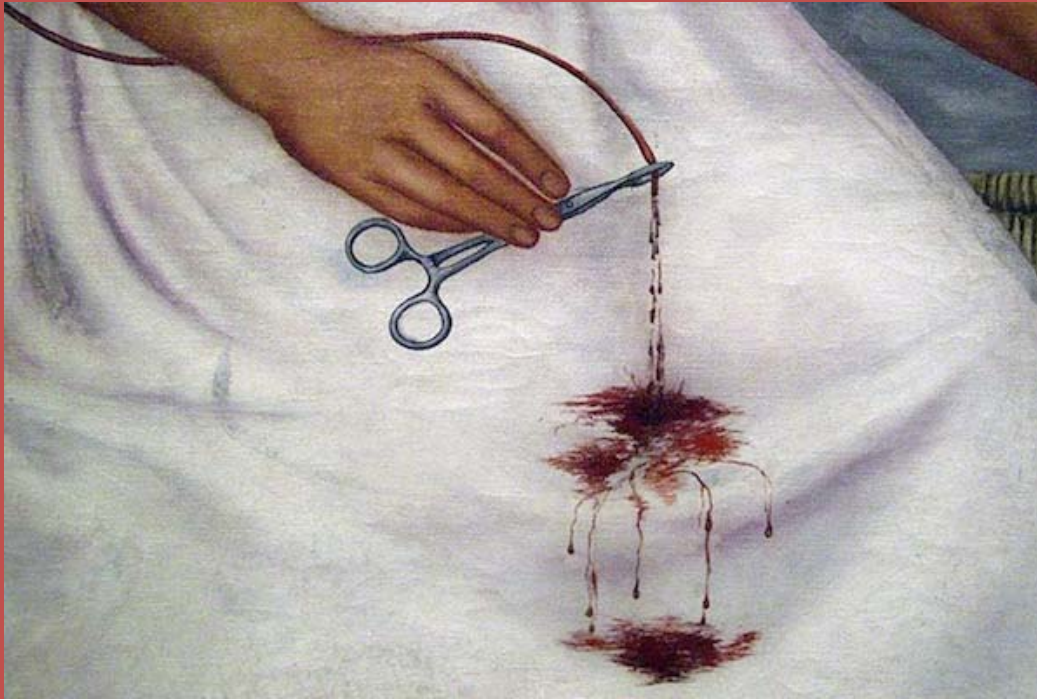
Frida Kahlo

1939 C.E.

Oil on canvas

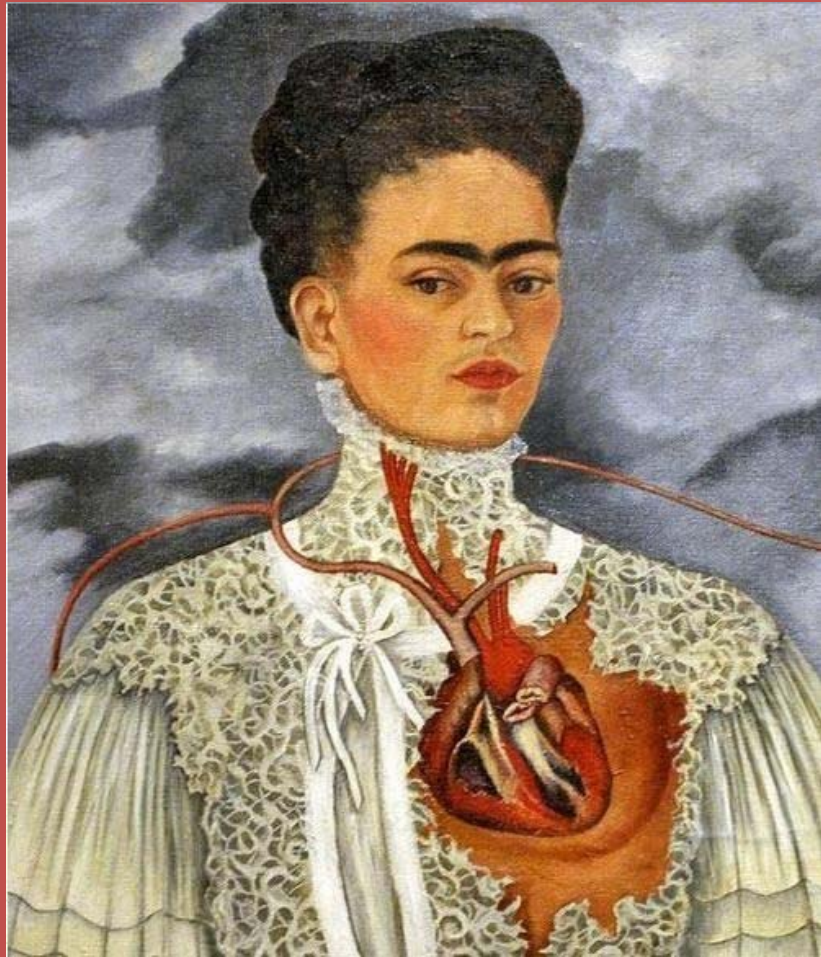
68in x 68in

1



Theme:
Suffering
Self-Portrait





142. The Jungle



Wilfredo Lam

1943 C.E.

Gouache on paper mounted on canvas

94in x 90in

1



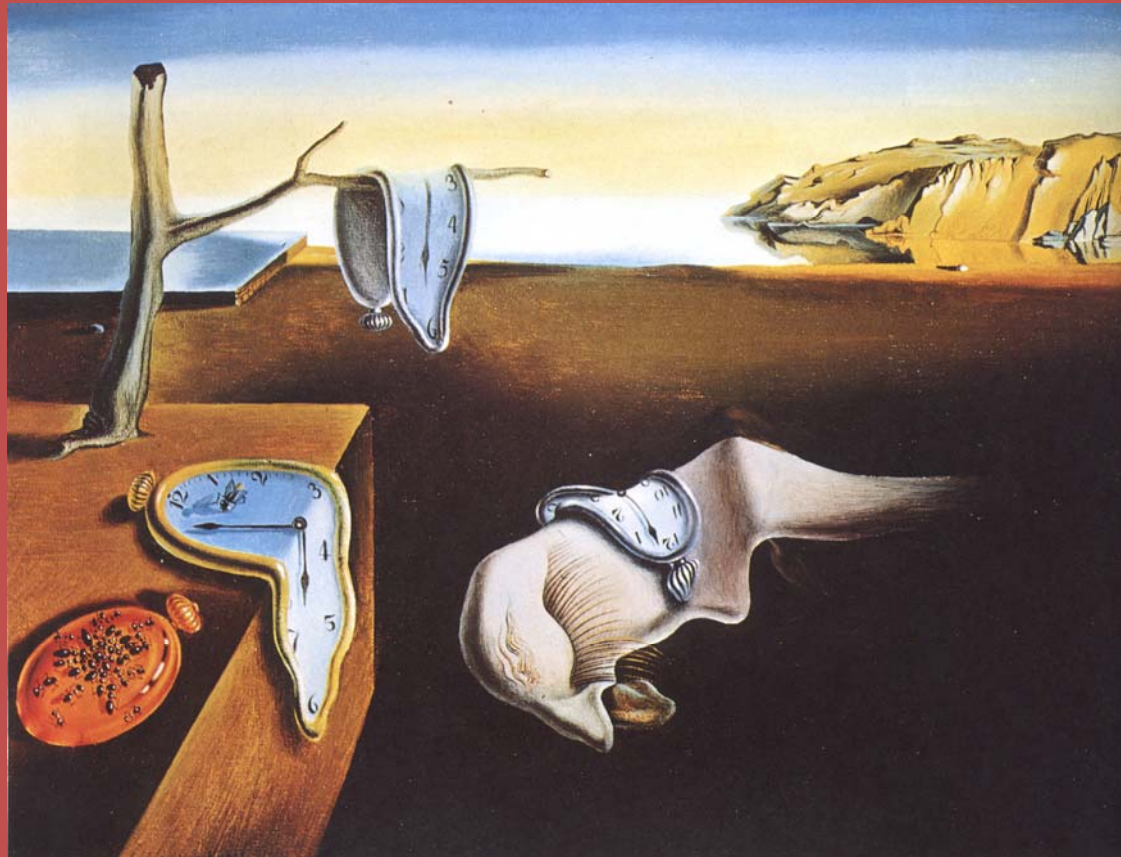
Theme:
Cultural Influences



Giorgio de Chirico



Persistence of Memory



Salvador Dalí
1931 C.E.
Oil on canvas

Joan Miro



Chicago

124. Carson, Pirie, Scott, and Company Building



Chicago, Illinois

Louis Sullivan - Architect

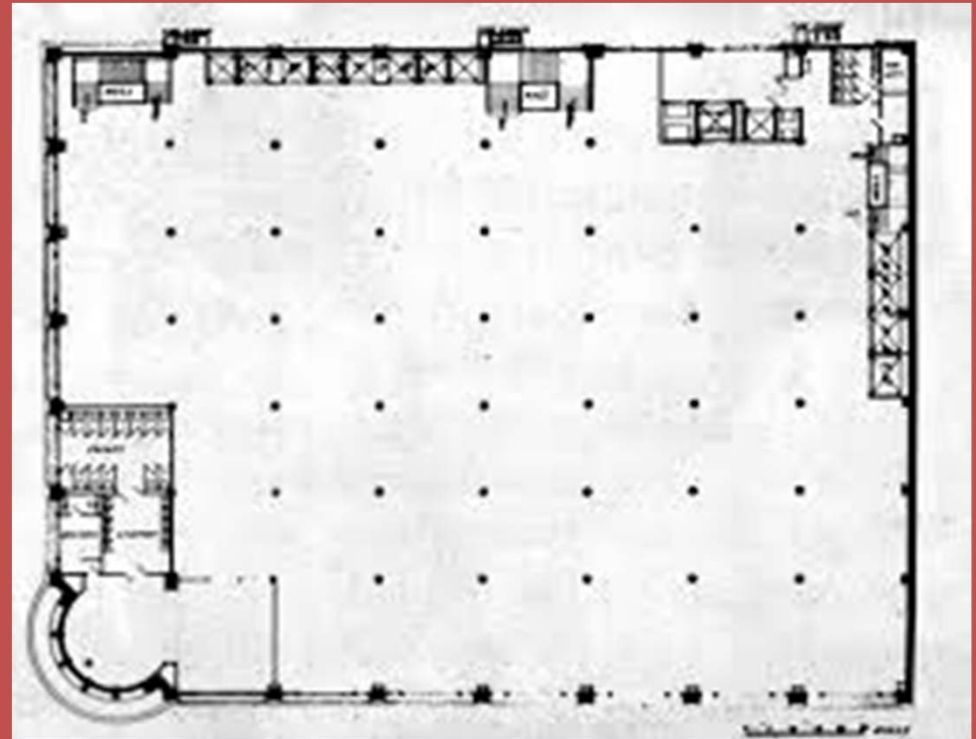
1899-1903 C.E.

Iron, steel, glass, and terra cotta

207ft high

3

124. Carson, Pirie, Scott, and Company Building



Theme:
City Planning

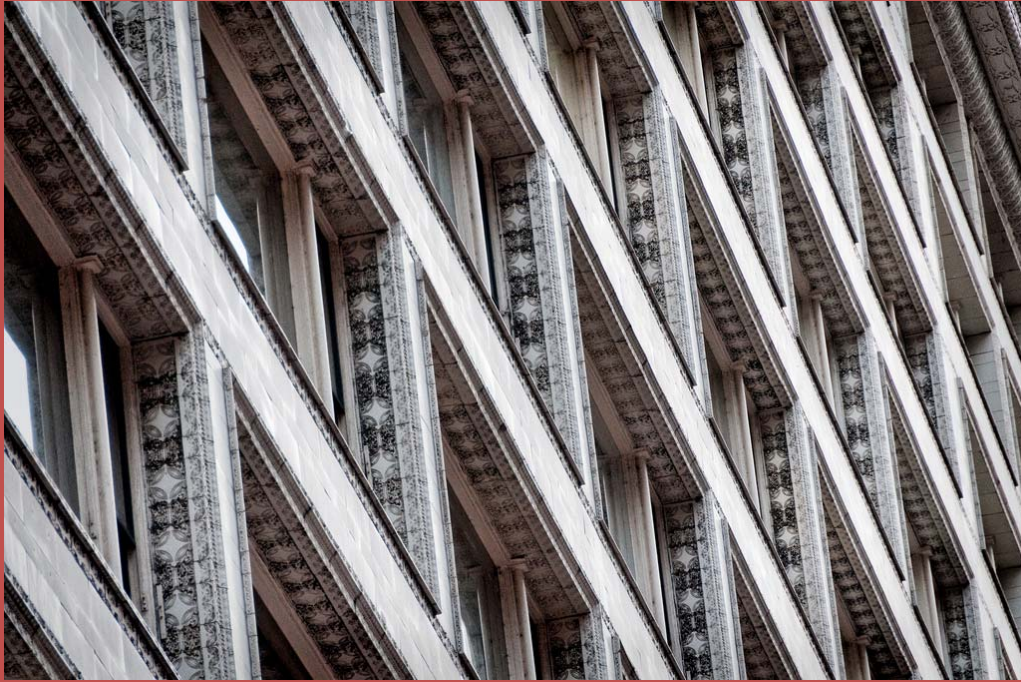


124. Carson, Pirie, Scott, and Company Building



124. Carson, Pirie, Scott, and Company Building





Cubism

Cold Coffee and Analytic Cubism

To understand Cubism it helps to go back to Cézanne's still life paintings or even further, to the Renaissance. Let's use an example that worked nicely in the classroom. I was lecturing, trying to untangle Cubism while drinking increasingly cold coffee from a paper cup. I set the cup on the desk in the front of the room and said, "If I were a Renaissance artist in mid-15th century Italy painting that cup on that table, I would position myself at particular point in space and construct the surrounding objects and space frozen in that spot and from that single perspective. On the other hand, if this was the late 19th century and I was Cézanne, I might allow myself to open this view up quite a bit. Perhaps I would focus on, and record, the changes of shape and line that result when I shift my weight from one leg to the other or when I lean in toward the cup to get a closer look. I might even allow myself to render slightly