Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Global Pre-History (30,000 BCE - 2500 BCE)	• cave painting • fertility goddesses • megalithic structures	• Lascaux Caves (France) • Apollo 11 stones (Namibia) • Venus of Willendorf (France) • Stonehenge (UK) • Horse & Sun Chariot (Denmark)
Ancient Near East (Mesopotamian and Sumerian Art) (3500 BCE - 539 BCE)	• Law and Order represented • warrior art • narration / story • gateway figures called lamassus were prominent important parts of life (& art)	• Standard of Ur • Gate of Ishtar • Stele of Hammurabi's code • White Temple • Warka Head (Face of a Woman) • Uruk vase • Nanna Ziggurat • Human-headed Winged Lion (lamassu) • Assyrian Guardian Figure • Darius & Xerxes Receiving Tribute • Statue of votive figures from the Square Temple at Eshunna • Audience hall of Darius & Xerxes
Ancient Egypt (3100 BCE - 30 BCE)	• symbolic representative of divine power (sculptural or bas relief) • Gods portrayed as combinations of animal forms or natural elements • hieroglyphs were incorporated into art • figures were rigid with one foot forward and hands clenched by the side • often made to show permanence and forever-ness • over time art begins to portray more emotion • elongated forms and rounded features start to be portrayed • use of cannon of proportions based on a grid (18 units to hairline; 19 units to top of head)	• funerary mask of Tutankhamun • Palette of King Narmer • Seated Scribe • Great Pyramids & Sphinx complex • Menkaure & Queen • Temple of Amun-Re and Hypostyle Hall at Karnak • Funerary Temple of Hatshepsut • Kneeling statue of Hatshepsut • Akhenaton and his family (relief) • Tutankhamun's innermost coffin • Last Judgement of Hu-Nefer • Seated statue of Khafre • Ti Watching a Hippo Hunt • Blue Hippo • Bust of Nefertiti • Queen Tiy • Temple of Ramses II

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Aegean Art *** Cycladic** *** Minoan** *** Mycenaean** **(3000 BCE - 1100 BCE)**	• Cycladic - 　• geometrically shaped statues / use of geometry on pottery • Minoan - 　• fluid figures and dynamic movement 　• delicate figures where gender is easy to recognize 　• men - darker; women - lighter 　• overall mood is cheerful and light and draws inspiration from nature • Mycenaean - 　• more sturdy figures 　• realistic depictions of the world 　• portraiture aimed to capture a likeness 　• architecture was massive and strong	• Two figures of women (Cyclades) • Seated harp player • Palace complex at Knossos • Kamares Ware jug • Pendant of Gold Bees • Spring Fresco • Woman or Goddess with Snakes • Bull Leaping • Harvester Vase • Octopus Vase • Bull's-Head Rhyton • Vapheio Cup • Citadel at Mycenae • The Lion Gate at Mycenae • Golden Lion's Head Rhyton • Mask of Agamemnon
Ancient Greece *** Archaic (600 - 480 BCE)** *** Classical (490-323 BCE)** *** Hellenistic (After 323 BCE)**	• Archaic - 　• starts to break the mold and show movement 　• reflection of willingness to show mortal humans instead of divine figures 　• expression is also shown 　• first hint of "reverence for the beauty of mankind" • Classical - 　• known for use of contrapposto 　• cannon of proportions was developed that reflected the "ideal" human form (head = 1/8th of total body height) 　• math was used to define perfection in all forms (architecture and art) 　• focus on beauty, symmetry and balance • Hellenistic 　• more developed emotion 　• dramatic in representation 　• lots of movement and contortion 　• very realistic with use of negative space (sculpture in the round) 　• environment is shown through visual elements	• Athenian Agora • Anavysos Kouros • Peplos Kore (from the Acropolis) • Niobides Krater • Doryphoros (spear bearer) • Grave Stele of Hegeso • Winged Nike of Samothrace • Great Altar of Zeus and Athena at Pergamon • ACROPOLIS ART - 　• Parthenon 　• Temple of Athena Nike 　• Helios, horses and Dionysus (Heracles?) 　• Victory adjusting her sandal 　• Plaque of the Ergastines 　• Seated Boxer

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art

Etruscan & Ancient Rome
 * Etruscan (950-300 BCE)
 * Roman (753 BCE - 5th Century CE)
	• Etruscan
	   • highly animated and fluid
	   • sophisticated culture who enjoyed wealth and expensive tastes
	
	 • Roman Architecture
	   • greatly improved infrastructure and architecture including roads, aqueducts, arches, vaults, columns and civic buildings
	
