

Department of Art History and Archaeology
Columbia University

Art Humanities: Masterpieces of Western Art (Humanities W 1121)

Basic Information

Purpose of this document

This document outlines the 12 units that comprise Art Humanities. It provides the following information for each unit: biographical information about the artist; historical background; key issues and ideas; a selected list of other works by the artist; recommended readings; and web and local museum resources. This outline is meant to condense useful information and serve as a starting point; it is expected that instructors will develop customized syllabi for their classes with readings that may not be listed below and other assignments they have devised.

Where to look for more information

The **Art Humanities Website**: A sophisticated website is an integral part of the course and can be viewed at <http://www.learn.columbia.edu/arhumanities>

Login: ahar
Password: 826sch

An **online glossary** with definitions of many of the terms you will encounter during the course is at http://learn.columbia.edu/arhumanities/pdfs/arhum_glossary.pdf

Each instructor will post his or her own materials on **CourseWorks**, Columbia's course management website, at <https://courseworks.columbia.edu>. Log in with your CUID and password.

New York Museums

Art Humanities aims to take full advantage of the museums of New York City which provide an incredible resource for students of art history. Classes will occasionally meet in museums, and paper assignments will involve museum trips. For information on special exhibitions related to the Art Humanities units, see the "Art Humanities in New York" section of the website. The outline highlights works of art on display in the following museums:

MMA = Metropolitan Museum of Art (1000 Fifth Avenue at 82nd Street;
<http://www.metmuseum.org>)

MoMA = Museum of Modern Art (11 West 53rd Street between Fifth and Sixth Avenues;
<http://www.moma.org>)

Frick = Frick Collection (1 East 70th Street at Fifth Avenue; <http://www.frick.org>)

Readings

Accompanying each syllabus unit is a short list of recommended readings. Individual instructors will decide which, if any, of these titles is required for their class. Most of the readings listed below are available either on reserve in Butler Library, room 208, or online as .pdf documents. In addition, your instructor may assign readings from the Art Humanities Primary Source Reader, which can be accessed in two ways on the Art Humanities website: the entire reader may be downloaded from the “Overview” section of the website, and each topic has a link to the relevant chapter.

The following books provide useful introductions to the analysis and interpretation of works of art. They are all available in paperback and on reserve in Butler Library. (The library may not have the most recent editions, which are cited.)

- Sylvan Barnet, *A Short Guide to Writing About Art*, 8th edition (New York, 2005)
James Pierce, *From Abacus to Zeus: A Handbook of Art History*, 7th edition (Englewood Cliffs, 1987)
Steen Eiler Rasmussen, *Experiencing Architecture*, 2nd edition (Cambridge, 1964)
Joshua C. Taylor, *Learning to Look: A Handbook for the Visual Arts*, 2nd edition (Chicago, 1981)

I. THE PARTHENON (447-432 B.C.E.)

Historical and background information

1. The dominant temple on the Akropolis in Athens, rebuilt after the Persian invasion. In the past, it was believed that the Parthenon was built under the leadership of Perikles (c. 495-429 B.C.E.), a *strategos*, one of ten generals in the Athenian army. Today, we see the situation as more complicated, with many more individuals involved. Committees oversaw building projects—a democratic process.
2. Dedicated to Athena Parthenos, the virgin/warrior goddess.
3. Designed by Iktinus and Kallikrates; built of marble, of exceptional size: c. 225' x 100', column height 34'. Sculptural decoration supervised by Phidias.
4. Function of the building: political, religious, symbolic, visual; its subsequent history and modern status as a “classical masterpiece.”
5. Structure: post and lintel (beam) construction; interior and exterior space; effects of light and shade; masonry technique.
6. The concept of the Orders

- a. Doric (on the exterior): base, stylobate; column, fluted shaft, capital, echinus, abacus; entablature, architrave, frieze (triglyphs and metopes), cornice, pediment.
 - b. Ionic (on the interior): column, base, slender, fluted shaft, volute capital; frieze (continuous).
7. Optical refinements: taper and entasis of column shafts, inclination and displacement of columns, horizontal curvature of stylobate.
8. Sculptural program
- a. Originally polychromed.
 - b. Outer frieze: Theme of history of ancient and mythological warfare. War between gods and giants on east, Greeks and Amazons on west, Sack of Troy on north. Focus on south metopes: Lapiths (Greeks) versus Centaurs.
 - c. Inner frieze: Panathenaic (all-Athenian) Procession; location, technique (low, or bas-relief), narrative flow.
 - d. Pediments: sculpture in the round.
 - i. East pediment: Birth of Athena—Helios (sun), Demeter, Persephone, Selene (moon); problems of figure identification; differences in style.
 - ii. West pediment: Contest between Athena and Poseidon—river god and anthropomorphism; civic meaning of sculptural program.
 - e. Statue of Athena Parthenos in the naos; made of gold and ivory (chryselephantine).
 - f. Figural style
 - i. classicism and idealism
 - ii. contrapposto
 - iii. Polykleitos and the “canon of proportions”
 - iv. *Doryphoros*, Roman copy after Greek mid-5th century original, marble, 6.5’, Museo Nazionale, Naples.
9. Comparisons
- a. Architectural
 - i. Temple of Hera I in Paestum, c. 540 B.C.E.
 - ii. Parthenon in Nashville, Tenn., built in 1895 for Centennial Exhibition.
 - b. Sculptural
 - i. *Kouros*, c. 590-580 B.C.E. (Naxian marble, 76”, MMA, acc. no. 32.11.1)
 - ii. *Kore of Chios*, c. 510 B.C.E. (marble, 21 ½”, National Archaeological Museum, Athens)
 - iii. *Ranefer*, Egyptian, V Dynasty, c. 2300 B.C.E. (Cairo Museum)

10. Art, architecture and literature: style and values in Periklean Athens.

Local museum resources

The new Greek and Roman galleries (including the Leon Levy and Shelby White Court) at the MMA.

Readings and web resources

Primary Source Reader

Thucydides, "Funeral Oration of Pericles"

Plutarch, "Life of Pericles"

Pliny, selections from *Natural History*

Readings on Butler Reserve

J.J. Pollitt, *Art and Experience in Classical Greece* (Cambridge, 1972), especially chapter 3: "The World Under Control," and chapter 4: "The World Beyond Control"

V.J. Bruno, ed. *The Parthenon* (New York, 1974)

J.K. Davies, *Democracy and Classical Greece*, 2nd ed. (Cambridge, Mass., 1993)

Other readings

Frank Brommer, *The Sculptures of the Parthenon* (London, 1979—Avery Reserves

Michael Greenhalgh and Henri Zerner, excerpts on "What is Classicism?" and

"Classicism as Power." In *Critical Perspectives on Art History*, eds. John C. McEnroe and Deborah F. Pokinski (Upper Saddle River, N.J., 2002), 30-36 (available as .pdf)

Selected articles on controversy over "Elgin" marbles in British Museum (available as .pdf)

Web resources

QuickTime VR 360 degree views of the Parthenon, diagram of the Classical Orders, and ground plan and elevation available from Parthenon page on Art Humanities website.