around the far side of the paper cup since, as Cézanne, I am interested in vision and memory working together. Finally, if I were Braque or Picasso in the early 20th century, I would want to express even more on the canvas. I would not be satisfied with the limiting conventions of Renaissance perspective nor even with the initial explorations of the master Cézanne.

126. Les Femmes d'Alger (O.K. Version O)



Pablo Picasso

1907 C.E.

Oil on Canvas

8ft x 7.75ft

1



Iberian/Archaic
Europe in Pre Classical



African

Theme:
Group Scene
Cultural Influences



We seem to be seeing her from above

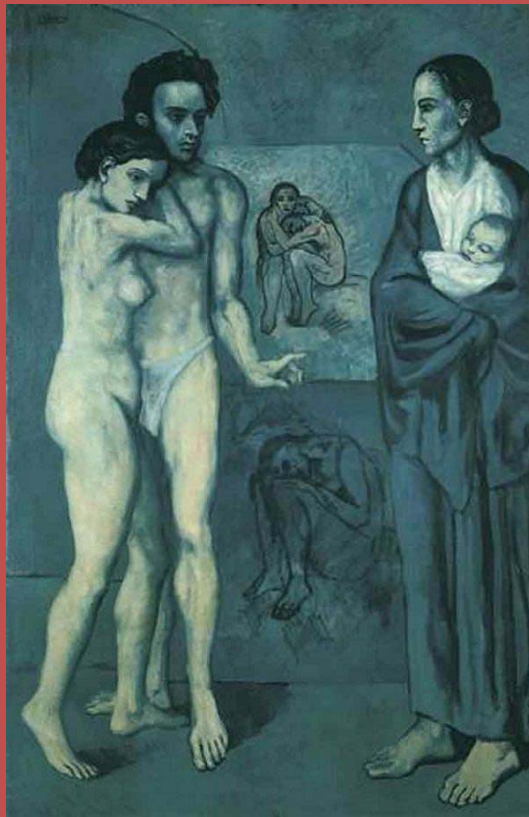


She is obscured by the curtain

Guernica



Other Picasso



As a Cubist, I want to express my total visual understanding of the paper coffee cup. I want more than the Renaissance painter or even Cézanne, I want to express the entire cup simultaneously on the static surface of the canvas since I can hold all that visual information in my memory. I want to render the cup's front, its sides, its back, and its inner walls, its bottom from both inside and out, and I want to do this on a flat canvas. How can this be done? The answer is provided by *The Portuguese*. In this canvas, everything was fractured. The guitar player and the dock was just so many pieces of broken form, almost broken glass. By breaking these objects into smaller elements, Braque and Picasso are able to overcome the unified singularity of an object and instead transform it into an object of vision. At this point the class began to look a little confused, so I turned back to the paper cup and began to tear it into pieces (I had finished the coffee). If I want to be able to show you both the back and front and inside and outside simultaneously, I can fragment the object. Basically, this is the strategy of the Cubists.

