

## Art in the Western World: From Renaissance to Present

Art 1B, Fall 2012  
TuTh 1:30-2:45 PM  
Mariposa Hall 1000

Professor Elaine O'Brien Ph.D.  
Office: Kadema 190  
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<http://www.facebook.com/csusarthistory>



Viewing a work by Marlene Dumas at the Museum of Modern Art, New York

### **Course Description:**

This course provides an introduction to the history of Western art (Europe and the United States) beginning in the 15<sup>th</sup> century across more than five centuries to the present day. We begin with the transformation of culture that will characterize Western art for centuries: the shift from the ideological domination of Catholicism to the “re-birth,” the Renaissance, of Classical Greco-Roman culture, humanism and empiricism, emerging first in Italy. Northern Europe and the art of the Protestant Reformation; Conquest of the Americas and the globalization of Western power and culture; the Counter Reformation and the art of the Baroque are considered. In the 18<sup>th</sup> and 19<sup>th</sup> century the center of Western culture shifts from Florence and Rome to Paris, then to New York City after the Second World War. The course concludes in the 21<sup>st</sup> century with global contemporary art and its many cultural centers.

*Art 1B is a General Education course in Area C-2 (Introduction to the Arts). It is also a required course for Art and Design majors. There are no prerequisites, but it is recommended that Art 1A be taken before Art 1B.*

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**Required textbook:** Kleiner, F., C. Mamiya. *Gardner's Art Through the Ages: The Western Perspective*, Vol II, 13<sup>th</sup> edition only. Please do not use earlier editions. The CD is not required. Two copies of the textbook (volumes I and II, inclusive) are on reserve in the university library. This is an excellent text. Information from it will be on the exams.

NOTE: Class requirements include a visit to the Crocker Art Museum in Sacramento, which will add ten to twelve dollars to the cost of the course. The museum entrance fee for students is \$8 and parking will cost a few dollars. For information about the Crocker requirement see page 9, November 27 of the class schedule.

**Objectives:** This course offers you an opportunity to:

- Gain literacy about many brilliant works (from the canon) of Western art
- Develop an understanding of how art is tied to historical contexts
- Develop skills and vocabulary for the formal analysis of artworks
- Develop critical thinking skills by asking questions such as why an artwork or artist is famous (canonical) and another is not
- Develop an appreciation for multiple interpretations of artworks and overcome the mistaken notion that there is one “right” interpretation
- Make visual art a normal part of your life
- Develop confidence to evaluate artworks and a sense of the value of art to life outside the academic environment and the bachelor’s degree requirement
- Develop an understanding of the roles of the artist in society
- Increase the worldliness you need in our era of globalization
- Expand the possibilities of your own creativity in all fields as you witness examples of world historical creative imagination

*“Nobel laureates in the sciences are seventeen times likelier than the average scientist to be a painter, twelve times as likely to be a poet, and four times as likely to be a musician.”*

To help you achieve your learning objectives in this and other courses see:

- Tips for Successful Students: <http://homepage.usask.ca/~clv022/success.htm>
- Study Guides and Strategies Website <http://www.studygs.net/>
- