

30 Minute Essay Questions

Power and Authority: 2002

- 1: Many cultures use architecture to express or reinforce power and authority. Choose two works of architecture from different cultures, identifying each work as fully as possible. At least one work must come from beyond the European tradition. Discuss how each work conveys power and authority.

Image and Text: 2002

- 2: Works of art often combine images with text. Choose and fully identify two specific works made after 500 C.E. that combine images with text. The works must come from different art historical periods. Note: Do not choose works with text consisting only of names, labels, or artists' signatures. Discuss the relationship between text and image in the two works you have chosen.
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The Human Body: 2003

- 3: The human body is often highly stylized or abstracted in works of art. Fully identify two works from different cultures in which the body has been highly stylized or abstracted. At least one of your choices must be a work from beyond the European tradition. **Discuss how the stylization or abstraction of each figure is related to cultural and/or religious ideas.**

Setting and Context of Works of Art: 2003

- 4: In order to understand works of art fully, one must understand their original or intended settings. For example, most works of art in museums have been removed from their original settings. Often a work's original setting has been altered or destroyed or was never completed as planned. Fully identify two works of art that have been removed from their original settings. Each example must come from different original or intended settings. **Discuss how knowledge of the original settings contributes to a more complete understand of each work.**
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Human Body: 2004

- 5: This question asks you to explore the stylistic relationships between the form and content of figurative art. How a culture is perceived is often expressed in depiction of the human figure. Choose two specific representations of the human body from different culture. Only one of your choices may be from a European artistic tradition. **Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted (30 min.)**

Artist and Patron: 2004

- 6: The relationship between an artist or architect and a patron very often shapes the form and content of a work of art or architecture. Identify two works, each from a different art historical periods, and name the specific persons who commissioned them. **Discuss how the specific interests and intentions of the particular patrons are revealed in each work. (30 min.)**
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Narrative in Art: 2005

- 7: Most cultures have made use of art's narrative function. Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. **Identify the subject of each narrative and discuss the means used to convey the narrative (30 min.)**

Artist as Innovator: 2005

- 8: Frequently in the history of art, artist and architects have challenged established traditions. Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 CE. **Discuss how and why each work constituted a significant challenge to accepted artists conventions of its time (30 min.)**
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Natural World or Motifs from Nature: 2006

- 9: Representations of the natural world or motifs from nature are found in the art of all times and places.. Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition. **Explain why and how each work uses representation of the natural world or motifs from nature.**

- 10: Throughout history, works of art have included symbolic or allegorical images.
Select and fully identify two works of art that include symbolic or allegorical images. Your choices must be from different art historical periods. **Discuss how each work uses symbols or allegory to convey meaning.**
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Hostility or Violence in Works of Art: 2007

- 11: Throughout history, art representing hostility or violence has been used for a variety of purposes.
Select and fully identify two works of art from two different cultures, one of which must be from beyond the European tradition. **Explain how and why each work of art communicates hostility or violence.**

Technological Developments in Art: 2007

- 12: Throughout history, technological developments have enabled artists and architects to express ideas in new ways.
Choose and fully identify two works of art or architecture and the specific technological development that made each work possible. One of your choices must date before 1800 CE and one must date after 1800 CE. **For each work, analyze how the technological development enabled the artist or architect to express ideas in new ways.** (30 min.)
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Cultural Attitudes about women: 2008

- 13: Cultural attitudes about women are often revealed in art.
Select and fully identify two works of art that depict one or more women. The works must come from two different cultures, one of which must be from beyond the European tradition. **Explain how each work reveals its culture's attitudes about women** (30 min)

Art Since the 1960s: 2008

- 14: Art since the 1960s encompasses a wide variety of approaches.
Address this variety of approaches through the careful choice and detailed discussion of two works of art made between 1960 and the present. The two works must be by different artists OR in different media. Be sure to fully identify each work. (30 min.)
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Sacred Space: 2009

- 15: Cultures designate sacred space in a variety of ways to accommodate both religious beliefs and practices.
Select and fully identify two examples of sacred spaces from different cultures, one of which must be from beyond the European tradition. **Discuss how each space accommodates both religious beliefs and practices within its culture.** (30 min)

Self-Portraiture: 2009

- 16: Self-portraiture provides a wide range of information about the artist in addition to physical appearance.
Choose and fully identify two self-portraits, in any medium, each from a different art-historical period. **Analyze how each self-portrait convey information about the artist and his or her era.** (30 min.)
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Depiction of Ancestors and Family Groupings: 2010

- 17: Artists within a culture often use depictions of ancestors, siblings, couples, or other types of family groupings to communicate larger social, political, mythical, and historical concerns
Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition. **Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns.** (30 min)

Propaganda: 2010

- 18: Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies.
Select and fully identify two works, in any medium, that were used to shape public opinion. One of your examples must date before 1900 C.E., and one must date after 1900 C.E. **Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience.**

Religious Images: 2011

- 19: The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world
Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 min.)

Outdoor (Public) Art Works: 2011

- 20: Throughout history, art in a wide variety of media has been situated in outdoor public spaces to convey meaning to specific audiences.
Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 min.)

Materials that have cultural significance: 2012

- 21: Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.
Select and fully identify two specific works made from materials that have cultural significance. At least one of your choices must be from beyond the European tradition. For each work, analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of the work within its cultural context (30 min.)

Domestic Space: 2012

- 22: For a variety of reasons, artists throughout history have created works of art that depict domestic (household) space
Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning (30 min.)

Sites of Religious Pilgrimage: 2013

- 23: Across the world, sites and structures have been the destination of people on religious pilgrimages.
Select and clearly identify two sites or structures of religious pilgrimages. Your choices must come from two different cultural traditions; at least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how features of each site or structure shape the intended experience of the pilgrims. (30 minutes)

Narrative: 2013

- 24: Throughout history, narrative has been used in art to communicate social, political, or religious meaning.
Select and clearly identify two works of art that use narrative. One of your examples must date before 1800 C.E., and one must date after 1800 C.E. For each work, identify the content of the narrative and analyze how the work uses narrative to communicate social, political, or religious meaning. (30 minutes)

Landscape: 2014

- 25: The creation or representation of landscape (both the natural and/or built environment) is a cultural construct. Different cultures use a variety of approaches to create or represent landscape to communicate meaning.
Select and clearly identify two examples of the creation or representation of landscape, in any medium, from two different cultures. At least one of your choices must come from beyond the European tradition. Using specific evidence from each of our examples, analyze both how that landscape is created or represented and how that landscape communicates meaning within the culture that produced it. (30 minutes)

Identity: 2014

- 26: Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns
Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. (30 minutes)

Short Free Response Single Image Based Questions

(1994-1998 Exams)

Lamentation (Giotto)

This fresco of the Lamentations by Giotto has often been considered revolutionary. Discuss the innovations he made in the handling of form and space and in the treatment of narrative (10)

The Models (Seurat)

Identify the artist of the work and discuss the artist's use of a new painting technique and treatment of subject matter

Doryphoros (Polyclitos)

Identify the period in Greek art that this work exemplifies. Describe the main elements of the work that place it in this period.

La Grande Odalisque (Ingres)

Name the artist of this painting and describe the ways in which the painting blends accurate observations with modification of physical reality. (10)

Reading Room of the Bibliotheque Nationale (Labrouste)

Work of art is identified. Describe the architect's innovations in structure and use of materials and his references to earlier architectural styles. (10)

Composition II (Mondrian)

Identify the painter of this work. How do the formal aspects of the work convey the artist's conception of the relationship between art and reality. (10)

Seated Scribe (Egyptian)

Identify the culture that produced the figure and describe the sculpture's function. Discuss characteristics that place the work in its culture (5)

School of Athens (Raphael)

Whom did Pope Julius II commission to paint this work for his library? In what ways do the style and subject of the painting reflect the interests of its patron (10)

Versailles (interior and exterior shots) (Hardouin and LeBrun)

Name the building shown in the two slides and identify the person for whom it was built. How did the design, setting, and decoration of the building support the claims to power of its patron (10)

Nude Descending a Staircase (Duchamp)

How does the artist depict or suggest movement and volume in the work? Identify a possible influence on the style of the work.

Salisbury Cathedral (plan and exterior shot)

What is the style of the building? Discuss the characteristics of the building and its plan that indicate its country of origin.

Roman Wall paintings from Pompeii

Identify the culture that produced the two interior wall paintings shown. Discuss the ways in which the painters created the illusion of space in each work (10)

Temple of Corfu (west pediment and drawing of elevation)

Period of work of art is identified. Discuss the formal problems of filling the space of the pediment and the ways in which those problems are solved here (10)

The Calling of St Matthew and The Conversion of St. Paul (Caravaggio)

Name the artist who painted these two works. Using examples from these works, discuss the artist's innovations in both the treatment of subject matter and composition (10)

Tempietto (Bramante)

Identify the building or its architect. Discuss the ways in which the building exemplifies the ideals of the period in which it was created (5)

Guitar and Still Life with Chair Caning (Picasso)

Works of art and artist are identified. Discuss how both works break with established traditions (10)

Summer's Day (Berthe Morisot)

Identify the art movement of the work. Discuss the ways in which its style and subject matter exemplify the concerns of that art movement. (10)

Madonna Enthroned with Four Angels (S. Apollinare)

Discuss the elements of the work that define it as Byzantine. (5 minutes)

Cornaro Chapel (Bernini)

Identify the artist responsible for the design and decoration of the chapel. How is the meaning of this chapel expressed by the interaction between this sculpture and its architectural setting? (10 minutes)

The Battle of San Romano (Uccello)

Discuss how this painting reflects the artist's understanding of the new theory of mathematical perspective (5 min.)