	 • Roman Painting (ie. Pompeii)
	   • mythological scenes, landscapes and city plazas
	   • use of linear perspective & vanishing points
	   • use of foreshortening and atmospheric perspective
	
	 • Roman Sculpture
	   • idealized figures (according to the Greeks cannon of proportions)
	   • examples of what Roman citizens should aim to be like
	   • use of contrapposto stance
	   • heroic subjects and poses
	   • use of iconography instead of naturalism
		• Etruscan
		   • Sarcophagus of the Spouses
		   • Temple of Minerva and Sculpture of Apollo
		   • Tomb of Triclinium
		
		 • Roman
		   • House of the Vetti (Pompeii)
		   • Alexander Mosaic from the House of Faun (Pompeii)
		   • Head of a Roman Patrician
		   • Augustus of Prima Porta
		   • Colosseum (Flavian Amphitheater)
		   • Forum of Trajan and Basillica Ulpia
		   • Trajan Markets
		   • Trajan's Column
		   • The Pantheon
		   • Ludovisi Battle Sarcophagus
		   • The Colosseum
		   • Pont du Gard (Nimes, France)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Byzantine, Medieval & Islamic (395 BCE -1050 CE)	Architecture • mosaics were very popular and used instead of carved decor (esp. in churches) • buildings used more complex geometry • complex domes were built, but not very high (use of pendentives & squinches) • central plan churches were introduced Art: • formal, severe, abstract, otherworldly • figures were floating, not standing on the ground • frequently portray Christ figure (Focus was on Christianity in art) • elongated, unnatural and stylized • little representation of emotions • curved body • limited range of gestures • lack of modeling, depth or perspective • the picture is often flattened out • use of gold, especially on background and as highlights • Islamic art = great use of geometry, mosaics, tessellations • Iconography was very important as were illuminated manuscripts (& calligraphy)	*Byzantine:* ARCHITECTURE: Hagia Sophia - Turkey S. Vitale - Ravenna, Italy Monastery Churches in Greece St. Mark's Cathedral - Venice, Italy Saint Basil's Cathedrale - Moscow, Russia PAINTING & MOSAICS Virgin and Child with Saints and Angels - Encaustic Virgin of Vladimir - tempera on wood The Transfiguration of Christ with Sant'apollinare, first bishop of Ravenna - mosaic Justinian and Attendants - mosaic from S. Vitale Theodora and Attendants - mosaic from S. Vitale Old Testament Trinity (Three angels visiting Abraham) - tempera on panel Archangel Michael - panel of a diptych (relief sculpture) Harbaville Triptych *Islamic:* ARCHITECTURE: Dome of the Rock - Jerusalem The Great Mosque - Kairouan, Tunisia Great Mosque - Cordoba, Spain (prayer hall and dome in front of the *Mihrab* -featured) Frieze from Mshatta - (from Jordan, in Berlin, Germany) Palace of the Lions, Alhambra (in Spain) Sinan, Mosque of Selim II (Edirne, Turkey) Taj Mahal (Agra, India) MANUSCRIPTS The Night Journey of Muhammad of His Steed, Buraq The Caliph-Harun Al-Rashid Visits the Turkish Bath The Portrait of Khusrau show to Shirin OTHER NOTABLE PIECES: Griffin Mamluk Glass Lamp