Parthenon 360 at http://www.learn.columbia.edu/acropolis_360

Exploration of the Parthenon Frieze at

<http://www.learn.columbia.edu/parthenon/flash/main.htm>

Animated Glossary at http://www.mcah.columbia.edu/parth_gloss/

II. NOTRE-DAME, CATHEDRAL OF AMIENS (1220-1269)

Historical and background information

1. The Gothic cathedral of Amiens was constructed between 1220-1269, following the destruction of the old cathedral in 1218; nave chapels, west towers and central steeple are later. Bishop Evrard de Fouilloy initiated the work. The master masons were Robert de Luzarches, Thomas de Cormont and his son Renaud de

- Cormont. Built of chalk; measures 470' in length and 213' in overall width; crown of interior vaulting rises to a height of 137' (144 royal feet).
2. Position of the cathedral in the town. Amiens, acquired by the French monarchy in the 1180s, was governed by a commune. Notre-Dame was the seat (cathedra) of the bishop and was served by a chapter of forty canons.
 3. The Gothic cathedral as civic and religious monument.
 4. Plan: cruciform; orientation. Parts of plan: nave, aisles, transept, crossing, choir, apse, ambulatory, radiating chapels. The plan involves a combination of arithmetic and geometric proportions. The nave bays are modular (squares and double-squares); the overall dimensions are derived from the great square placed in the center of the edifice.
 5. Symbolic role of numbers in measurements
 - a. Height of interior vault of 144 royal feet: 144 cubits is measurement of heavenly city of Jerusalem (see Book of Revelation)
 - b. Central crossing square measures 50 feet: 50 cubits is measurement of width of Noah's ark (nave from the Latin *navus*, meaning boat: the cathedral as a vehicle for salvation).
 6. Construction: arch and vault; pointed arch and ribbed quadripartite vaults, piers with colonnettes (piliers cantonnés), uprights and flying buttresses.
 7. Interior elevation: nave arcade, triforium, clerestory. Compare elevations of nave to choir.
 8. Stained glass: lancets, oculi, rose window; space and light; directionality. (The stained glass at Amiens was lost to storms and other destruction before the French Revolution; for a cathedral with its original windows, see the comparative material on Chartres.)
 9. Sculptural program: Design and style; location and relation to architecture.
 - a. West façade: Last Judgment in tympanum of central portal. Trumeau figures: St. Firmin (patron saint of Amiens) on north portal, *Beau Dieu* (Christ) on central portal, Virgin Mary on south portal. Quatrefoils: Labors of the Months, Signs of the Zodiac, Virtues and Vices.
 - b. South transept portal: *Vierge Dorée*—Gothic style of the 1250s.

Readings and web resources

Primary Source Reader

Renaud de Cormont, Inscription in the labyrinth

Selections from the Bible: Gospel of St. John, Gospel of St. Matthew, Revelation of St. John the Divine

Abbot Suger, "On the Abbey Church of Saint-Denis"

Jacobus de Voragine, from the *Golden Legend*: “Assumption of the Blessed Virgin Mary”
Pope Gregory the Great, “On the Proper Use of Images”

Readings on Butler Reserve

Emile Mâle, *The Gothic Image: Religious Art in France of the Thirteenth Century* (New York, 1972), especially chapter 1: "General Characteristics of Medieval Iconography" (also available as an E-Book through CLIO)

Stephen Murray, *Notre-Dame, Cathedral of Amiens: the Power of Change in Gothic* (Cambridge, 1996)

Erwin Panofsky, *Gothic Architecture and Scholasticism* (New York, 1976) (also available as an E-Book through CLIO)

Otto von Simson, *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order* (Princeton, 1988), especially chapter 1: "Gothic Form," and chapter 2: "Measure and Light"

Other readings

Michael Camille, "Gothic Signs and the Surplus: The Kiss on the Cathedral." *Yale French Studies* 80 (1991): 151-70. (available as .pdf and through JSTOR)

Web resources

The "Amiens Trilogy," a series of short films narrated by Professor Stephen Murray, available as downloads or streaming video; QuickTime VR 360 degree views of the exterior and interior of Amiens; and ground plan and elevation available as .pdf document from the Amiens page of the Art Humanities website.

Interactive Animated Glossary at http://www.learn.columbia.edu/amiens_flash

Amiens 360 at http://www.learn.columbia.edu/amiens_360

Digital 3-D model of Amiens available at <http://www.mcah.columbia.edu/Amiens.html>

Local museum resources

The Cathedral Church of St. John the Divine, located on Amsterdam Avenue at 111th Street: <http://www.stjohndivine.org/>

III. RAPHAEL (1483-1520)

Biographical and background information

1. Raffaello Santi born in Urbino, then a small but important cultural center of the Italian Renaissance; trained by his father, Giovanni Santi.
2. Influenced by Perugino, Leonardo da Vinci, and Michelangelo; worked in Florence 1504-08, in Rome 1508-20, where his chief patrons were Popes Julius II and Leo X.

3. Pictorial structures and concepts: the picture plane, linear and atmospheric perspective, foreshortening, chiaroscuro, contrapposto.
4. Painting media
 - a. Tempera (egg binder and pigment) or oil (usually linseed oil as binder); support: wood panel (prepared with gesso ground) or canvas.
 - b. Fresco (painting on wet plaster); cartoon, pouncing, giornata.

Selected works

5. Religious subjects
 - a. *Marriage of the Virgin* ("Spozalizio"), 1504 (oil on roundheaded panel, 5'7" x 3'10", Pinacoteca de Brera, Milan)
 - b. *Madonna of the Meadow*, c. 1505 (oil on panel, 44.5" x 34.6", Kunsthistorisches Museum, Vienna)
 - c. *Madonna del Cardellino* ("Madonna of the Goldfinch"), 1506 (oil on panel, 3'5" x 2'5", Uffizi Gallery, Florence)
 - d. *Virgin and Child with St. Sixtus and St. Barbara* ("Sistine Madonna"), 1512-13 (oil on canvas, 8'8" x 6'5", Gemäldegalerie, Dresden)
6. Portraits
 - a. *Agnolo Doni*, c.1506 (oil on panel, 2' 3/4" x 1'5 3/4", Pitti Palace, Florence)
 - b. *Maddalena Doni*, c.1506 (oil on panel, 2' 3/4" x 1'5 3/4", Pitti Palace, Florence)
 - c. *Cardinal Tommaso Inghirami*, c. 1510-14 (oil on panel, 2'11 1/4" x 2', Pitti Palace, Florence)
 - d. *Baldassare Castiglione*, c. 1514-15 (oil on canvas, 2'8" x 2'2", Louvre Museum, Paris)
 - e. *Pope Leo X with Cardinals Guilio de'Medici and Luigi Rossi*, 1517-18 (oil on panel, 5'1" x 3'11", Uffizi Gallery, Florence)
7. *Stanza della Segnatura* (1508-11), frescoes in the Vatican (palace of the popes), Rome
 - a. Vault: personifications of Theology, Philosophy, Poetry, Justice
 - b. *Disputà* (~25' wide)
 - c. *School of Athens* (~25' wide); cartoon for lower part in Ambrosiana Museum, Milan
 - d. *Parnassus*
8. Comparisons
 - a. Giotto, *Enthroned Madonna and Child* ("Ognissanti Madonna"), c. 1305-10 (tempera on panel, 10'8" x 6'8 1/4", Uffizi Gallery, Florence)
 - b. Masaccio, *The Trinity with Donors*, c. 1425 (fresco, 21'10 5/8" x 10' 3/4", Church of Santa Maria Novella, Florence)

- c. Domenico Veneziano, *St. Lucy Altarpiece*, c. 1445 (tempera on panel, 6'10 5/8" x 7'1 1/4", Uffizi Gallery, Florence)
- d. Leonardo da Vinci
 - i. *The Last Supper*, 1495-97 (mixed tempera on plaster, 15'1" x 28'10", Refectory of Santa Maria della Grazie, Milan)
 - ii. Study of Human Proportions ("Vitruvian Man"), c. 1490 (pen and ink, 13 1/2" x 9 5/8", Galleria dell'Accademia, Florence)
 - iii. *Mona Lisa*, 1503 (oil on panel, 30 1/4" x 21", Louvre Museum, Paris)
 - iv. *Madonna and Child with Saint Anne*, c. 1508-13 (oil on panel, 66 1/4" x 51 1/4", Louvre Museum, Paris)
 - v. Anatomical Studies of a Man's Neck and Shoulders, c. 1510 (pen and ink, 11.2" x 7.7", Royal Library, Windsor Castle)
- e. Pietro Perugino, *Marriage of the Virgin*, c. 1500-04 (oil on panel, 7.7' x 6.1', Musée des Beaux-Arts, Caen)
- f. Michelangelo, *Doni Madonna* ("Doni Tondo"), 1504 (oil on panel, horiz. diameter 31.5", Uffizi Gallery, Florence)