Decent from the Cross (Pontormo)

Discuss the Mannerist features of this painting (10 minutes)

Four Regents and the Bookkeeper (Eliás) and Regents of the Old Men's Home (Hals)

Both of these paintings are from the same art historical period. Identify the period. Discuss in what ways the paintings reflect the social values of their time and place (10 minutes)

Winged Human-Headed Bull (Khorsabad)

Identify the culture that produced this work. In what kind of setting was such a work originally placed and what was its likely purpose? (5 minutes)

Justinian and Attendants (San Vitale)

Identify the work. Discuss how the work's style and technique reflect its function and subject (10 minutes)

Mary Magdelene (Donatello)

Identify the period in which this work was made. Discuss ways in which it departs from the more typical artistic concerns of its period (5 minutes)

Akhenaten (limestone relief and pillar statue)

These two works portray the same Egyptian pharaoh. Identify the pharaoh. Discuss how the characteristics of these two works typify art during his reign. (5 minutes)

Ara Pacis (View of building and portion of the south frieze)

In whose honor was this monument erected? How do the styles and contents of the monument reflect its culture's social and political values? (10 minutes)

Santa Croce (interior and plan)

In what ways do this medieval Florentine church and its plan show the influence of Early Christian architectural forms? In what ways do this church and plan show elements of the later medieval period? (10 minutes)

The Four Horsemen of the Apocalypse and Knight, Death and the Devil (Durer)

These two works are by the same artist. Identify the artist. Using both works, discuss ways in which the works reflect the artist's medieval roots as well as his awareness of Italian Renaissance innovations. (10 minutes)

State Capital Building, Richmond, Virginia (Thomas Jefferson)

Building identified. What is the art historical term for the style of the building? Discuss the social, political, or philosophical reasons for Jefferson's choice of this style/ (10 minutes)

Les Demoiselles d'Avignon (Picasso)

Identify the painting. How does the painting represent a radical break with many of the traditions of Western Art? (10)

Marie Antoinette and Her Children (Marie-Louise-Elizabeth Vigee-Lebrun)

Identify the art historical period in which the work was painted. Discuss ways in which this image employs the conventions of royal portraiture and ways in which it diverges from those conventions (10 minutes)

Great Mosque, Qayrawan, Tunisa

The slides show a mosque and its plan. In what ways does this mosque accommodate the religious requirements of Islam? (5 minutes)

The Migration Series (Jacob Lawrence)

The American artist Jacob Lawrence painted the two works shown. Discuss the historical and social themes in his work. How does the artist use formal elements to construct narrative (10 minutes)

Burghers of Calais (Rodin)

The city of Calais commissioned this sculpture to memorialize an event from the city's past. Identify the sculptor. Discuss ways in which the sculptor's conception, which was not acceptable to city officials, broke with traditional notions of heroic sculpture. (10)

Sarcophagus of Janius Bassus

The work shown is the Sarcophagus of Janius Bassus. Which architectural and figural elements tie the work to the classical past? (5 minutes)

2003:**St. Matthew, The Gospel Book of Archbishop Ebbo of Reims 835 C.E.**

Identify the art historical period of the manuscript illustration shown. Discuss the artistic styles evident in the work (5 min)

The Oxbow (Thomas Cole)

Identify the art historical school with which Cole was associated. Discuss how this painting embodies the political, social, or philosophical ideas of its time (10 minutes)

Ti Watching a Hippopotamus Hunt Tomb of Ti

Identify the work shown as fully as possible. How do its function, form, and content reflect the culture in which it was produced? (10 minutes)

Sacrifice of Isaac Ghiberti

For what purpose did Ghiberti design this panel? Which aspects of the work are Gothic and which aspects reflect Renaissance innovations? (10 minutes)

2004:**A Philosopher Giving a Lecture on the Orrery / An Experiment on a Bird in the Air-Pump
Joseph Wright of Derby, 1765 / 1768**

Both works were painted in the 1760's by the same artist. Identify the intellectual or philosophical movement most closely associated with these paintings. Discuss ways in which the content of the paintings expresses philosophical, social, or intellectual concerns of the period (10 min.)

Saint James Led to Martyrdom Andrea Mantegna (1455)

Identify the period of the fresco shown here in a black-and-white illustration. How does the work exemplify the artistic concerns of its period? (5 min.)

2005:**West Portal of Cathedral of Saint-Lazare, Autun and Tympanum Gislebertus 1120- 1135**

The slide on the left shows a portal with a tympanum representing the Last Judgment. The slide on the right shows a detail of that portal. Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography (5 min)

Guernica Picasso 1937

Picasso painted this work in response to a specific event. Name the event. Describe the message of this painting and discuss the ways in which the message is expressed. (10 min.)

Cupid and Venus, Francois Boucher (1754) and The Meeting Jean-Honore Fragonard (1773)

The work on the left was painted by Francois Boucher. The work on the right was painted by Jean-Honore Fragonard. Both of these works are from the same period. Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 min.)

Stele with law code of Hammurabi and detail 1780 BCE

The slide on the right is a detail of the work on the left. Identify the work shown. What is the subject of the work and how is it conveyed? (5 min.)

Statue of an old market woman 1st Century CE

Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period (10 min.)

2006:**Good Shepherd Mosaic (Mausoleum of Galla Placidia) 425 - 450**

The work shown is Early Christian. Discuss characteristics of the work that reveal its Classical sources. (5 min)

Kritios Boy c. 480 BCE

Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 min)

Giotto's Madonna Enthroned c. 1310

Identify the artist of this painting. In which art historical period would you place the painting? Justify your decision. (10 min.)

Louis Sullivan's Carson, Pirie, Scott Building Chicago 1899-1904

Identify the architect of this building. How did the innovations in this building lead to the development of the modern skyscraper. (10 min.)

Jan Vermeer The Guitar Player c. 1672

Attribute this painting to an artist you have studied. Support your attribution by comparing this painting to another specific painting by the same artist. (10 min.)

Meret Oppenheim Object 1936

This work is representative of which art historical movement? Explain how the work is representative of that movement. (5.)

2007:**Sections of the Bayeux Taperstry 11th Century**

The slides show details of a larger work. Identify the work. What were the likely political motivations for its creation? How are these motivations expressed in the work? (10 min.)

Antonio Canova Pauline Borghese as Venus 18th Century

Identify the art historical style of this sculpture. How do the form and content of the sculpture as a whole convey meaning? (10)

Tree of Jesse, stained glass window, west facade Chartres Cathedral, Chartres 1150 - 70

Identify the medium and art historical period of the object shown. Explain the religious and visual reasons for the extensive use of this medium during its period (5 min.)

Maison Carree, Nimes, France 1 - 10 CE

Analyze how this Roman temple is similar to and different from a Greek temple. (5 min.)

William Hogarth Marriage Contract and The Breakfast Scene from Marriage a la Mode 1743 - 45

Both of these paintings were made by the same artists. Identify the artist. Citing specific details from the paintings, analyze how the artist used satire to comment on class and taste in the society of the time. (10 min)

Barbara Kruger Untitled (Your Gaze Hits the Side of My Face) 1983

This work was made by the American artist Barbara Kruger. Analyze how Kruger uses image and text and appropriation to convey meaning in this work (10 min.)

2008:**Dying Gaul C. 200 BCE**

The slide shows a Roman copy of a lost Greek original

Name the specific art-historical style of the original. How is the theme of death treated and why? (5 min.)

Ambrogio Lorenzetti Allegory of Good Government and room view in Sala della Pace 1339

The slides show two views of the same fresco cycle in the Palazzo Pubblico in Siena.

Identify the artist. Explain how the subject and meaning of the fresco cycle relate to its location (10 min.)

Vincent van Gogh The Plain at Auvers 1890

Attribute the painting to an artist you have studied.

Justify your attribution by identifying and discussing specific characteristics seen in the painting. (10 min.)

Plan and interior of Palatine Chapel in Aachen, Berman C. 800 C.E

The slides show a plan and an interior view of Charlemagne's Palatine Chapel in Aachen, circa 800 C.E.

The building contains deliberate references to earlier architecture

Name at least one earlier architectural period referenced in the Palatine Chapel. Identify one significant way in which the Palatine Chapel reinterprets architectural elements of that earlier period and explain why (10 min.)

Madonna and Child (the Morgan Madonna) 12th Century

Identify the art-historical period of the sculpture.

What key characteristics support your placement of the work in the period you have identified? (5 min.)

Diego Velazquez Las Meninas 1656

The Baroque painting shown includes portrayals of both its patron and its artist.

Name the artist. Explain how the painting served the aims of both the artist and the patron. (10 min.)

Chi-rho page from the Gospel of Saint Matthew, Book of Kells C. 800 CE

The slide shows a manuscript page

Identify the culture in which the manuscript page was made. How is the manuscript page characteristic of its culture

Eadweard Muybridge's Jockey on a Galloping Horse 1887

Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 min.)

Robert Smithson Spiral Jetty 1970

An aerial view of a monumental earthwork is shown.

What artistic concerns motivate the creation of earthworks such as the one shown? (10 min.)

Angelica Kauffmann Cornelia Presenting Her Children as Her Treasures 1785

The work shown is by Angelica Kauffmann.

Identify the stylistic period of the work. Discuss the elements of the work that place it in its period. (5 min.)

Jamb Figures, Royal Portal, Chartres and Ekkard and Uta, Naumburg Cathedral.

The two works shown were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period.

Refer to specific characteristics of both works to support your answer (10 min.)

Exterior and Interior view of the Colosseum, Rome C. 70- 80 BCE

Identify the building. Analyze how innovative elements were used in both the design and construction of the building (10)

2010:**Saint Michael the Archangel Ivory C. 500 C. E.**

The work shown is a sixth-century ivory relief depiction Saint Michael the Archangel.

Which elements tie the work to the Classical tradition? Which elements deviate from the Classical tradition? (5 min)

Fiorentino's Decent from the Cross 1521

Attribute the painting to an art-historical style. Justify your stylistic attribution by discussing specific characteristics in the painting that are commonly associated with that art-historical style (10 min.)

Faith Ringgold's Who's Afraid of Aunt Jemima? 1983

The work shown is the story quilt *Who's Afraid of Aunt Jemima?* (1983) by Faith Ringgold.

Analyze how the artist's choices of imagery and medium address the social issues of race and gender. (10 min)

Dome of the Rock, Jerusalem 687 - 692

The building shown is the Dome of the Rock in Jerusalem.

With which religion is the building directly associated? Discuss the building's structure and ornamentation in relation to its religious significance (5 min.)

Mary Cassatt's La Toilette (Woman Bathing) C. 1891

The work shown is a late-nineteenth-century print by Mary Cassatt.

With which art-historical movement is the artist associated? Analyze how the work incorporates the influence of Japanese prints in both style and subject matter. (10 min.)

Jean-Antoine Houdon's George Washington 1788-1782

This sculpture of George Washington was made by Jean-Antoine Houdon at the end of the eighteenth century.

Identify the stylistic period of the work. Discuss the elements of the sculpture that place it within this stylistic period. Explain why these elements are used in this depiction of George Washington. (10 min.)

2011:**Book of the Dead (Last Judgement of Hu-Nefer) C. 1900 B. C. E.**

This image shows a portion of an ancient Egyptian papyrus scroll.

Where were such scrolls generally placed, and what was their function? (5. min.)

Titian's Venus of Urbino 1538 and Manet's Olympia 1863

The painting on the left is Titian's *Venus of Urbino* (1538). The painting on the right is Manet's *Olympia* (1863).

How has Manet appropriated Titian's painting to comment on social issues and to challenge artistic traditions? (10 min)

Giovanni Battista Gaulli's Triumph of the Name of Jesus ceiling fresco Il Gesu 1679

Identify the period in which the ceiling was decorated. How did the artistic elements of the ceiling correspond to the historical context when it was decorated? (10 min)

Venturi Private House 1964 and Graves' Portland Building 1980

On the left is a home designed by Robert Venturi, built between 1961 and 1964. On the right is the Portland Building, designed by Michael Graves, built in 1980. Both are examples of Postmodern architecture.

Referring to specific Postmodern architectural elements in each building, discuss how the buildings differ from Modernist architecture. (5 min.)

Romanesque tympanum C. 1000 C. E.