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Romanesque (1050-1200 CE)	Architecture: * first style to spread across all of Catholic EU * Massive quality, very thick walls, rounded arches, groin vaults, large towers and regular/symmetrical plans, use of piers, introduction of bays and ambulatory chapels to host large groups of pilgrims Art: * followed Byzantine iconographic models for subject matter * illuminated manuscripts (included bibles) * scenes from the life of Christ, the Last Judgement and other biblical subject matter * large wooden crucifixes, free-standing statues, high relief carvings were all popular * stained glass became very popular * the tympanums of church portals were carved with large biblical scenes and were meant to both educate and intimidate the viewer * paintings had little depth and were often morphed into manuscript letters at the beginning of a passage, or squeezed onto column capitals or tympanums. * Figures varied in size in relation to their importance * elongated human forms, floating in space, emphasis on drapery folds & hair	ARCHITECTURE: Durham Cathedral (Durham, England) Pisa Cathedral (Pisa, Italy) Saint-Etinne (Caen, France) Saint-Sernin (Tolouse, France) Cathedral of Santiago de Compostela "Saint James Cathedral" (Spain) Nave of the Church of San Clemente (Rome) SCULPTURE: Creation and Fall, West Façade, Modena Cathedral (Italy) Last Judgment Tympanum on West Portal, Saint-Lazare, Autun (France) Porte Miegeville from Church of St. Sernin (France) Virgin and Child in Majesty (The Morgan Madonna) OTHER: Hildegard Von Bingen's Vision (manuscript) Eadwine the Scribe from Eadwine Psalter (manuscript) Bayeux Tapestry Christ in Majesty (mural in Tahull, Spain) Tower of Babel (painting in Poitou, France) St. Matthew, from the Codex Colbertinus (illuminated text)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Gothic (1200-1400 CE)	Architecture: * change from heaviness, confined spaces (Romanesque) to lighter, airy spaces * flying buttress was developed that helped "lessen the load" of thick walls * walls could house windows because of the lack of massive weight of walls; introduction of rose windows * maintained traditional plan of a basilica (central nave flanked by aisles; with use of ambulatory chapels) * Use of pointed arches, rib vaults, use of more sculpture on the façade Art: * sculpture is more 3-D than Romanesque * stained glass becomes an actual industry * illuminated manuscripts are still important * sculpture concentrates on "salvation" where as Romanesk was about "Last Judgement," and the threat of going to hell. * figures begin to engage with one another; use of S-curve starts to emerge * jamb sculptures are upright and rigid and reflect columns of cathedrals; not flat against the wall like Romanesque - more round * more realistic, humanized faces / expressions	ARCHITECTURE: Notre Dame - (Paris, France) Saint-Denis (France) Chartres Cathedral (France) Amiens Cathedral (France) Siena Cathedral (Italy) Beauvais Cathedral (France) Saint-Chapelle (France) Saint Maclou (France) Salisbury Cathedral (England) King's College Chapel (Cambridge, England) SCULPTURE: Royal Portals Chartres Cathedral (door jamb sculptures) Annunciation and Visitation (Reims, France) Death of the Virgin (Strasbourg Cathedral) Ekkehard & Uta (Naumburg Cathedral, Germany) Rottgen Pieta (aka: Vesperbild) Virgin of Paris (Notre Dame, Paris) PAINTING & OTHER: Blanche of Castile and Louis IX (manuscript) Psalm 1 (Beatus Vir) From the Windmill Psalter (manuscript) Crucifix (Coppo di Marcovaldo) - tempra and gold on wood

