



# Art History Supplemental Information

Name \_\_\_\_\_

Content Area 1  
Global Prehistory  
30,000-500B.C.E.

1. Apollo 11 stones
2. Great Hall of Bulls
3. Camelid sacrum in the shape of a canine
4. Running horned woman
5. Bushel with ibex motifs
6. Anthropomorphic stele
7. Jade cong
8. Stonehenge
9. Ambum Stone
10. Tlatilco female figurine
11. Terra cotta fragment

Content Area 2  
Ancient Mediterranean  
3,500-300 B.C.E.

12. White Temple and its ziggurat
13. Palette of King Narmer
14. Statues of votive figures, from the Square Temple at Eshnunna
15. Seated Scribe
16. Standard of Ur from the Royal Tombs at Ur
17. Great Pyramids of Giza
  - a. Pyramid of Khufu
  - b. Pyramid of Khafre and the Great Sphinx
  - c. Pyramid of Menkaura
18. King Menkaura and Queen
19. The Code Stele of Hammurabi
20. Temple of Amun-Re and Hypostyle Hall
21. Mortuary Temple of Hatshepsut
22. Akhenaton, Nefertiti, and three daughters
23. Tutankhamun's tomb, innermost coffin
24. Last judgment of Hu-Nefer, (Book of the Dead)
25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Iraq)
26. Athenian Agora
27. Anavysos Kouros
28. Peplos Kore from the Acropolis
29. Sarcophagus of the Spouses
30. Audience Hall (apadana) of Darius and Xerxes  
related: Column capital, audience hall (apadana) of Darius at Susa
31. Temple of Minerva (Veii near Rome, Italy), sculpture of Apollo
32. Tomb of the Triclinium

33. Niobides Krater
34. Doryphoros (Spear Bearer)
35. Acropolis
  - a. Parthenon
    - i. Helios, horses, Dionysus (Heracles?), East Pediment
    - ii. Frieze (video, images), Plaque of the Ergastines
  - b. Victory adjusting her sandel, Temple of Athena Nike
36. Grave Stele of Hegeso
37. Winged Victory of Samothrace
38. Great Altar of Zeus and Athena at Pergamon
39. House of the Vettii
40. Alexander Mosaic from the House of the Faun, Pompeii
41. Seated Boxer
42. Head of a Roman Patrician
 

related: Veristic male portrait
43. Augustus of Prima Porta
44. Colosseum (Flavian Amphitheater)
45. Forum of Trajan (Imperial forum)
  - a. Forum
  - b. Column
  - c. Markets
46. Pantheon
47. Ludovisi Battle Sarcophagus

### Content Area 3

#### Early Europe and Colonial Americas

200-1750 C.E.

48. Catacomb of Priscilla (Greek Chapel, Orant, Good Shepherd frescos)
49. Santa Sabina
50. Vienna Genesis
  - b. Jacob Wrestling the Angel
  - a. Rebecca and Eliezer at the Well
51. San Vitale (including Justinian and Theodora panels)
52. Hagia Sophia
  - a. Theotokos mosaic
  - b. Deësis mosaic
  - c. Hagia Sophia as a mosque
53. Merovingian looped fibulae
54. Virgin (Theotokos) and Child between Saints Theodore and George
55. Lindisfarne Gospels, St. Matthew, cross-carpet page; St. Luke incipit page
56. Great Mosque, Córdoba, Spain
57. Pyxis of al-Mughira
58. Church of Sainte-Foy and Reliquary
59. Bayeux Tapestry

60. Chartres Cathedral
  - a. pre-Gothic history, relic, royal portal and jamb figures
  - b. interior, stained glass, nave, aisles, elevation, and choir
  - c. flying buttresses, transept, north rose window, and north porch
61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from Bibles moralisées
62. Röttgen Pietà
63. Arena (Scrovegni) Chapel, including Lamentation
  - a. Introduction
  - b. fresco cycle
  - c. Lamentation
  - d. Last Judgment
64. Golden Haggadah
65. Alhambra
66. Annunciation Triptych (Merode Altarpiece)
67. Pazzi Chapel, Filippo Brunelleschi
68. The Arnolfini Portrait, Jan van Eyck
69. David, Donatello
70. Palazzo Rucellai, Leon Battista Alberti
71. Madonna and Child with Two Angels, Fra Filippo Lippi
72. Birth of Venus, Sandro Botticelli
73. Last Supper, Leonardo da Vinci
74. Adam and Eve, Albrecht Dürer
75. Sistine Chapel ceiling and altar wall frescos, Michelangelo
  - a. ceiling
  - b. altar wall
76. School of Athens, Raphael
77. Isenheim Altarpiece, Matthias Grünewald
78. Entombment of Christ, Jacobo da Pontormo
79. Allegory of Law and Grace, Lucas Cranach the Elder
80. Venus of Urbino, Titian
81. Frontispiece of the Codex Mendoza
82. Il Gesù, including Triumph of the Name of Jesus ceiling fresco
83. Hunters in the Snow, Pieter Bruegel the Elder
84. Mosque of Selim II
85. Calling of Saint Matthew, Caravaggio
86. Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici Cycle
87. Self-Portrait with Saskia, Rembrandt van Rijn
88. San Carlo alle Quattro Fontane, Francesco Borromini
89. Ecstasy of Saint Teresa, Gian Lorenzo Bernini
90. Angel with Arquebus, Asiel Timor Dei, Master of Calamarca
91. Las Meninas, Diego Velazquez
92. Woman Holding a Balance, Johannes Vermeer
93. The Palace at Versailles

94. Screen with Siege of Belgrade and hunting scene
95. The Virgin of Guadalupe (Virgen de Guadalupe), Miguel González
96. Fruit and Insects, Rachel Ruysch
97. Spaniard and Indian Produce a Mestizo, attributed to Juan Rodríguez Juárez
98. The Tête à Tête, from Marriage a la Mode, William Hogarth

#### Content Area 4

##### Later Europe and Americas

1750-1980 C.E.

99. Portrait of Sor Juana Inés de la Cruz, Miguel Cabrera
100. A Philosopher Giving a Lecture on the Orrery, Joseph Wright of Derby
101. The Swing, Jean-Honoré Fragonard
102. Monticello, Thomas Jefferson
103. The Oath of the Horatii, Jacques-Louis David
104. George Washington, Jean-Antoine Houdon
105. Self-Portrait, Elisabeth Louise Vigée-LeBrun
106. Y no hai remedio (And There's Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15, Francesco de Goya
107. La Grande Odalisque, Jean-Auguste-Dominique Ingres
108. Liberty Leading the People, Eugène Delacroix
109. View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow, Thomas Cole
110. Still Life in Studio, Louis-Jacques-Mandé Daguerre
111. Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On), Joseph Mallord William Turner
112. Palace of Westminster (Houses of Parliament), Charles Barry, A.W.N. Pugin
113. The Stonebreakers, Gustave Courbet
114. Nadar elevating Photography to Art, Honoré Daumier
115. Olympia, Édouard Manet
116. The Saint-Lazare Station, Claude Monet
117. The Horse in Motion, Eadweard Muybridge
118. The Valley of Mexico from the Hillside of Santa Isabel, José María Velasco
119. The Burghers of Calais, Auguste Rodin
120. The Starry Night, Vincent van Gogh
121. The Coiffure, Mary Cassatt
122. The Scream, Edvard Munch
123. Where do we come from? What are we? Where are we going?, Paul Gauguin
124. Carson, Pirie, Scott and Company Building, Louis Sullivan
125. Mont Sainte-Victoire, Paul Cézanne
126. Les Femmes d'Alger (O. J. M.), Pablo Picasso
127. The Steerage, Alfred Stieglitz
128. The Kiss, Gustav Klimt
129. The Kiss, Constantin Brancusi
130. The Portuguese, Georges Braque

131. The Goldfish, Henri Matisse
132. Improvisation 28 (second version), Vasily Kandinsky
133. Self-Portrait as a Soldier, Ernst Ludwig Kirchner
134. Memorial Sheet of Karl Liebknecht, Käthe Kollwitz
135. Villa Savoye, Le Corbusier
136. Composition with Red, Blue and Yellow, Piet Mondrian
137. Illustration from The Results of the First Five-Year Plan, Varvara Stepanova
138. Object (Le Déjeuner en fourrure), Meret Oppenheim
139. Fallingwater, Frank Lloyd Wright
140. The Two Fridas, Frida Kahlo
141. The Migration of the Negro, Panel no. 49, Jacob Lawrence
142. The Jungle, Wilfredo Lam
143. Dream of a Sunday Afternoon in Alameda Central Park, Diego Rivera
144. Fountain, Marcel Duchamp
145. Woman I, Willem de Kooning
146. Seagram Building, Ludwig Mies van der Rohe, Philip Johnson
147. Marilyn Diptych, Andy Warhol
148. Narcissus garden, Yayoi Kusama
149. The Bay, Helen Frankenthaler
150. Lipstick (Ascending) on Caterpillar Tracks, Claes Oldenburg
151. Spiral Jetty, Robert Smithson
152. House in New Castle County, Robert Ventura, John Rausch and Denise Scott Brown