Attribute the work to a specific art-historical period. Justify your attribution by discussing specific characteristics of the work that are commonly associated with that art-historical period. (10 min)

Marcel Duchamp's Fountain 1917

In 1917 a Dada artist submitted a mass-produced urinal as a sculpture to an exhibition in New York City.

What was the artist's real name? How did the artist's submission challenge conventional ways of thinking about art and artists?

Giovanni Battista Gaulli's Triumph of the Name of Jesus ceiling fresco Il Gesu 1679

Identify the period in which the ceiling was decorated. How did the artistic elements of the ceiling correspond to the historical context when it was decorated? (10 min)

2012:**Ara Pacis Augustae**

These are details of the Ara Pacis Augustae in Rome. What was the political agenda of the work's patron, Augustus? Analyze how the sculpted figures depicted in both details convey Augustus' political agenda.

Turner's Rain Steam Speed, the Great Western Railway

Attribute the painting to the artist who painted it. Justify your attribution by discussing specific visual characteristics of the painting that are commonly associated with the work of that artist. (10 minutes)

Borromini's San Carlo alle Quattro Fontane

The images show a plan and an exterior view of Francesco Borromini's San Carlo alle Quattro Fontane.

Identify the art-historical period during which San Carlo alle Quattro Fontane was constructed. Analyze how the formal qualities of both the plan and the exterior exemplify the style of that art-historical period.

Très Riches Heures du Duc de Berry.

Both images shown are from the illuminated manuscript known as the Très Riches Heures du Duc de Berry. Compare and contrast the two images to analyze how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole.

Stele of Naram-Sin

Identify the work shown. What was its intended meaning? Analyze how formal and symbolic elements are used in the work to communicate its intended meaning.

2013:**Arch of Constantine**

The general view and detail show the Arch of Constantine. What was the intended meaning of the monument? Analyze how the reuse of sculptural fragments from other Roman works of art reinforces the intended meaning of the monument

The School of Athens

The work is The School of Athens by Raphael. Analyze how both the subject matter and the style of the work reflect humanist interests during the High Renaissance.

Giotto

Attribute the painting to the artist who painted it. Justify your attribution by discussing specific visual characteristics of the painting that are commonly associated with the work of that artist.

Courbet Daumier

The works were painted by two different artists associated with the nineteenth-century movement called Realism. Using specific evidence, analyze how the works reflect the artists' contrasting views of Realism

Great Mosque of Djenné

The plan and the aerial view show the Great Mosque of Djenné in present-day Mali. Identify specific features in the building that are distinctive to mosque architecture. Analyze how mosque architecture relates to the practices of Islam.

2014:

Peplos Kore and Praxiteles Aphrodite

The work on the left is Archaic. The work on the right is late Classical. The two works exemplify changes in the representation of the female form in ancient Greek art.

Using specific evidence from both works, compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek Art. (10 min.)

Santa Constanza (Plan and interior)

The images show a plan and a view of the early Christian mausoleum known as Santa Constanza.

Using specific visual evidence, analyze both how the building's design served its original function and how its design incorporates elements from earlier building types. (10 min.)

Rembrandt's Aristotle with the bust of Homer

Attribute the painting to the artist who painted it. Justify your attribution by discussing specific characteristics of the painting that are commonly associated with the work of that artist.

Great Pyramids of Giza (plan and photography of complex)

The images show a plan and a view of the pyramid complex at Giza.

Using specific evidence, analyze how the pyramid complex was shaped by both the beliefs and the practices of the culture that built it. (10 min.)

Dorothea Lange Migrant Mother

The photograph shown was taken by Dorothea Lange.

Analyze how and why Lange's photograph was purposefully composed to convey meaning to a general public. (10 min.)

Short Answer Slide Comparisons Between Periods of Art (1994-2000 Exams)

Archaic Greece

Temple of Hera II

Identify the culture that built each temple. Compare and contrast the architectural features of each temple (10 minutes)

Republican Rome

Temple of Fortuna Virilis

German Gothic

Ekkehard and Uta

Both of these works were created in the same period. Name the period and identify the earlier work. Compare the ways in which the figures in each work relate to their architectural setting (10 minutes)

French Gothic

Jamb sculptures from Chartres

Southern (Florentine) Renaissance

Expulsion from Paradise (Masaccio)

Identify the artists who created each work. Compare the ways in which each depicts the nude figure (10 minutes)

Northern Renaissance

Adam and Eve - Ghent Altarpiece (van Eyck)

Egyptian

Rohotep and his wife Nofret

Periods of work identified. Discuss the different concepts of portraiture in these works (10 minutes)

Modern

The Tourist (Duane Hanson)

Aristocratic Baroque

Landscape with the Chateau of Steen (Rubens)

These two works were created in the Baroque period. Name the artist of the work on the right, Discuss ways in which technique and composition of the works reflect different aspects of the Baroque period (10 minutes)

Northern Baroque

Landscape with the Burial of Phocion (Poussin)

Indian Art

First sermon in Deer Park (relief sculpture)

The relief on the left was created in India in the late second to early third century A.D.; the relief on the right was created for a Roman sarcophagus in the third century A.D. Compare and contrast these reliefs in terms of space, composition, and the treatment of figures. (10 minutes)

Early Christian Art

Battle Between Romans ... (Ludovisi Sarcophagus)

Modern American Photography

Migrant Mother (Dorthea Lange)

Art work is identified. Compare the artists' uses of medium and formal and compositional elements. How does the Lange photograph function as a document of American social history in the 1930's? (10 minutes)

European Expressionism

Death Seizing a Woman (Kathe Kollwitz)

New Kingdom Egyptian

Temple of Ramses II

Art work is identified. Compare and contrast the compositional organization and the meaning of the sculptural decoration of each monument (10 minutes)

Gothic

Royal Portal at Chartres Cathedral

Early Modern

The Thinker (Rodin)

Name the artists. Discuss the style and subject matter of each work. To what extent is each work representative of its era? (10)

High Renaissance

Moses (Michelangelo)

Chinese

Ming vase

Chinese vase identified. Name the period of the vase on the right. Discuss the ways in which each artist has used figural decoration and related it to the shape of the vase (10 minutes)

Greek

Herakles Strangling the Lion (Psiax)

Early (Florentine) Renaissance

Gates of Paradise (Ghiberti)

African work is identified. Identify the time period and artist of the bronze doors on the left. (Ghiberti) Compare and contrast the two sets of doors in terms of composition and relief techniques (10 minutes)

African Art

Yoruba Palace Doors (Olowe of Ise)

Short Answer Slide Comparisons Between Periods of Art (2000-2006 Exams)

(.....continued)

English Romanticism*Boating-Building near Flatford Mill (Constable)**Both works identified. How does each painting reflect the views of landscape and labor held by the artists and their contemporaries.***French Realism***The Angelus (Millet)***Power and Authority: Northern Renaissance***Henry VIII (Holbein the Younger)**Both works identified. Discuss the ways in which the artist of these works convey the power and authority of each ruler***Egyptian***Chefren***Impressionism***Impression, Sunrise (Monet)**Why were work like the one on the right far more popular with the 19th century public and with critics than those painted by artist of the movement represented on the left?***Pre-Raphaelite***The Hireling Shepherd (Holman Hunt)***Northern Baroque***Self Portrait at the age of 63 (Rembrandt)**Identify the artist of the work shown on the right. Discuss the uses and effects of light in both works.***Southern Baroque***Judith and Maidservant..... (Gentileschi)***Eighteenth Century***The Death of General Wolfe (West)**These two painting take different approaches to contemporary political events, Identify the artist of the painting on the right. How does each work reflect a particular political point of view?***Romanticism***The Third of May, 1808 (Goya)***International Gothic / Trecento Italian Painting***Madonna Enthroned with Angels and Prophets (Cimabue)**These two paintings depict similar subjects. Which work is earlier? Explain your choice, comparing and contrasting the two images***High Renaissance***The Small Cowper Madonna (Raphael)***19th Century Photography***Sarah Bernhardt (Nadar)**Works identified. Discuss specific ways in which Ingres's painting both reflects and ignores the newer medium of photography, as represented by Nardar's photograph on the left. (5 minutes)***Neoclassical Painting***The Comtesse d'Haussonville (Ingres)***Northern Renaissance Painting***Adam and Eve Tempted by the Snake (Van der Goes)**These two works, painted in different regions of Europe, deal with the same subject matter. The work on the right was created in Italy. Identify the region in which the work on the left was created. How does each work reflect its respective regional traditions? (10 minutes)***Southern Renaissance Painting***Adam and Eve (Sistine Chapel detail) (Michelangelo)***Northern Renaissance Architecture***House of Jacques Coeur (1451)**Both of the residence shown were built for wealthy merchants in the mid-fifteenth century. The building on the left is French, and the building on the right is Italian. Discuss and account for the differences between these buildings (10 min.)***Southern Renaissance Architecture***Palazzo Rucellai (1451) by Alberti***French Gothic Architecture***Interior of Beauvais Cathedral**Both buildings are from the same art historical period. Name the period. Account for the differences in the interiors of these buildings (10 min.)***English Gothic Architecture***Interior of Kings College Chapel, Cambridge***Republican Roman Sculpture***Portrait of a Roman patrician**The work on the left is from the beginning of the Roman portait tradition, and the work on the right is from the end of that tradition. Identify the portrait on the right. Discuss ways in which the function and time period of each work account for the differences in the appearances (10 min.)***Late Empire Roman Sculpture***Portrait of Constantine (Basilica Nova)***Southern Baroque Church architecture (Painting)***Pozzo's Glorification of St. Ignatius, Rome**Identify the century in which these works were created. Discuss how the religious beliefs of their respective cultures determined the appearance of each interior (10 min.)***Northern Baroque (Protestant) Church interior***Saenredam's Interior of the Choir of St. Bavo's*

Slide and Text-based question (“DBQ”)

Strategies for this 10 minute short answer question that will be part of the Free Response writing section of the AP Art History test (the last hour, when you write 6 - 10 minute answers to a prompt that is connected to an image (and in this one case, with a quote and, sometimes, an image).

This 10 minute question (often the last one of the six) is composed of the following components:

- 1: **A quote by an artist, scholar or social critic.**
This quote will be identified in some way – most often by the name of the author, and also, sometimes a date.
(See examples following)
- 2: **There may be an image included with the quote (See examples from 2003, 2005 and 2008) but please note that it is more often the case that there is NO image connected to the quote.**
(See examples from 2006, 2007 and 2009 - 2011). In these cases, you will have to think of an example of a work of art that is a suitable to the prompt that comes after the quote.
- 3: **A prompt, or question,** connected to the quote and the image (if there is one).
You need to connect the prompt/question to the content of the quote (and image).

Suggested strategies for this question:

- 1: **Try to connect the name of the author and the other facts given to a period of art.** This will provide necessary context to the quote. You might not recognize the author but the date should help you.
- 2: **Read the quote once. Read the quote a second time.** Underline the major point or idea within the text of the quote. Make sure you understand the meaning of the quote before you proceed to reading the prompt that follows the quote. **If you need to, read the quote a third time!**
- 3: **Look closely at the image if there is one included with the question.**
If it is not familiar, think of a work that is closest to it in style. Most often, if there is an image, it will be a major work by a well known artist. They sometimes provide the name of the artist.
- 4: **Read the prompt.** Identify what they are asking you to write about. They will direct you to specifically refer to the quote and the image (if there is one). Failure to do both will result in a lower score.