130. The Portuguese



Georges Braque
1911 C.E.
Oil on canvas
46in x 32in





Theme:
Geometrics in Art

Georges Braque

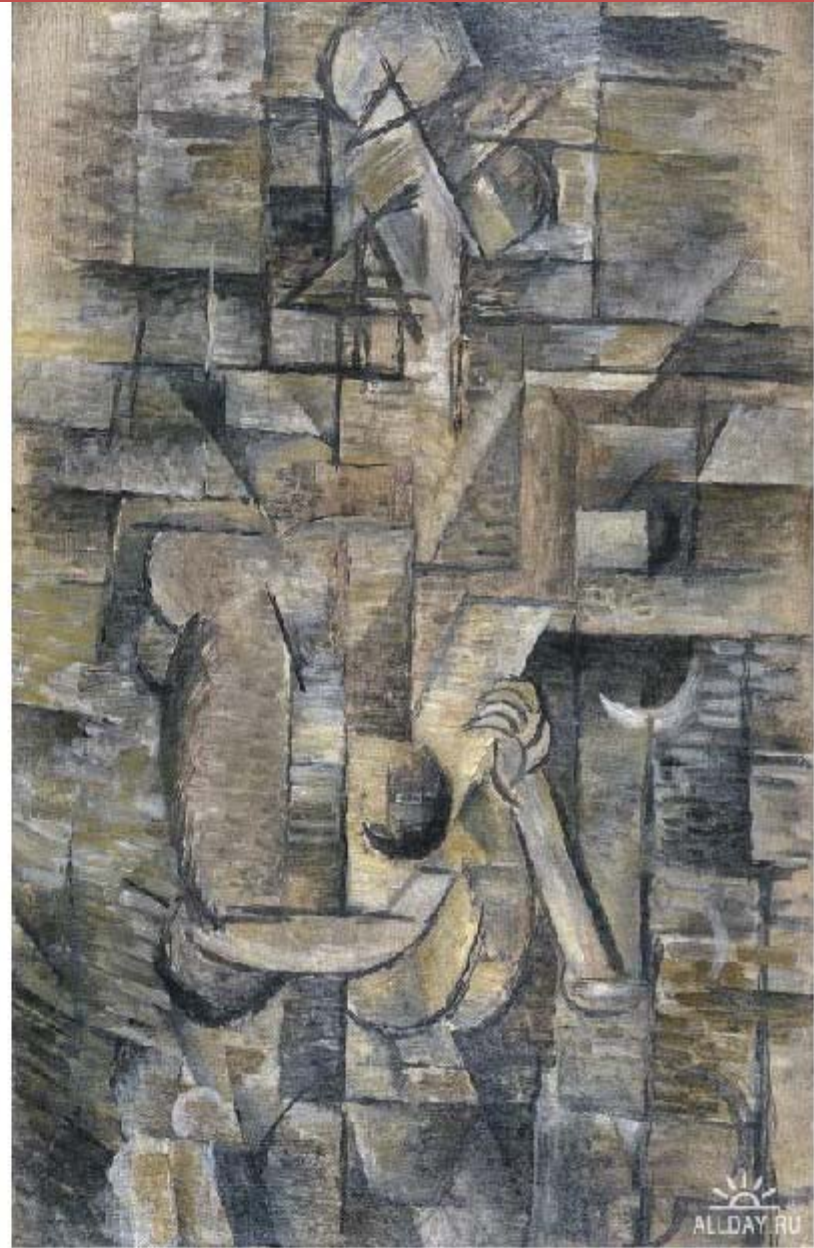
- Possibly originated from Braque's memories of a Portuguese musician from Marseilles
- Reduced color palette- ochers and umbers, silver, copper
- Shallow planes set parallel to the picture surface ("as though a roller had pressed out the volume of the bodies" – Art Since 1900)
- No consistent light source
- Slight modeling through tints & shadows
- Shapes also indicated by edges of form
- As seen from multiple perspectives
- Integration of text emphasizes flattened space (recalls posters hanging in dance halls & cafes)



Georges Braque, *The Portuguese*, 1911



Picasso jeune fille à la mandoline (1910)



G. Braque femme tenant une mandoline (1910)

Braque & Picasso



Georges Braque, *The Portuguese*, 1911



Picasso, *Girl with a Mandolin (Fanny Tellier)*, 1910

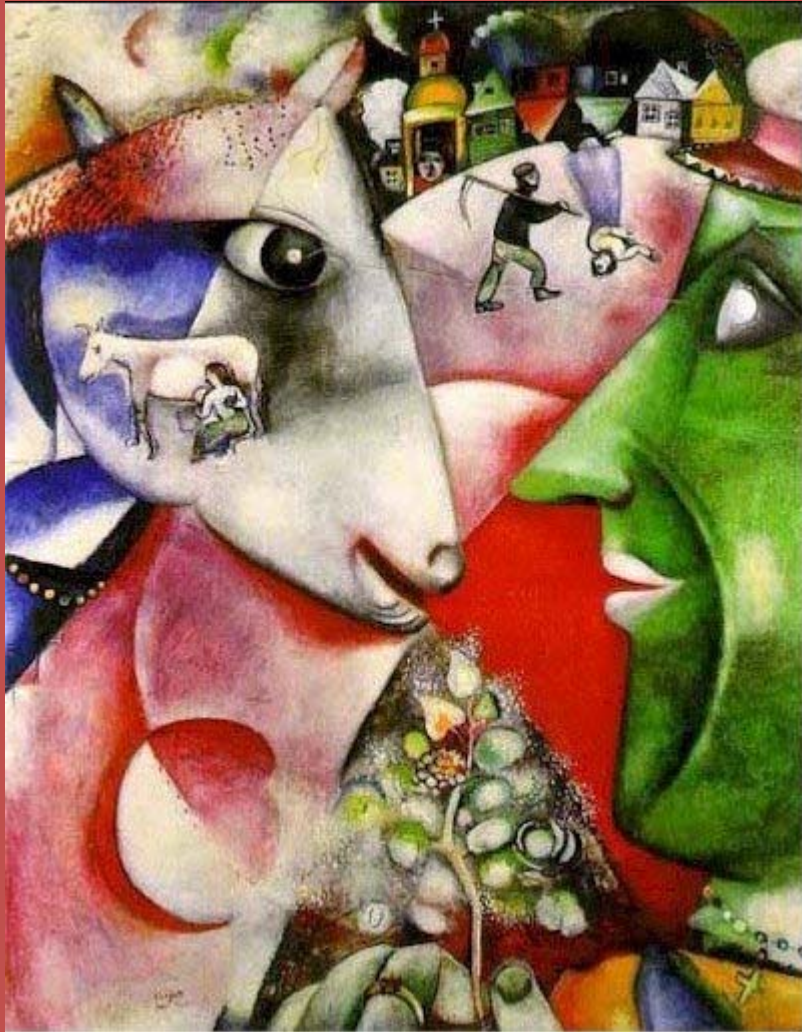


Fruit dish ace clubs
(Georges Braque)



Bowl of Fruit (The Fruit Dish, 1912)
(Pablo Picasso)