Readings and web resources

Primary Source Reader

Leon Battista Alberti, selection from *On Painting*

Giovanni Pico della Mirandola, *On the Dignity of Man*

Giorgio Vasari, from *Lives of the Painters, Sculptors and Architects*: "Preface to Part III," "Life of Raphael"

Raphael, "Letter to Baldassare Castiglione"

Appointment of Raphael as Inspector of Antiquities in Rome

Baldassare Castiglione, selections from *The Courtier*

Readings on Butler Reserve

James H. Beck, *Raphael* (New York, 1976)

———. *Raphael: The Stanza Della Segnatura*, (New York, 1993)

Heinrich Wölfflin, *Classic Art* (Ithaca, 1980), chapter 4: "Raphael"

Web resources

Short films narrated by Professor David Rosand on the *Stanza della Segnatura* (*School of Athens* and *Disputà*) available from Raphael page on Art Humanities website (must have QuickTime installed in order to view).

Interactive website on the Stanza della Segnatura at

<http://www.learn.columbia.edu/raphael/htm/index.htm>

Virtual Uffizi (entire catalogue online, with images) at
<http://www.virtualuffizi.com/uffizi/index.htm>

Local museum resources

MMA: *Madonna and Child with Saints*, c. 1504 (main panel 25 ½" x 67 ½", tempera and gold on wood, acc. no. 16.30 ab)

IV. MICHELANGELO (1475-1564)

Biographical and background information

1. Michelangelo Buonarroti born in Caprese, a village near Florence and a center of stone cutters; apprenticed in 1488 to Ghirlandaio; studied the collection of ancient sculpture in the Medici gardens; religious spirit affected by the preaching of Savonarola and by Neoplatonic philosophy.
2. Worked chiefly in Florence and Rome, where he frescoed the ceiling of the Sistine Chapel (1508-12) and painted the Last Judgment on the altar wall (1535-41); he was as well an architect of St. Peter's.
3. Michelangelo always thought of himself primarily as a sculptor, and we focus on that aspect of his art.

Selected works

4. Early sculpture
 - a. *Bacchus*, 1496-97 (marble, 6'8", including base, Bargello Museum, Florence)
 - b. *Pietà*, 1498-99 (marble, 5'9", St. Peter's, Rome)
 - c. *David*, 1501-04 (marble, 14', Galleria dell'Accademia, Florence)
 - i. Comparisons:
 1. Donatello, *David*, c. 1425-30 (bronze, 5'2 ¼", Bargello Museum, Florence)
 2. Andrea del Verrocchio, *David*, c. 1476 (bronze, 4'13 ¾", Bargello Museum, Florence)
 - d. *Saint Matthew*, c. 1504 (marble, 8'10", Galleria dell'Accademia, Florence)
5. Sistine Chapel frescoes
 - a. *Creation of Adam*, Sistine Chapel ceiling, 1508-12
 - b. *Last Judgment*, Sistine Chapel altar wall, 1534-41
6. Funerary monuments

- a. *Tomb of Julius II*, 1505-47 (marble, installed in modified state in San Pietro in Vincoli, Rome; separate sculptures in Galleria dell'Accademia, Florence, and Louvre Museum, Paris)
 - i. *Moses*, c. 1515 (8'4", San Pietro in Vincoli, Rome)
 - 1. Comparison: Donatello, *St. John the Evangelist*, c. 1408-15 (marble, 6'10", Museo dell'Opera del Duomo, Florence)
 - ii. *Dying Slave*, c. 1515 (7'1", Louvre Museum, Paris)
 - iii. *Rebellious Slave*, c. 1515 (7'6", Louvre Museum, Paris)
 - iv. *Prisoner ("Atlas")*, c. 1520-23 (9'1", Galleria dell'Accademia, Florence)
 - b. Medici tombs in the New Sacristy of San Lorenzo, Florence, 1519-34 (marble)
 - i. *Giuliano de' Medici, Night and Day*
 - ii. *Lorenzo de' Medici, Evening and Dawn*
7. Late works
- a. *Deposition ("Florentine Pietà")*, 1547-55 (marble, 7'5", Museo dell'Opera del Duomo, Florence)
 - b. *Rondanini Pietà*, 1555-64 (marble, 6'4", Castello Sforzesco, Milan)

Readings and web resources

Primary Source Reader

Michelangelo, selected poems

Contracts for the Pietà and David

Deliberations on the installation of the David

Giorgio Vasari, from *Lives of the Painters, Sculptors and Architects*: "Life of Michelangelo Buonarroti"

Readings on Butler Reserve

Ludwig Goldscheider, *Michelangelo: Paintings, Sculpture, Architecture* (London, 1953)

Howard Hibbard, *Michelangelo* (New York, 1974)

Erwin Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York, 1972), chapter 6: "The Neoplatonic Movement and Michelangelo"

Web resources

QuickTime VR 360 degree view of Medici Chapel (New Sacristy) in San Lorenzo, Florence, available from Art Humanities website

Vatican Museum collection online at http://mv.vatican.va/3_EN/pages/MV_Home.html

Local museum resources

MMA: Study for the Libyan Sibyl on the Sistine Chapel Ceiling, c. 1508-12 (red chalk, 11.4" x 8.4", acc. no. 24.197.2, recto)

V. PIETER BRUEGEL (c. 1525-69)

Biographical and background information

1. Pieter Bruegel was born in the village of Brueghel, near Breda, in the southern Netherlands.
2. From 1551-4, Bruegel traveled south through France, the Alps, and parts of Italy, including Rome, Bologna and Sicily. Worked in Antwerp 1555-62 (employed by publisher/engraver Hieronymus Cock, owner of Aux Quatre Vents (At the Four Winds) publishing house); in Brussels 1563-69.
3. Influence of style of previous Netherlandish painter, Hieronymus Bosch; Bruegel imitates style.
4. The role of the connoisseur in collecting prints.
5. Historical background: Northern Europe, Luther and Protestant Reformation; Emperor Charles V, Philip II of Spain, and the Inquisition in the Netherlands.