#### Content Area 5

##### Indigenous Americas

1000 B.C.E.-1980 C.E.

153. Chavín de Huántar
154. Mesa Verde Cliff Dwellings
155. Yaxchilán lintel 24, structure 23
156. Great Serpent Mound
157. Templo Mayor, Main Aztec temple
  - a. The Coyolxauhqui Stone
  - b. Calendar stone
  - c. Olmec-style mask
158. Ruler's feather headdress (probably of Moctezuma II)
159. City of Cusco
160. Maize cobs
161. City of Machu Picchu
162. All-T'oaqapu Tunic
163. Bandolier Bag
164. Transformation mask
165. Painted elk hide, attributed to Cotsiogo (Cadzi Cody)
166. Black-on-black ceramic vessel, Maria Martínez and Julian Martínez

## Content Area 6

### Africa

1100-1980 C.E.

167. Conical tower and circular wall of Great Zimbabwe
168. Great Mosque of Djenné
169. Wall plaque, from Oba's palace
170. Sika dwa kofi (Golden Stool)
171. Ndop (portrait figure) of King Mishe miShyaang maMbul
172. Nkisi n'kondi
173. Female (Pwo) Mask
174. Portrait mask (Mblo)
175. Bundu mask
176. Ikenga (shrine figure)
177. Lukasa (memory board)
178. Aka elephant mask
179. Reliquary figure (byeri)
180. Veranda post of enthroned king and senior wife (Opo Ogoga)

## Content Area 7

### West and Central Asia

500 B.C.E.-1980 C.E.

181. Petra, Jordan: Treasury and Great Temple
  - a. Nabataeans introduction
  - b. Petra and The Treasury
  - c. Petra and the Great Temple
  - d. UNESCO Siq project
182. Buddha, Bamiyan
183. The Kaaba
184. Jowo Rinpoche, enshrined in the Jokhang Temple
185. Dome of the Rock
186. Great Mosque (Masjid-e Jameh), Isfahan
187. Folio from a Qur'an
188. Basin (Baptistère de Saint Louis), Mohammed ibn al-Zain
189. Bahram Gur Fights the Karg, folio from the Great Il-Khanid Shahnama
190. The Court of Gayumars, folio from Shah Tahmasp's Shahnama
191. The Ardabil Carpet

## Content Area 8

### South, East and Southeast Asia

300 B.C.E.-1980 C.E.

192. Great Stupa at Sanchi
193. Terracotta warriors from mausoleum of the first Qin emperor of China
194. Funeral banner of Lady Dai (Xin Zhui)
195. Longmen caves

196. Gold and jade crown
197. Todai-ji
198. Borobudur
199. Angkor, the temple of Angkor Wat, the city of Angkor Thom, Cambodia
200. Lakshmana Temple
201. Travelers among Mountains and Streams, Fan Kuan
202. Shiva as Lord of Dance (Nataraja)
203. Night Attack on the Sanjō Palace
204. The David Vases
205. Portrait of Sin Sukju
206. Forbidden City
207. Ryoan-ji
208. Jahangir Preferring a Sufi Shaikh to Kings, Bichtir
209. Taj Mahal
210. White and Red Plum Blossoms, Ogata Korin
211. Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as The Great Wave, from the series Thirty-six Views of Mount Fuji, Katsushika Hokusai
212. Chairman Mao en Route to Anyuan

#### Content Area 9

##### The Pacific

700-1980 C.E.

213. Nan Madol
214. Moai on platform (ahu)
215. 'Ahu 'ula (feather cape)
216. Staff god
217. Female deity
218. Buk mask
219. Hiapo (tapa)
220. Tamati waka Nene, Gottfried Lindaur
221. Navigation chart
222. Malagan display and mask
223. Presentation of Fijian mats and tapas cloths to Queen Elizabeth II

#### Content Area 10

##### Global Contemporary

1980 C.E. to present

224. The Gates, Christo and Jeanne-Claude
225. Vietnam Veterans Memorial, Maya Lin
226. Horn Players, Jean-Michel Basquiat
227. Summer Trees, Song Su-nam
228. Androgyne III, Magdalena Abakanowicz
229. A Book from the Sky, Xu Bing
230. Pink Panther, Jeff Koons



231. Untitled (#228), from the History Portraits series, Cindy Sherman
232. Dancing at the Louvre, from the series, The French Collection, part 1; #1,  
Faith Ringgold
233. Trade (Gifts for Trading Land with White People), Jaune Quick-to-See Smith
234. Earth's Creation, Emily Kame Kngwarreye
235. Rebellious Silence, from the Women of Allah series, Shirin Neshat (artist); photo by Cynthia Preston
236. En la Barberia no se Lloro (No Crying Allowed in the Barbershop), Pepon Osorio
237. Pisupo Lua Afe (Corned Beef 2000), Michel Tuffery
238. Electronic Superhighway, Nam June Paik
239. The Crossing, Bill Viola
240. Guggenheim Museum Bilbao, Frank Gehry
241. Pure Land, Mariko Mori
242. Lying with the Wolf, Kiki Smith
243. Darkytown Rebellion, Kara Walker
244. The Swing (After Fragonard), Yinka Shonibare
245. Old Man's Cloth, El Anatsui
246. Stadia II, Julie Mehretu
247. Preying Mantra, Wangechi Mutu
248. Shibboleth, Doris Salcedo
249. MAXXI National Museum of XXI Century Arts, Zaha Hadid
250. Kui Hua Zi (Sunflower Seeds), Ai Weiwei

## AP Art History

### Assigned Textbook Reading list for Gardner's Art through the Ages. 13<sup>th</sup> edition

169 of the 250 required images are found in our textbook. The information on 55 Images that not in the book can be found either in class handouts, PPTS or the Khan Academy or Metropolitan Museum of Art websites. 26 exact artworks are not in the book but there are similar images and important info on these artists found in the textbook.

**Page#-** in the book

**NO-**not in book

**SIMILAR-**artists or style similar to the 250 required works.

<https://www.khanacademy.org/>

### Content area 1- Global Prehistory

1. Apollo 11 Cave, Namibia - **p 17**
2. Hall of the Bulls, Lascaux -**p 21-23**
3. Camelid sacrum -**NO**
4. Running woman, Tassili n'Agger **p.394-395**
5. Bushel with ibex, Susa **NO**
6. Anthromorphic stele, Arabia -**NO**
7. Jade cong, China **NO**
8. Stonehenge -**p.28**
9. Ambum Stone -**NO**
10. Tlatilco figurine -**NO**
11. Lapita terracotta fragment -**NO**

### Content area 2-Ancient Mediterranean

12. White Temple, Ur **p.32**

13. Palette of King Narmer p.55-56
14. Votive figures, Eshnunna p.35-36
15. Seated scribe, Saqqara p.63-64
16. Standard of Ur p.36-38
17. Great Pyramid and Sphinx, Giza p.59-61
18. Menkaura and queen p.63-64
19. Law code of Hammurabi p.43
20. Temple of Amun-Re, Karnak p.70-71
21. Mortuary temple of Hatshepsut p.67-68
22. Akhenaton, Nefertiti, and daughters p.75
23. Tutankamun's tomb p.75-76
24. Last Judgment of Hu-Nefer p.76-77
25. Lamassu, Citadel of Sargon II p.45-46
26. Athenian agora NO
27. Anavysos kouros p.107
28. Peplos kore p.108
29. Sarcophagus of spouses, Cerveteri p.226-228
30. Apadana of Persepolis p.48-50
31. Temple of Minerva, Veii p.225-226
32. Tomb of the Triclinium, Tarquinia p.229-230
33. Niobid krater p.135
34. Polykleitos, Spear Bearer p.124-125
35. Acropolis, Athens p.125-133
36. Grave stele of Hegeso p.134

37. Winged Victory of Samothrace p.149-150
38. Great Altar of Zeus, Pergamon p.147-149
39. House of the Vettii, Pompeii p.246-252
40. Alexander Mosaic p.142
41. Seated boxer p.151
42. Head of a Roman patrician p.242
43. Augustus of Prima Porta p.254
44. Colosseum, Rome p.260-261
45. Forum, Markets, and Column of Trajan, Rome p.263-266
46. Pantheon, Rome p.267-269
47. Ludovisi Battle Sarcophagus p.278-279