If question does not include an image, think carefully about what image you choose to support your response to the prompt's main idea/question. A good choice is critical.

- 5: **In your written response to the prompt quote the quote in your answer.**
Include in your response part of the quote you underlined during your second read-through. Support your answer with the actual content of the quote and underline it in your response.

If there is an image provided with the quote (See examples from 2003, 2005 and 2008)

**make sure you refer to that specific work of art in your answer
(and NOT another work you might be more familiar with by that artist)**

- 6: **Write your answer.** It might take you the first 5 minutes to read, think, look, make a good choice. **DON'T PANIC.** Slow yourself down – don't make a hurried choice. Read the quote three times if necessary. Your answer to the prompt should be to the point – **DO NOT** get side-tracked by other information that you know about the artist, author or the image (if there is one) but which is outside the scope of the question. One well composed paragraph is all you need to succeed.

Watch your time – this question is the most complex of the 6 short answer questions, and might take a little more time in the pre-writing, thinking process. If you ace another 10 minute question early, this question is the one you want to put the left over time into! Good luck !

Slide and Text-based question (“DBQ”)**2006 Exam****Note: There are no slides with this question.**

This excerpt comes from Charles Baudelaire’s *On the Heroism of Modern Life*, part of a critique of the Salon of 1846:

“[S]ince all centuries and people have their own form of beauty, so inevitably we have ours . . .

“The pageant of fashionable life and thousands of floating existences – criminals and kept women – which drift about in the underworld of a great city . . . all prove that we have only to open our own eyes to recognize our heroism . . . The life of our city is rich in poetic and marvelous subjects . . .

“The themes and resources of painting are . . . abundant and varied: but there is a new element – modern beauty.”

What new approach to the making of art does Baudelaire suggest to artists in the excerpt above? Your essay must identify and discuss how at least one work of mid- to late-nineteenth-century art reflects Baudelaire’s ideas. (10 min.)

2007 Exam**Note: There are no slides with this question.**

This question is based on the following quotation.

“It is scarcely possible, even with hard work, to imitate what Michelangelo accomplished. This ceiling is a true beacon of our art, and it has brought such enlightenment to painting that it illuminated a world which for hundreds of years had been in the state of darkness”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects* (1550)

In the quotation above, Vasari articulates a concept of artistic progress with reference to Michelangelo. During what art historical period did Michelangelo paint the ceiling mentioned in the quotation? How did the ceiling exemplify Vasari’s claims about Michelangelo’s accomplishments? (10 min.)

2008 Exam**Slide: Jackson Pollock Autumn Rhythm (Number 30) 1950**

Both the 1950 painting shown in the slide and the quotation below are by the same artist.

“My painting does not come from the easel. . . I prefer to tack the unstretched canvas to the hard wall or the floor . . . On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting . . . When I am in my painting, I’m not aware of what I’m doing . . . I have no fears about making changes, destroying the image, etc..because the painting has a life of its own. I try to let it come through.”

Identify the artist. How does the painting reflect the artist’s description of his process? In your answer, make specific references to both the quotation and the painting. (10 min.)

2009 Exam**Note: There are no slides with this question.**

In a letter published in 1861, Gustave Courbet declared,

“[An artist must apply] his personal faculties to the ideas and events of the times in which he lives . . . [A]rt in painting should consist only in the representation of things visible and tangible to the artist. Every age should be respected only by its own artists, that is to say, by the artists who have lived in it. I also maintain that paintings is an essentially concrete are form and can consist only of the representation of both real and existing things.”

Identify the nineteenth-century artistic movement associated with the above quotation. Select and fully identify at least one work of art from that movement. Analyze how your example reflects Courbet’s approach to the making of art. In your answer, make specific references to both the text and the selected work.

In his 1912 book *Concerning the Spiritual in Art*, the Expressionist painter Wassily Kandinsky wrote the following:

"Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, so cause vibrations in the soul"

Select and fully identify at least one Expressionist painting that reflects Kandinsky's ideas about art. Making specific reference to both the quotation above and your selected work, analyze how your example reflects Expressionist ideas. (10 min.)

2011 Exam**Note: There are no images with this question.**

In the mid-fifth century B.C.E., a Greek sculptor wrote a treatise titled the *Canon* that was summarized as follows.

Beauty consists in the proportions, not of the elements, but of the parts, that is to say, of finger to finger, and of all the fingers to the palm and the wrist, and of these to the forearm, and of the forearm to the upper arm, and of all the other parts to each other.

Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas. Making specific reference to both the text above and your selected work, analyze how the work reflects those ideas. (10 min.)

2012 Exam**Image: Picasso's *Guernica***

The work shown is *Guernica* by Pablo Picasso.

In the book *Theories of Modern Art: A Source Book by Artists and Critics*, Picasso is quoted as making the following statement.

"What do you think an artist is? An imbecile who has only eyes if he's a painter . . . ? On the contrary, he's at the same time a political being, constantly alive to heartrending, fiery, or happy events, to which he responds in every way. . . . No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy."

Making specific reference to both the quotation and the painting, analyze how Picasso expresses both emotional and political content in *Guernica*. (10min.)

2013 Exam**Note: There are no images with this question.**

During the last 50 years, many artists have addressed the relationship between technology and how people experience the world. According to artist Nam June Paik, "Our life is half natural and half technological." Paik has also commented, "Skin has become inadequate in interfacing with reality. Technology has become the body's new membrane of existence."

Select and clearly identify one work of art created after 1960 C.E. that addresses the relationship between technology and how people experience the world. Your selection may be a work in video, photography, or installation, as well as a work in any other medium. Making specific reference to both Paik's words and your selected work, analyze how your example addresses the relationship between technology and how people experience the world. (10 minutes)

2014 Exam**Image: Jacques-Louis David's *The Battle of the Sabines***

The painter Jacques-Louis David made the following statement to his pupils in speaking of the work shown, *The Battle of the Sabines*"

"I want to work in the pure Greek style. I feed my eyes on antique statues, I even have the intention of imitating some of them. The Greeks had no scruples about copying a composition, a gesture, a type that had already been accepted and used. They put all their attention and all their art on perfecting an idea that had already been conceived"

With which art-historical movement is David associated? Making specific reference to the quotation and to the work shown, analyze how both reflect the ideals of this art-historical movement

Short Free Response Image Based Questions *Between Periods of Art* (2000-2006 Exams)*English Romanticism**Boating-Building near Flatford Mill (Constable)**Both works identified. How does each painting reflect the views of landscape and labor held by the artists and their contemporaries.**French Realism**The Angelus (Millet)**Power and Authority: Northern Renaissance**Henry VIII (Holbein the Younger)**Egyptian**Chefren**Both works identified. Discuss the ways in which the artist of these works convey the power and authority of each ruler**Impressionism**Impression, Sunrise (Monet)**Why were work like the one on the right far more popular with the 19th century public and with critics than those painted by artist of the movement represented on the left?**Pre-Raphaelite**The Hireling Shepherd (Holman Hunt)**Northern Baroque**Self Portrait at the age of 63 (Rembrandt)**Identify the artist of the work shown on the right. Discuss the uses and effects of light in both works.**Southern Baroque**Judith and Maidservant..... (Gentileschi)**Eighteenth Century**The Death of General Wolfe (West)**These two painting take different approaches to contemporary political events, Identify the artist of the painting on the right. How does each work reflect a particular political point of view?**Romanticism**The Third of May, 1808 (Goya)**International Gothic / Trecento Italian Painting**Madonna Enthroned with Angels and Prophets (Cimabue)**These two paintings depict similar subjects. Which work is earlier? Explain your choice, comparing and contrasting the two images**High Renaissance**The Small Cowper Madonna (Raphael)**19th Century Photography**Sarah Bernhardt (Nadar)**Works identified. Discuss specific ways in which Ingres's painting both reflects and ignores the newer medium of photography, as represented by Nardar's photograph on the left. (5 minutes)**Neoclassical Painting**The Comtesse d'Haussonville (Ingres)**Northern Renaissance Painting**Adam and Eve Tempted by the Snake (Van der Goes)**These two works, painted in different regions of Europe, deal with the same subject matter. The work on the right was created in Italy. Identify the region in which the work on the left was created. How does each work reflect its respective regional traditions? (10 minutes)**Southern Renaissance Painting**Adam and Eve (Sistine Chapel detail) (Michelangelo)**Northern Renaissance Architecture**House of Jacques Coeur (1451)**Both of the residence shown were built for wealthy merchants in the mid-fifteenth century. The building on the left is French, and the building on the right is Italian. Discuss and account for the differences between these buildings (10 min.)**Southern Renaissance Architecture**Palazzo Rucellai (1451) by Alberti**French Gothic Architecture**Interior of Beauvais Cathedral**Both buildings are from the same art historical period. Name the period. Account for the differences in the interiors of these buildings (10 min.)**English Gothic Architecture**Interior of Kings College Chapel, Cambridge**Republican Roman Sculpture**Portrait of a Roman patrician**The work on the left is from the beginning of the Roman portait tradition, and the work on the right is from the end of that tradition. Identify the portrait on the right. Discuss ways in which the function and time period of each work account for the differences in the appearances (10 min.)**Late Empire Roman Sculpture**Portrait of Constantine (Basilica Nova)**Southern Baroque Church architecture (Painting)**Pozzo's Glorification of St. Ignatius, Rome**Identify the century in which these works were created. Discuss how the religious beliefs of their respective cultures determined the appearance of each interior (10 min.)**Northern Baroque (Protestant) Church interior**Saenredam's Interior of the Choir of St. Bavo's*

Multiple Choice Slide Comparisons Between Periods of Art (2010 Exams >>>)

Southern (Early) Renaissance
Fra Angelico's *Annunciation* 1450

Northern (Early) Renaissance 2010
Robert Campin's *Merode Altarpiece* 1425

Early Byzantine Icon Painting
Virgin (Theotokos) And Child Icon C. 600

Late Byzantine Painting 2011
Andrei Rublev's *Three Angels* Tempera 1410

Archaic Greek Sculpture
Anavyos Kouros

Hellenistic Greek Sculpture 2012
Seated Boxer

Ottoman Art
The doors of St. Michael's, Hildesheim

Florentine Renaissance 2013
Ghiberti's *East Doors of the Baptistry of Florence Cathedral*

Multiple Choice Single Art Work Slide Questions (2007-2014 Exams)

2007 Reconstruction Drawing of the Citadel of Sargon II, Dur Skarukin
Sofonisba Anguissola's *The Sisters of the Artist and their Governess* and
Two Sisters and a Brother of the Artist

2008 *Villa of the Mysteries* frescos and *Portrait of husband and wife* fresco (Pompeii)
Jacopo Pontorno's *Deposition*
Rietveld's armchair (from Schroder House)
Hagia Sophia Plan and interior view

