

COR 104 Syllabus Spring 2015

COR 104 Art and Culture Syllabus

COR 104: ART AND CULTURE

Dr. Jeffrey Collins

Oglethorpe University, Spring 2015,

Class Meetings: M/W 4:00--5:30 PM, T/TH 11:30--1:00 PM Dolive Theatre for both sections

Office Hours: M/W 1:00 PM--2:00 PM; T/TH 9:00--9:45 AM

Or by appointment

Communications: 404.504.3452, office

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Office: Robinson Hall 107 or messages at CENTER FOR GLOBAL EDUCATION, STUDENT CENTER—A—LAB

COURSE DESCRIPTION:

Art and Culture is a hybrid, interdisciplinary, chrono-thematic survey of the visual arts and their intrinsic connections to the cultures, politics, religions, science, and histories of global civilizations. This course traces the origins, evolution, and the creative re-workings of inherited artistic traditions, emphasizing the prominent masterpieces and artists who envision, reflect, and often transcend their time and culture.

COURSE OBJECTIVES:

At the end of this course, students will be able to:

1. Identify by title, artist, and school the major visual representations of selected epochs and themes, with a minimum of 70% accuracy on all exams.
2. Analyze the major aesthetic, philosophical, literary, and political trends that influenced and shaped the visual arts of each period, demonstrating this ability in essays and a research paper.

3. Explore the spiritual, political, and socio-economic developments of selected civilizations and their subsequent interplay with the visual arts, evidenced in evaluated individual or group oral presentations.
4. Investigate the similar artistic constructs and ideals of different cultural epochs and themes, demonstrating proficiency in comparative analysis through in-class discussions and exams.
5. Develop the necessary interdisciplinary visual, oral, written, and online communication skills necessary for professional careers, skills which will be assessed on any written, group, or oral presentations with at least a 70% competency in all areas.

TEXT: Stokstad Art History 4th or 5th ed. Copies are also on reserve.

AGENDA:

| DATE | TOPIC | READINGS |
|------|-------|----------|
|------|-------|----------|

CHRONO-THEMATIC TOPICS FOR ART AND CULTURE

We will spend approximately two weeks a piece on each of the following 7 themes:

Art and Nature:

Art and the Human Body:

Art and Religion:

EXAM ONE (on art, nature, and the human body)

Art, War and Politics:

EXAM TWO (on art and religion)

FINAL EXAM THREE: TBA (on art, war, politics)

Your text and the internet will be used to explore the images from painting, sculpture, and architecture. **You will need to move around in the text quite frequently, from period to period, from chapter to chapter.**

The images explored in class are posted in this syllabus so that you will have the opportunity to research and analyze the images as we progress.

For each theme, we will progress from the ancient to the modern in discussing each theme.

You are expected to have notes and ideas on the image when you come to class, when your group discusses the images, or when we discuss it on CHAT online.

You will be responsible to know and write about all the images; some of the images MAY NOT be in your text, but can be found on the internet. You are responsible for those as well.

CAVEAT

This is a flexible syllabus, and changes may occur in content, with possible time adjustments as needed by CLASS DISCUSSION AND CHAT PRESENTATIONS. Please remain aware of possible syllabus changes announced in class.

In addition, certain portions of this course analyze and challenge ideas of art, or display nudity in selected Western masterpieces. It is assumed that, as adults, students will keep an open mind and eye, and discuss materials in a professional manner. Furthermore, much of both Eastern and Western art is religious, and it is further assumed that students will understand that the discussion of such spiritual masterpieces or architecture does not infer indoctrination.

COURSE METHODOLOGY

Lecturing and taking notes are a time-honored tradition, but not necessarily the best way to learn. Students learn best by doing: thus, you will be asked to fully participate in discussions both inside and outside the class through reports, internet chat-rooms, forums, and oral discussions in small groups and in class.