### **Content area 3-Early Europe and Colonial Americas**

48. Catacomb of Priscilla p.291-292
49. Santa Sabina, Rome p.299
50. Vienna Genesis p.304-306
51. San Vitale, Ravenna p.316-320
52. Hagia Sophia, Constantinople p.313-315
53. Merovingian fibulae p.408
54. Virgin and saints icon, Mount Sinai p.326-327
55. Lindisfarne Gospels p.412-413
56. Great Mosque, Córdoba p.345,348-349
57. Pyxis of al-Mughira NO
58. Sainte-Foy, Conques SIMILAR-p.439-441

59. Bayeux Tapestry p.456-457
60. Chartres Cathedral p.465,470-473
61. Moralized Bible of Blanche of Castile p.482-483
62. Röttgen Pietà p.492-493
63. Giotto, Arena Chapel, Padua p.503-504
64. Golden Haggadah NO
65. Alhambra Palace p.352-353
66. Campin, Merode Altarpiece p.522-523
67. Brunelleschi, Pazzi Chapel, Florence p.563-565
68. van Eyck, Arnolfini Portrait p.524-525
69. Donatello, David p.549
70. Alberti, Palazzo Rucellai, Florence p.566-567
71. Lippi, Madonna and Child and Two Angels p.557-558
72. Botticelli, Birth of Venus p.560
73. Leonardo da Vinci, Last Supper p.580-583
74. Dürer, Adam and Eve p.628-629
75. Michelangelo, Sistine Chapel p.593-596
76. Raphael, School of Athens p.584-587
77. Grünewald, Isenheim Altarpiece p.626-628
78. Pontorno, Entombment of Christ p.612-613
79. Cranach, Allegory of Law and Grace p.630-632
80. Titian, Venus of Urbino p.610
81. Codex Mendoza- NO
82. Il Gesù, Rome p.664-665 (exterior ),622 ( interior)

83. Bruegel, Hunters in the Snow p.642-643
84. Sinan, Mosque of Selim II p.354-355
85. Caravaggio, Calling of Saint Matthew p.658-661
86. Rubens, Marie de' Medici p.674-677
87. Rembrandt, Self-Portrait –SIMILAR p.683-686
88. Borromini, San Carlo alle Quattro Fontane p.655
89. Bernini, Cornaro Chapel, Santa Maria della Vittoria p.653-654
90. Master of Calamarca, Angel with Arquebus NO
91. Velázquez, Las Meninas p.668-670
92. Vermeer, Woman Holding a Balance- SIMILAR-p.688-689
93. Palace of Versailles p.698-700
94. Screen with Siege of Belgrade- NO
95. González, Virgin of Guadalupe -NO
96. Ruysch, Fruit and Insects- SIMILAR- p.690-691
97. Rodríguez Juárez, Spaniard and Indian -NO
98. Hogarth, Marriage à la Mode p.762

#### **Content area 4-Later Europe and Americas**

99. Cabrera, Sor Juana Inés de la Cruz -NO
100. Wright, Philosopher Giving a Lecture on the Orrery p.758-759
101. Fragonard, The Swing p.756-757
102. Jefferson, Monticello p.772-773
103. David, Oath of the Horatii p.768-769
104. Houdon, George Washington p.773

105. Vigée-Le Brun, Self-Portrait p.761
106. Goya, Disasters of War- SIMILAR-p.786-788
107. Ingres, Grande Odalisque p.783
108. Delacroix, Liberty Leading the People p.791-793
109. Cole, The Oxbow p.796
110. Daguerre, Still Life in Studio p.815
111. Turner, Slave Ship .p 794-796
112. Houses of Parliament, London p.810-811
113. Courbet, The Stone Breakers p.798-800
114. Daumier, Nadar Raising Photography p.814
115. Manet, Olympia p.803-805
116. Monet, Saint-Lazare Station p.822-825
117. Muybridge, Horse in Motion p.818
118. Velasco, Valley of Mexico- NO
119. Rodin, Burghers of Calais p.844-845
120. van Gogh, Starry Night p.834
121. Cassatt, The Coiffure –SIMILAR-p.830
122. Munch, The Scream –p.841
123. Gauguin, Where Do We Come From? p.835-836
124. Sullivan, Carson Pirie Scott Building -849-850
125. Cézanne, Mont Sainte-Victoire –p.836-837
126. Picasso, Demoiselles d'Avignon p.918-920
127. Stieglitz, The Steerage p.938-939
128. Klimt, The Kiss p.842

129. Brancusi, The Kiss –SIMILAR-p.951
130. Braque, The Portuguese p.921
131. Matisse, Goldfish –SIMILAR-p.912
132. Kandinsky, Improvisation 28- p.915
133. Kirchner, Self-Portrait as a Soldier –SIMILAR-p.913-914
134. Kollwitz, Memorial for Karl Liebknecht –SIMILAR-p.916
135. Le Corbusier, Villa Savoye –p.963-964
136. Mondrian, Composition with Red, Blue and Yellow –p.950
137. Stepanova, First Five-Year Plan- NO-p.953-Soviet art
138. Oppenheim, Déjeuner en fourrure –p.946
139. Wright, Fallingwater –p.966
140. Kahlo, The Two Fridas –p.960
141. Lawrence, Migration of the Negro 49 –p.956
142. Lam, The Jungle -NO
143. Rivera, Alameda Park –SIMILAR-p.959
144. Duchamp, Fountain –p.930
145. de Kooning, Woman I –p.974
146. Seagram Building, New York-p.1005-1006
147. Warhol, Marilyn Diptych –p.984
148. Kusama, Narcissus Garden -NO
149. Frankenthaler, The Bay-p.976-977
150. Oldenburg, Lipstick-SIMILAR-p.985
151. Smithson, Spiral Jetty –p.1014-1015
152. Venturi, House in New Castle County –p.1010



### **Content Area 5-Indigenous Americas**

- 153. Chavin de Huántar –p.380-381
- 154. Mesa Verde Cliff Palace –p.390
- 155. Yaxhilán –p.375
- 156. Serpent Mound –p.388-389
- 157. Templo Mayor, Tenochtitlán –p.855-857
- 158. Inka maize cobs -NO
- 159. Moxtexuhzoma II headdress -NO
- 160. Qorikancha, Cusco –p.859-860
- 161. Machu Picchu -.p.858
- 162. Inka tunic –NO-p.382 (early example)
- 163. Delaware bandolier bag -NO
- 164. Kwakiutl transformation mask –p.864
- 165. Sun dance hide painting –SIMILAR-p.867-868
- 166. Maria and Julian Martinez vessel –p.863

### **Content area 6-Africa**

- 167. Great Zimbabwe walls p.401
- 168. Great Mosque, Djenne p.400
- 169. Benin wall plaque, Oba's Palace p.402-403, p.10
- 170. Ashanti golden stool –SIMILAR-p.898
- 171. Democratic Republic of Congo ndop –NO-p.901-903

172. Kongo nkisi n'kondi figure-p.894
173. Baule portrait mask-NO-p.894-895 (Baule people)
174. Chokwe Pwo mask -NO
175. Mende Sande Society mask -p.901
176. Igbo Ikenga -NO-p.903-904 (Igbo peoples )
177. Luba lukasa -NO
178. Aka elephant mask-NO
179. Fang reliquary figure-SIMILAR-p.890-891
180. Olowe of Ise veranda post -p.898

#### **Content Area 7-West and Central Asia**

181. Treasury, Petra -p.270
182. Bamiyan Buddha -NO
183. Kaaba, Mecca -NO
184. Jowo Rinpache, Lhasa -NO
185. Dome of the Rock, Jerusalem -p.342-344
186. Great Mosque, Isfahan-p.355-356
187. Abbasid Qur'an -p.351
188. Baptistère de Saint Louis -p.361-362
189. Il'Khanid Shahnama -NO
190. Sultan Muhammad, Court of Gayumars p.358-359
191. Ardabil Carpet p.360