Selected works

6. The artist as critic: *The Painter and the Connoisseur*, c.1565 (pen and ink, 10' x 8 1/2", Graphische Sammlung Albertina, Vienna)
7. Drawings and engravings
 - a. *Alpine Landscape*, c. 1555 (engraving, 12 5/8" x 16 5/8")
 - b. *Big Fish Eat Little Fish* (drawing: 1556, pen and ink, 10 1/4" x 12 5/8", Graphische Sammlung Albertina, Vienna; engraving: 1557, 9" x 11.8")
 - c. Drawings for series on the Seven Deadly Sins and Seven Virtues engraved by Pieter van der Heyden and published by Hieronymus Cock
 - i. *Sloth*, 1557 (pen and ink, 8 7/8" x 11 3/4")
 - ii. *Justice*, 1559 (pen and ink, 8 3/4" x 11 1/4")
 - iii. *Temperance*, 1560 (pen and ink, 8 3/4" x 11 5/8")
8. Narrative, humor, and irony
 - a. *Fall of Icarus*, c. 1558 (oil transferred from wood panel to canvas, 2'5" x 3'8", Musées Royaux des Beaux-Arts de Belgique, Brussels)
 - b. *Netherlandish Proverbs* ("*The Blue Cloak*"), 1559 (oil on panel, 3'10" x 5'4", Gemäldegalerie, Staatliche Museen, Berlin)
 - c. *Battle Between Carnival and Lent*, 1559 (oil on panel, 3.9' x 5.4', Kunsthistorisches Museum, Vienna)
 - d. *Children's Games*, 1560 (oil on panel, 3'10" x 5'3", Kunsthistorisches Museum, Vienna)
 - e. *The Tower of Babel*, 1563 (oil on panel, 3.7' x 5.1', Kunsthistorisches Museum, Vienna)

- f. *Christ Carrying the Cross* (“*Procession to Calvary*”), 1564 (oil on panel, 4’1” x 5’7”, Kunsthistorisches Museum, Vienna)
- 9. *The Seasons*, commissioned by Antwerp merchant Niclaes Jongelinck, 1565 (all oil on panel)
 - a. *Hunters in the Snow* (3’10” x 5’4”, Kunsthistorisches Museum, Vienna)
 - b. *Gloomy Day* (3’10” x 5’4”, Kunsthistorisches Museum, Vienna)
 - c. *Haymaking* (3’10”x 5’3”, Prague, National Museum)
 - d. *Wheat Harvest* (3’10” x 5’3”, MMA)
 - e. *Return of the Herd* (3’10” x 5’3”, Kunsthistorisches Museum, Vienna)
- 10. Late works
 - a. *Flemish Kermesse (Peasant Dance)*. c. 1567-68 (oil on panel, 3’11” x 5’5”, Kunsthistorisches Museum, Vienna)
 - b. *Peasant Wedding Feast*, c.1567-68 (oil panel, 3’11” x 5’4”, Kunsthistorisches Museum, Vienna)
 - c. *Parable of the Blind Leading the Blind*, 1568 (oil on canvas, 2’10” x 5’1”, Museo e gallerie nazionali di Capodimonte, Naples)
- 11. Comparisons
 - a. Jan van Eyck, *Madonna in a Church*, 1425 (oil on panel, Berlin)
 - b. Hieronymus Bosch, *Garden of Earthly Delights*, c. 1500, (oil on panel, approx. 7’2” x 6’5”, Museo del Prado, Madrid)

Readings and web resources

Primary Source Reader:

Karel van Mander, “Pieter Breughel of Breughel”

Abraham Ortelius, “Tribute to Pieter Breugel”

Ovid, “Fall of Icarus,” from *The Metamorphoses*

Francisco da Hollanda, from *Four Dialogues on Painting*

Erasmus, from *The Praise of Folly*

Readings on Butler Reserve

Walter S. Gibson, *Bruegel* (New York: 1977), especially chapters 2, 3, 4, 7, and 8
(chapter 4 available as .pdf)

Arthur S. Klein, *Graphic Worlds of Peter Bruegel the Elder* (New York, 1963) especially the commentary on Justice

Other readings

Svetlana Alpers, “Bruegel’s Festive Peasants.” *Simiolus* VI/ 3-4 (1972-73): 163-76
(available as .pdf)

David Freedberg, *The Prints of Pieter Bruegel the Elder* (Tokyo, 1989—Avery Reserves

Keith Moxey, "Pieter Bruegel and Popular Culture," in *The Prints of Pieter Bruegel the Elder*, ed. David Freedberg (Tokyo, 1989), 42-50 (available as .pdf)

Web resources

Website on *Netherlandish Proverbs* at <http://www.learn.columbia.edu/bruegel2>

Detailed explanation (in French) of *Netherlandish Proverbs* at <http://www.pieter-bruegel.com/proverbe/explication.htm>

VI. GIAN LORENZO BERNINI (1598-1680)

Biographical and background information

1. Born in Naples, son of a sculptor; family moved to Rome in 1605.
2. In addition to being a sculptor, Bernini was a painter, architect, playwright and stage designer. His interest in the theater extended to many of his architectural commissions, which combined sculpture and architecture.
3. Favorite artist of Pope Urban VIII (1623-44); lost and partially regained favor under Pope Innocent X (1644-55); favorite again of Pope Alexander VII (1655-67)
4. Traveled to Paris in 1665 at the invitation of Louis XIV.

Selected works

5. Sculptures commissioned by Cardinal Scipione Borghese (all marble, Galleria Borghese, Rome)
 - a. *Pluto and Persephone*, 1621-22 (8')
 - b. *Apollo and Daphne*, 1622-25 (8')
 - i. Comparison: *Apollo Belvedere*, Roman copy of Greek Hellenistic original, c. 130-140 A.D. (marble, 7.7', Vatican Museums. Rome)
 - c. *David*, 1623-24 (5'7")
6. Funerary monuments
 - a. *Ecstasy of St. Theresa*, Cornaro Chapel, Sta. Maria della Vittoria, Rome, 1645-52 (mixed media, including white and colored marble, bronze, stucco, and gilded wood)
 - b. *Tomb of Urban VIII*, St. Peter's, Rome, 1628-47 (marble and bronze)
 - c. *Tomb of Alexander VII*, St. Peter's, Rome, 1671-78 (marble and bronze)
7. Portrait busts
 - a. *Cardinal Scipione Borghese*, 1632 (marble, 2'7", Galleria Borghese, Rome)

- b. *Costanza Bonarelli*, c. 1635 (marble, 2'4", Bargello Museum, Florence)
- 8. Fountain design
 - a. *Fountain of the Four Rivers*, Piazza Navona, Rome, 1648-51 (marble)
- 9. St. Peter's Basilica, Rome
 - a. *St. Longinus*, 1629-38 (marble, 14'5")
 - b. *Baldacchino*, 1624-33 (bronze, 94')
 - c. *Cathedra Petri* ("Chair of St. Peter"), 1657-66 (gilt bronze and stucco)
 - d. Piazza in front of St. Peter's, 1656-67

Readings and web resources

Primary Source Reader

Filippo Baldinucci, from "The Life of Cavaliere Lorenzo Bernini"

Paul Fréart, Sieur de Chantelou, from *The Diary of Cavalier Bernini's Journey in France*

Saint Teresa of Avila, from *Life of Saint Teresa of Avila*

Ovid, "Daphne and Apollo," from *The Metamorphoses*

Readings on Butler Reserve

Howard Hibbard, *Bernini* (Baltimore, 1965)

Rudolf Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque* (London, 1981)

Other readings

Joy Kenseth, "Bernini's Borghese Sculptures: Another View." *Art Bulletin* 63.2 (June 1981): 191-202 (available as .pdf)

Web resources

QuickTime VR 360 degree views of the Cornaro Chapel, the crossing of St. Peter's showing the *baldacchino*, the *piazza* outside St. Peter's, the interior of San Andrea al Quirinale, and Piazza Santa Maria sopra Minerva, all available from Bernini page on Art Humanities website

Local museum resources

MMA: Attributed to Bernini: *Bacchanal: A Faun Teased by Children*, c. 1616-17 (marble, 52", acc. no. 1976.92)

VII. REMBRANDT VAN RIJN (1606-69)

Biographical and background information

1. Rembrandt born in Leiden, son of a prosperous miller; settled in Amsterdam in 1632.
2. Married Saskia van Uylenburgh in 1634, who died in 1642; living with Hendrickje Stoffels by 1649.
3. Declaration of bankruptcy in 1656 and auctions of his property in 1657 and 1658; survived Hendrickje (d. 1663) and his son Titus (1641-68).
4. Dutch cultural and political background: war of liberation from Catholic Spain (1568-1648) and Protestant dominance; Dutch commerce and maritime empire.
5. Oil medium: impasto, glazes, canvas support, chiaroscuro and color.

Selected works

6. Religious subjects
 - a. *Supper at Emmaus*, c. 1628-30 (oil on panel, 1'3" x 1'5", Musée Jacquemart-André, Paris)
 - b. *Blinding of Samson*, 1636 (oil on canvas, 7'9" x 9'11", Städelsches Kunstinstitut, Frankfurt-am-Main)
 - c. *Supper at Emmaus*, 1648 (oil on panel, 2'3" x 2'2", Louvre Museum, Paris)
 - d. *Return of the Prodigal Son*, c. 1668-69 (oil on canvas, 8'7" x 2'7", The Hermitage Museum, St. Petersburg)
7. Self-Portraits—appearance, identity, image of the artist
 - a. *Self-portrait*, 1629 (oil on panel, 9 ¼" x 6 ¾", Gemäldegalerie, Staatliche Museen, Kassel)
 - b. *Self-portrait*, c. 1634 (oil on panel, 26 ½" x 21 ¼", Uffizi Gallery, Florence)
 - c. *Self-portrait Leaning on a Stone Sill*, 1639 (etching, 8" x 6 ½")
 - d. *Self-portrait*, 1640 (oil on panel, 1'10" x 1'7", National Gallery, London)
 - i. Comparisons
 1. Raphael, *Portrait of Baldassare Castiglione*, c. 1514-15 (oil on canvas, 2'8" x 2'2", Louvre Museum, Paris)
 2. Titian, *Portrait of a Man* (Ludovico Ariosto?), c. 1511-15 (oil on canvas, 2'8" x 2'2"), The National Gallery, London
 - e. *Self-portrait*, 1658 (oil on canvas, 4'4" x 3'4", Frick)
 - f. *Self-portrait*, 1660 (oil on canvas, 2'8" x 2'2", MMA)
 - g. *Self-portrait with Two Circles*, 1665-69 (oil on canvas, 2'8" x 2'1", Kenwood House, London)
 - h. *Self-portrait with Saskia* ("*The Prodigal Son in the Tavern*"), c. 1635 (oil on canvas, 5'3" x 4'4", Gemäldegalerie, Dresden)
8. Portraits

- a. *Portrait of Nicolaes Ruts*, 1631 (oil on panel, 46" x 34", Frick)
 - b. *Portrait of Saskia van Uylenbergh ("Saskia in a Red Hat")*, c. 1634 (oil panel, 3'3" x 2'7", Gemäldegalerie, Staatliche Museen, Kassel)
 - c. *Portrait of Jan Six*, 1654 (oil on canvas, 44" x 40", Six Foundation, Amsterdam)
 - d. *Portrait of Hendrickje Stoffels at an Open Door*, 1659 (oil on canvas, 2'10" x 2'2", Gemäldegalerie, Staatliche Museen, Berlin)
9. Group portraits
- a. *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632 (oil on canvas, 5'5" x 7'2", Maurithuis, The Hague)
 - b. *The Militia Company of Captain Frans Banning Cocq ("The Night Watch")*, 1642 (oil on canvas, 11'9" x 14'3", Rijksmuseum, Amsterdam)
 - c. *The Syndics of the Cloth Drapers Guild*, 1662 (oil on canvas, 6'1" x 9', Rijksmuseum, Amsterdam)
10. Historical and mythological subjects
- a. *Aristotle Contemplating the Bust of Homer*, 1653 (oil canvas, 4'8" x 4'6", MMA)
 - b. *Susanna and the Elders*, 1647 (oil on panel, 2'6" x 2'11", Gemäldegalerie, Staatliche Museen, Berlin)
 - c. *Bathsheba with King David's Letter ("Bathsheba at Her Bath")*, 1654 (oil on canvas, 4'8" x 4'8", Louvre Museum, Paris)
11. Prints (MMA has both series in its Prints and Drawings collection)
- a. *Christ Presented to the People*, fifth state (1655) and eighth state (1655) (etching, 14.1" x 17.9")
 - b. *Christ Crucified Between Two Thieves ("The Three Crosses")*, second state (1653) and fourth state (1660) (etching and drypoint, 15.1" x 17.9")
12. Problems of attribution
- a. *The Polish Rider*, c. 1655(?) (oil on canvas, 3'10" x 4'5", Frick)
 - b. *Man with a Gilt Helmet*, c. 1650(?) (oil on canvas, 2'2 3/8" x 1'7 5/8", Gemäldegalerie, Staatliche Museen, Berlin)

Readings and web resources

Primary Source Reader:

Constantijn Huygens, excerpts from the *Autobiography*
 Letters from Rembrandt to Huygens
 Samuel van Hoogstraten, "On the Nightwatch"
 Jeremy de Dekker, "In Praise of Rembrandt"

Readings on Butler Reserve

Svetlana Alpers, *Rembrandt's Enterprise: the Studio and the Market* (Chicago, 1988), chapter 1: "The Master's Touch"

Horst Gerson, *Rembrandt Paintings* (New York, 1978)

Julius S. Held, *Rembrandt's "Aristotle" and other Rembrandt Studies* (Princeton, 1969; revised paperback edition retitled *Rembrandt Studies* [1991]), chapter 1: "Rembrandt's 'Aristotle,'" and chapter 2: "The 'Polish Rider.'"

Jakob Rosenberg, *Rembrandt: Life and Work* (Ithaca, 1980), especially chapter 1: "Rembrandt's Life," and chapter 2: "Portraiture"

Christopher White, *Rembrandt* (London-New York, 1984)

Web resources

Rijksmuseum's website on Rembrandt and works in their collection at http://www.rijksmuseum.nl/aria/aria_artists/00016943?lang=en

MMA's "Timeline of Art History" page on Rembrandt's paintings at http://www.metmuseum.org/toah/hd/rmbt/hd_rmbt.htm

Jonathan Janson's comprehensive website at <http://www.rembrandtpainting.net>

Local museum resources

The MMA and Frick have many paintings by Rembrandt not included in Art Humanities database; search their websites for details.

VIII. FRANCISCO GOYA Y LUCIENTES (1746-1828)

Biographical and background information

1. Born in Fuentetodos, in the province of Saragossa; studied in Saragossa before coming to the court of Madrid in 1775.
2. In October 1792, he addressed the Royal Academy with a call for artistic liberty.
3. Following illness in 1792-1793, his career followed a double track: he was First Court Painter and Madrid's foremost portraitist, and an independent artist producing uncommissioned paintings, drawings, and four important series of etchings.
4. Historical context: The French Revolution and its impact in Spain; the weakening and eventual downfall of the Bourbon monarchy, the Napoleonic invasion, restoration.