Marc Chagall



International

135. Villa Savoye



Poissy-sur-Seine

Le Corbusier - architect

1929 C.E.

Steel and reinforced steel

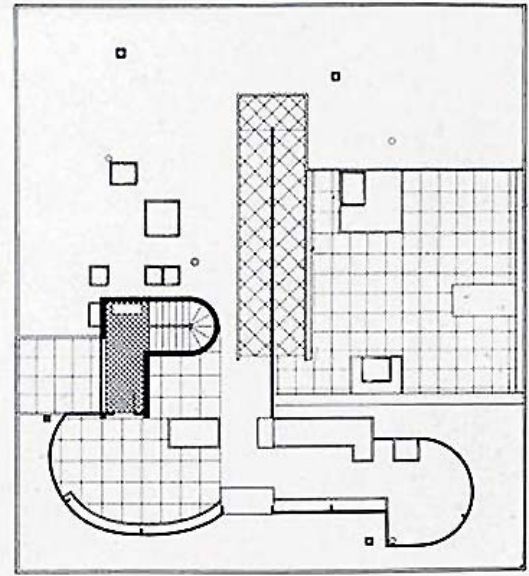
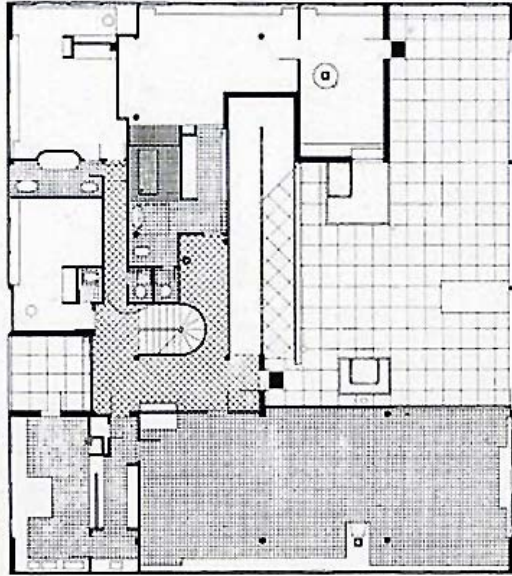
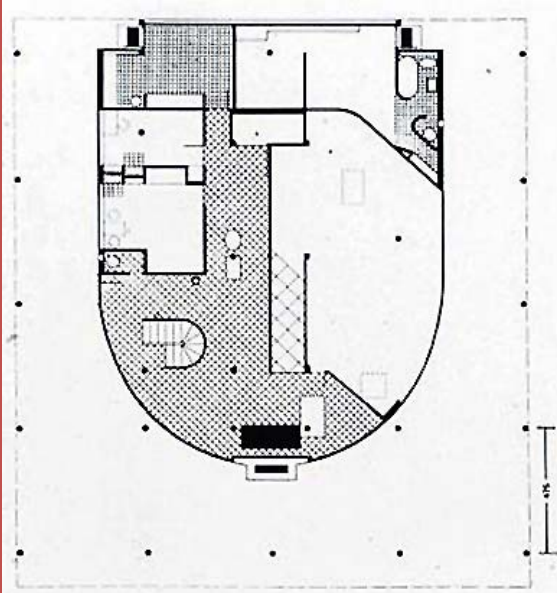
89ft x 62ft x 23ft



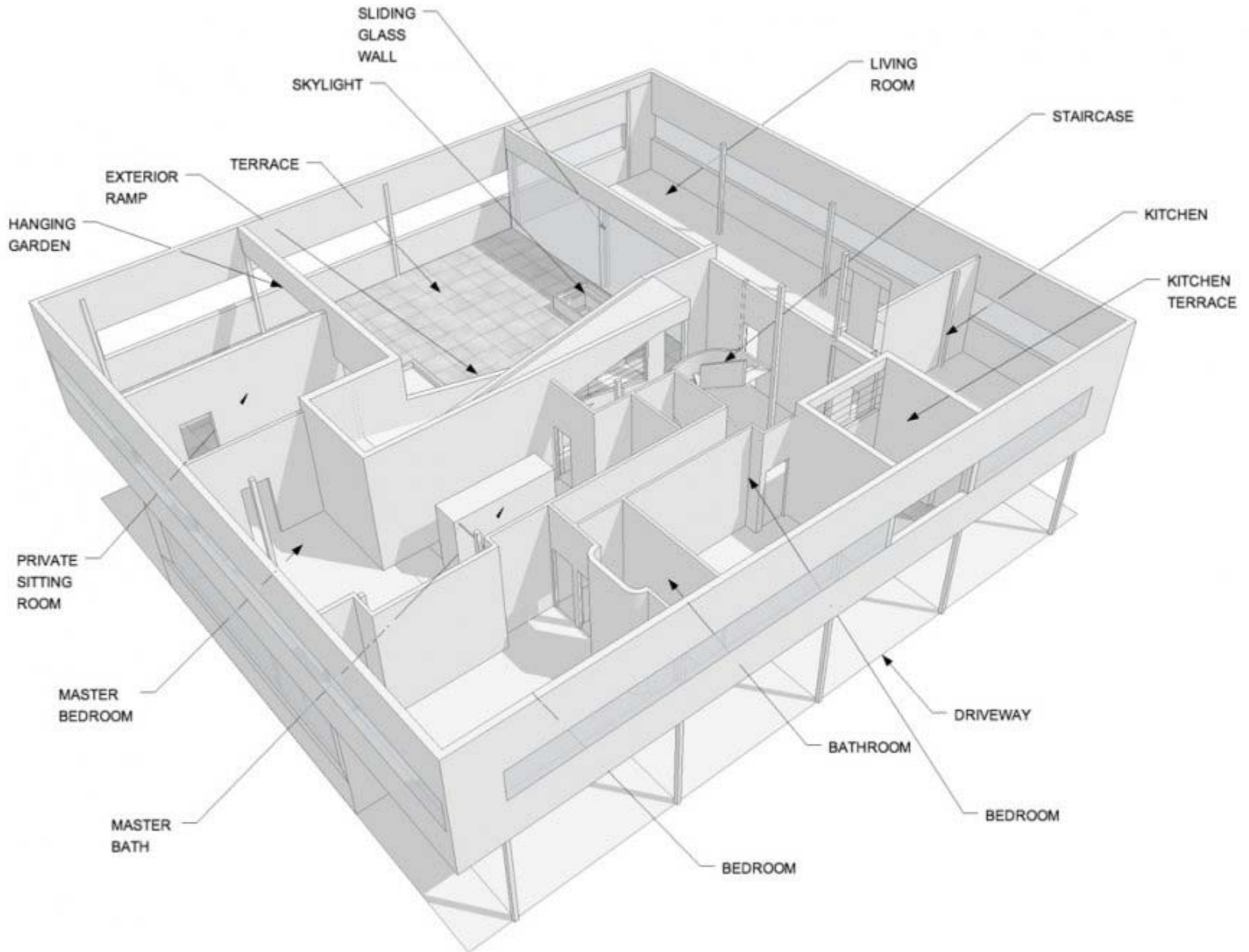
135. Villa Savoye

Theme:
Personal Space
Reflection









146. Seagram Building



New York City, USA

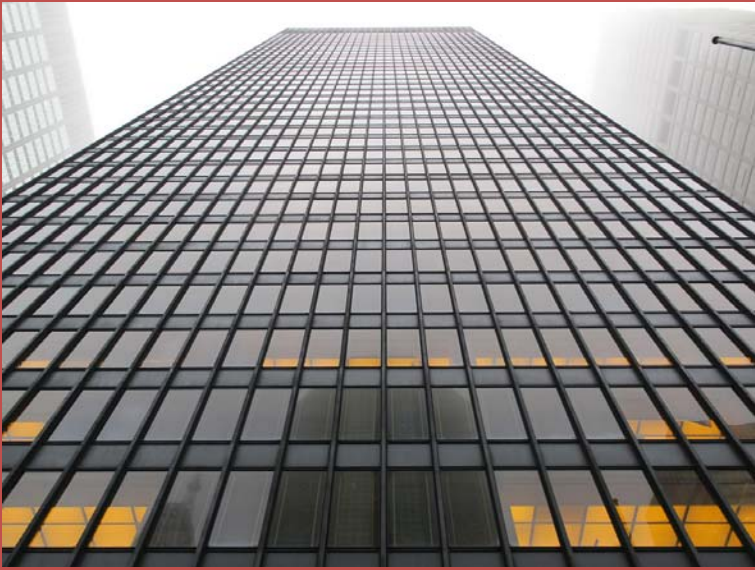
Ludwig Mies van der Rohe and Philip Johnson

1954-1958 C.E.