All classes will be conducted solely as undergraduate discussion/research presentations, with the professor as moderator, questioner, and commentator on the art. All visual images will be assigned from the text or the internet, and research areas given in the order the images are presented in the text throughout the chapters.

Students will be assigned to present or discuss assigned paintings, sculpture, or architecture IN SMALL GROUPS or as individual reports in CHAT. Thus, students should come prepared with notes, questions, or ideas about the assigned works, and present research findings either in class or online in Moodle.

In addition, extensive use of the internet and websites is required.

Class discussion grades will be based upon your presentation, questions, responses, and ideas BOTH WITHIN THE GROUP, IN CLASS, and in Moodle FORUM, demonstrating understanding of the material read, as well as your individual input. The CLASS PARTICIPATION/in-class oral portion of your grade COUNTS 1/4 OF YOUR TOTAL GRADE.

COURSE JUSTIFICATION:

Art and Culture is a core course as described by the Oglethorpe University Bulletin. Art History and Culture courses have always educated and encouraged students to reflect upon and analyze the inherent importance of the visual arts, the ways in which art evokes and challenges our understandings of the past, and how art as history helps students envision and re-interpret our responses to both ancient and modern cultures.

A core course like Art and Culture fundamentally possesses unique, compelling, and historically validated foundations that give birth to, nurture, and support a sound liberal arts education. Art and cultural historians have continually asked about how we understand who we are, especially in the imaging of realities in their respective cultures; they have always asked how our ways of knowing evolved, from the earliest cave paintings to the most nascent fractal computer image; art and cultural historians have never ceased from exploring how the arts help reflect, revision, and resolve conflicts, both spiritual and material; and finally, scholars in the arts have perpetually, from early India to the latest art movements, encountered and created values, expressing them in their theories, as artists do in their works.

Such encounters and such creations ultimately enliven all debates on how best to think, see, and live. These insights and artistic ideals, taken together, promote the life-long asking of questions and a heightened sense of aesthetic appreciation.

EXAMS, REPORTS/PARTICIPATION, JOURNALS, AND RESEARCH PAPER/PROJECTS:

EXAMS:

You will be given THREE in-class exams, and each exam will consist of both identify, objective questions, and essay.

Exams count collectively as $\frac{1}{4}$ of the final grade.

REPORTS/PARTICIPATION:

You are required to give in a group at least 2 oral presentations, in class or on CHAT, of 5–10 minutes on selected topics found in the readings and research.

You do not need to create a Powerpoint; you can simply use Google and the whiteboard, and discuss the essential points. You can also use any short relevant video from the web as no more than a 2 minute supplement. Please review the points about making Oral Presentations in the course materials in Moodle.

In addition, this class requires a high level of participation. You are required to attend CHAT on Moodle as required, at night, on an assigned evening and submit a 2–3 paragraph post and respond to your colleagues in any FORUM on Moodle.

You are also required to attend class with no **more than 2 absences allowed**. Any more than two absences, you will be dropped from the course. There is no reason to miss a class; all CHATS are archived on Moodle, and you can access the class and what was discussed at any time. Moodle allows me to see when you check-in, when you posted, and how long you have been on Moodle.

Reports/Participation count collectively as $\frac{1}{4}$ of the final grade.

JOURNAL:

You are required to keep a journal throughout the course. This journal will consist of your responses to discussions, as well as your questions, class notes, ideas, inquiries into **2 museums** here in the city, and the required films, as well as notes from reading of articles, review of all films, and notes made from internet research.

A web journal is a “thought” journal. Please make sure you have all of these items in your journal before submitting, and again, you can create either a hardcopy or an electronic submission. You submit your **journal upload** to Moodle at the end of the semester, not through email.