Selected works

5. Paintings to 1808
 - a. *Autumn* (or “*The Vintage*”), 1786 (tapestry design, oil on canvas, 9’ x 6.2’, Museo Nacional del Prado, Madrid)
 - b. Maja paintings
 - i. *Nude Maja* (“*Maja desnuda*”), c. 1797 (oil on canvas, 3’2 ¼” x 6’2 ¾”, Museo Nacional del Prado, Madrid)
 - ii. *Clothed Maja* (“*Maja vestida*”), 1798-1805 (oil on canvas, 3’1 3/8” x 6’2 ¾”, Museo Nacional del Prado, Madrid)
 - iii. Comparisons
 1. Titian, *Venus of Urbino*, 1538 (oil on canvas, 3’10 7/8” x 5’5”, Uffizi Gallery, Florence)
 2. Diego Velázquez, *Venus at Her Mirror* (*The Rokeby Venus*), c. 1650, oil on canvas, 4’2 ¼” x 5’9 5/8”, National Gallery, London)
 3. Édouard Manet, *Olympia*, 1863 (oil on canvas, 4’3 1/8”, Musée d’Orsay, Paris)
 - c. *Family of Carlos IV*, 1800 (oil on canvas, 9’10 ¼” x 11’ 5/8”, Museo Nacional del Prado, Madrid)
 - i. Comparison: Diego Velázquez, *Las Meninas* (1656, 10’5 1/8” x 9’7 ¼”, Museo Nacional del Prado, Madrid)
6. Paintings after 1808
 - a. *Second of May 1808*, 1814 (oil on canvas, 8’8 ¾” x 11’3 7/8”, Museo Nacional del Prado, Madrid)
 - b. *Third of May 1808*, 1814 (oil on canvas, 8’8 ¾” x 11’3 7/8”, Museo Nacional del Prado, Madrid)
 - c. *Saturn Devouring His Children*, one of the so-called *Black Paintings*, 1821-23 (oil on plaster transferred to canvas, 4.8’ x 2.7’, Museo Nacional del Prado, Madrid)
7. Prints
 - a. *Los Caprichos*, published 1799 (etchings with aquatint, all approximately 8 ¼” x 5 7/8”)
 - i. “They say ‘yes’ and extend their hand to the first comer” (plate 2)
 - ii. “What a sacrifice!” (plate 14)
 - iii. “And so was his grandfather” (plate 39)
 - iv. “The dream of reason produces monsters” (plate 43)
 - b. *Los Desastres de la Guerra*, created c. 1810-20, published posthumously in 1863 (etchings with aquatint, the war scene approximately 6 ¼” x 8 5/8”)
 - i. “Charity” (plate 27)
 - ii. “This is worse” (plate 37)

iii. "They don't know the way" (plate 70)

Readings and web resources

Primary Source Reader

Goya, "Address to the Royal Academy of San Fernando of October 1792" and Advertisement for Los Caprichos

Readings on Butler Reserve

Goya, *Los Caprichos* (Dover paperback, 1967)

———. *The Disasters of War* (Dover paperback, 1969)

Janis Tomlinson, *Francisco Goya y Lucientes, 1746-1828* (London, 1994)

———. *Goya in the Twilight of Enlightenment* (New Haven, 1992), pp. 60-70, 115-127, 128-149,

———. *Graphic Evolutions: The Print Series of Francisco Goya* (New York, 1989), chapters on Los Caprichos and Los Desastres de la Guerra, Francisco Goya y Lucientes (London, 1994)

Other readings

Janis Tomlinson, "Burn It, Hide It, Flaunt It: Goya's Majas and the Censorial Mind." *Art Journal* 50.4 (Winter 1991): 59-64 (available as .pdf and on JSTOR)

Web resources

For the complete series of *Los Caprichos* in order, see

http://www.wesleyan.edu/dac/coll/grps/goya/goya_intro.html

The Biblioteca Nacional de España also has a virtual exhibition (in Spanish) of his various print series at http://www.bne.es/productos/Goya/hall_estampas.html

Local museum resources

Frick: *The Forge*, c. 1815-20 (oil on canvas, 71.5" x 49.25", acc. no. 1914.1.65)

The Hispanic Society of America (Broadway between 155th and 156th Streets): *Portrait of the Duchess of Alba* ("The Black Duchess"), 1797 (oil on canvas, 82.75" x 58.25")

Other paintings by Goya in collection of MMA and Frick not listed here; search their websites for details

IX. CLAUDE MONET (1840-1926)

Biographical and background information

1. Born in Paris; worked there and in Argenteuil, Vetheuil, and after 1883 in Giverny; traveled to London and Venice; exhibited with the Impressionists 1874-82.
2. Paris in the 19th century: exploration of bourgeois life, the “modern” city.
3. The roles of the *salon*, art critic and art dealer.

Selected works

4. *Plein air* painting and Impressionism
 - a. *Women in the Garden*, 1867 (oil on canvas, 8.4' x 6.7', Musée d'Orsay, Paris)
 - b. *Terrace at Sainte-Adresse*, 1867 (oil on canvas, 3'2" x 4'2", MMA)
 - c. *The River*, 1868 (oil on canvas, 2'7 7/8" x 3'3 3/8", Art Institute of Chicago)
 - d. *La Grenouillère*, 1869 (oil on canvas, 2'5" x 3'2", MMA)
 - i. Comparison: Auguste Renoir, *La Grenouillère*, 1869 (oil on canvas, 2.2' x 2.6', National Museum, Stockholm)
 - e. *Impression, Sunrise*, 1872 (oil on canvas, 1'8" x 2'2", Musée Marmottan, Paris)
 - f. *Bridge at Argenteuil*, 1874 (oil on canvas, 2' x 2'8", Musée d'Orsay, Paris)
 - g. *Vetheuil in Summer*, 1880 (oil on canvas, 2'2" x 3'4", MMA)
5. Paris and the modern city:
 - a. *Boulevard des Capucines*, 1873 (oil on canvas, 2'8" x 2', Nelson-Atkins Museum of Art, Kansas City)
 - b. Paintings of the Gare-Saint-Lazare, 1876-77 (oil on canvas)
6. Series paintings:
 - a. Étretat, 1883-5 (oil on canvas, one at MMA)
 - b. Haystacks, 1889-93 (oil on canvas, one at MMA)
 - c. Poplars, 1890-91 (oil on canvas, one at MMA)
 - d. Rouen Cathedral, 1892-94 (oil on canvas, one at MMA)
 - e. Houses of Parliament, London, 1903-4 (oil on canvas, one at MMA)
7. Late works:
 - a. *Water Lilies*, c. 1920 (three canvases, each 6'6" x 14', MoMA)
 - b. *Japanese Footbridge*, 1920-22 (oil on canvas, 2'11" x 3'10", MoMA)
8. Comparisons:
 - a. Edouard Manet, *Claude Monet in His Boat*, 1874 (oil on canvas, 2'8 1/2" x 3'5", Neue Pinakothek, Munich)
 - b. Auguste Renoir
 - i. *Monet Painting in His Garden at Argenteuil*, 1873 (oil on canvas, 1'6" x 2', Wadsworth Atheneum Museum of Art, Hartford)

- ii. *Bathers*, 1884-87 (oil on canvas, 3'10" x 5'7", Philadelphia Museum of Art)

Readings and web resources

Primary Source Reader

Edmond Duranty, from *The New Painting*

Théodore Duret, from *The Impressionist Painters*

Louis Leroy, "Exhibition of the Impressionists"

Jules LaFogue, "Impressionism"

Diego Martelli, "The Impressionists"

Pierre-Auguste Renoir, "The Society of Irregularists"

Charles Baudelaire, "Crowds"

Roger Marx, "On Monet's Waterlilies"

Readings on Butler Reserve

William C. Seitz, *Claude Monet: Seasons and Moments* (New York, 1960)

John House, *Monet, Nature into Art* (New Haven, 1986)

John Rewald and Frances Weitzenhoffer, eds., *Aspects of Monet* (New York, 1984)

Other readings

John House, "Time's Cycles." *Art in America* 80.10 (October 1992): 126-35 and 161 (available as .pdf)

Paul Smith, "Monet and the Moment of Art," in *Impressionism: beneath the surface*. New York: Harry N. Abrams, 1995: 83-110 (available as .pdf)

Web resources

Website on Monet's Rouen Cathedral series at <http://www.learn.columbia.edu/monet/swf>

X. PABLO PICASSO (1881-1973)

Biographical and background information

1. Born in Málaga, Spain, son of a painter; worked in Barcelona; settled in Paris in 1904.
2. Created Cubism, along with Georges Braque (1882-1963).
3. Influence of "primitive" art of the Iberian peninsula and of the African continent.
4. "Periods" (Blue Period, Rose Period) and phases of Cubism (Analytic Cubism, Synthetic Cubism)

5. Gertrude Stein: Jewish American writer, living in Paris with her companion Alice B. Toklas; patron of painters such as Matisse and Picasso. Subject of self-portrait by Picasso (see below).