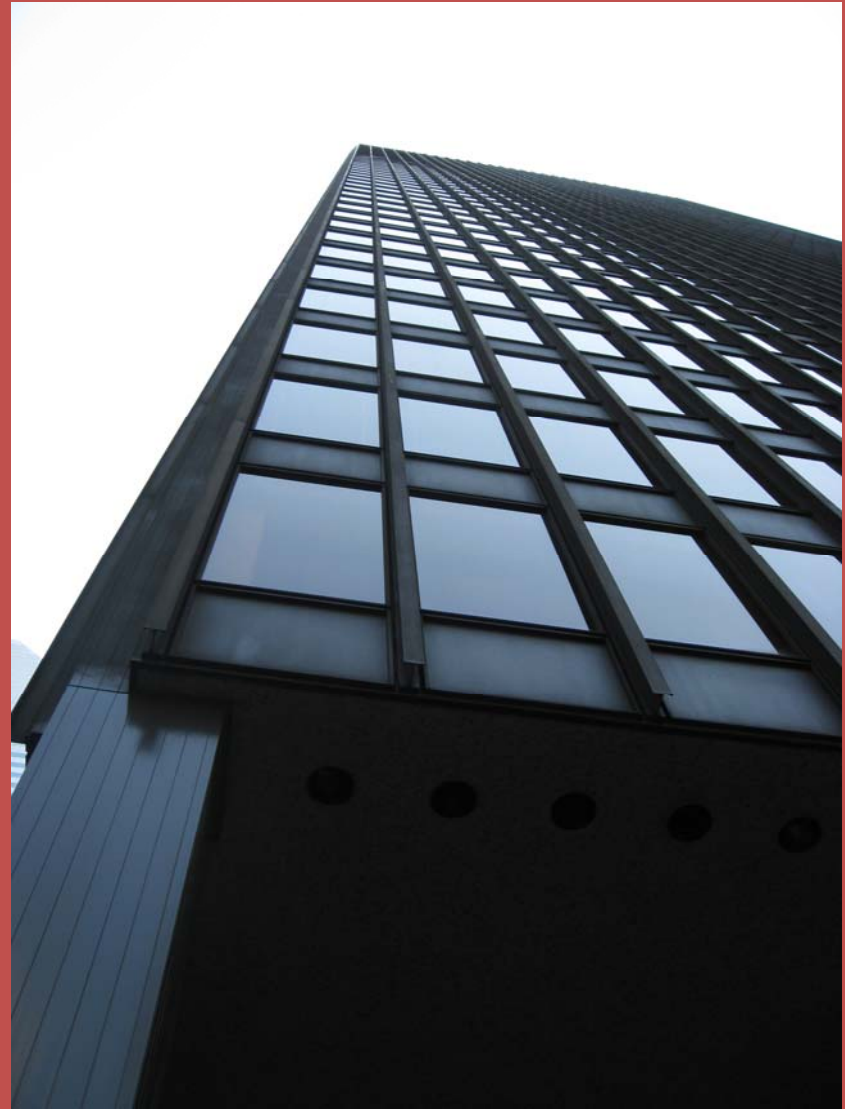
Steel frame with glass curtain wall and bronze