1. You will upload all of your critical assessments of films, artwork, architecture, and archaeology and internet research onto a journal on Moodle or in hardcopy. Please use MS Word, and be sure to clearly label a filename as “Web–Journal.”
2. Each student must demonstrate a “mind–at–work” in this journal—ideas, questions, responses, references to other readings, and discoveries, not just sheer facts anyone can easily obtain on the web about the art.
3. The journal must demonstrate internet exploration of at least **10 significant** websites on the art covered and a one–page review of each film seen. You must cite the source, briefly analyze art or architecture of your interest, and then respond to the new discovery through argument, question, comparison to other materials learned in other classes, etc.
4. The journal must also demonstrate that you have attended at least 2 museum exhibits in any city of choice during the course, or 2 MUSEUM LECTURES AT OU. The exhibits must be significant ones, related in ways to the course of instruction. If unsure, please consult with me. You must write a one–page review of what you experienced OR HEARD at each exhibit, or lecture, and put this material in your journal.
5. The journal must contain at least **30 pages** total of written materials, thoughts, questions, analysis, observations about the art, new theories from acceptable sources; you must write something about each image listed in this syllabus.
6. The journal will be graded based on the quality of thought and the kinds of inquiry you make. Journals with excellent arguments, questions, ideas, and additional readings score the highest marks.
7. I WILL NOT ACCEPT ANY POORLY CREATED OR SLOOPY JOURNALS OR ANY JOURNAL SUBMITTED LATE.

Journals count as $\frac{1}{4}$ of the final grade.

RESEARCH PAPER/PROJECT:

Each student will upload at the semester's end a significant research paper, with attached appendix of discussed images. Please keep a hardcopy of the paper if you wish, but give me only the upload. **DO NOT EMAIL PAPERS.** Please use Word. Make sure that you have clearly marked the research paper in a filename.

You are required to research a topic in any subject pertinent to the course, develop a thesis, and submit a 5–7 page paper at the end of the course.

The research papers are due on Moodle the day of the finals.

The paper must be an inquiry on any topic we discussed in class, using at least three sources, and at least two significant websites.

Wikipedia or any other publicly–corrected site will not be accepted as legitimate sources.

You can embed images in the paper, but keep them small and balanced. I am looking for your analysis and writing; or, you can use an appendix for the images, but the appendix does not count as part of the 5–7 pages.

Use standard research format—the APA or MLA style is fine.

You should consult with me first before beginning a topic. The student in consultation with the professor chooses topics. Choice of topic is crucial: avoid writing on “Michelangelo,” or “Modern Art,” or “Painting Styles of Ten Artists in the Renaissance”—these are too broad, too general, and you will be overwhelmed by the resources. Instead, make a topic like this: “A Comparison of two Architectural Motifs in Notre Dame and The Chaitya Hall at Karli”. Narrow your focus, deepen your research, and argue a viewpoint and conclude.

The appendix does NOT count toward the total length of the paper.

YOU SHOULD HAVE AN IDEA OF WHAT YOU WISH TO RESEARCH BY THE MIDDLE OF THE SEMESTER, AND I WILL GIVE YOU TIME TO DISCUSS THIS WITH ME DURING OFFICE HOURS.

DO NOT e-mail your papers, UNLESS THERE ARE CIRCUMSTANCES, SO DISCUSS THIS WITH ME BEFOREHAND. Please keep a hardcopy.

Research Papers/Projects count as $\frac{1}{4}$ of the final grade.

EXPECTATIONS

You are expected to be in class each period. More than 2 absences constitutes a W in the course.

You are expected to have read required chapters closely before we discuss it either in class or on CHAT. You are also expected to take notes on any film shown in class and/or reviewed individually from the library.

In addition, you are expected to present as requested your reports, observations, and analysis on the day assigned.

You are also expected to upload your out-of-class forums by the indicated Sunday midnight deadline, on the week due. Please do not ask for extensions unless there is a dire emergency. No excuses about computer failure, lost files, etc will be accepted—computers are ubiquitous, so find one.

You are expected to keep your journal weekly. DO NOT WAIT UNTIL THE LAST WEEK TO BEGIN A JOURNAL, AS YOU WILL MOST CERTAINLY NOT BE ABLE TO DO IT WITH ANY THOUGHTFUL APPROACHES.