2009 Donatello's *David* and Donatello's *Saint Mark*
Sarcophagus of Janius Bassus

2010 Santa Sabina, Rome (Interior and exterior view)
Bernini's *Cornaro Chapel (Ecstasy of St. Teresa)*
Lichtenstein's *I don't Care.....* and Warhol's *Maryln Diptych*

2011 *Sarcophagus of Cerveteri*
Mosque of Cordoba interior view of prayer hall
van Eyck's *Giovanni Arnolfini and His Bride*

2012 *Old Saint Peter's* (plan and elevation)
Reliquaries of Jean d'Evreux and *Rottgen Pieta*
Goya's *The Sleep of Reason Produces Monsters*
Munch's *The Scream* and Klimt's *The Kiss*

2013 *Lindau Gospel Cover*
Caravaggio's *Calling of St. Matthew*
Cole's *The Oxbow* and Bierstadt's *Among the Sierra Nevada Mountains*
The Taj Mahal

2014 Leonardo's *Last Supper*
Pantheon (interior, exterior)
Stele of Hammurabi
Saint Sernin (plan and interior)
Picasso *analytical Cubist painting*

A Short Summary of Architectural Periods (in chronological order)

Period:	Terms / Concepts / Building Techniques:	Structures:
<u>Prehistoric</u>	cave wall / roof door / openings post and lintel architecture	Stonehenge
<u>Mesopotamia</u>	sun-baked brick ziggurat	Ziggurat at Ur
<u>Egyptian</u>	stone construction hypostyle hall temple / pyramids pylons clerestory bell and lotus capitals colonnades	Pyramids at Giza Temples at Luxor /Karnak
<u>Minoan</u>	labyrinth like palaces inverted tapered columns frescos	Palace of Knossos
<u>Mycenaean</u>	corbeled arch beehive tombs megalithic construction	"Treasury of Atreus"
<u>Classical Greek</u>	Orders of Architecture (Doric, Ionic, Corinthian) temples cella peripteral temple colonnade caryatid frieze	Parthenon Erechtheum
<u>Hellenistic Greek</u>	reinterpreting the classical orders of architecture	Altar of Zeus
<u>Roman</u>	arch, vault, dome concrete massive scale utilitarian propaganda (triumphal arch / column) baths / basilicas	Colosseum Pantheon Forum of Trajan
<u>Early Christian</u>	basilica plan churches apse aisle Nave	St. Appollinare, Ravenna
<u>Byzantine</u>	pendentives central plan churches mosaics	Hagia Sophia
<u>Romanesque</u>	barrel vaults piers small window ambulatory pilgrimages	St. Sernin, Toulouse
<u>Gothic</u>	pointed arch flying buttress ribbed-groin vaulting stained glass	Chartres Cathedral
<u>Early Renaissance</u>	revival of classical (Greek / Roman) building forms refinements	Pazzi Chapel
<u>High Renaissance</u>	large scale projects central plan churches pilasters	St. Peter's, Rome
<u>Late Renaissance</u>	ornate wall surfaces balustrades loggia engaged column	St. Mark's Library, Venice
<u>Italian Baroque</u>	painting, sculpture and architecture meld into one ecstatic space	San Carlo / St. Ivo, Rome
<u>French Baroque</u>	large scale architectural projects asserting royal power	Versailles Palace, France
<u>English Baroque</u>	classical revival architecture with dramatic effects	St. Paul's Cathedral
<u>Neoclassical</u>	revival of classical ideas (Palladio) uncluttered spaces & surfaces	La Madeleine, Paris
<u>Romanticism</u>	nostalgic revival of exotic styles of architecture (Gothic, Islamic)	Brighton Pavilion
<u>19th Century</u>	new materials - reinforced concrete, cast iron, glass prefabrication	Crystal Palace, Eiffel Tower
<u>20th Century</u>	"Less in More!" (Mies van der Rohe) nothing extraneous to the integrity of the buildings materials "Form follows Function!" (Mies van der Rohe) the function of an object will dictate what it looks like clean lines, monolithic architectural mass, verticality "glass box" : structural elements on inside of building, with a curtain wall of glass on exterior elimination or de-emphasis on fenestration and decorative elements "Truth to Materials" (Wright Mies van der Rohe) modern materials: steel, glass, concrete, wood Minimalism: clear, clean ordered space, architectural elements, neutral colors, flat surfaces	
	Post Modernism - appropriation, poetic, new materials/possibilities, deconstructionist aesthetics,	

Chronological List of Western Art Movements and Styles:

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Period of Art:	BCE	Works of art to know / remember (Artist / sculptor / architect names in bold)
ant:		
Sumerian Period	2700	Sumerian Votive Offerings 3000 Standard of Ur 2500 Ziggurat at Ur 2100
Old Kingdom Egypt	2700	Great Pyramids at Giza 2400 Mycereinus and his Queen 2200
Cycladic (Aegean)	2500	Cycladic figurines 2500
Middle Kingdom Egypt	2000	
Babylonian (Mesopotamian)	1700	stele of the Law Code of Hammurabi 1700
Minoan Period (Crete)	1500	Palace of Knossos 1500 Leaping Bull Fresco 1500 Snake Goddess 1600
New Kingdom Egypt	1500	Temple of Queen Hatshepsut 1480 Temples at Karnak 1250
Amarna Period	1350	Portrait bust of Queen Nefertiti
Mycenaean (Greek)	1200	Lion Gate 1250 Tholos Tomb 1200 Vaphio Cup 1500
Assyrian	700	Sargon Gate figures 700
Geometric Greek	700	Dipylon Vase 700
Orientalizing Greek Style	600	pottery
Archaic Greek	600-500	various kore and kouros Temple of Artemis at Corfu 600 Treasury of the Siphnians 530
	600	First and Second Temple of Hera at Paestum, Italy, 550 and 450*
Persian	500	Palace at Peresopolis (Darius and Xeres)
Etruscan (Pre-Roman)	500	Sarcophagus from Cerveteri Apollo from Veii Musician and Two Dancer Fresco
Severe Greek	500-480	Kritios Boy 480 Temple of Aphaia, Aegina 490
Classical Greek	480-431	Parthenon 432 Acropolis: Propylaea (437) Nike (427) and Erechtheum(407)
	450	Doryphorus (Polyclitus) Riace Bronze Warriors Zeus Discobolus (Myron)
4 th Century Greek	350	Hermes / Infant Dionysus(Praxiteles)The Scraper(Lysippus)Mausoleum Halicarnassus
Hellenistic Greek	200	Dying Gaul (250) Altar of Zeus at Pergamon (180) Laocoon (100) Agesander, Athenodorus & Polydorus of Rhodes
Republican Roman	100 BCE	Temple of Fortuna Virilis (100 BCE) Villa of the Mysteries frescos /Pompeii (50 BCE)
		Augustus Prima porta (20 BCE)
Imperial Period	27-c 400	Ara Pacis (13 BCE) Maison Carree at Nimes & Pont du Gard Colosseum (80 CE)
		Column of Trajan (113)
	200 CE	Pantheon (125) Hadrian Equestrian Statue Marcus Aurelius (180) Arch Constantine (313)
		Coptic portrait paintings in encaustic Forms and Basilicas of Imperial Rome Portrait busts
Medieval:		
Early Christian Period	333 CE	Old St. Peter's (333) Santa Constanza (350) S. Apollinare (Nuovo/ Classe) Ravenna (533)
	500 CE	San Vitale (533) Ravenna
Byzantine Period	500	Hagia Sophia (533) Constantinople Anthemius & Isidorus St. Marks in Venice (1100)*
Migratory - Viking art	600	"Animal style" jewelry etc. Sutton Hoo Ship Burial relics (600) (Anglo Saxon)
Hiberno Saxon	800	Book of Kells and Lindisfame Gospel manuscript illumination (800)
Islamic Art in Spain	900	Mosque at Cordova (900)
Carolingian	800	Royal Chapel at Aachen (800) Ebbo Gospel (800)
Ottoman Art	900	Gero Crucifix St. Michael's at Hildesheim (1000) Bronze door of Bishop Bernward
Romanesque Period	1100	St. Sernin (Toulouse) 1120 Autun Cathedral(and sculptures by Gislebertus) 1100
		S. Ambrogio (Milan) Reliquary of St. Foi
Gothic	1200	ambulatory of St. Denis (1140) Abbot Suger Notre Dame/Chartres Cathedral 1200
(1150 - 1400)		door jamb sculptures from all three doors Notre Dames in Paris, Reims, Amien, Beauvais
		Virgin of Paris (sculpture) Stained glass
English/ German Gothic		Salisbury Cathedral (England) 1250 Ekkehard /Uta (1250) and Roettgen Pieta (Germany)
Italian Gothic		Orvieto Cathedral Pisa Cathedral Florence Cathedral
Ducento (Italy)	1200's	Cimabue's, Duccio's and Giotto's Madonna Enthroned (1275 to 1310)
Trecento (Italy)	1300's	Duccio's Maesta (Siena) Giotto's fresco cycles Assisi and Arena Chapel at Padua (1300)
Siena		Lorenzetti Brother's Good and Bad Government frescoes for Siena's Palazzo Pubblico
International Gothic	1400	Fabrizio's Adoration of the Magi (1400) Gozzoli's Journey of the Magi (1450)*
Renaissance:		
Northern Renaissance	1425	Limburg Brother's Les Tres Riches Heures du D du B(1400)Merode Altarpiece (Campin)
	1450	van Eyck Bro. Ghent Altarpiece, Arnolfini Portrait van der Weyden's Decent from Cross
Italy:		van der Goes Portinari Altarpiece (1470) Bosch's Garden of Earthly Delights (1500)
Early Renaissance		St. Mark Donatello (1415)Mary Magdalen (1455) Pazzi Chapel/San Lorenzo Brunelleschi
Florence	1450	Tribute Money HolyTrinity Masaccio (1425) Fra Angelico's frescos San Marco
		Botticelli's various paintings Cosimo d'Medici's neo-platonic academy
High Renaissance	1510	Leonardo da Vinci's Madonna of the Rocks Raphael's School of Athens and Madonnas
Rome 1500-1527		Bramante's Tempietto (1510)and plan for new St. Peter's(1510)
		Michelangelo's Sistine Chapel and Moses
Late Renaissance	1550	Titian's Pesaro Altarpiece (1526) Giorgione's Tempest Veronese's Last Supper (Levi)
Venice	1550	Palladio's S. Giorgio Maggiore (1565) Sansovino's Library of St. Marks (1535) Bologna's Rape of...(1583)
Mannerism		Tintoretto's Last Supper (1592) Fiorentino's Decent from (1521)
	1550	Pontorno's Deposition (1528*) Parmigianino's Madonna with the Long..(1535)
		Romano's Palazzo del Te (1527) El Greco's Burial of Count Orgaz (1582)
Late Northern Renaissance	1500	Grunewald's Isenheim Altarpiece (1510) Durer's self portraits woodblock/etchings (prints)
		Four Apostles Holbein's French Ambassadors(1533) Bruegel's genre scenes (c. 1565)
	1600	Chateau of Chambord (1519)