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Italian Renaissance (Early 1400-1500) (High 1500-1520)	* HIGHLY influenced by classical styles in literature, philosophy, art & architecture * Humanism emerges * Simplicity and organization * Liner perspective is developed and widely used * developments in the study of human anatomy allows for artists to realistically render them in work * symmetry and balance are stressed in architecture * Patrons drive the art scene (center is Florence; families include the Medici & Sforza, Pope Julius II pushes the arts * mathematics is HUGELY important (golden ratio, geometric designs, symmetry, engineering) * Tromp L'Oeil (trick the eye) is used to develop perspective * combine classical mythological scenes with Christian subjects (and patrons!!) * exploration (and acceptance) of the nude * Compositions based on geometry (triangular) * movement, expression and narrative are important (portraits are realistic) * artist guilds, most "artists" are also engineers, mathematicians, scientists, writers, philosophers, musicians * Sfumato (used to create atmospheric look; misty) * Chiaroscuro (used to softly transition between light and dark) * 3/4 view in portraiture becomes popular * use of oil paint became popular (and canvas) Architecture: * First LARGE dome (Duomo) in Florence is built without use of flying buttresses * Roman arches, columns, pilasters, pediments, barrel vaults, coffered ceilings are all used	Masaccio (Tribute Money, Trinity with the Virgin St. John the Evangelist and Donors) Fra Angelico (Annunciation North Corridor for Monestary of San Marco) Piero della Francesca (Battista Sforza and Frederico da Montefeltro) Donatello (statue of David in bronze, Mary Magdalen) Botticelli (Birth of Venus, La Primavera) Leonardo (Last Supper, Mona Lisa) Michelangelo (Sistine Chapel frescos including The Last Judgement, statue of David in marble, The Pieta, St Peter's Cathedral, Capitoline Hill) Raphael (School of Athens) Perugino (Delivery of the Keys to Saint Peter) Ghiberti (Gates of Paradise - baptistry doors Florence) Titian (Pesaro Madonna, Venus of Urbino, Pieta) Bramante (Tempietto) Brunelleschi (Dome of Florence Cathedral, Puzzi Chapel) Palladio (Villa Rotonda) Alberti (Façade of the church of Sant'Andrea)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Northern Renaissance & Spain (1420-1600)	* secular (non-religious) works of art and architecture inspired by Gothic architecture become prominent toward the end of this period * printmaking is highly developed and used to mass-produce art Architecture: * flamboyant gothic architecture is popular * living quarters are put above retail spaces (very geared toward entrepreneurs) * gothic details in arches, windows, doorways and towers * irregular, uneven plans Art: * printing allows for mass production of bibles and other books that are hand embellished * Woodcut, engravings, etching, etc. all developed * oil paint is developed and is used widely (spreads to Italy eventually) * Triptych and altarpieces are common commissions for artists * perspective is still not quite right in the North - space seems "tipped" or squished * genre scenes become common (scenes of daily life) because of the Reformation * large woven tapestries become luxury items * Patrons (the church usually) and artists are in conflict * Nature was a popular topic (not seen in Italian art)	Jan Van Eyck (Arnolfini Wedding) Matthias Grünewald (Isenheim Altarpiece) Hieronymous Bosch (Garden of Earthly Delights) Bruegel (Return of the Hunters) Hans Holbein the Younger (Henry VIII) Albrect Durer (Self Portrait, Four Horsemen of the Apocalypse woodcut, Adam and Eve engraving, Four Apostles) Caterina van Hemessen (Self Portrait) El Greco (View of Toledo, Burial of Count Orgaz)
Mannerism (Late 1520-1600)	* very complex, crowded images * no order or organization (eye travels around the picture plane) * intellectual (using perspective to play with illusion) * exaggeration of forms and lots of symbolism * ambiguous and puzzling (figures stacked up in a pile) * sculpture is in the round - showing dramatic movement * use of negative space	* Entombment by Jacopo DaPontormo * Assumption of the Virgin by Correggio * Madonna of the Long Neck by Parmigianino * Venus, Cupid, Folly and Time by Bronzino * The Last Supper by Jacopo Tintoretto * The Sisters of the Artist and their Governess by Sofonisba Anguissola SCULPTURE: * Perseus with the Head of Medusa by Cellini * Abduction of the Sabine Women