#### **Content area 8-South, East and Southeast Asia**

192. Great Stupa, Sanchi –p.162-164
193. Terracotta warriors of First Emperor of Qin –p.185-186
194. Funeral banner of Lady Dai –p.187
195. Longmen Caves, Luoyangp.-p.192-193
196. Silla gold and jade crown –p.202
197. Toda-ji, Nara –p.212-214
198. Borobudur, Java p.174-175
199. Angkor Wat and Angkor Thom p.176-177
200. Lakshmana Temple, Khajuraho –SIMILAR-p.171-173
201. Fan Kuan, Travelers among Mountains and Streams –p.197
202. Shiva as Lord of Dance –p.173-174
203. Night Attack on the Sanjo Palace p.220
204. Yuan David Vases –p.722
205. Portrait of Sin Sikju -NO
206. Forbidden City, Beijing-p.723-725
207. Ryoan-ji, Kyoto –p.736
208. Bichitr, Jahangir Preferring a Sufi Shaikh-p.709
209. Taj Mahal, Agra –p.710
210. Ogata Korin, White and Red Plum Blossoms p.8, p.735
211. Hokusai, Wave off Kanagawa –p.745
212. Mao en Route to Anyuan-NO

**Content area 9-The Pacific**

213. Nan Madol -NO

214. Rapa Nui moai –p.870, 880-881
215. Hawaiian feather cape –SIMILAR-p.884
216. Rarotonga staff god –p.882
217. Nukuoro female deity -NO
218. Torres Strait mask-NO
219. Niue tapa-NO
220. Tamati Waka Nene-SIMILAR-p.13, p.883
221. Marshall Islands navigation chart -NO
222. New Ireland Malagan mask-p.877
223. Tonga Ngatu launima –p.881-882

#### **Content Area 10-Global Contemporary**

224. Christo and Jeanne-Claude, The Gates –SIMILAR-p.1015
225. Maya Lin, Vietnam Veterans Memorial –p.1006-1008
226. Basquiat, Horn Players- NO
227. Song Su-nam, Summer Trees –p.732
228. Abakanowicz, Androgyne/Back-p.1000
229. Xu Bing, Book from the Sky –p.730
230. Koons, Pink Panther –p.1000-1001
231. Sherman, Untitled #228-SIMILAR-p.991
232. Ringgold, Dancing at the Louvre –SIMILAR-p.994-995
233. Quick-to-See Smith, Trade-p.997-998
234. Kngwarreye, Earth's Creation-NO
235. Neshat, Rebellious Silence -NO

236. Osorio, No Crying Allowed -NO
237. Tuffery, Corned Beef -NO
238. Nam June Paik, Electronic Superhighway –SIMILAR-p.1012
239. Viola, The Crossing –p.1022
240. Gehry, Guggenheim Museum Bilbao-p.1012-1013
241. Mariko Mori, Pure Land -NO
242. Kiki Smith, Lying with the Wolf –SIMILAR-p.994
243. Walker, Darkytown Rebellion-NO
244. Shonibare, The Swing -NO
245. El Anatsui, Old Man's Cloth-NO
246. Mehretu, Stadia II -NO
247. Mutu, Preying Mantra -NO
248. Salcedo, Shibboleth -NO
249. Hadid, MAXXI Museum -NO
250. Ai Weiwei, Sunflower Seeds –NO

Aesthetic refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

Artistic traditions are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

Artistic changes are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

Audiences of a work of art are those who interact with the work as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

Content of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

Context includes original and subsequent historical and cultural milieu of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience—including aesthetic, intellectual, religious, political, social, and economic characteristics—are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual information includes audience response to a work of art. Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

Design elements are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

Design principles are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

Form describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.

Function includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.

Materials (or medium) include raw ingredients (such as pigment, wood, and limestone), compounds (such as textile, ceramic, and ink), and components (such as beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

Presentation is the display, enactment, and/or appearance of a work of art.

Response is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

Style is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

Techniques include art-making processes, tools, and technologies that accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult, and may be practiced by one artist or may necessitate a group effort.

A work of art is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative).

Audio Study Guide for  
Gardner's 13<sup>th</sup> edition of  
Art Through the Ages

Paleolithic -

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic01\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic01_Summary.mp3)

Ancient Near East –

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic02\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic02_Summary.mp3)

Egypt Under the Pharaohs

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic03\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic03_Summary.mp3)

Prehistoric Aegean

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic04\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic04_Summary.mp3)

Ancient Greece

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic05\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic05_Summary.mp3)

South and Southeast Asia before 1200

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic06\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic06_Summary.mp3)

China and Korea to 1279

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic07\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic07_Summary.mp3)

Japan Before 1333

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic08\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic08_Summary.mp3)

The Etruscans

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic09\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic09_Summary.mp3)

The Roman Empire

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic10\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic10_Summary.mp3)

Late Antiquity

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic11\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic11_Summary.mp3)

Byzantium

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic12\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic12_Summary.mp3)

The Islamic World

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic13\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic13_Summary.mp3)

Native Arts of the Americas Before 1300

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic14\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic14_Summary.mp3)



Africa Before 1800

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic15\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic15_Summary.mp3)

Early Medieval Europe

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic16\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic16_Summary.mp3)

Romanesque Europe

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic17\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic17_Summary.mp3)

Gothic Europe

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic18\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic18_Summary.mp3)

Italy 1200-1400

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic19\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic19_Summary.mp3)

Northern Europe 1400-1500

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic20\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic20_Summary.mp3)

Italy 1400-1500

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic21\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic21_Summary.mp3)

Italy 1500-1600

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic22\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic22_Summary.mp3)

Northern Europe and Spain 1500-

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic23\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic23_Summary.mp3)

Italy and Spain 1600-1700

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic24\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic24_Summary.mp3)

Northern Europe 1600-1700

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic25\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic25_Summary.mp3)

South and Southeast Asia After 1200

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic26\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic26_Summary.mp3)

China and Korea After 1279

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic27\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic27_Summary.mp3)

Japan After 1336

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic28\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic28_Summary.mp3)

Europe and America 1700-1800

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic29\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic29_Summary.mp3)

Europe and America 1800-1870

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic30\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic30_Summary.mp3)

Europe and America 1870-1900

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic31\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic31_Summary.mp3)

Native Arts of the Americas after 1300

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic32\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic32_Summary.mp3)

Oceania

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic33\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic33_Summary.mp3)

Africa after 1800

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic34\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic34_Summary.mp3)

Europe and America 1900-1945

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic35\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic35_Summary.mp3)

Europe and America after 1945

[http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191\\_topic36\\_Summary.mp3](http://69.32.146.131:8095/gardner/audioStudyTools/mp3/0495567191_topic36_Summary.mp3)

## Major Periods and Movements in Art

Period	Dates	Major Examples
Prehistoric <ul style="list-style-type: none"> <li>• Paleolithic</li> <li>• Neolithic</li> </ul>	30000-4000 BCE 4000- 2000 BCE	Apollo 11 stones Jade Cong
Ancient Near East <ul style="list-style-type: none"> <li>• Sumerian</li> <li>• Babylonian</li> <li>• Assyrian</li> <li>• Etruscan</li> <li>• Persian</li> </ul>	3500-2300 BCE 1795-1750 BCE 1000-612 BCE 900 – 270 BCE 560-330 BCE	Tell Asmar Statues Stele of Hammurabi Lamassu Sarcophagus of the Spouses Palace of Darius and Xerxes (A)
Egyptian <ul style="list-style-type: none"> <li>• Pre-dynastic</li> <li>• Old</li> <li>• New</li> </ul>	3000-2600 BCE 2575- 2134 BCE 1550- 1070 BCE	Palette of Narmer Seated Scribe Hatshepsut (A)
Greek <ul style="list-style-type: none"> <li>• Archaic</li> <li>• Classical</li> <li>• Hellenistic</li> </ul>	600-480 BCE 480-400 BCE 323-30 BCE	Peplos Kore Acropolis (A) Nike of Samothrace
Roman <ul style="list-style-type: none"> <li>• Republic</li> <li>• Early Empire</li> <li>• High Empire</li> <li>• Late Empire</li> </ul>	509-27 BCE 27 BCE – 96 CE 96 – 192 CE 193 – 337 CE	House of the Vettii Colosseum (A) Trajan (A) Ludovisi Sarcophagus
Byzantine (A)	500 – 1453CE	Hagia Sophia San Vitale
Islamic (A)	650 CE - present	Dome of the Rock Great Mosque
Late Antique	200-500 CE	Catacombs of Priscilla
Early Medieval <ul style="list-style-type: none"> <li>• Hiberno-Saxon British</li> <li>• Merovingian France</li> </ul>	6 <sup>th</sup> -8 <sup>th</sup> centuries CE 5 <sup>th</sup> -8 <sup>th</sup> centuries CE	Lindisfarne Looped Fibulae
Romanesque	1050-1150 CE	Bayeux Tapestry Sainte-Foy (A)
Gothic <ul style="list-style-type: none"> <li>• Early</li> <li>• High</li> <li>• Late</li> </ul>	1140-1194 CE 1194-1300 CE After 1300 CE	Chartres Cathedral (A) Bibles Moralisees Rottgen Pieta