Selected works

6. Early works
 - a. *Science and Charity*, 1897 (oil on canvas, 6'5 5/8" x 8'2 1/4", Museu Picasso, Barcelona)
 - b. *Le Moulin de la Galette*, 1900 (oil on canvas, 2'10 3/4" x 3'9 1/4", Guggenheim Museum)
7. Blue Period
 - a. *Absinthe Drinker*, 1902 (oil on canvas, 2'7" x 2', Kunstmuseum, Bern)
 - b. *Old Guitarist*, 1903 (oil on canvas, 4' x 2'8", Art Institute of Chicago)
8. Rose Period
 - a. *Seated Harlequin*, 1905 (ink and watercolor on paper, dimensions unknown, private collection)
 - b. *Family of Saltimbanques*, 1905 (oil on canvas, 7' x 7'6", National Gallery of Art, Washington, D.C.)
9. Reconsidering the conventions of representation
 - a. *Portrait of Gertrude Stein*, 1905-6 (oil on canvas, 3'3 1/4" x 2'8", MMA)
 - b. *Self-Portrait with a Palette*, 1906 (oil on canvas, 3' x 2'5", Philadelphia Museum of Art)
 - c. *Two Nudes*, 1906 (oil on canvas, 4'11 5/8" x 3' 5/8", MoMA)
 - d. *Les Demoiselles d'Avignon*, 1907 (oil on canvas, 8' x 7'8", MoMA)
10. Early Cubism
 - a. *Houses on the Hill at Horta de Ebro*, 1909 (oil on canvas, 1'9" x 2', MoMA)
 - b. *Girl with a Mandolin*, 1910 (oil on canvas, 3'3" x 2'5", MoMA)
 - c. *Portrait of Ambroise Vollard*, 1910 (oil on canvas, 3' x 1.9', Pushkin State Museum of Fine Arts, Moscow)
 - d. *Portrait of Daniel-Henry Kahnweiler*, 1910 (oil canvas, 3'3 5/8" x 2'1 5/8", Art Institute of Chicago)
 - e. "Ma Jolie," 1911-12 (oil on canvas, 3'3" x 2'2", MoMA)
11. Collage
 - a. *Still Life with Chair Caning*, 1912 (oilcloth and paper on canvas, surrounded with rope, 11' x 14", Musée Picasso, Paris)
 - b. *Man with a Hat*, 1912-13 (charcoal, ink, and pasted paper, 2' x 1'6 5/8", MoMA)
12. Cubism after 1912
 - a. *Harlequin*, 1915 (oil on canvas, 6' x 3'5", MoMA)

- b. *Three Musicians*, 1921 (oil on canvas, 6'7" x 7'4", MoMA)
13. Other works
- a. *Portrait of Ambroise Vollard*, 1915 (pencil on paper, 1.5' x 1', MMA)
 - b. *Three Women at the Spring*, 1921 (oil on canvas, 6'8 1/4" x 5'8 1/2", MoMA)
 - c. *Woman in White*, 1923 (oil on canvas, 3'3" x 2'7", MMA)
 - d. *Studio with Plaster Head*, 1925 (oil on canvas, 3'2 5/8" x 4'3 5/8", MoMA)
 - e. *Seated Woman*, 1927 (oil on canvas, 4'3" x 3'2", MoMA)
 - f. *Painter with a Model Knitting*, 1927 (etching, 7 9/16" x 10 7/8", MoMA)
 - g. *Girl before a Mirror*, 1932 (oil on canvas, 5'4" x 4'3", MoMA)
 - h. *Guernica*, 1937 (oil on canvas, 11'6" x 25'6", Museo Nacional Centro de Arte Reina Sofía, Madrid)
14. Comparisons
- a. Paul Cézanne, *Tree and Rocks*, 1900 (oil on canvas, 2'8" x 2'1 3/4", MoMA)
 - b. Henri Matisse, *Le Bonheur de Vivre*, 1905-06 (oil on canvas, 5.7' x 8', Barnes Foundation, Philadelphia)

Readings and web resources

Primary Source Reader

Georges Braque, "Personal Statement"

Gertrude Stein, "Picasso"

Albert Gleizes and Jean Metzinger, from *Cubism*

Carl Einstein, from *Negro Sculpture*

Daniel-Henry Kahnweiler, from *The Way of Cubism*

Pablo Picasso, "Statement to Marius de Zayas"

Readings on Butler Reserve

Pierre Daix, *Picasso: Life and Art* (New York, 1993)

Rosalind E. Krauss, *The Picasso Papers* (New York, 1998)

William Rubin, ed., *Pablo Picasso: A Retrospective* (New York, 1980)

Other readings

Leo Steinberg, "The Philosophical Brothel," *October* 44, Spring 1988, 7-74. (available as .pdf and on EReserves)

Web resources

"Unpacking the *Demoiselles d'Avignon*" website at

<http://www.learn.columbia.edu/demoiselles>

Online Picasso Project: <http://picasso.tamu.edu/picasso/>

Official Picasso website at <http://www.picasso.fr/anglais/>

Local museum resources

MoMA site on *Demoiselles d'Avignon* conservation project:

http://www.MoMA.org/collection/conservation/demoiselles/analysis_1.html

XI. FRANK LLOYD WRIGHT (1867-1959) and LE CORBUSIER (1887-1965)

Frank Lloyd Wright

Biographical and background information

1. Born in Richland Center, Wisconsin; studied engineering at the University of Wisconsin, Madison.
2. In Chicago 1887-93, worked for firm of Adler and Sullivan.
3. Practiced in Oak Park, Illinois, 1893- 1909; in 1911 established home and practice at Taliesin, near Spring Green, Wisconsin; Taliesin Fellowship founded in 1932; winter home of Taliesin West in Scottsdale, Arizona, begun in 1938.
4. Idea of “organic” architecture.
5. Precursor: Louis Sullivan
 - a. Auditorium Building, Chicago, 1887-90
 - b. Schlesinger & Mayer Department Store (now Carson, Pirie, Scott and Co.), Chicago, 1899-1904

Selected works

6. Early buildings
 - a. Larkin Building, Buffalo, New York, 1904 (destroyed)
 - b. Unity Temple, Oak Park, Illinois, 1905-08
7. Prairie architecture
 - a. Robie House, Chicago, Illinois (on campus of University of Chicago), 1908-10 (Roman brick and reinforced concrete)
8. Later work
 - a. Kaufmann House (“Fallingwater”), Bear Run, Pennsylvania, 1936 (cantilever construction using locally quarried stone and reinforced concrete)
 - b. Solomon R. Guggenheim Museum, New York City, 1959

Charles-Edouard Jenneret-Gris, known as Le Corbusier

Biographical and background information

1. Born in Chaux-de-Fonds, Switzerland; studied watchmaking and design with Charles l'Eplattenier; designed several early villas in his hometown.
2. Early influences: Ruskin, Viollet-le-Duc, Camillo Sitte, August Perret, Peter Behrens.
3. Trip to Vienna, the Balkans, Istanbul, Greece, and Italy in 1911. Mediterranean vernacular and the Parthenon were to inspire his work.
4. Moved to Paris in 1916, becoming a French citizen in 1920.
5. Published *Vers une architecture* ("Towards a New Architecture") in 1923. Le Corbusier's Five Points: *pilotis* (pillars) for elevating the house above the ground, the roof garden, the free plan, horizontal strip windows, the free façade.