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Baroque (1600-1750)	* complex, lots of movement, interaction with the viewer * frilly and use of a lot of complex details * used curved lines and in architecture undulating facades to "play" with the way light interacts and bounces off surfaces * Church is still in charge (still a lot of religious work) * Counter-reformation pushes flashy, in-your-face art that interacts with the viewer * things are not contained within the frame / and protrudes into the viewer's space * tenebrism (exaggerated chairoscuro; light and shadow) * heroic subjects, lots of movement * lots of depth * In the North - private moments of daily life * sweeping landscapes start to come up * genre paintings * inclusion of classical architecture (or paintings on the walls - vermeer) within the painting * fancy (exquisite, sheen) fabrics are portrayed in portraits * LOTS OF PORTRAITS	Architecture: * Colonnade and Facade of St. Peter's Basilica * San Carlo alle Quatro Fontane - Borromini * Sant' Agnese - Borromini * Chapel of the Holy Shroud in Turin * Versailles (France) * Banqueting House - Inigo Jones (London) * St. Paul's (London) * Blenheim Palace (Vanbrugh) ART: * Sculptures by Bernini * Caravaggio paintings (use of Tenebrism) * Loves of the Gods by Carracci (Ceiling) * Artemisia Gentileschi (female artist) paintings * Triumph of the Barberini by Pietro da Cortona * Diego Velazquez paintings (Spain) * Peter Paul Rubens paintings (full figured women) * Van Dyck paintings * Rembrandt paintings (lots of self portraits) * Frans Hals (happy people) * Judith Leyster (female artist) * Vermeer (private homes, single moment, female figures) * Rigaud (painted Louis XIV portrait)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Rococo (1723-1774)	* French for "pebble / shell" - looks overly frilly and flowery * no straight lines used, even greater focus on undulating curves and dynamic movement and LOTS OF STUFF EVERYWHERE * REALLY brings together painting, architecture and sculpture * lots of gold and pastel colors used, overly decorative * reflects interest in aristocratic society (elite) * tries to incorporate many styles into one * "fête galante" term used to describe typical Rococo paintings - meaning elegant feast in French * some satire emerges in painting * figures "spill" out of the frames (blending of the viewers space and the painting's space) * Extremely sexual in nature (for 18th century); playful, teasing, symbolic, ambiguous (Marie Antoinette) * In England - sexuality isn't so prominent	Architecture: * Kaisersaal Residenz in Würzburg Germany * fresco in Kaisersaal by Giovanni battista Tiepolo (Marriage of the Emperor Frederick and Beatrice of Burgundy) * Church of the Viernehnheiligen (altar) * Chiswick House Painting: * Jean-Antoine Watteau (Return from Cythera) * Jean-Honore Fragonard (The Meeting, The Swing,) * Marie-Louise-Elisabeth Vigee-Lebrun (female artist; self portraits, Marie Antoinette and Her Children,) * Giambattista Tiepolo (Apothesis of the Pisani Family) * William Hogarth (UK) (Breakfast Scene from marriage a la Mode) * Thomas Gainsborough (UK) (Blue Boy, Sarah Siddons) * Joshua Reynolds (UK) (Sarah Siddons as a Tragic Muse, Lord Heathfield)
Neoclassical (1780-1820)	* replaces Rococo as the Enlightenment makes people reject the portrayal of aristocrats and royal people * very dramatic and inspired by the ruins in Pompeii * Industrial Revolution introduces new technology to cast iron, medicine and science advances and population explodes * art academies become popular (study art in the classical "proper" tradition) * Use of classical art and architecture for inspiration, but is considered "old" so they change it / mix with current technology (iron is cast into arches and exposed… function and reflective of Roman engineering)	* Jacques-Louis David (Death of Marat, Oath of Horatii) * Jean Auguste Dominique Ingres (La Grande Odalisque) American Neoclassicism Benjamin West Charles Wilson Peale (The Staircase Group) John Singelton Copley (Portrait of Paul Revere) Gilbert Stuart (George Washington - The Athenaeum Portrait) Jean-Antoine Houdon (George Washington - marble) ARCHITECTURE: Thomas Jefferson (Monticello)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Romanticism (1800-1850)	* glorification of spirituality over science (very dramatic) * irrational (celebrates emotions, the unconscious, dreams and fantasies) * focus on "feeling" rather than "knowing" * glorified the conceptual * extreme emotions (love, hate, anger, pain, glory…) * extreme natural conditions (blizzards, storms, fires are all portrayed) * photography becomes a useful tool for artists (but remains separate art form) * politics are explored in art (pollution, industrial revolution etc.) ARCHITECTURE: * Iron becomes more prominent; some architects dare to expose it deliberately & large scale structures are created with it	John Henry Fuseli (The Nightmare) William Blake (Elohim Creating Adam) Francisco de Goya (Family of Charles IV, The Third of May 1808) J.M.W. Turner (Rain, Steam and Speed, Snowstorm: Hannibal and His Army Crossing the Alps, The Burning House of Lords and Commons 16th of October 1834) John Constable (The White Horse) Theodore Gericault (The Raft of the Medusa) Thomas Cole (The Oxbow) Eugene Delacroix (Liberty Leading the People July 28 1830) PHOTOGRAPHY: Louis Daguerre Julia Cameron ARCHITECTURE: Houses of Parliament in London Westminster Abbey The Opera in Paris Bibliotheque Saint-Genevive in Paris (exposed iron arches) The Crystal Palace
Realism (1800-1900)	* Inspired by positivism * focused on art that represented things you could experience with the five senses * peasants depicted within their daily life (lower class) as dignified (upper-class was missing something) * one with the earth * lots of browns and ochre are used	Gustave Courbet (Burial at Ornans, The Stone Breakers*) Jean-Francois Millet (The Gleaners) Honore Daumier Edouard Manet (Olympia*, Luncheon on the Grass*) Winslow Homer Rosa Bonheur Thomas Eakins Henry O. Tanner PHOTOGRAPHY: Eadweard Muybridge