Gothic in Italy	1250-1400 CE	Arena Chapel (transition from Gothic to Renaissance)
Late Medieval	1301-1500	Golden Haggadah Alhambra
Early Renaissance – Northern Europe	1400-1500 CE	Merode Altarpiece Arnolfini Wedding
Early Renaissance – Italy	1400-1500 CE	Pazzi Chapel (A) Birth of Venus
High Renaissance	1495-1520 CE	Last Supper Sistine Chapel (A) School of Athens
Later Renaissance in Northern Europe/Spain	1500-1600	Isenheim Altarpiece Adam and Eve (Durer) Hunters in the Snow
Mannerism	1520-1600	Il Gesu (A) Entombment of Christ
Baroque ("odd" to describe departure from Renaissance)	1600-1700	San Carlo alle Quattro Fontane (Italian) (A) Hall of Mirrors (French) (A) Calling of St. Matthew (Italian) Las Meninas (Spanish) Woman Holding Balance (Dutch)
Rococo ("ornate shell")	1700-1750	The Swing (French) The Tete a Tete (British)
Neoclassicism	1750-1815	Motricello (American) (A) Oath of the Horatii (French)
Romanticism	1789-1848	Houses of Parliament (British) (A) The Oxbow (British) And there is Nothing to be Done (Spanish) Liberty Leading the People (French)
Realism	1848-1860s	Olympia
Impressionism	1872-1880s	The Saint-Lazare Station
Post-Impressionism	1880s-1890s	Starry Night Mont Saint-Victoire
Symbolism	1890s	The Scream
Expressionism	1905-1930s	Improvisation 28 (second version)
Cubism	1907-1930s	Les Femmes d'Alger (O.J. version O)
Dada	1916-1925	Fountain
Surrealism	1924-1930s	Object (le Dejeuner en fourrure)
De Stijl	1917-1930s	Composition with Red, Blue, and Yellow
International (A)	1920s-1930s	Villa Savoye
Abstract Expressionism	Late 1940s-1950s	Woman I

Pop Art	1955-1960s	Marilyn Diptych (paint) Lipstick Ascending on Caterpillar Tracks (sculpture)
Post-Painterly Abstraction	1960s	The Bay
Site Art		Spiral Jetty
Feminist Art		Untitled #228
Minimalism		Vietnam Veterans Memorial
Conceptual		Electronic Superhighway
New Media		The Crossing
Installation		Shibboleth
Modernist (A)		Fallingwater
Deconstructivist		Guggenheim Museum Bilbao

# Elements

## Elements of Line for Analysis:

A line is:

- A mark that is longer than it is wide
- An infinite number of points
- The moving path of a point

The qualities of a line will evoke different feelings; a curved line feels natural and organic, while a straight line feels manmade and mechanical. A delicate line feels soft and feminine, while a bold line feels strong and masculine.

- Straight
- Horizontal
- Vertical
- Diagonal
- Visible/Actual
- Implied
- Outline
- Curved
- Smooth
- Jagged
- Creates rhythm
- Etching
- Contour
- Cross-hatching

## Elements of Form for Analysis:

- 2D = flat and called a shape
- 3D = called FORM
- Scale – size of an object or artwork relative to another artwork or object
- Volume – space filled or enclosed by object
- Mass – a volume that has, or gives the illusion of having weight, density and bulk
- Texture – the surface quality of an object = fine/coarse or detailed/lacking detail
- Relief - a raised form on a largely flat background
- In the round – freestanding work to be viewed from all sides
- Façade – any side of a building
- High-relief = carved panel where figures project with great detail and depth
- Bas-relief = sculpture carved with very little depth from background
- Stele = upright stone slab decorated with inscriptions or pictorial carvings
- Composition – the overall design or organization of a work



- Focal Point – center of interest or activity in a work of art; draws viewers' attention
- Axis – imaginary line showing center of a shape
- Negative space = an empty space given shape by its surround
-

## Elements of Shape for Analysis:

- Geometric Form = regular and readily expressed in words (cube, cone, sphere...)
- Organic Form = irregular and unpredictable
- Abstract = departs from recognizable images of from the natural world
- Non-representational = is not derived from natural world shape
- Composition – the overall design or organization of a work
- Focal Point – center of interest or activity in a work of art; draws viewers' attention
- Axis – imaginary line showing center of a shape
- Negative space = an empty space given shape by its surround
-

## Elements of Space and Perspective for Analysis

- Atmospheric Perspective – distant objects lack contrast, detail and sharpness to imply distance
- Isometric perspective – a system using diagonal lines to communicate depth
- Linear Perspective – a system using converging imaginary sight lines to create the illusion of depth
- Actual Lines
- Implied Lines – a line not actually drawn but suggested by element in the work
- Horizon line
- Vanishing point – the point in a work of art at which imaginary sight lines appear to converge, suggesting depth
- Orthogonal – in perspective systems, imaginary sightlines extending from forms to the vanishing point
- One-point perspective = a perspective system with a single vanishing point on the horizon
- Three-point perspective = a perspective system with two vanishing points on the horizon and one not on the horizon

- Foreshortening – a perspective technique that depicts a form at a very oblique angle to the viewer in order to show depth in space
-

## Elements of Color for Analysis:

Color is:

- A property of light
- Visible when light is emitted or reflected
- Determined by the wavelength of light

- Additive
- Subtractive
- Hue
- Value
- Saturation
- Temperature
- Color Scheme
- Monochromatic
- Analogous
- Complementary



Additive color is created from emitted light such as a video screen, a computer monitor or theatrical lights. The additive primary colors are red, green and blue and all other additive colors are derived from them. Combining two primary colors yields a secondary color: magenta from red and blue,

cyan from blue and green and yellow from red and green. Combining all three additive primaries results in white; shining stage lights of red, green and blue in the same area creates a white spotlight. The absence of all additive primaries (in other words, no light) results in black.



Subtractive color is created from light reflecting off a pigmented surface. The subtractive primaries are red, yellow and blue and combined they form the subtractive secondaries orange (red and yellow), green (yellow and blue) and purple (blue and red). Combining all three subtractive primaries results in black; mixing paints results in dark colors (although rarely a true black). The absence of all subtractive primaries (in other words, no pigment) results in white; an albino has no pigment, nor does a blank canvas.

The three properties of color are hue, value and saturation.




Hue refers to the pure state of a color; it is the name we give a color, such as red or blue.



Value refers to the lightness or darkness of a color. Adding white to a hue creates a lighter value,

or tint (adding white to red creates pink) and adding black to a hue creates a darker value, or shade (adding black to red creates maroon).

 Saturation, also referred to as intensity or chroma, refers to the brightness or dullness of a color. High saturation colors are close to the pure hue of a color; they are bright and vivid like pure red or pure yellow. Mixing pure colors with either gray or the color's complement (the opposite color on the color wheel) creates low saturation colors (often called muted colors or neutrals).

Temperature is the heat or coolness a color creates psychologically. The warm colors red, orange and yellow remind us of fire and sunlight and so they create a sense of warmth in an image. The cool colors blue and green remind us of water and plants and so they create a feeling of coolness in image. Warm colors tend to feel brighter and more energetic, while cool colors tend to seem calmer and more relaxed.



Color schemes, or color harmonies, have been developed to help designers choose colors that work well together. The color wheel, a visual

representation of the subtractive primary, secondary and tertiary colors, forms the basis for color schemes.



A monochromatic color scheme involves variations, usually in value, of a single hue. Monochromatic schemes are highly unified, but may lack variety.



An analogous color scheme uses adjacent colors on the color wheel, as well as their tints and shades. Analogous color schemes are also unified, but have more variety than monochromatic schemes.



A complementary color scheme is created with colors that are opposite each other on the color wheel (known as complements). When complements are mixed together (mixing yellow and purple paint, for example), they desaturate or neutralize each other, but when they are placed next to each other they increase each other's intensity.



A split complementary color scheme uses the two colors adjacent to the color's complement for balance. A split complementary scheme offers a



wider range of possibilities than a complementary scheme.



A triadic color scheme involves using three colors equally spaced on the color wheel.

Triadic colors schemes are lively and can be used where a strong impact is needed.