Selected works

6. Villa Savoye, Poissy, France, 1928-31
7. Notre-Dame-du-Haut, Ronchamp, France, 1950-55

Readings and web resources

Primary Source Reader

Frank Lloyd Wright, "The Art and Craft of the Machine," and "In the Cause of Architecture"

Le Corbusier and Pierre Jenneret, "Five Points Towards a New Architecture."

Readings on Butler Reserve

Joseph Connors, *The Robie House of Frank Lloyd Wright* (Chicago, 1984)

Vincent Scully, *Frank Lloyd Wright* (New York, 1960)

Le Corbusier, *Towards a New Architecture* (New York, 1986)

Stanislaus von Moos, *Le Corbusier: Elements of a Synthesis* (Cambridge, Mass., 1979)

Web resources

QuickTime VR 360 degree views of Fallingwater, Le Corbusier's Convent of La Tourette, Notre-Dame du Haut and Villa Savoye, and streaming videos on Fallingwater and Le Corbusier available from Wright/Le Corbusier page on Art Humanities website

Explore Fallingwater through an interactive tour at

http://learn.columbia.edu/ha/related_sites/fallingwater/flash/index2.htm

Explore Notre-Dame du Haut online at

http://www.learn.columbia.edu/ronchamp_360/index.html

Visit Villa Savoye and read about the Five Points of New Architecture online at

http://www.learn.columbia.edu/ha/related_sites/villa_savoye/index.html

XII. JACKSON POLLOCK (1912-1956) and ANDY WARHOL (1928-1987)

Jackson Pollock

Biographical and background information

1. Born in Cody, Wyoming. Studied in New York City under Thomas Hart Benton, an American Regionalist painter.
2. Worked on Federal Art Project in 1930s, became familiar with the work of European surrealists and Picasso.
3. Leading artist in movement known as “Abstract Expressionism.”
4. In late 1940s developed abstract “drip” technique: canvas on floor, paint dripped or flung onto canvas. “Action” painting.
5. Use of non-traditional materials: unprimed canvas, commercial enamel paint.

Selected works

6. Earlier works: Regionalism, Abstract Expressionism
 - a. *Going West* (1934-35; oil on fiberboard, 15 1/8” x 20 3/4”, National Museum of American Art, Washington, D.C.)
 - i. Thomas Hart Benton, *The Ballad of the Jealous Lover of Lone Green Valley*, 1934 (oil and tempera on canvas, 41 1/4” x 52 1/4”, University of Kansas Art Museum)
 - b. *Stenographic Figure*, 1942 (oil on canvas, 40” x 56”, MoMA)
 - c. *Moon Woman*, 1942 (oil on canvas, 175” x 109”, Peggy Guggenheim Collection, Venice)
 - d. *The She-Wolf*, 1943 (oil on canvas, 41 7/8” x 67”, MoMA)
7. “Drip” paintings
 - a. *Sounds in Grass: Shimmering Substance*, 1946; oil on canvas, 30” x 24”, MoMA)
 - b. *Reflection of the Big Dipper*, 1947; oil on canvas, 43 3/4” x 36 1/4”, Stedelijk Museum, Amsterdam)

- c. *Full Fathom Five*, 1947 (oil on canvas, with nails, tacks, coins, buttons, cigarettes, matches, etc, 50 7/8" x 30 1/8", MoMA)
 - d. *Number 1A*, 1948 (oil and enamel on unprimed canvas, 6' 8" x 8' 8", MoMA)
 - e. *Autumn Rhythm*, 1950 (oil on canvas, 105" x 207", MMA)
 - f. *Blue Poles* (No. 11), 1952 (enamel, aluminum paint, glass on canvas, 6' 11" x 16', Private Collection)
8. Comparisons
- a. Hans Namuth photograph of Pollock at work, 1950
 - b. Cecil Beaton photograph of *Vogue* model posing in front of *Autumn Rhythm*, 1951

Andy Warhol

Biographical and background information

1. Born in Pittsburgh. Early career as commercial artist in New York.
2. Leading exponent of "Pop Art," made paintings and silkscreen prints and many in series, based on images from advertising, brand-name products such as Campbell's soup cans, newspaper stories, and headlines.
3. Worked also as filmmaker, photographer, collector, author, and designer out of large New York studio called "The Factory."
4. Silkscreen technique.

Selected works

5. *Self Portrait*, 1966 (silkscreen, each panel 22 1/2" x 22 1/2", High Museum, Atlanta)
6. *Dance Diagram (Tango)*, 1962 (synthetic polymer on canvas, 71 1/4" x 52", Warhol Estate)
7. *Do-it-yourself (Sailboats)*, 1962 (synthetic polymer paint on canvas, 6' x 8'4", Private collection, Berlin)
8. *Large Campbell's Tomato Soup Can*, 1962 (acrylic on canvas, 20" x 16")
9. *200 Soup Cans*, 1962 (silkscreen, 72" x 100", Powers Collection)
10. *Marilyn Diptych*, 1962 (silkscreen, each panel 6' 10" x 4'9", Tate Gallery, London)
11. *Shot Sage Blue Monroe*, 1964 (silkscreen, 36" x 36", MoMA)
12. *Jackie (The Week That Was)*, 1963: acrylic and silkscreen on canvas, 80" x 64", Goetz Collection)
13. *Five Deaths in Orange*, 1963 (silkscreen, 44" x 23", Private collection)
14. *Lavender Disaster*, 1964 (silkscreen, 108" x 82", Rowan Collection, Pasadena)
15. *Brillo Box*, 1964 (silkscreen on wood, 17 1/8" x 14", Warhol Estate)

16. *Mao*, 1973 (acrylic and silkscreen ink on paper, 12" x 10", Lichtenstein collection)
17. *Mao Wallpaper*, 1974 (installation, Museum Galliera, Paris)
18. Comparison: Roy Lichtenstein, *White Brushstroke*, 1965; oil on canvas, 48" x 56", Private collection)

Readings and web resources

Note: there are no readings for this unit in the Primary Source Reader

Pollock readings

"Jackson Pollock: Is He The Greatest Living Painter In The U.S.?" *Life Magazine*, Aug 8, 1949: 42-45.

Reviews and William Wright interview with Pollock. From *Jackson Pollock*, ed. Francis V. O'Connor. New York: Museum of Modern Art, 1967.

Clement Greenberg, "Modernist Painting," in *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Oxford, 1993), 754-760.

Allan Kaprow, "The Legacy of Jackson Pollock (1958)." In *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley, 1993), 1-9.

Harold Rosenberg, "The American Action Painters," in *The Tradition of the New* (New York, 1959), 23-39.

Meyer Schapiro, "Recent Abstract Painting," in *Modern Art: 19th and 20th Centuries. Selected Papers* (New York, 1979), 213-226.

Warhol readings

Jackson Pollock interview with Benjamin Buchloh, in *Andy Warhol: Essays by Benjamin Buchloh*, ed. Annette Michelson (Cambridge, Mass., 2001), 119-28.

Roland Barthes, "That Old Thing, Art..." in *Pop Art: A Critical History*, ed. Steven Madoff (Berkeley, 1997), 370-74.

Benjamin Buchloh, "The Andy Warhol Line," in *The Work of Andy Warhol*, ed. Gary Garrels (Seattle, 1989), 52-69.

Thomas Crow, "Saturday Disasters: Trace and Reference in Early Warhol," in *Modern Art in the Common Culture* (New Haven, 1996), 49-65.

Richard Meyer, "Warhol's Clones." *The Yale Journal of Criticism* 7.1 (1994): 79-109.

Web resources

Hans Namuth video of Jackson Pollock and QuickTime VR 360 degree view of Pollock's East Hampton studio available online from Pollock/Warhol page of Art Humanities website.