516ft high

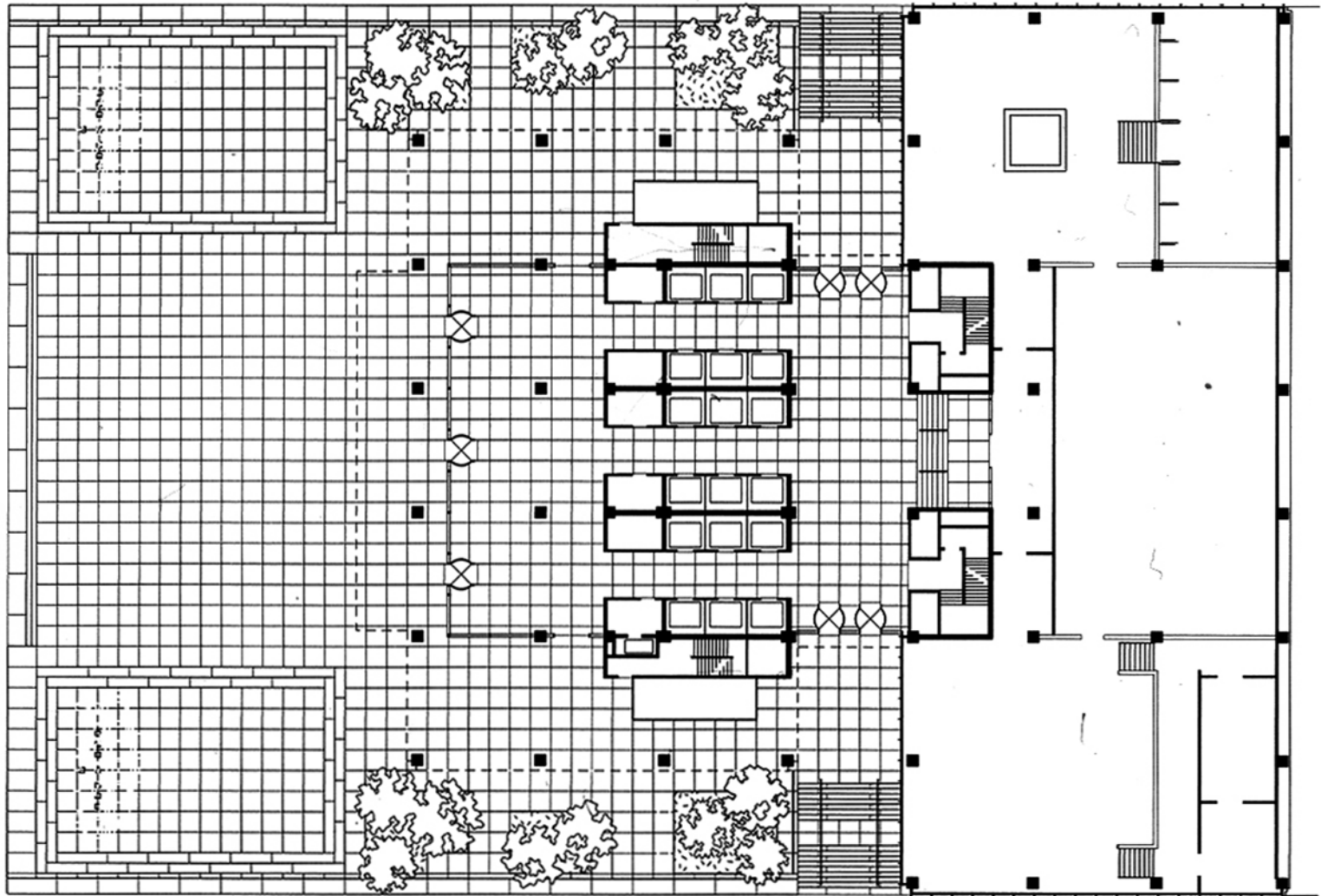




Theme:
City Planning
Reflection





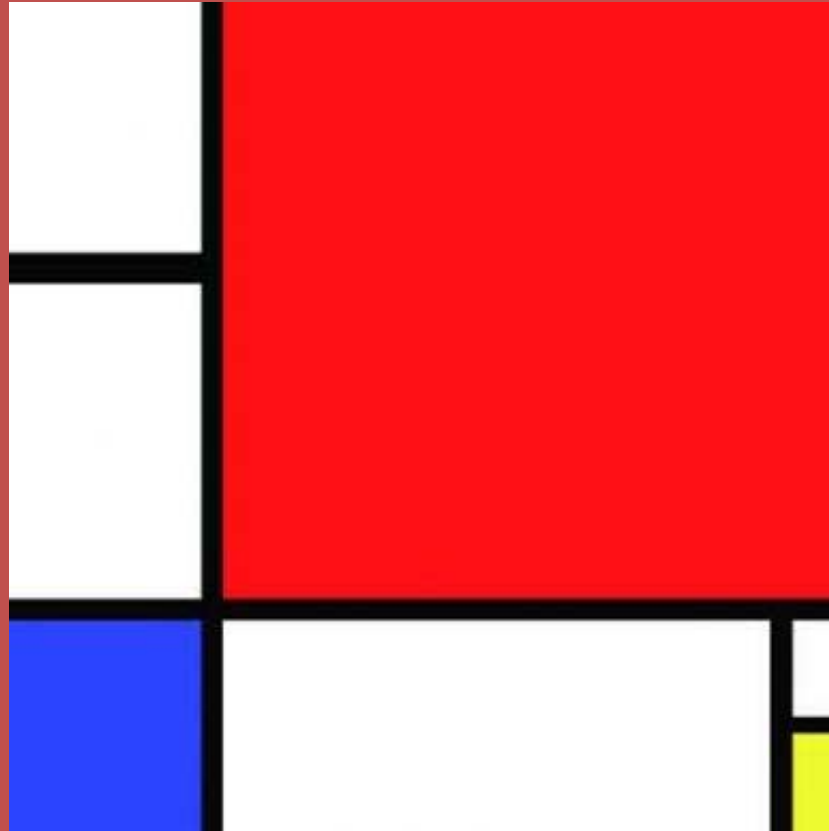




De Stijl

136. Composition with Red, Blue, and Yellow

Theme:
Extreme Color
Unique Composition



Piet Mondrian
1930 C.E.
Oil on canvas
18in x 18in





Constructivist

137. Illustration from The Results of the First Five-Year Plan



Varvara Stepanova

1932 C.E.

Photomontage

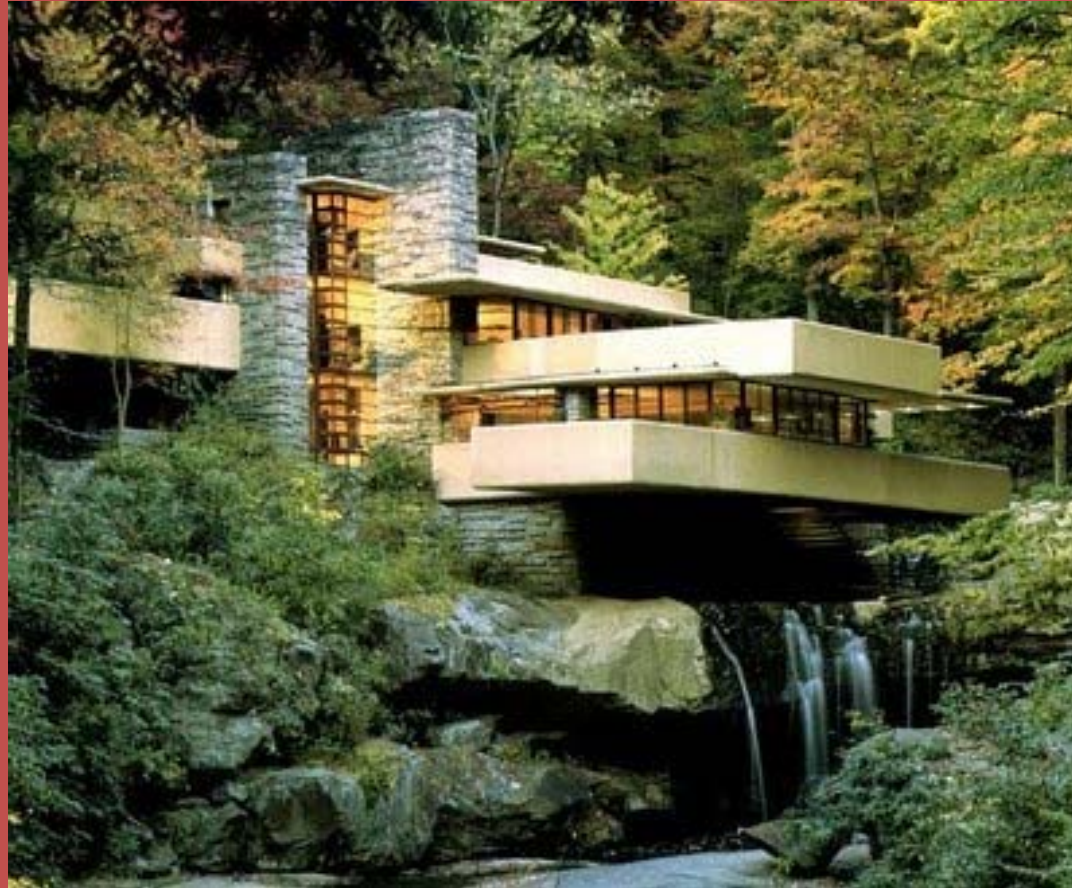
12" x 9"

Theme:
Social Commentary
Propaganda



Modern/Organic

139. Fallingwater

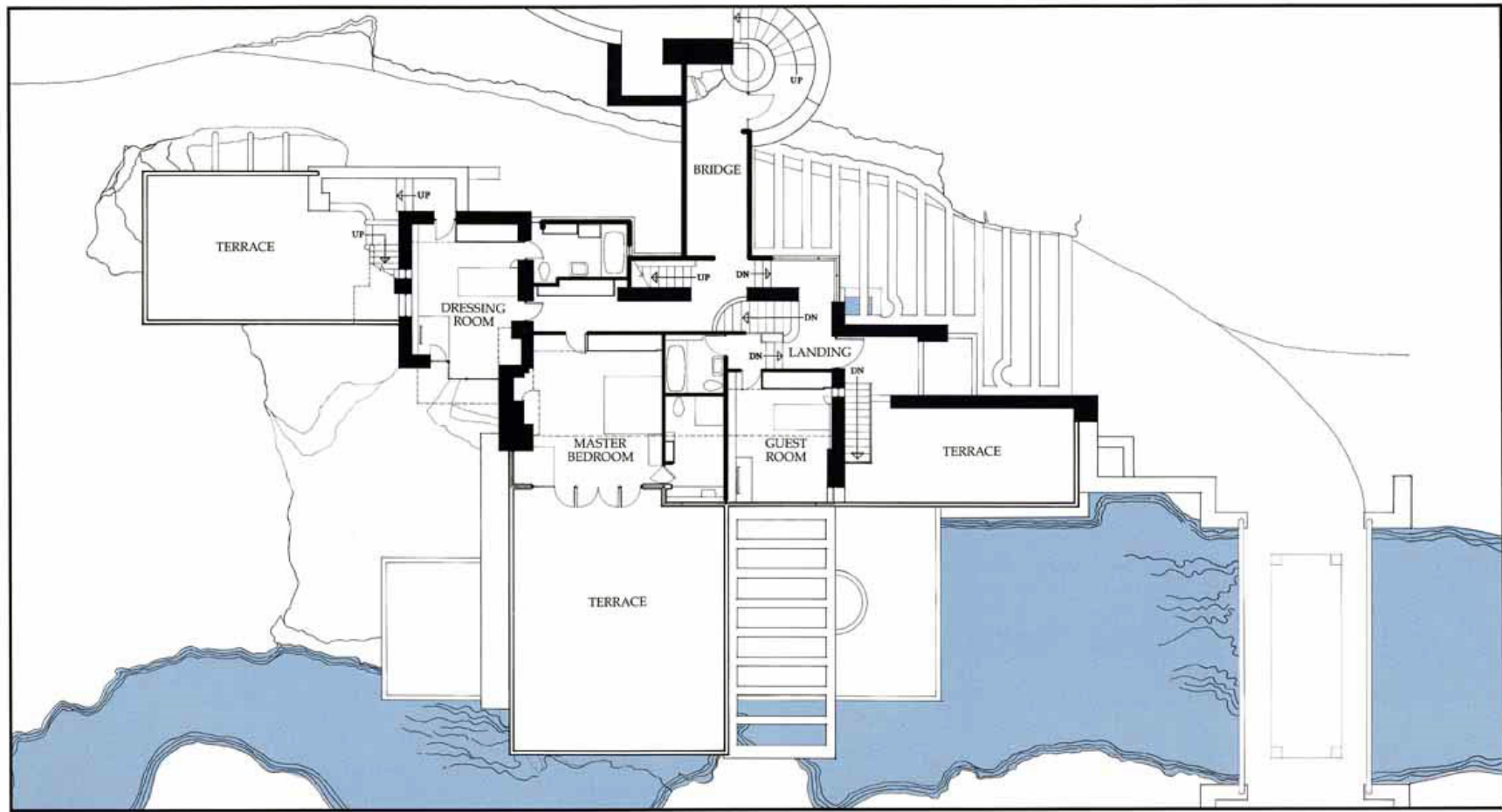


Pennsylvania, USA

Frank Lloyd Wright - architect

1936-1939 C.E.