- Monochromatic = one color
- HUE – a particular gradation of color
- Primary = Red, Blue, Yellow
- Secondary = Purple, Green, Orange
- Complementary = opposite color wheel
- Analogous = next to on the color wheel
- TINT – adding white to a hue, or a hue to white
- SHADE – adding black to a hue or vice versa
- SATURATION – brilliance or depth of color
- SHADE -color darker in value than its purest state
- Palette – range of colors used by an artist
- Temperature – a description of color based on our association with warmth or coolness
- Ground – the surface onto which an artist paints

# Elements of Value for Analysis:

Value is:

- Relative lightness or darkness
- Dependent on context
- Related to color



Value contrast refers to the degree of variation between light and dark.

The highest value contrast is obtained using just black and white.

The narrower the range of values, the lower the value contrast.

- Highlight
- Light
- Core-shadow
- Reflected light
- Cast Shadow
- Chiaroscuro
- Hatching
- Cross-Hatching
- Sfumato

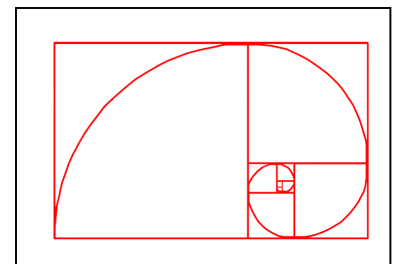
## Elements of Texture for Analysis:

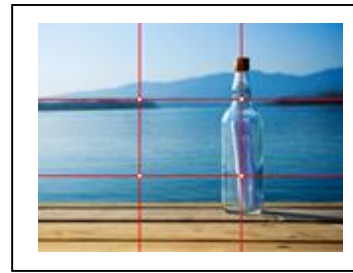
- Texture – the surface quality of an object = fine/coarse or detailed/lacking detail
  - Actual, or tactile, texture can actually be felt
  - Visual, or simulated, texture can't actually be felt but is suggested. Visual texture is perceived when we take in visual sensations, but we interpret them tactilely.
- Visual textures
  - created by reproducing the value and color patterns of actual textures;
    - darks and lights can be used to suggest the furrows in bark or the three-dimensional roughness of a stone surface.
  - can also be created by repeating marks or shapes.
    - Letters and words (text) on a page create a visual texture and changing the size and spacing of the text changes the look and feel of the texture.

# Principles

## Principles of Scale and Proportion for Analysis:

- Proportion is the relationship of sizes between different parts of a work. For example, how wide it is compared to how tall it is.
  - the golden ratio
  - the rule of thirds
- Scale is the size of something compared to the world in general - an artwork might be termed:
  - miniature,
  - small scale,
  - full scale or life-size,
  - large scale or larger than life,
  - monumental
- Golden Section/Golden Ratio
  - Also known as the divine proportion, **golden mean**, or **golden section**, is a number often encountered when taking the ratios of distances in simple geometric figures such as the pentagon, pentagram, decagon and dodecahedron. Ratio is 1:1.618
  - Fibonacci sequence and nautilus shells follow this equation
- Said to be the basis of the proportions of many works of art and architecture, including most famously the Parthenon and Poseidon with Outstretched Arms





- Rule of Thirds
  - Rule of thirds states that it's a good idea to imagine the picture plane divided into thirds horizontally and vertically, and then to align or place compositional elements along these guidelines or at their intersections.
- Hierarchical Scale – showing the relative importance of figures by depicting the most important person as larger than the others.
  - Size = importance
  - Ancient Egypt
  - Van Eyck – Madonna in a Church
- Distorted Scale – deliberate distortion of scale to create an abnormal or supernatural effect
  - Surrealists
  - Dorethea Tanning –Eine Kleine Nachtmusik
- Cubit Measurement(24:1 –24 palms to 1 human)
  - Ancient Egypt
  - 4 finger= 1 palm
  - 6 palms = 1 cubit
  - 4 cubits = human height
- Polykleitos – Greek – how to create a statue of perfect proportions
- Vetruvius – Roman – applied perfect scale to architecture

## Principle of Balance for Analysis:

- Balance is the equal distribution of visual weight in a design.
- Visual balance occurs around a vertical axis; our eyes require the visual weight to be equal on the two sides of the axis.
- Symmetrical, or formal balance, is also known as bilateral symmetry. It is created by repeating the reverse of a design on the opposite side of the vertical axis; each side, in essence, becomes the mirror image of the other.
- Asymmetry achieves balance through contrast.
- Asymmetrical, or informal balance, involves different elements that have equal visual weight; the weight is equal but the elements are not identical.
- Asymmetrical balance is casual, interesting and more dynamic than symmetrical balance.
- Radial balance occurs when all the elements radiate out from a central point and the visual weight is distributed equally.

## Principle of Emphasis, Focal Point, and Contrast for Analysis:

- Emphasis creates a Focal Point in a design
- A Focal Point is the center of interest or activity in a work of art
- Emphasis is how artists bring attention to what is most important or to a particular part of the artwork
- Emphasis is what catches the eye and makes the viewer stop and look at the image.
- Subordination is the opposite of emphasis; it draws the viewer's eye AWAY from certain parts of an artwork
- Emphasis can be created through contrast
- An element in contrast with something else is more easily seen and understood; something different attracts the eye.
- Any of the elements can be contrasted:
  - line (a curve in the midst of straight lines),
  - shape (a circle in a field of squares),
  - color (one red dot on a background of grays and blacks),
  - value (a light or dark area in the middle of its opposite) and
  - texture (rough vs. smooth).



- Contrast can also be created by contrasting orientation in space (horizontal, vertical, diagonal), style (a geometric shape in an otherwise naturalistic image) and size.
- An anomaly, or something that departs from the norm, will also stand out and grab our attention, for example a person wearing a snowsuit on a tropical beach.
- Emphasis can also be created by placement/position
  - Implied lines all directed toward the same place can create a focal point there.
  - Isolating an element from the others by its position in space will also create emphasis.
- If *everything* is emphasized (all text is large and bold, all images are animated or flashing, everything is in bright colors) then *nothing* will stand out,

## Principles of Pattern, Repetition and Rhythm for Analysis:

- Repeating art elements in regular or cyclical fashion to create interest, movement, and/or harmony and unity.
- Motifs can be thought of as units of pattern
  - stamps, tiles, building blocks, modules, etc.
  - can be copied and arranged in multiple instances to create a desired effect, such as repetition, rhythm and pattern.
- Repetition - Repeated use of a shape, color, or other art element or design in a work can help unify different parts into a whole.
- Repetition might be limited to only an instance or two: **not enough** to create a pattern or rhythm
- Rhythm - When motifs or elements are repeated, alternated, or otherwise arranged, the intervals between them or how they overlap can create rhythm and a sense of movement.
- Rhythms can be random, regular, alternating, flowing, and progressive.
  - Random Rhythm - Groupings of similar motifs or elements that repeat with no regularity create a random rhythm. Pebble

beaches, the fall of snow, fields of clover, herds of cattle, and traffic jams all demonstrate random rhythms.

- Regular Rhythm - Like a heart or song with a steady beat, regular rhythm is created by a series of elements, often identical or similar, that are placed at regular or similar intervals, such as in grids.
- Alternating Rhythm - Two or more different motifs may be alternated, such as the black and red squares in a checkerboard;
- Progressive Rhythm - In progressive rhythm, each time a motif repeats it changes a little, transforming and translating in a steady sequence - the motif progresses from one thing to another.
- Pattern types include mosaics, lattices, spirals, meanders, waves, symmetries, branchings, helices, and fractals

## Principles of Unity and Variety for Analysis:

- Unity occurs when all of the elements of a piece combine to make a balanced, harmonious, complete whole.
- Harmony: brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape
- Similarity of ELEMENTS causes unity
- Variety (by contrast) is a visual diversity that may include many different ideas, media, and/or elements
- Varying the elements creates variety. Ways to vary elements include:
  - Line - thinness, thickness, value, color, angle, length
  - Shape - size, color, orientation and texture, type
  - Color - hue, value, saturation
  - Value - darkness, lightness, high-key, low-key, value contrast
  - Texture - rough, smooth

- Compositional Unity – strike balance between monotony of too much similarity and the chaos to too many differences (curved and straight lines)
- Conceptual Unity – cohesive expression of ideas (flight = feathers, balloon, and kites)
- Gestalt Unity – the German word for form or shape; the idea that the whole is greater than the sum of the parts

## Principles of Motion, Movement and Time for Analysis:

- Passage of time is conveyed in artwork by merging episodes into one piece
- Time can be shown in sculpture through the piece's relation to the sun and shadow
- Actual Motion
  - Kinetic sculpture – mobile
  - Performance art
- Stroboscopic Motion
  - Zoetrope/early film
  - Animation
- Illusion of motion
  - Op art
  - Positive-negative relationships
- Implied Motion
  - Sculptures where the figures are caught in motion/frozen in time – movement is implied
  - Paintings with lines that imply movement