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Impressionism (1862-1886)	* started by avant-garde artists (a true modern movement) * looked to capture the way light played off the surface of things * realization that shadows too contained color and times of the day and seasons changed the appearance of things * worked in plein-air * focus on still-life and landscapes (some had figures) * influenced by Japanese art (use of solid blocks of color, flatness, and off-center compositions) * proud of being "anti-academic"	Claude Monet* (haystacks, waterlilies, Rouen Cathedral, landscapes) Pierre Auguste Renoir* Edgar Degas* (ballerinas and female bathers) Edouard Manet* (Le Dejuner Sur l'Herbe, A Bar at the Rolies-Bergere) Gustave Caillebotte Berthe Morisot Mary Cassatt* (mother/child themes, Japanese inspired style) James Whistler
Post-Impressionism (1880-1905) **Symbolism Movement**	* combined impressionism's use of color, light, shading with analysis of structure * more "solid & durable" impressionism * move toward abstraction, but keeping with solid forms (exploration of structure) * impasto technique (heavily applied paint to create texture that is seen) SYMBOLISM: * wanted to depict the unseen forces of life (things that are deeply felt more than seen) * embraced a mystical philosophy (dreams and inner experiences = inspiration) * variety of styles = more about the inspiration behind the works than about visual cohesiveness among them	Paul Cezanne* (Bathers, still-life, Mont Sainte-Victoire) Georges Seurat (pointillism) Vincent van Gogh* (Starry Night, impasto technique!) Paul Gauguin (anti-impressionist style = synthetism) Toulouse-Lautrec (similar to Degas' style) SYMBOLISM: Edvard Munch (The Scream) Henri Rousseau (Sleeping Gypsy*, The Dream) Gustave Moreau (The Apparition) Odilon Redon (The Marsh Flower) Sculpture: Auguste Rodin (Burghers of Calais, The Thinker) Camille Claudel (The Waltz) Augustus Saint-Gaudens (Adams Memorial, Shaw Memorial)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Art Nouveau (1890-1914)	* combines painting, sculpture, and architecture into one unified experience * buildings were designed, furnished and decorated by the same artist / team * natural, floral patterns, complex designs, undulating surfaces (no hard edges or straight lines) * rejected modern industrial society	Gustav Klimt (The Kiss) Victor Horta (Stairway in Tassel House) Antonio Gaudi (Casa Mila, Serpentine Bench in Guell Park) Henri de Toulouse-Lautrec Henry H. Richardson (Marshall Field Warehouse) Louis Sullivan (Carson Pirie Scott Building*, The Guaranty Building) Gustave Eiffel (Eiffel Tower) Louis Tiffany (Tiffany Glass Co. "Grape Vine")
Fauvism (1904-08)	* Parisian (only lasted a few years); French for "the wild beasts," because critics thought paintings were created by wild beasts * painterly surfaces with broad flat areas of extremely contrasting colors * figure modeling and color harmonies suppressed so the focus could be on expression * inspired by post-impressionists (Van Gogh & Gauguin) * conventional posses (extreme, unrealistic, expressionist colors that contrast - blue and orange right next to each other)	Henri Matisse* (Woman with a Hat, Le Bonheur de Vivre) Andre Derain Maurice de Vlaminck Georges Rouault (stained glass paintings "The Old King")
Expressionism (late 1800's - early 1900's)	* distinct groups are formed (The Bridge, Blue Rider, and other independent expressionists) * art that expresses feelings instead of concrete objects * exaggerated forms and colors to evoke specific emotions * Started in the North of Europe (Germany) * The Bridge: saw themselves as a bridge from traditional to modern painting and used the same ideas as fauvists (contrasting color); liked nudes & nature; PRIMITIVISM use of non-western arts as inspiration for style; belief that non-western art gave access to a more authentic state of being * The Blue Rider: focus on the color blue and horses; began to forsake representational art and move to complete abstraction, highly intellectual, saw abstraction as beyond representation of the natural world	The Bridge: Emil Nolde (Masks) Ernst Ludwig (Street, Berlin) Ernst Kirchner (Street, Dresden) Independent: Paula Modersohn-Becker (Self-Portrait with an Amber Necklace) Egon Schiele (Self-Portrait Nude) Piet Mondrian The Blue Rider: Franz Marc (Large Blue Horses) Vasily Kandinsky (The Blue Mountain, Improvisation series) Paul Klee

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art

Cubism (1908-1914)	* Pablo Picasso & Georges Braques developed this
	* inspired by African art (want to break down the human form into shapes and angles to achieve a new way of looking at things from many sides)
	* multiple views of the same object in the same painting
	* three phases (analytical, synthetic and curvilinear)
	  * Analytical : highly experimental; jagged edges and sharp multifaceted lines
	  * Synthetic: inspired by collages and found objects; flattened forms
	  * Curvilinear: more flowing rounded edges in response to the firm and flattened edges of synthetic
		Pablo Picasso (Les Demoisselles d'Avignon*, Glass and Bottle of Suze, Mandolin & Clarinet, Guernica*)
		Georges Braques (Houses at L'Estaque, Violin and Palette)