You are expected to participate in CHAT on our Moodle Class as required. Please review and adhere to CHAT ROOM policies as described in the syllabus.

Please review and adhere to the Computer Use Policies signed in class.

IT IS ESSENTIAL TO BUY THE TEXT AND BRING IT TO CLASS FOR VISUALS, RESEARCH, AND DISCUSSIONS.

GRADING POLICIES FOR ART AND CULTURE CLASSES:

1. All grades for this course will be based on the seven point system as outlined in the student handbook, and will be conducted under the rubrics of the Honor Code.
2. All papers and forums must be uploaded before any final grade is determined.
3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.
4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.
5. GRADES WILL BE DETERMINED BY ADDING ALL LETTER SCORES AND AVERAGING THE TOTAL.
6. Research papers count 1/4
Oral reports count 1/4
Attendance, Forums, and CHAT count 1/4
Journals count 1/4
7. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. Students are allowed only 2 absences throughout the course.
8. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the

grade decision resides with the professor.

9. Final grades are not posted or displayed. Students receive their grades in the mail.

THE HONOR CODE

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.

Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity impacting or connected to the academic enterprise and involving the use of deceit or fraud in order to attempt to secure an unfair advantage for oneself or others or to attempt to cause an unfair disadvantage to others. Cheating undermines our community's confidence in the honorable state to which we aspire."

The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one. Students pledge that they have completed assignments honestly by attaching the

following statement to each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

“I pledge that I have acted honorably.” (Followed by the student’s signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.

IN-CLASS RESEARCH PODS

You will be assigned to a Pod or research group, 5-6 students per group.

Each week, outside of class, on Moodle, and in your learning POD, you will use the internet, your texts, selected articles, films, and visuals to define, shape, and develop your approaches to assigned chrono-themes of art and culture. Your group will present to the class the research, discussion points, hypotheses, and ideas.

You will be guided and prompted by both your professor and mentor, and each group will choose the following:

Leader/ Group Speaker, Cultural Analyst, Techniques Investigator, Biographer, Art Image Analyzer.

Your group will rotate and alternate these roles each week, so that everyone must fulfill each group-role a few times before the end of the session. In some instances, two of the above roles may be best for one person in one week.

GROUP WORK: HOW TO DO IT

Show up on time to your small group of POD session, either via internet or in person at a pre-arranged time and place--get down to business. Share information, research the text, look on the internet, find the articles, and accept your role and its responsibilities. Just showing up and sitting and listening DOES NOT CONSTITUTE WORK.

Do not waste time discussing weekend plans, dates, gossip--this is a research POD, and as such requires full attention to the assigned tasks. Please do not ask to leave the group or session early, do not ask if the group can go elsewhere, do not surf the net outside of real research on the internet.

EACH GROUP WILL BE EVALUATED EACH TIME IT MEETS BY THE LEADER (AND THE MENTOR when possible), and any absentees or presentation problems noted.

After the group pools info, and the speaker is chosen, on the following class meeting, each group will present its findings, focused, to the point, succinct. The presentation should NOT BE READ. The presentation will be an analysis or synthesis of the discoveries.

Avoid rambling, disjointed, disorganized presentations. SPEAK LOUDLY ENOUGH FOR ALL TO HEAR, AS YOU ARE ADDRESSING THE CLASS, not just the Professor. You may use PowerPoint or the internet for images.

EACH GROUP WILL HAVE 10-12 MINUTES TO PRESENT--NO MORE WILL BE ALLOWED IN ORDER TO FINISH THAT WEEK'S ASSIGNMENT.

EACH GROUP MUST HAND ITS FINAL RESEARCH PRESENTATION TO THE PROFESSOR.

The Professor will serve as mentor, guide, reference, and commentator on the presentations, and reserves the right to correct, challenge, or encourage further research in the areas being discussed.