Reinforced concrete, sandstone, steel, and glass



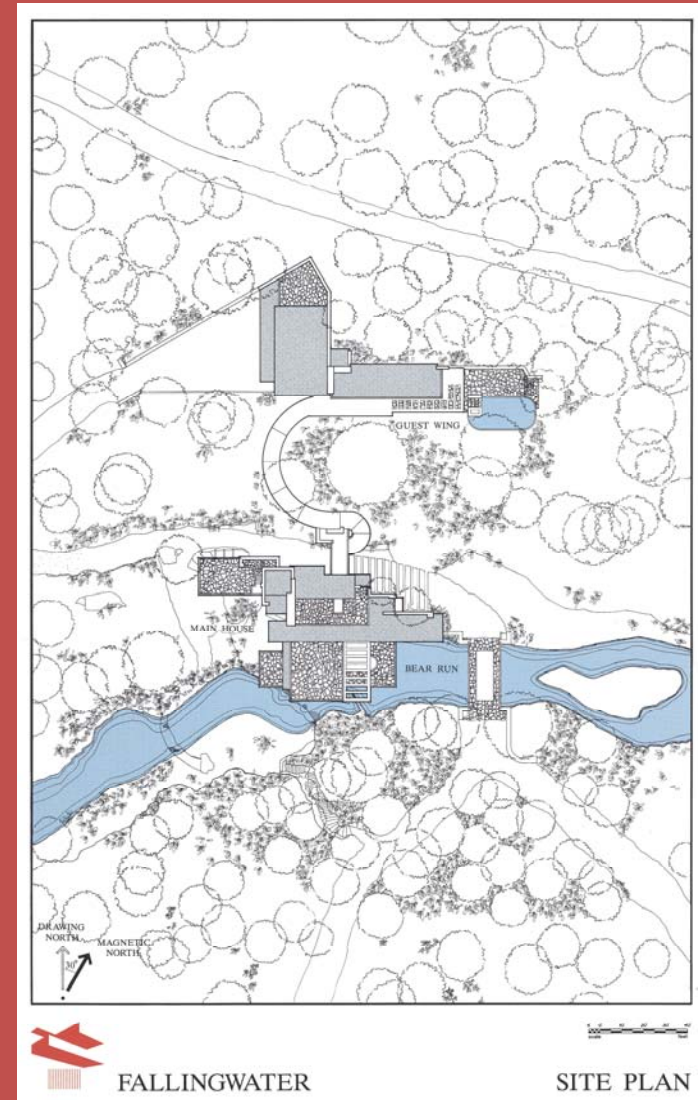
FALLINGWATER

SECOND FLOOR PLAN

House = roughly 85ft x 74ft on main level
 2885sq ft interior
 2445sq ft terraces

Theme:
 Personal Spaces
 Experimental

139. Fallingwater

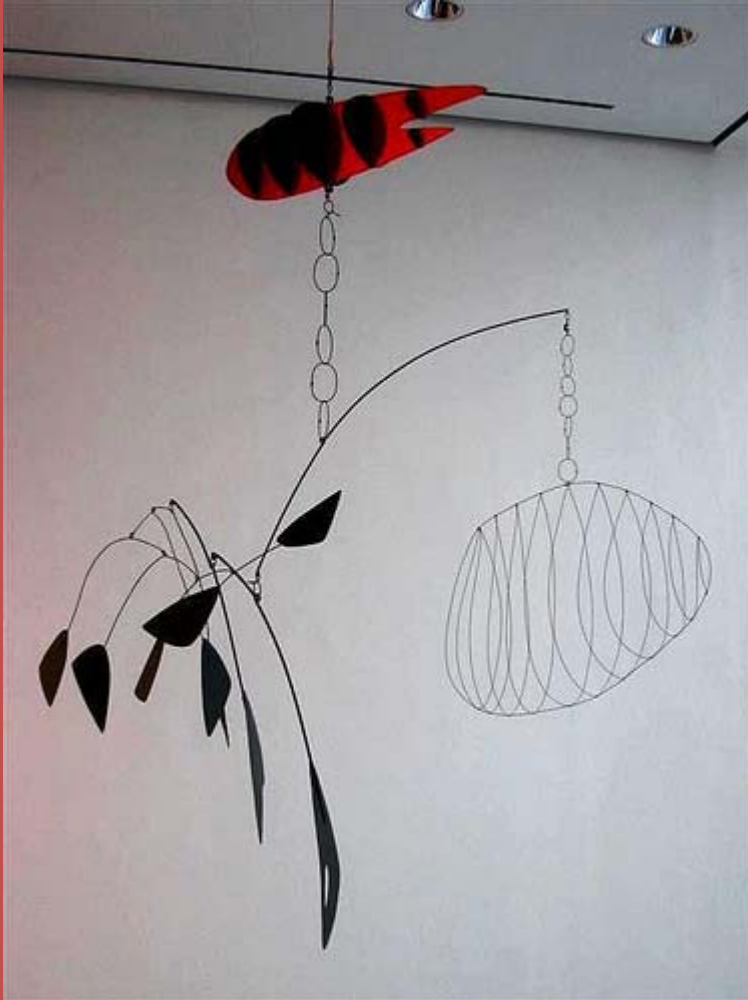




Guggenheim



Alexander Calder



Social Realism

141. The Migration of the Negro, Panel Number 49

Theme:
Social Commentary
Genre Scene



Jacob Lawrence
1940-1941 C.E.

Casein tempera on hardboard
18in x 12in



- #49
- They also found discrimination in the north, although it was much different from that which they had known in the south.



143. Dream of a Sunday Afternoon in the Alameda Park



Diego Rivera
1947-1948 C.E.

Fresco
13ft high x 50ft long



Theme:
Mural
Social Commentary

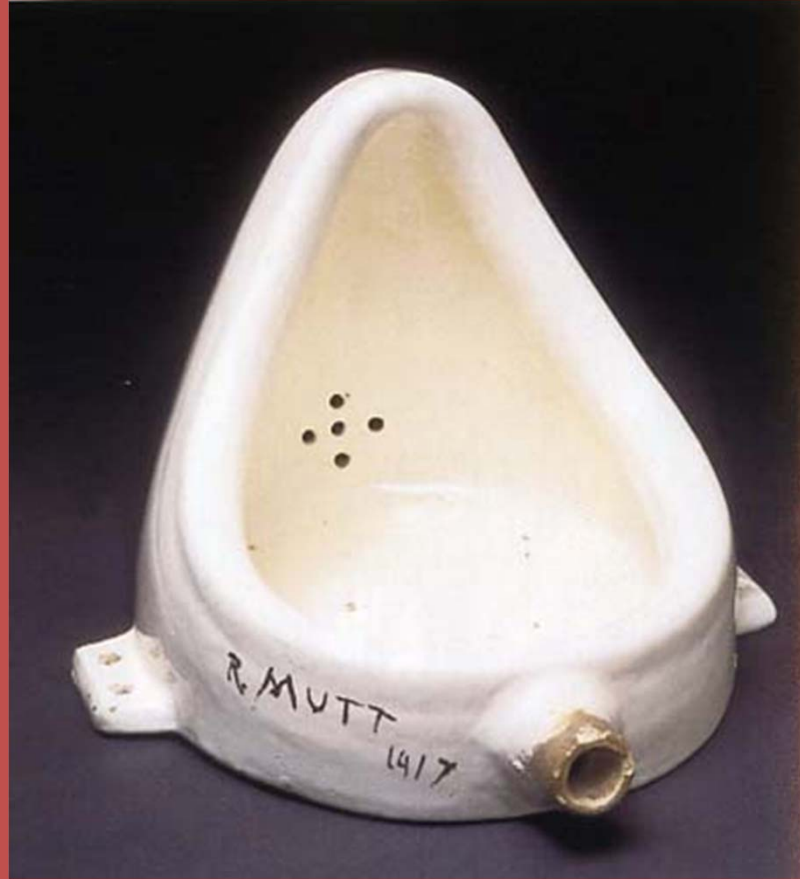




Dada

144. Fountain (second version)

Theme:
Found Object



Marcel Duchamp
1950 C.E. – original 1917

Readymade glazed sanitary china with black paint
15in x 19in



Abstract Expressionism

145. Woman, I



Theme:
Female in Art
Identity

Willem de Kooning
1950-1952 C.E.
Oil on canvas
6'4" x 5'



Mark Rothko



Jackson Pollock



149. The Bay



Theme:
Nature in Art

Helen Frankenthaler
1963 C.E.
Acrylic on canvas
6'9" x 6'10"



Pop Art

147. Marilyn Diptych



Andy Warhol
1962 C.E.