Southern Baroque / Italy:		Caravaggio's astounding painting (1600)	Gentileschi's Judith and Holofernes (1625)	Pozzo's Baroque ceiling paintings
	<1650 >	Borromini's St. Ivo (1640) St. Carlo (1660) St. Agnes (1660)	Bernini's David (1625) St. Theresa (1650) St. Peter's	Velazquez's Maids of Honor (1656) Water Carrier of Seville, portraits royal family Phillip IV
Northern Aristocratic Baroque	Spain:	1650	Ruben's Raising / Cross/ Decent from the Cross (1610) Marie d'Medici cycle (1625)	
	Flanders:		Van Dyck's portraits	
	France:		Perrault's east front of Louvre (1670) Hardouin-Mansart's Versailles (1685)	
			Poussin's allegorical landscapes Lorraine's pure landscapes (1650)	
			de la Tour's Caravaggoesque genre's Le Notre's gardens at Versailles	
	England:		Jones' Banqueting House (1620) Wren's St. Paul's Cathedral (1700)	
			Vanbrugh's Blenheim Palace (1720)	
Bourgeois Baroque	Holland:		Rembrandt's Night Watch (1642) self portraits >1669 and etchings Hal's group portraits	
			Vermeer's genre scenes van Ruisdael's landscapes	
			Rachel Ruysch's and de Heem's still lifes Judith Leyster's genre / portraits	
Rococo		1700	Watteau's Pilgrimage to Cythera (1717) Boucher's Toilet of Venus (1750) Fragonard's Bathers (1760)	
		1750	Neumann's and Zimmermann's churches Tiepolo's ceiling paintings	

18th Century - 19th Century:

18 th Century pluralism		Chardin's genre scenes Hogarth's Rake's Progress Gainsborough's / Reynold's portraits		
Neoclassicism	1780 >	Piranesi's fantastic etchings Canaletto's Venitian cityscapes Greuze's moralist scenes		
		David's Oath of the Horatii (1784) Death of Socrates (1787) Death of Marat (1793)		
		Ingres' Grand Odalisque Kaufmann's Comelia (1785) West's Death of Wolfe (1770)		
Romanticism	France:	1814	Vignon's La Madeleine (1770>) Canova's Napoleon	
		1830	Gericault's Raft of the Medusa (1818) portraits of insane Delacroix's Massacre at Chios	
			Liberty Leading the People (1830) Gros' Pest House at Jaffa Ingres' later historical work Rude's	
	England:		Departure of the Volunteers Carpeaux's Ugolino	
			Constable's pastoral landscapes (c.1830) Turner's Sturm und Drang landscapes	
	Spain / Prussia:		Pugin's Houses of Parliament (1860) Nash's Royal Pavilion at Brighton, England (1818)	
			Goya's Executions of the Third of May, 1808 /later fantastic "visions"	
	America:		Friedrich's moody landscapes Cole	
Realism	1848 - 1860 >	Hudson River School landscapes (Cole)	Daumier's Third Class Cabbage (1862) Courbet's Burial at Ornans (1848)	
			Manet's Olympia / Luncheon.... (1863) Millet's The Gleaners (1857)	
Photography	1850 >	Eakin's The Gross Clinic (1875) Bonheur's cows Whistler's mom (1871)		
Impressionism	1872 - 1886	Rodin's Gates of Hell / Burghers of Calais(1886) Winslow Homer's American scenes	Labrouste's libraries (1850>) Paxton's Crystal Palace (1850) Eiffel's tower (1889)	
			late Manet (Bar at the Folies-Bergere (1882) Degas's dancers and bathers	
			Renoir's Le Moulin de la Galette (1876) Monet's Impression; Sunrise (1872)	
Post-Impressionism	1886-1990	Monet's series painting- Haystacks, Rouen Cathedral facades, waterlily paintings (1860 >)	Seurat's Sunday Afternoon(1886) Van Gogh's Starry Night (1889) and many self portraits Cezanne's	
			Mont St.-Victoire and still lifes Gauguin's Vision after the Sermon (1888)Tahiti Toulouse-Lautrec's At the	
			Moulin Rouge (1895) studies of Paris prostitutes	
Art Nouveau	1900	Horta's Tassel House Guimard's Paris Metro stations MacKintosh's Glasgow School of Art Guudi's		
			Casa Mila	

Modernism - 20th Century:

Fauvism	1905	Matisse's The Green Strip (1905) and The Red Room (1909) Vladmick's landscapes Derain's Bridge
Die Brucke	1905	Kirchner Street, Berlin (1913) Nolde's angst
Les Demoiselles.....	1907	the presentation of two modernist tendencies: formalism and expressionism in one painting
Analytical Cubism	1910	various portraits and still lifes by Picasso and Braque
Synthetic Cubism	1917	various collages and assemblages by Picasso and Braque
Orphism		Robert Delaunay's colored cubism Duchamp's Nude Descending a Staircase (1912)
Futurism	1909	Boccioni's Unique Forms in Space (1913) Severini's Armored Train in Action (1915)
Russian Constructivism	1918	Malevich's Suprematism White on White(1918) Tatlin's collages/ Monument to 3 rd Interna.
de Stijl	1920's	Mondrian's Composition in Red, Blue & Yellow (1930)Rietveld's Schroder House (1924)
De Blue Rider	1924	Marc's Great Blue Horses (1911) Kandinsky's Improvisation 28 (1912)
Dada	1915	Duchamp's Reaymades (1915) Schwitter's mertzbaus
Surrealism	1924	Man Ray's photography Dali Magritte Ernst Miro Klee Kahlo Arp Oppenheim's Object
German Expressionism	1910 >	Kollwitz Gros Beckmann
Bauhaus	1920's >	Gropius' Bauhaus Art School (1925) Josef Albers
International Style	1930	Mies van der Roe's Seagram's Building (1958) and le Corbusier's Villa Savoye (1930)

American Modernism:

Abstract Expressionism	1945 >	Pollock	Gottlieb	Gorky	Kline	Krasner
Color Field Painting	1950	Rothko	Newman			
Neo - Dada	1960	Rauchenburg	Johns			
Minimalism	1960	Judd	Sol LeWitt	Ellsworth Kelly	Frank Stella	Josef Albers
Op Art	1960	Riley	Vasarely	Albers		
Pop Art	1960	Warhol	Hamilton	Rascha	Lichtenstein	
Photorealism	1970	Estes	Chuck Close	Peralstein		
Earth Art	1970	Robert Smithson	Chrtisto	Heizer	James Turrell	
Neo Expressionism	1980	Kiefer	Schnabel	Rothenberg		
Feminist Artists	1970	Chicago	Schapiro	Sherman	Kruger	Kiki Smith
Post Modernism	1980					Faith Rigngold Lorna Simpson

Patron / Location Self Diagnostic Test

Name: _____

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Name the Patron of the work
▼Give the country / city of the work of art or movement
▼_____ School of AthensRaft of the Medusa __________ Tribute MoneyNew Kingdom Temples __________ Stepped PyramidBauhaus __________ Brunelleschi's DomeSeagrams Building __________ Library of San MarcoPazzi Chapel __________ ParthenonSt. Paul's Cathedral __________ Donatello's DavidSan Carlo and St. Ivo __________ the Vendome ColumnLas Meninas __________ Royal Pavilion, BrightonWillem de Kooning's paintings __________ Tintoretto's Last SupperDe Stijl __________ Michelangelo's MosesOath of the Horatii __________ Bayeux TapestryMaison Carree __________ Treasury of AtreusThe Arena Chapel __________ Sainte- ChapellePalace of Knossos __________ San Vitale, RavennaHogarth's Rakes Progress __________ Sr. Teresa in EcstasySt. Ambrogio __________ Old St. Peter'sDurer's Four Apostles __________ The Royal Chapel at AchenVenus of Urbino __________ Donatello's St. MarkNight Watch __________ Las MeninasTatlin's Monument to 3rd Republic __________ The Great Stupa at Sanchivan Gogh's Starry Night __________ Lindisfarne GospelsMalevich's Suprematist Composition __________ Bramante's TempiettoThe Burial of Count Oraz __________ Eiffel TowerExecution of the 3rd of May __________ The Temple of Amen ReThe Death of Sardanapalis __________ Dying GaulThe Death of General Wolfe __________ Michelangelo's DavidBurial at Ornans __________ Rembrandt's Night WatchLibrary of St. Mark's __________ Stained Glass of ChartresSan Vitale __________ van der Weyden's Last JudgmentHagia Sophia _____