Futurism (1909-1918)	* originated in Italy * focus was on modern society and technology (the machine was celebrated and much of the art reflected this) * mostly explored through painting and sculpture without much focus on a particular style (though exploration of various technology lead them to time-lapse photography where movement could be seen across several snapshots which they used to influence painting) * very avant-garde for its time (just before WWI) * many of the Futurist members supported Fascism	PAINTING: Umberto Boccioni (States of Mind: The Farewells) Natalia Goncharova (Aeroplane over a Train) Kazimir Malevich (Suprematist Painting "aka Eight Red Rectangles") SCULPTURE Umberto Boccioni (Unique Forms of Continuity in Space*)
Constructivism (1913-1932)	* originated in Russia * used "broken" shapes from cubism and overlapping images as used in the Futurist movement * very abstract - meant to symbolize "fractured" or "disjointed" modern life * geometric art that was meant to reflect modern technology * it was to be constructed not created * ended when Stalin and the Communist party declared that art should be functional	Vladimir Tatlin* (Model for the Monument for the 3rd International) Liubov Popova Kasimir Malevich (Tatlin's rival) El Lissitzky Naum Gabo Antoine Pevsner
Precisionism (1915-1930)	* originated in America * wanted to break American art from the past - changed the IDEA of art as well as the subject matter * pushed the line between abstraction and representation (a lot of use of extreme close-ups, bold blocks of color, broad simple forms and line quality)	Georgia O'Keeffe* Charles Demuth Charles Sheeler

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Dada (1916 - 1922)	* it was in response (protest) to war and the Dadaist artists trusted no one especially the government * the art was shocking, and often pushed boundaries of what was acceptable by society (especially about what was considered art) * Often obscene or ridiculous, it was art that pushed a reaction from its viewers * irrational with a focus on individuality	Hugo Ball Emmy Hennings Jean Arp Hannah Höch (Dada Dance) John Heartfield (Have No Fear - He's a Vegetarian) Marcel Duchamp (The Fountain -a readymade) [he moved into surrealism as the Dada movement moved out…]
Surrealism (1924 -)	* also opposed rationalism and postwar art and architecture * came from "Freudian free-association and dream analysis" * use of automatism (creating works of art without "conscious control"	André Breton Marcel Duchamp (Nude Descending a Staircase, No. 2, The Fountain; The Bridge Stripped Bare by her Bachelors) Joan Miró (Dutch Interior I) Max Ernst (The Horde) Salvador Dali (Persistence of Memory) Meret Oppenheim (Object aka Luncheon in Fur) Marc Chagall (I and the Village)
American Art Scene - first half of 20th century	* Realism was kept when the rest of the Western world was moving toward complete abstraction in the art world * recognizable subjects - often of daily life, industrialism and photography * Notable: Harlem Renaissance - Flourishing of African American or black art in New York after a huge surge of migration from the deep rural south to the urban north in NYC. * Art as activism and social realism	Thomas Hart Benton (Steel) Charles Scheeler (American Landscape) Grant Wood (American Gothic) Edward Hopper (Nighthawks) Dorothea Lange (Migrant Mother - photo) Norman Rockwell (Freedom From Want) Alexander Calder (Lobster Trap and Fish Tail) Harlem Renaissance Artists: Aaron Douglas (Aspects of Negro Life: From Slavery through Reconstruction) Jacob Lawerence (The Migration of the Negro series) Stuart Davis (Swing Landscape) Emily Carr (Big Raven)

Art Historical Period	Important Notes / Characteristics	Major Artists / Works of Art
Abstract Expressionism (late 1940s - early 1950s)	* philosophy of the definition of art and how to define it * "encompassing 'art' as not just the product of artistic creation but the active process of creating it." * energy and action were a huge focus * improvisation and experimentation with materials * color field paintings	Jackson Pollock (action paintings) Lee Krasner (Pollock's wife) Willem de Kooning (Woman I) Franz Kline (Mahoning) Hans Hofmann (The Gate) Robert Motherwell (Elegy to the Spanish Republic, No. 34) Mark Rothko (color field paintings) Barnett Newman
Figural Expressionism / Political Expressionism	At the same time, artists were expressing feelings about many other topics in many different ways - in Mexico huge political movements were happening and people's reactions being expressed through art.	Other Notable artists that are NOT Abstract Expressionists: Frida Kahlo (Two Fridas, Self Portraits - married to Diego Rivera) Diego Rivera (political muralist in Mexico) Francis Bacon (Head Surrounded by Sides of Beef) Jean Dabuffet (The Cow with the Subtile Nose) Alberto Giacometti (sculptures of figures that are long and lumpy looking) David Smith (sculpture - Hudson River Landscape) Louise Nevelson (Sky Cathedral - constructed sculpture)
Pop Art (early 1960s)	* drew from popular culture like comic books, celebrity, advertisements, movies and TV, media culture, and mass-produced objects and foods) * originated in London by a group who rejected modernist design which focused more on mass production * satirical / often intellectual * used any multitude of materials (mix media works were popular) * extra large scale sculptures in a variety of media (paper mache, iron, steel, bronze) * Op Art introduced - focused on removing all "painterly" or "gestural" styles - purely geometric, unlike action painting before it - "beyond abstract expressionism," which lead to minimalism and the minimalist movement.	Robert Rauchenbert (Monogram, Canyon) Jasper Johns (Three Flags, Target with Four Faces) Richard Hamilton (She) Roy Lichtenstein (Oh, Jeff… I love you, too… but…; comic book style art) Claus Oldenberg (super scale sculpture; Lipstick aka Ascending on Caterpillar Tracks; Soft Toilet) Andy Warhol (Campbell's Soup Cans, Marilyn Diptych) OP ART: Jack Bush (Tall Spread) Bridget Riley (Current)