Oil, acrylic, and silkscreen enamel on canvas
81in x 57in

Theme:
Multiples
Social Commentary

1

150. Lipstick (Ascending) on Caterpillar

Theme:
Social Commentary
Battle Imagery

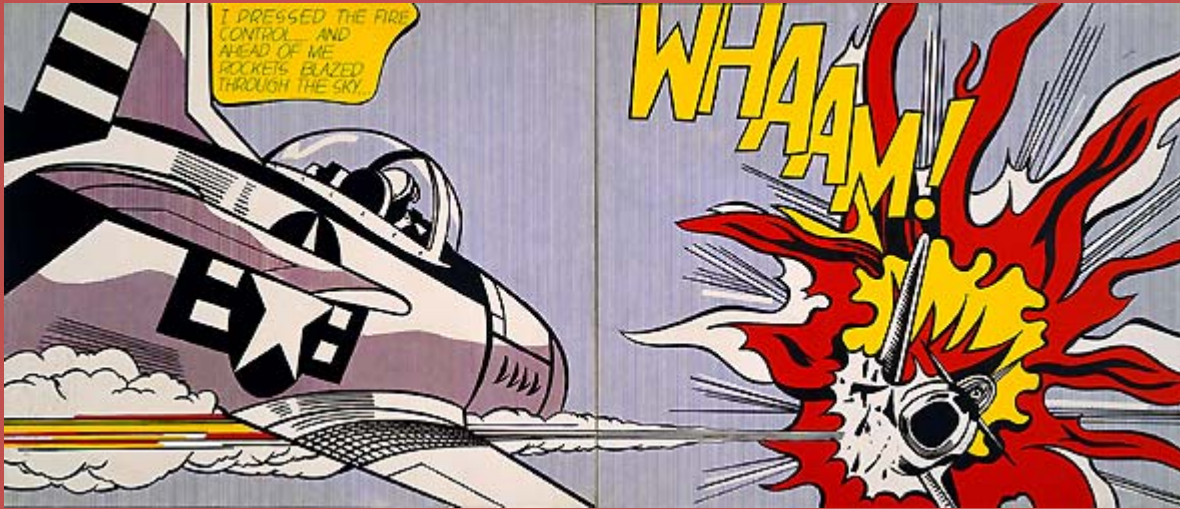


Claes Oldenburg
1969-1974 C.E.

Cor-Ten steel, steel, aluminum, and cast resin;
Painted with polyurethane enamel
24 feet high



Roy Lichtenstein



Site Art

148. Narcissus Garden



Yayoi Kusama

Original installation and performance

1966 C.E.

Mirror balls

Each ball 12" in diameter







Theme:
Reflection
Multiples
Identity



151. Spiral Jetty



Great Salt Lake, Utah, USA

Robert Smithson

1970 C.E.

Earthwork

Mud, precipitated salt crystals, rocks, and water coil
1,500-foot-long, 15-foot-wide counterclockwise coil





Theme:
Earthwork
Circular Composition



Post Modern

152. House in New Castle County



Delaware, USA

Robert Venturi, John Rauch, and Denise Scott Brown

1978-1983 C.E.

Wood frame and stucco



152. House in New Castle County

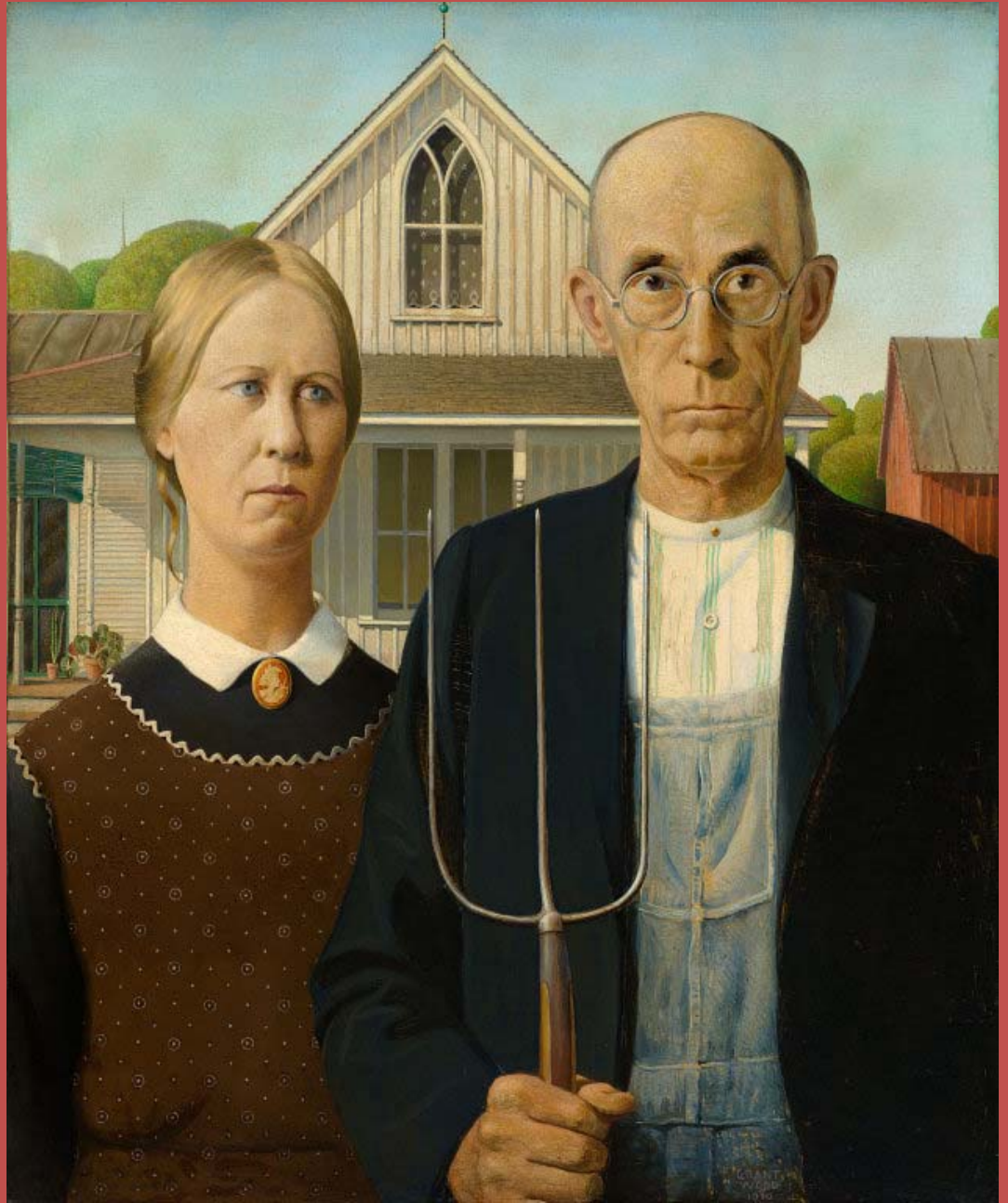


Theme:
Private Spaces
Classical Influences



Just Because

Grant Wood



Georgia O'Keeffe



Edward Hopper



Andrew Wyeth



David Hockney