Medium

# Drawing Medium

## Dry Media

- Pencil
  - Degree of hardness
  - Imply texture/ create emphasis
  - Varied value
- Color Pencil
  - Wax and pigment
  - Color
- Silverpoint
  - Renaissance
  - Tin, lead, copper, silver to draw on fibrous surface
  - Metal in wood holder
  - Hatching for texture and shading
- Charcoal
  - Oldest of materials
  - Vine charcoal made from branches and is soft/easily erased
  - Compressed charcoal to which a binding agent like wax is added. Denser, harder to erase
  - Rub with bare hand to smudge for shading
- Chalk, Pastel, Crayon
  - Combine pigment with binder
  - Binder can be: oil, wax, gum arabic, and glue
  - Each binder has different characteristics



- Chalk=powdered calcium carbonate mixed with a gum arabic (tree sap) binder
  - Pastel=pigment mixed with gum arabic, wax, or oil
  - Crayon= pigment and wax
- Fixatives can set these materials

## Wet Media

- Ink
  - Carbon ink = soot mixed with water and gum
    - Discolors over time
    - Used since 2500BCE
  - India Ink – more stable, modern version of Carbon ink
    - Used by comic book illustrators
  - Iron Gall Ink = tannin (from oak galls, a parasite on oak trees) iron sulfate, gum Arabic, and water
    - More permanent than carbon
    - Renaissance to present day
    - Rich, black color
    - Browns over time
- Quill and Pen
  - Was bird feather; now metal nib
  - Control of ink flow

- Brush Drawing
  - Ink applied with brush is traditional East Asian technique
  - Bamboo shaft and either ox, goat, horse or wolf hair

## Paper/Fiber

- Began with papyrus, cloth, wood and hide
- Animal hide is Parchment or Vellum
- Paper invented in China in the first century CE
- Paper classified by fiber content, texture and weight
- Fibers
  - Cotton
  - Hemp
  - Abaca
  - Flax
  - Other plants
- Texture
  - Wove – like a grid
  - Laid – lines
- Weight
  - Ream = 500 sheets
  - Weight is pounds per ream

## Drawing Process

- Live Models
- Two introductory drawing methods
  - Gesture – to capture movement
  - Contour – to capture 3D qualities

## Painting Medium

- Pigment – the colored material used in paints
- Binder – substance that makes pigment adhere to the surface
- Encaustic
  - semi-transparent paint medium
  - used by ancient Greeks and Romans
  - some artists today still use it
  - pigment mixed with hot wax so must apply quickly
  - apply using brushes, palette knives, or rags OR just simply pour on
  - Stiff back support needed, not flexible when cool
  - Ancient Greeks and Romans painted on wood
  - Funerary in purpose usually
  - Fayum – after Fayum Oasis in Egypt
- Tempera
  - Earliest example 5<sup>th</sup> century CE
  - Renaissance favorite
  - Egg based (also may include oil and/or gold leaf)
  - Yolk gives the paint a transparent soft glow
  - Egg and pigment must be mixed fresh for each painting session
  - Painted with a brush in short, thin strokes

- Lends itself to detail
- Dries almost immediately
- Still popular today
- Fresco
  - Painting technique where paint is applied to fresh plaster
  - Earliest example – Crete/Knossos 1600BCE
  - Also Egyptian tombs
  - Became popular again in Italian Renaissance
  - Pigment is NOT mixed with binder, plaster absorbs color and binds as it sets
  - Chemical reaction makes it very durable
  - Buon Fresco/Good Fresco –
    - prepare wall with undercoats of rough plaster that contains sand, gravel, cement and lime
    - Adds further but not final layer and allows to dry for several days
    - Transfers drawing onto it,
    - plasters again, retransfers drawing, onto it ONLY in the place to paint in that session
    - Sistine Chapel is example
  - Fresco Secco/Dry Fresco
    - Wet rags moisten lime paster that has already set, then the wall is painted
    - Less durable due to lower absorbency rate
    - Last Supper is example

- Oil
  - Much more recent than encaustic, tempera and fresco
  - Minor usage in Middle Ages
  - Became really popular in 15<sup>th</sup> century – esp Flanders (Modern day Belgium, Netherlands, Northern France)
  - Oil is the binder, usually linseed oil – made from flax plant (which is also where linen comes from)
  - Jan van Eyck was best and one of first to use it frequently
  - Flexible
  - Can paint on cloth or canvas
  - Slow drying, can make changes, smooth effect, lots of detail
  - Dissolve only with the use of turpentine or mineral spirits
  - Impasto = thick paint to create texture/3D
  
- Acrylic
  - Pigments suspended in an acrylic polymer resin
  - Dry quickly, clean up easily
  - Can be cleaned up with water
  - In use since about 1950

- Watercolor and Gouache
  - Suspend pigment in water with a sticky binder – usually gum arabic, but honey in French watercolor
  - Watercolor is Transparent
  - Gouache has chalk added and is opaque
  - Painted on paper because the fibers hold the pigment
  - Popular medium because of its ease of transport
  - White is a challenge and must be planned out early in the drafting process
  - Soft, light feel
  
- Ink Painting
  - Differ from drawing inks in that the binder is usually gum arabic
  - Paints a lot like watercolor
  
- Spray paint
  - Free hand or with stencils

## Printmaking Medium

- Allows copies to be made
- More accessible, more affordable
- Editions – all the copies made from a single print
- Monoprint = only one made
  
- Relief Printmaking
  - Artist cuts or carves into wood or linoleum to create image
  - Rolls ink over raised image
  - Presses paper onto the image to make an impression
  - Color woodblock require separate blocks for each color used
  - Registration – notches carved in each color block to get accurate alignment
  - Ukiyo-e = pictures of the floating world
  
- Intaglio
  - Requires the artist to cut or scrape into a metal plate instead of wood/lino
  - Sharp tool called burin to cut/gouge
  - Ink is applied and then wiped off; leaving ink in the lines or marks
  - Pressure transfers the ink to the paper from the plate



○ Types of Inaglio

- Engraving – careful scoring of metal plate so there are clean gouges in the surface; fine detail – Burin is PUSHED
- Drypoint – Burin is PULLED, leaving a rough edge; ink is caught under the burr (rough edge) – less precise
- Etching – metal plate covered with acid-resistant coating the artist scratches into; plate immersed in acid bath; acid bites into the plate where coating scratched off; makes grooves to hold ink; more control- less scratching, more incision like move, DETAILED
- Aquatint (dyed water) – image created in a coating of powdered rosin (tree sap) on the surface of plate. Heated and rosin melts onto the plate – soft organic texture; similar to brush and ink
- Mezzotint – entire surface roughened with spiked rocking tool, covers plate in burrs. Artist smooths burrs for light areas

- Planographic Printing /
  - lithography
    - Image drawn with an oily crayon onto special kind of limestone
    - Non-image part of stone absorbs a little water
    - Printmaker applies oil-based ink to the whole stone; watered part won't absorb ink
    - Printing press transfers image to paper
  - Silkscreen Printing
    - Physically blocks the non-image areas so that ink can only be applied to certain parts
    - Stencil or masked off

## History

- Ancient civilizations used wax cylinders – link woodcuts
- Ancient China had wooden stamps
- Printed artwork in China in 8<sup>th</sup> century
- 9<sup>th</sup> century Buddhist prayers all over Asia

## Craft Medium

- Ceramics – Keramos (meaning pottery) came from Sanskrit (meaning to burn) = burnt earth. Like earth has to be baked to harden it
- Steps
  - Choose clay
  - Wedging – work out air pockets
  - Shape by building up or modeling or on a wheel
  - Then it dries
  - Dry clay is then fired in a kiln (between 2,000-3,000 degrees)
  - Cool completely
  - Glaze
- Earthenware = red, hardens at lower temperature
- Stoneware = harder than earthenware, higher temp, durable for bowls and mugs
- Porcelain – very breakable
- Types of Ceramics
  - Coil Method – uses coils of clay to wind upon itself to make solid form, usually round objects, very organic feel
  - Throwing – Potter's wheel, used as early as 3000BCE;
    - Mound of clay on turning wheel, shapes pot by poking hole in middle of mound and

pushing wall of the pot up and out with both hands

- Slab – roll out flat sheet of clay, cut out shapes to make the desired object
- Glass
  - Relies on heat and sand and lead
  - Slow cooling is critical
  - Early as 3500BCE
  - Glassblowing
  - Stained glass, lead lines
- Metalwork
  - Bronze age – more than 5000 years ago
  - Iron Age – more than 3000 years ago
  - Metal can be poured into molds
  - Can be worked by hammering
  - Wax model, then cover wax model with sand and/or lime to make a mold, pour in molten metal
- Fiber
  - Quilts
  - Embroidery
  - Clothing
  - Indigenous fiber arts