YOUR GROUP EVALUTION WILL BE AVAILABLE THE FOLLOWING WEEK TO SEE WHERE THE GROUP NEEDS IMPROVEMENT. YOUR LEADER'S EVALUATIONS WILL ALSO BE A PART OF THAT EVALAUTION AND REVIEW.

PRESENTATIONS

Each person in each group will have an opportunity to speak and present. Make sure you address the whole class, not just the professor, and use concise art terms, dates, place names, and specific info to define the subject.

Again, avoid rambling, digressive, or personal remarks about the image. Instead, analyze, evaluate, and help your classmates understand symbolism, historical context, and meaning.

ISSUES FOR THE GROUP TO CONSIDER:

How was it made, when, where, and of what, and why?

Who made it, and what is the context?

What are the specific chrono–thematic aspects of the art?

How does it compare to another piece of art or architecture we have seen, in another culture, and why?

Why is it interesting, and why it does it still appeal to us, or does it?

What math or science is involved, if any?

Is it worth viewing, or traveling to see? Why?

IMAGES

The name of the image and the artists are given here. You will find most of these in your text, and others on the internet. You are responsible for each of these for exams, oral presentations, and essays.

(You can expect I will ask you to analyze and discuss these images, as well draw

parallels, contrasts, and comparison across cultures and time)

Art and Nature: Representative Images from the Paleolithic Through the 21st Century

Paleolithic Animal Paintings in Caves (Altamira, Lascaux, Chauvet)

Stonehenge

Minoan Bull Leaper Fresco

Minoan Landscape with Swallows

Marine Style Octopus Jar

Travelers Among Mountains and Streams Fan Kuan

The Sixth Chan Patriarch Chopping Bamboo Llang Kai

Diving/Fishing Mural, Etruscan wall mural

Villa of Livia, Prima Porta, Gardenscape Wall Painting

Serpent Mound, Ohio

Nazca Lines, Peru

Nature Drawings from the Notebooks of Leonardo

Great Piece of Turf Durer

Meat Still Life Aertsen

Hunters in the Snow Breughel

Flight Into Egypt Caracci

A Distant View of Dordrecht Cuyp

A View of Haarlem Ruysdael

Flower Still Life Ruysch

Et in Arcadia Ego Poussin

Landscape with Cattle and Peasants Lorrain

Versailles's Gardens

View Through the Trees in the Park... and, Return from Cythera, Watteau

Autumn Mountains Qichang

Saihoji Temple Gardens, Japan

Splashed Ink Landscape Sesshin

Pine Forest Tohaku

The Great Wave... Hokusai

Cloister Graveyard Friedrich

The Haywain Constable
The Slave Ship Turner
Oxbow Cole
Among the Sierra Nevada Mountains Bierdstadt
Twilight in the Wilderness Church
Impression: Sunrise and the Waterlilies Monet
Nocturne in Black and Gold
Starry Night Van Gogh
Mont Sainte-Victoire Cezanne
Nightway: Whirling Logs Navajo Sandpainting
Joy of Life Matisse
Large Blue Horses Marc
Bird in Flight Brancusi
Cow Skull with...O' keeffe
Autumn Rhythm Pollock
Spiral Jetty Smithson
The Every day Life of the Soil Dubuffet
Nature Fontana
Double Negative Heizer
Surrounding Islands Christo
Ant Hill Alechnisky
Rabbit for Dinner Chia
Nora Em
Mountain and Sea Frankenthaler
Concealed Crop Oppenheim
Lightning Field Walter de Maria
Stone Enclosure Nancy Holt
Field Rotation Mary Miss
Ocean Stone Circle and A Line in Scotland Long
Storm King Wall Goldsworthy
Circles of Time Sonfist
Roden Crater Project Turrell
USA's Most Wanted Komar and Melamid