Give me that Century! Self Diagnostic Test

Name: _____

_____ <u>School of Athens</u>	_____ <u>Raft of the Medusa</u>	_____ <u>Lady of Auxerre</u>
_____ <u>Tribute Money</u>	_____ <u>Ara Pacis</u>	_____ <u>Mortuary Temple /Queen Hatshepsut</u>
_____ <u>Stepped Pyramid</u>	_____ <u>Bauhaus</u>	_____ <u>Pugin's Houses of Parliament</u>
_____ <u>Brunelleschi's Dome</u>	_____ <u>Seagrams Building</u>	_____ <u>Gericault's Raft of the Medusa</u>
_____ <u>Library of San Marco</u>	_____ <u>Pazzi Chapel</u>	_____ <u>Invention of Photography</u>
_____ <u>Parthenon</u>	_____ <u>St. Paul's Cathedral</u>	_____ <u>Perigino's frescos</u>
_____ <u>Donatello's David</u>	_____ <u>San Carlo and St. Ivo</u>	_____ <u>Amiens Cathedral</u>
_____ <u>the Vendome Column</u>	_____ <u>Alberti's architecture</u>	_____ <u>Limbourg Bro.'s Tres Riche.....</u>
_____ <u>Royal Pavilion, Brighton</u>	_____ <u>Burial of Count Orgaz</u>	_____ <u>Bosch's Garden of Earthly Delights</u>
_____ <u>Tintoretto's Last Supper</u>	_____ <u>De Stijl</u>	_____ <u>Constantine's Arch</u>
_____ <u>Michelangelo's Moses</u>	_____ <u>Oath of the Horatii</u>	_____ <u>Pantheon</u>
_____ <u>Bayeux Tapestry</u>	_____ <u>Maison Carree</u>	_____ <u>Apollo of Veii</u>
_____ <u>Treasury of Atreus</u>	_____ <u>The Arena Chapel frescos</u>	_____ <u>Greek Black Figure pottery</u>
_____ <u>Sainte- Chapelle</u>	_____ <u>Palace of Knossos</u>	_____ <u>Ebbo Gospels</u>
_____ <u>San Vitale, Ravenna</u>	_____ <u>Hogarth's Rakes Progress</u>	_____ <u>Paxton's Crystal Palace</u>
_____ <u>St. Teresa in Ecstasy</u>	_____ <u>St. Ambrogio</u>	_____ <u>Oath of the Horatii</u>
_____ <u>Old St. Peter's</u>	_____ <u>Durer's Four Apostles</u>	_____ <u>Vermeer's paintings</u>
_____ <u>The Royal Chapel at Achen</u>	_____ <u>Venus of Urbino</u>	_____ <u>Paris's Pantheon</u>
_____ <u>Bologna's Rape of the.....</u>	_____ <u>Early Rodin</u>	_____ <u>Gainsborough and Reynolds</u>
_____ <u>Las Meninas</u>	_____ <u>Tatlin's Monument....</u>	_____ <u>Villa Rotunda</u>
_____ <u>The Great Stupa at Sanchi</u>	_____ <u>Froganard's The Swing</u>	_____ <u>Altar of Zeus at Pergamon</u>
_____ <u>Lindisfarne Gospels</u>	_____ <u>Malevich's work</u>	_____ <u>Abu Simbel</u>
_____ <u>Bramante's Tempietto</u>	_____ <u>The Calling of St. Matthew</u>	_____ <u>St. Michael's in Hildenshiem</u>
_____ <u>Eiffel Tower</u>	_____ <u>Virgin of Paris</u>	_____ <u>Goya's Execution of the 3rd May...</u>
_____ <u>The Temple of Amen Re</u>	_____ <u>The Death of Sardanapalis</u>	_____ <u>Isenhiem Altarpiece</u>
_____ <u>Dying Gaul</u>	_____ <u>Reliquary of St. Foi</u>	_____ <u>Merode Altarpiece</u>
_____ <u>Michelangelo's David</u>	_____ <u>Burial at Ornans</u>	_____ <u>Durer's Four Apostles</u>
_____ <u>Rembrandt's Night Watch</u>	_____ <u>Trajan's Forum</u>	_____ <u>New York Kouros</u>
_____ <u>Stained Glass of Chartres</u>	_____ <u>Chardin</u>	_____ <u>Praxiteles's Hermes and the</u>
_____ <u>van der Weyden's Last Judgment</u>	_____ <u>Hagia Sophia</u>	_____ <u>Riace Bronzes</u>
_____ <u>van Gogh's Starry Night</u>	_____ <u>Versailles</u>	_____ <u>Augustus Prima Porta</u>
_____ <u>Turner's Slave Ship</u>	_____ <u>Discovery of Pompeii</u>	_____ <u>St. Sernin in Toulouse</u>

AP 30 minute essay assignment:

Name: _____

Throughout history, artists have appropriated images and/or architectural motifs/building forms from the past, or from other cultures, reinterpreting them for new purposes and effects. Select two artists or specific works of art/architecture from different art historical periods and identify the earlier works appropriated. Discuss how each new (later) work has altered the original image to achieve new meaning or purpose.

1: _____ by _____

Appropriated image or building: _____

2: _____ by _____

Appropriated image or building: _____

2: Throughout history, artists have used art and architecture to express eternal truths and complex ideas. Select two works of art or architecture from different historical periods that use an image (or images) or building forms metaphorically or allegorically. Discuss the function and meaning of each image in relation to the artist or the historical period.

1: _____ by _____

Allegorical or metaphorical meaning _____

2: _____ by _____

Allegorical or metaphorical meaning _____

3: Throughout history, artists have created work that is intended to shock their audience and/or to voice protest or unhappiness with the status quo. Such works often galvanize their public to action resulting in significant change. Select two works from different periods of art and discuss each work's "agenda" and their effect on their times.

1: _____ by _____

What they were protesting: _____

The outcome/effect of the work: _____

2: _____ by _____

What they were protesting: _____

The outcome/effect of the work: _____

Women Artists (and patrons) – a last look:**Artists**

Sofonisba Anguissola *

Caterina van Hemesseem (691)**Levina Teerling (692)**

Artemisia Gentileschi *

Judith Leyster (725) *

Rachel Ruysch**Marie van Oostervich**

Elizabeth Vigee-Lebrun (809) *

Adelaide Labille-Guiard *

Angelica Kauffmann*

Edmonia Lewis (824)**Julia Margaret Cameron (849)****Rosa Bonheur**

Berthe Morisot *

Mary Cassatt *

Hannah Hoch**Georgia O'Keeffe****Kathe Kollwitz**

Meret Oppenheim *

Frida Kahlo *

Barbara Hepworth**Louise Bourgeois****Dorothea Lange*****Helen Frankenthaler****Eva Hesse (1045)****Lee Krasner****May Lin****Louis Nevelson**

Barbara Kruger *

Judy Chicago**Miriam Schapiro**

Faith Ringgold *

Cindy Sherman

Hannah Wilke**Kiki Smith****Anne Hamilton****Guerrilla Girls****Patrons:****Hatshepsut****Nefertiti****Constanza**

Theodora

Giovanna Tornabuoni**Isabella D'Este****Marie de'Medici****Gertrude Stein****Bold type = these artists have not been on AP Exam in recent years****i.e. pay attention to the bold type !**

Religious Architecture

Stonehenge
 Ziggurat at Ur
 Great Pyramids at Giza
 Temple of Karnak

 Temple of Hera at Paestum
 Parthenon
 Erechtheum
 Altar of Zeus

Pantheon
 Temple of Fortuna Virilus

Hagia Sophia
 San Vitale
 Sant. Appolinare
 St. Michael's
 St. Sernin
 Chartres
 Salisbury

Florence Cathedral
 Pazzi Chapel
 San Lorenzo
 Sant' Andrea
 St. Peters *
 San Giorgio Maggiore
 Il Redentore

San Carlo
 San Ivo
 Santa Maria della Salute
 St. Paul's

Pantheon (Paris)
 La Madeleine (also >)

Ronchamp

Non-Religious Architecture

Citadel of Sargon II
 Palace of Knossos

Colosseum
 Pont du Gard
 Baths of Caracalla

Palazzo Medici Ricardi
 Laurentian Library

Villa Rotunda
 Palazzo del Te

St. Mark's Library

Facade of the Louvre
 Versailles
 Banqueting House at Whitehall

Monticello
 Paris Opera
 Houses of Parliament (London)
 Eiffel Tower
 Reading Room of Labrouste's Library
 Crystal Palace in London
 Casa Mila (Gaudi)
 Frank Lloyd Wright Prairie Style
 Falling Water / Guggenhiem
 Villa Savoye (Le Corbusier)
 Seagram's Building
 Pompidou Center in Paris

Monuments

Mauso. at Hallicarnasus

Ara Pacis
 Trajan's Column
 Arch of Constantine

Tomb of Pope Julius II

Fountain of the Four Rivers

Arch de Triomphe

Monument / 3rd International
 Vietnam War Memorial

Sculpture

Sumerian Votive Offerings
 Khafre (Old Kingdom)
 Hatshepsut (New Kingdom)
 Snake Goddess
 Peplos Kore
 Getty Kouros
 Kritios Boy
 Zeus/Poseidon
Polyclitos' Doryphoros
Praxiteles' Hermes and the Infant . . .
 Aphrodite of Knidos
 Winged Victory of Samothrace
 Dying Gaul
 Laocoon
 Roman portrait bust
 Augustus Primaporta
 Marcus Aurelius

door jamb sculptures at Chartres
 Ekkard and Uta
 The Virgin of Paris
Sluter's Well of Moses

Donatello's David / St. Mark
 St. George / Zuccone / Magdalene
Michelangelo's David / Pieta
 Moses / Rondanini Pieta
 Dying Slaves
Bologna's Abduction of the Sabine Women
Bernini's David / Ecstasy of St. Teresa
Canova's Pauline Borghese as Venus
 Napoleon butt naked
Rodin's Burger's of Calais
Degas's Ballerina
Giacometti's figures
Picasso's assemblages
Matisse's head's
Boccioni's Unique Forms in Space
Duchamp's Bicycle Wheel / ready mades
Brancusi's Bird in Space
Gabo's Constructed Head
David Smith's Cubi series
Jasper John's Painted Bronze (beer cans)
Noguchi's Kouros
Henry Moore's reclining figures
Claus Oldenburg's sculptures
Robert Smithson's Spiral Getty
Donald Judd's sculpture
Richard Sierra's sculpture

Sculptural Relief

Palette of Narmer

 Lion Gate

 Archaic frieze from the Siphnian Treasury

Phidias' Metopes from Parthenon
Phidias' Parthenon frieze

 Altar of Zeus frieze

 Ara Pacis

 Early Christian Sarcophogi reliefs
 Tympanum at Vezelay
 Tympanum at Autun

Pisano's Pisa Pulpit

Ghiberti's Gates of Paradise

Rude's Departure of the Volunteers
Rodin's Gates of Hell

Louise Nevelson's wall pieces

Nancy Graves' wall constructions

Historical Event	Religious Event	Genre Scene
Palette of Narmer		Nebamun's Tomb paintings (hunting scene) Bull frescos from Palace of Knossos
Dying Gaul Gaul killing his wife	Parthenon frieze Altar of Zeus frieze Laocoon	
Ara Pacis frieze	Augustus Prima Porta Arch of Titus frieze panels Villa of the Mysteries frescoes	Pompeii villa frescos
Justinian and Theodora mosaics at San Vitale (both religious and historical) Bayeux tapestry	Vitale (both religious and historical) Autun Cathedral tympanum	
Good/Bad Government frescos Les Tres Riches Heures du D. de B.	Lamentation by Giotto (Arena Chapel) Campin's Merode Altarpiece van der Goes' Portinari Altarpiece	Marriage of Arnolfini and His Bride
Uccello's Battle of San Romano	Masaccio's Tribute Money	Gonzaga Family (Mantegna) frescoes
<hr/>		
Holbein's French Ambassadors	Veronese's Last Supper (Levi) Tintoretto's Last Supper Bernini's Ecstasy of St. Teresa any Caravaggio painting Rubens's Elevation of the Cross	Giorgione's Pastoral Concert Titan's Venus of Urbino Bruegel's Hunter's in the Snow Velazquez- Los Borrachos
Ghentileschi's Judith and Holofernes Velazquez's Las Meninas Rubens's Arrival of M.d' Medici at M.		any of Vermeer's paintings Fragonard's The Swing Hogarth's Marriage a la Mode series
David's Death of Marat	Rembrandt's religious paintings	Rembrandt's Anatomy Lesson of Dr Constable's Haywain
Gros's Pest House at Jaffa Goya's Execution on the 3 rd of May Gericault's Raft of the Medusa Turner's Burning of the Houses of Parliament Delacroix's Massacre at Chios Greece Expiring on the Ruins of Missolongi Liberty Leading the People		Daumier's Third Class Carriage Courbet's Stonebreakers Manet's Dejeuner sur l'herbe any Degas Bathers Millet's The Sower Mary Cassatt's The Bath Seurat's La Grande Jatte Lautrec's At the Moulin Rouge
Picasso's Guernica	Gauguin's Vision after the Sermon Day of the God	Van Gogh's Potato Eaters
Rodin's Burghers of Calais	any of Nolde's religious paintings Chagall's religious paintings	Balla's Dynamism of a Dog on a Leash Hopper's Nighthawks
Diego Rivera's Rockefeller frescos		