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Minimalism (1960s-1970s)	* focus on hard-edge geometry * reducing art to its essence and removing what people assumed was essential to art * took away any personal feelings, symbolism, representation, narrative, metaphor, and gesture to create very clean, sleek works of design	Frank Stella (Avicenna) Donald Judd (most if not all of his work is untitled)
Post Modernism & Contemporary (1990s -)	* focus on conceptual, performance art, installation, and video art * challenges the ideas of "art" * about the experience of art - and how the viewer responds (sometimes is more important that the piece or work itself) * "Although the Conceptualists always produced something physical, it was often only a printed statement, a set of directions, or a documentary photograph." * move away from any focus on aesthetic values - more about the statement or meaning. * Performance art - movement becomes central to the the meaning being communicated; involves a variety of signing, dancing, talking, moving and involves someone as integral to the art itself. * Installations (room sized exhibits where the viewer becomes immersed in the experience) * Video art and new-media art are explored * American Craft Art becomes notable * Photography earns its place as art and is widely accepted in galleries, museums etc.	Joseph Kostuth (One and Three Chairs) Bruce Nauman (Self-Portrait as a Fountain) Joseph Beuys (Coyote: I like America and America Likes Me) *Robert Frank (Trolley, New Orleans - photograph) Harvey Littleoton (glass artist) Faith Ringgold (quilts) Ana Mendieta (Tree of Life Series) Jeff Koons (The New Shelton Wet/Dry Tripple Decker) Elizabeth Murray (Chaotic Lip) Sherrie Levine (photography) Wendell Castle (Ghost Clock) Albert Paley (Lectern) Jeff Wall
Earthworks (1960s & 70s)	* response to minimalism * uses raw materials and the Earth as the "canvas" * obviously site-specific, large and outdoors * allows the art to change over time and evolve and grow - its about life * use of typically non-art tools (like bulldozers) to manipulate the ground	Robert Smithson (Spiral Jetty) Jeanne and Christo Claude (Running Fence) *Serpent Mound

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Photography (1839 -)	* Camera Obscura was used as early as 1600s, but photography wasn't developed until late 1800's with the Daguerreotype. * Wasn't considered art for a very long time, but was experimented with as a means to document and record news, life, scientific developments and a variety of other uses. * merged technology and art and blurred changed the "function" of art as well as the "function" of the artist * gave a unique perspective to "reality" and "truth" and launched entire philosophical discussions about photography being more truthful than painting or sculpture and if it was important to the meaning of art.	Louis Daguerre (invention of the Daguerreotype) Julia Cameron (early photographic portraits - Portrait of Thomas Carlyle) Nadar (early French portrait photographer - Portrait of Charles Baudelaire) Eadweard Muybridge Robert Frank (Trolley, New Orleans) Robert Mapplethorpe (male nude photos) Ansel Adams (landscapes)

Modern Architecture
-Bauhaus
-Mies
-Le Corbusier
	* The new International style =
	    *machine style
	    *rejected all historical ornamentation
	    *exposed structure (and use of iron)
	* Bauhaus: simple glass boxes, mass-produced instead of individuality
	* Mies: "Less is more," straight lines, bare walls, steel skeleton (Seagram Building, NY)
	* Le Courbusier: "known for defining a house as a 'machine for living.'" very clean straight lines, boxy and
		Julia Morgan
		Frank Lloyd Wright