Art and Body: Images

Prehistoric and Ancient

Venus of Willendorf

Woman Holding A Bison Horn

Kharfre Enthroned

Menkaure and Wife

Figurine of a Woman from Sikos

Lady of Austerre

Calf Bearer

Kouros

Kritos Boy

Warrior from Riace

Bronze Zeus

Diskobolos

Spear Bearer

Nike Adjusting Sandal

Aphrodite, and Hermes with Dionysos, Praxiteles

Winged Victory of Samothrace

Aphrodite of Milos

Portrait head from Osimo

Portrait of Augustus

Early Medieval, Medieval, Renaissance

Portrait of Constantine

Crucifixion Mosaic, Church of the Domitian

Wiligelmo Creation/Temptation

OT Kings, Chartres Cathedral

Donatello David

Massaccio Expulsion

Fra Lippi Madonna and Child

Botticelli Primavera

Michelangelo David

Titian Venus of Urbino
Bronzino Venus and Cupid
Bologna Sabine Woman
Durer Fall of Man
Rubens Arrival of Maria de Medici

Baroque, Rococo

Boucher Cupid a Captive
Clodion Satyr

Romantic

Ingres Odalisque
Fuseli The Nightmare

Impressionism

Manet Luncheon on the Grass
Manet Olympia

Late 19th Century

Rodin Walking Man

Early 20th C., Cubism, Futurism

Picasso Les Femmes d'Alger (O. J. R. M.)

Boccioni Unique Forms of Space

Modern

Weston Nude, Platinum Print

Moore Reclining Figure

Cindy Sherman Untitled Film Stills

Hannah Wilke SOS

Hanson Supermarket Shopper

Kiki Smith Untitled Beeswax figures on stands

Jeff Koons Pink Panther

Art and Religion List

Ancient Near East and Egypt

White Temple and Ziggurat

Warka Vase

Tell Asmar statuettes

Stelae of Hammurabi

Akhenaten and Armarna Art—with Aten sun disk

Temple of Amen-Re

Last Judgment of Hu-Nefer

South East Asia

Great Stupa of Sanchi

Meditating Buddha from Gandhara

Seated Buddha from Sarnath

Rock Cut Rathas

Vishvanatha Temple

Death of the Buddha

Borobudur

Angkor Wat

The Good Shepherd, ceiling of Catacomb of St. Peter

Junius Bassus, Sacrophagus

Christ Seated, Civita Latina

Interior of S. Sabina

Interior of S. Constanza

Christ as Good Shepherd, Mausoleum Of Galla Placidia

Christ as Pantokrator

Hagia Sophia
Virgin +S. Theodora and George
Crucifixion, Dormition Church

Dome of the Rock
Great Mosque Damascus
Malwiya Minaret, Iraq
Prayer Hall, Great Mosque, Cordoba
Alhambra
Sinan Mosque, Turkey

Beta Giorghis, Lalibela

Chi-rho-iota Page Book of Kells (see our facsimile of this in OU library)
Lindau Gospels

Saint-Etienne
Saint-Sernin
Giselbertus Last Judgment
Interior St. Ambrogio
Bapistry of San Giovanni, Florence

St. Denis
Chartres Cathedral
Notre Dame
Saint Chapelle,
God as Architect, folio
Virgin w/ Dead Christ, Rottgen Pieta

Giotto Lamentations
Cambio Florence Cathedral
Milan Cathedral

Campin Merode Altarpiece
Jean Fouquet Melun Diptych
Schongauer St. Anthony

Donatello St. Mark
Ghiberti Gates of Paradise
Massaccio Tribute Money and Holy Trinity
Lippi Madonna + Child w. Angels
Bruneschelli Dome of the Florence Cathedral
Alberti façade of S. Maria Novella
Perugino Christ Delivering the Keys
Mantegna Foreshortened Christ

Leonardo Madonna of the Rocks
Last Supper
Michelangelo Pieta and Sistine Chapel
Parmigianino Madonna w/ Long Neck