Portrait

Khafre sculpture
 Nefertiti sculpture
 "Agamemnon's" mask
 Pericles portrait bust
 Alexander the Great head
 Augustus Prima Porta
 Roman Patrician bust
 Hadrian/Vespasian bust
 Equestrian Statue of Marcus Aurelius

coptic mummy portrait (late Roman)

van der Weyden's Portrait of a Lady
Ghirlandaio's Portrait of a Man and a Boy
Botticelli's Portrait of a Gentleman
da Vinci's Mona Lisa

Raphael's Pope Julius II / Leo X
Holbein's Portrait of Henry VIII
Cranach's Portrait of Martin Luther

Bronzino's Portrait of a Young Man
Titian's Pope Paul III and his Grandsons
Velazquez's Juan de Pareja

Rigaud's Louis XIV
Gainsborough and Reynolds's work
David's Madame Recamier
 Imperial Portraits of Napoleon
Ingres Portrait of Louis Bertin
 Princess de Broglie
Gericault's portraits of the insane
Delacroix's Portrait of Chopin

Matisse's Madame Matisse (green stripe)
Picasso's Portrait of Ambroise Vollard (cubist)
Steichen's photographs (Greta Garbo)
Warhol's Marilyn Diptych
Francis Bacon's portraits
Lucien Freud's portraits

Group Portrait

Ara Pacis
 Husband and wife Pompeii portrait

Justinian / Theodora & attendants
 Ekkehart and Uta
 Les Tres Riches Heures du D. de B.
 Marriage of Arnolfini and His Bride

Botticelli's Adoration of the Magi
Mantegna's Gonzaga Family Portrait

Holbein's French Ambassadors

El Greco's Burial of Count Orgaz

Titian's Pesaro Altarpiece
Van Dyck's Portrait of Charles I
Hal's Archers of St. Hadrian
Rembrandt's Dr. Tulp's Anatomy Lesson

Goya's The Family of Charles IV

Manet's Burial at Ornans
Renoir's Luncheon of the Boating Party
Sargent's Daughters of E.D. Boit

Self Portrait

Van Eyck's
 Man in a Red Turban
Durer's Self Portraits

Parmigianino's Self Portrait
Velazquez's Las Meninas

Rembrandt's self portraits
Vigee-Lebrun's self portrait

Poussin's self portrait

Cezanne's self portraits
Van Gogh's self portraits
Gauguin's self portrait

Schiele's self portraits
Frida Kahlo's self portraits
Chuck Close's self portrait

Sculpture: the Nude*Venus of Willendorf**Sunion korous**Kritios Boy**Riace Bronzes**Doryphoros**Aphrodite of Knidos**Hermes & Infant Dionysos**Barberini Faun**Laocoon**Dying Gaul***Painting: the Nude***Daughters of Akhenaten**Cretean Painting of Fisherman**Red-figure vase painting***Relief: the Nude***Lilith (Babylonian)**Metopes of the Parthenon**Adam & Eve panel on the
Doors of St. Michael's
Eve (Gislebertus - Autun C.)
Orvieto Cathedral Last Jud.*

*Donatello's David**Michelangelo's David / Pieta**Michelangelo's Bound Slaves**Bologna's Rape of the Sabine Women**Canova's Pauline Borghese as Venus
Napoleon (as his taller self)**Carpeaux's Ugolino and his Children**Rodin's Thinker / Kiss / Walking Man**Mallioli's The Mediterranean**Giacometti's figurative sculpture**Moore's Reclining Figure**van Eyck's Adam and Eve
(Ghent Altarpiece)**Masaccio's Adam & Eve**Pollaiuolo's Battle of 10 Naked Men**Botticelli's Birth of Venus**da Vinci's Vitruvian Man**Michelangelo's Sistine Chapel Ceiling**Titian's Venus of Urbino**Bronzino's Allegory of Venus**Grunewald's crucifixion from the**Isenheim Altarpiece**Durer's Adam and Eve engraving**Rembrandt's Bathsheba with the King's Letter**Rubens's Elevation of the Cross**Three Graces**Boucher's Venus (or) Diana's Tiolette**David's Sabine Women**Ingre's Odalisque**Bather of Valpasonne**Delacroix's Death of Sardanapalus**Maybridge's photography of bodies in motion**Degas's Bathers**Renoir's Bathers**Gauguin's Sprit of the Dead**Picasso's Les Demoiselles d'Avignon**Munch's Puberty / Red Madonna**Schiele's erotic work**Duchamp's Nude Descending a Staircase**Matisse's Blue Nude / The Dance**De Kooning*

Still Life

Still Life with Peaches (Pompeii)

Campin's Merode Altarpiece (details)

*van Oosterwyck's Still Life with a
Vanitas Theme*

Ruysch's Flower Still Life

Heda's Still Life with Oysters

*Renoir's Luncheon of the Boating
Party (detail)*

Gauguin's still life

Cezanne's Still Life with Apples

van Gogh's Still Life

Picasso's Still Life with Chair Caning

Klee's Around the Fish

Jasper John's Painted Bronze

Landscape

Gardenscape (Roman)

Lorenzetti's Peaceful Country

(Good and Bad Government)

Limbourg Brother's Les Tres Riches

Heures du Duc de Berry

Masaccio's Tribute Money (details)

*Durer's watercolor paintings of Italian
countryside*

El Greco's View of Toledo

Bruegel's December Landscape

*Ruben's Landscape with the
Chateau Steen*

*Poussin's Landscape with the Body
of Phocion Carried out of Athens*

*van Ruisdael's View of Haarlem
from the Dunes*

Turner's landscape paintings

Constable's The Hay Wain

Cole's The Oxbow (Hudson River

School of American Landscape P.)

Monet's Impression - Sunrise

Field of Poppies

Cezanne's Mont Sainte-Victoire

van Gogh's Wheat Fields and Cypress Trees

Braque's landscapes

Dali's Persistence of Memory

Narrative in Art**Western Art**

Palette of Narmer
Last Judgment of Hu-Nefer

East pediment sculpture from the Parthenon (birth of Athena)
continuous frieze around cella of Parthenon (Panathenaic festival)
Laocoon

Column of Trajan frieze

bronze doors at Saint Michael's Hildesheim
column from Saint Michael's, Hildesheim
Bayeux Tapestry

Non Western Art:

Torana reliefs on the eastern gateway of the great stupa at Sanchi
reliefs on the lower levels of the stupa at Burobudur
Arhats giving alms to beggars (Song dynasty, China)
Legends of Mount Shigi (Heian period, Japan)

presentation of captive to a Maya ruler, Bonampak

fresco cycle by Giotto at the Arena Chapel
fresco cycle by Masaccio at the Brancacci chapel
Les Tres Riches Heures du Duc de Berry
Gates of Paradise by Ghiberti
Birth of Venus by Botticelli
Saint James Lead to Martyrdom by Mantegna
Finding the True Cross by della Francesca
Sistine Chapel ceiling - Michelangelo
Meeting of Bacchus and Ariadne by Titian
Miracle of the Slave by Tintoretto
Burial of Count Orgaz by El Greco
Caravaggio's paintings
Arrival of Marie de' Medici at Marseilles by Rubens
Return of the Prodigal Son by Rembrandt

Rent Collection Courtyard, China, 1965

A Philosopher Giving a Lecture..... by Joseph Wright of Derby
Gruez – the Village Bride
Hogarth – Rake's Progress, or Marriage a la Mode
Death of General Wolfe by West
many painting by David
Gros' Napoleon in the Pest House at Jaffa
The Third of May, 1808 by Goya
Raft of the Medusa by Gericault
Death of Sardanapalus by Delacroix

The Slave Ship by Turner
Rue Transnonain by Daumier
Orphelia by Millais
Ugolino and His Children by Carpeaux
Burghers of Calais by Rodin
Guernica by Picasso
specific Keinholz sculptures
Cindy Sherman's early photographic movie scene appropriations

What to do about painting? (Form, not content)

Light:	Masaccio	<i>light source within Tribute Money) form Brancacci Chapel window</i>
	Campin	<i>Merode Altarpiece Annunciation - light diagramatic of Holy Spirit</i>
	Veneziano	<i>shadows cast by forms</i>
	da Vinci	<i>sfumato - atmospheric effects</i>
	Tintoretto	<i>ecstatic religious light from within (painting) Holy Spirit</i>
	Grunewald	<i>atomic divine light from behind Christ in Resurrection in Isenheim Altarpiece</i>
	Caravaggio	<i>tenebrism - dark backgrounds to high-valued foreground figures</i>
	Rembrandt	<i>inner light of single human heart</i>
	Vermeer	<i>light from a window basks the interior</i>
	de Latour	<i>light source within the painting's darkness illuminating the scene</i>
	Goya	<i>light exposes injustice Executions of the 3rd of May, 1808</i>
	Turner	<i>pre-Impressionist atmospheric effects of sun to heighten the drama</i>
	Monet	<i>the envelope of light the whole story - transitory light effects</i>
	Renoir	<i>light through the trees in Le Moulin de la Galette utterly convincing</i>
Rothko	<i>the light from within</i>	
Movement:	Greek pottery	<i>movement as rhythm and wine - er. . . line</i>
	Signorelli	<i>frescos for Orvieto Cathedral captures figures in motion - gesture</i>
	El Greco	<i>movement of the ecstatically religious visionary rise to the heavens</i>
	Rubens	<i>turbulent movement of figures writhing up in Elevation of the Cross)</i>
	Fragonard	<i>trip the light fantastic to a Bach beat - lighter than air</i>
	Duchamp	<i>figure in time-sequenced motion - introducing idea of time captured</i>
	Balla	<i>walking the dog - movement with political overtones of the Fascist agenda</i>
Pollack	<i>movement captured through working process</i>	
Form (Illusionary)	Giotto	<i>modeling in light and shadow - form solid, convincing</i>
	Masaccio	<i>doing it one better - matching form with space and in scale to environment</i>
	da Vinci	<i>soft modeling in chiaroscuro but with the anatomical integrity underneath</i>
	Michelangelo	<i>structure, proportion, muscle - Hellenistic sculpture as painting</i>
Ingres	<i>all the pieces fit (well, sort of.....) the surface so convincing, who notices?</i>	
Color	van Eyck	<i>color rich in possibilities due to oil painting</i>
	Pontormo	<i>unreal color for heighten religious effects while nervously looking over your shoulder</i>
	Titian	<i>Venetian colorist extrodinaire for dramatic effects</i>
	van Gogh	<i>expressionist color in an attempt to capture the psychic reality withing</i>
	Matisse	<i>arbitrary color at the service of purely formal considerations - what works for the piece</i>
	Kandinsky	<i>color as sound (music) and spirit :“color is a power that directly influences the soul.”</i>
	Rothko	<i>color is the soul of his paintings - spiritual yearnings of the split Nietzschean persona</i>
	Marden	<i>color as a physical reality</i>