- Wood
  - Furniture
  - Inlays
  - Intarsia – wood mosaic with tiny pieces of different woods

## Architecture Medium

### Stone Architecture

- Basic Load Bearing Construction – make a pile
  - Mayan and Egyptian Pyramids
- Span
  - Distance bridged between two supports such a columns or walls
  - Needed for interior spaces
- Post and Lintel Construction
  - Oldest way to create a span
  - Posts are the Vertical structures
  - Lintels are the horizontals that sit atop 2 posts
- Hypostyle Hall
  - Large room with roof supported by a forest of columns
  - #20 Temple of Amun-Re
  - #34 Temple of Athena Nike
- Arches Vaults and Domes
  - Corbeled – rounded arch
    - Inverted U shape arch that allows weight to be channeled down the posts for easier distribution and allowing larger spans
    - May or may not have keystone

- Aqueduct
  - Usually a series of rounded arches
  - Structure used to transport water over long distances
- Vault
  - Archlike structure supporting a ceiling or roof
- Barrel Vault
  - Also called tunnel vault
  - Semicircular shape
  - Simplest form of vault
  - First found in Egypt
- Flying buttress
  - An arch built on the exterior of a building that transfers some of the weight of the vault
  - Allows larger windows
- Pointed arches
  - Arches with two curved sides that meet to form a point at the apex
  - Conduct the downward thrust outwards
- Groin Vault
  - Where two or more barrel vaults intersect
- Rib vault
  - Supports ceiling or roof with web of protruding stonework
  - Where pointed arches meet, rib vaults occur
  - Repeat in multiple rows to open up long areas

- Dome
  - Evenly curved vault
- Axis
  - Imaginary line that shows the center of a shape, volume or composition
- Pendentive
  - A curving triangular surface that links a dome to a square space below
  - Hagia Sophia
- Clerestory window
  - A row of windows high up in a church to allow light into the nave
- Parts of a church
  - Aisles
    - Passageway between areas of seating
  - Nave
    - Where the congregation gathers for worship
  - Transept
    - The smaller “arms” of the cruciform floor plan
  - Apse
    - Curved wall behind the altar
  - Ambulatory
    - Processional walkway around the east end of a cathedral behind the high altar
  - Narthex
    - Foyer or entranceway



- Crossing
  - Where nave, choir, and transept intersect
- Radiating chapels
  - Small chapels behind the apse – usually reached by the ambulatory

## Wooden Architecture

- Post and beam
- Cross beam
- Counter beam

## Modern Architecture

- Cast-Iron
  - Iron more flexible than stone, stronger than wood
  - Industrial Rev figured out how to make in mass quantities
- Steel-Frame
  - Stronger than iron, more uses
  - 1<sup>st</sup> “skyscraper” (Wainwright, 10 stories)
  - No frame needed, lots of glass used
  - Still used in modern buildings
- Reinforced Concrete
  - Sydney Opera House
  - Way to avoid hard angles
  - Reinforced with rebar

## Architectural Order

- A style of designing columns and related parts of a Greek or Roman building

## Façade

- Any side of a building

## Portico

- Roof supported by columns at entrance to building

## Pediment

- Triangular space above a row of columns

## Frieze

- The strip that goes around the top of a building, often filled with sculptural ornamentation

## Entablature

- The part of Greek or Roman building that rests on the columns

## Columns

- Base
  - The bottom of the column
- Shaft
  - The long middle of the column
  - Fluting – the vertical grooves
- Capital
  - The top of the column
    - Doric – bolder, wider, little ornamentation
    - Ionic – thinner, capped with inverted scroll
    - Corinthian – most ornate, topped with Acanthus leaves

## Sculpture Medium

- Plane
  - A flat surface implied by the statue as you view different sides/angles
- Freestanding/In the round
  - Meant to be seen from all sides
- Relief
  - Meant to be viewed from the front only
  - a raised form on a largely flat background
- Bas-relief (bas = French for low)
  - sculpture carved with very little depth from background
  - ex – Image #22 (Akhenaton w/family)
- High-relief
  - carved panel where figures project with great detail and depth
  - ex – Image #34 (Victory Adjusting her Sandal)

## Processes

- Subtractive
  - Carve, drill, chisel, chip, whittle, saw away materials
- Additive
  - Modeling, casting, constructing materials to make the final product

## Materials

- Marble
  - Michelangelo
- Wood
- Sandstone
- Bone
- Jade
- Greywacke
  - Sandstone composite
- Limestone
  - Assyrians
- Basalt
  - Ancient and Indigenous
- Ceramics
  - Terra Cotta
  - Porcelain
- Metal
  - Bronze
  - Brass
  - Gold
- Glass
- Plastic (the material, not characteristic)
- Fiber
- Mixed Media
  - Modern
- Granite
  - Egyptians

## Methods

- Chiseling - sub
- Carving - sub
- Modeling – add
  - Clay and wax
  - Armature - Skeletal structure, sometimes needed to support the weight. Later removed.
  - Dried and fired
  - Ex – #29 Sarcophagus of the Spouses
- Casting/Molding – add
  - Used by ancient Greeks and Romans
  - Lost wax method – complex (substitution)
    - Build armature
    - Add clay to create form
    - Thick layer of wax added to armature, details carved into the wax
    - Cover wax with sand, clay, etc
    - Drill holes in bottom of mold
    - Heat, wax melts, runs out bottom leaving space
    - Cool mold and then pour in molten metal
    - Remove mold, cut off extra metal
    - Sand and polish
  - Create mold, pour in liquid
    - Make Model
    - Use Model to make Mold

- Pour liquid into mold to make final product
- Earthworks
  - #156 Great Serpent Mound
  - #151 Spiral Jetty
- Readymades – found objects
  - #144 Fountain
- Construction
  - #150 Lipstick
  - #148 Narcissus Garden

## Light and Kinetic

- Kinetic
  - Alexander Calder
- Light
  - # 243 Darkytown Rebellion

## Installations

- Construction of a space or the assembly of objects to create an environment
- Viewer experiences the work using multiple senses – sometimes enter the work
  - #244 The Swing (after Fragonard)
  - #248 Shibboleth

## Photography Medium

- Negative – reversed image, in which light areas appear dark and dark areas are light
- Positive image – light is light; dark is dark
- Subject – person, object, space depicted in a photograph
- Fixing – chemical process to ensure photographic image become permanent
- Camera Obscura – (dark room) small hole in exterior wall of dark room, light outside projects outside scene onto the opposite wall of the darkened wall inside the room
- Cyanotype – algae on treated paper, exposed to sunlight. Where algae was stayed white, rest turned blue
- Daguerreotype – invented by Daguerre – Polished metal plate made light sensitive by silver iodide, shutter of camera opens, mercury vapors reveal image, chemically fixed with table salt. In negative
- Calotype – figures out how to turn negative to positive
- Film Photography – darkroom, chemical bath, negative, printing
- Digital Photography - pixels

## Photographic Genres

- Portraiture
- Landscape
- Still Life

## Photojournalism

## Photocollage and Photomontage



## Visual Communication Medium

- Early Graphic Arts
  - Stencil – template that allows ink to pass through some places but not all
    - Handprint on cave paintings is earliest form
  - Symbols/Hieroglyphics – initial alphabet then became more abstract
  - Chines/Japanese – these symbols evolved from
  - Calligraphy – distinctive, flowing lettering.  
Meant to be elegant or special
  - Illuminated Manuscript – combined calligraphy with illustration of usually religious texts; made easier with the printing press
- Graphic Design – came out of the ease of the printing press.
  - Typography
  - Logos
  - Illustration
- Layout Design
  - White Space
  - Void
- Web Design
  - Hyperlinks
  - Multiple pages

## Alternative Media and Processes Medium

- Performance Art
  - Similar to theatre in that is performed in front of live audience
  - Rarely identifiable storyline
  - Takes place in consciously artistic venues
  - Actions are the focus
  - May last a few minutes or a few days
  - Rarely repeated
- Conceptual Art
  - Similar in some ways to Dada
  - Challenges traditional notions
  - Found images presented with little or no alterations
  - Others/viewers participate in art
- Installation and Environments
  - Artist selects and presents material as if the curator of an exhibit
  - Arranges things in unusual or interesting ways
  - Meant to be thought provoking