Grünewald Isenheim Altarpiece
Bosch Garden of Earthly Delights

Bernini Vatican Piazza and Ecstasy of St. Teresa
Caravaggio Conversion of St. Paul

Rubens Elevation of the Cross

Girodot-Trioson Burial of Atala

Modern:

Dali The Last Supper and Christ Crucified (cosmic)

Mapplethorpe Piss Christ

(these images from the modern period may be found on the web, with interpretations)

Art, Politics, and War: Images

GREEK

Parthenon

Battle of Issus

Altar of Zeus

Gallic Chieftain Killing His Wife

ROMAN

Aris Pacis

Arch of Titus

Column of Trajan

RENAISSANCE

Uccello Battle of San Romano

Rubens Consequences of War

Altdorfer Battle of Issus

NEO-CLASSICAL/BAROQUE

Benjamin West Death of General Wolfe

David Oath of the Horattii

Death of Marat

Coronation of Napoleon

ROMANTIC

Goya Third of May

Gericault Raft of the Medusa

Liberty Leading the People

Rude Departure of the Volunteers

Daumier Rue Transnonain

OCEANIC CULTURES

Asmat Bisj Poles

Easter Island Moai

Tattooed warrior of Maraquezas Is.

MODERN

Picasso Guernica

Otto Dix Der. Kreig

Lange Migrant Mother

Tatlin Monument for the 3rd International

Kiefer Nigredo

Hammons Public Enemy

Golub Mercenaries

Wojnarowicz "When I Put My Hands..."

Wodniczko Homeless Projection

Jeff Koons Pink Panther

Haacke MetroMobiltan

Maya Ying Lin Vietnam Veterans Memorial

Piper Cornered

Art and the Irrational Images

ANCIENT

Great Sphinx (the dream story of a pharaoh)

Epigonos Gallic Chieftain Killing Himself

Lacoon Grouping

The Flying Storehouse, from the Legends of Shigi

Chimera of Arezzo, Etruscan

Dionysian Mystery frieze

Sacrophagus of Orestes

MESOAMERICAN/N. American

Ceremonial axe or celt in form of jaguar-human

Presentation to a Mayan Ruler, Bonampak mural

Kiva Painting from Kuaua Pubelo

15th CENTURY ART

Bosch Garden of Earthly Delights

HIGH RENAISSANCE

Titian Bacchus Meeting Ariadne

Correggio Assumption of the Virgin

BAROQUE ART

Gentileschi Judith Slaying Holofernes

ROCOCO ART

Clodion Nymph and Satyr

ROMANTICISM

Fuseli Nightmare

Blake Ancient of Days

Goya The Sleep of Reason Produces Monsters

Goya Saturn Devouring His Children

Gericault Insane Woman

Delacroix The Death of Sardanapalus

RISE OF MODERNISM

Millais Ophelia

Van Gogh Night Café

Van Gogh Starry Night

Moreau Jupiter and Semele

Redon The Cyclops

Rousseau Sleeping Gypsy

Munch The Cry

Klimt The Kiss

NATIVE AMERICANS

Kachina dolls

Eagle transformation masks

OCEANIA ARTS

Abwan masked costume from Itamul

MODERNISM

Nolde Saint Mary of Egypt

Kandinsky Improvisation No. 28

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

Delaunay The Red Tower

Picasso Three Musicians

Gonzalez Woman Combing Her Hair

Boccioni Unique Forms of Space

Jean Arp Collage

Duchamp Fountain

Hoch Cut With the Kitchen Knife

Grosz Fit for Active Service
De Chirico The Mystery and Melancholy of a Street
Ernst Two Children are Threatened
Dali The Persistence of Memory
Magritte The Perfidy of Images
Miro Painting
Klee Twittering Machine
Chagall I and the Village
Malevich Suprematist Composition
Dubuffett Vie Inquiete
Giacometti Man Pointing
Pollock Lavender Mist
Tinguely Homage to New York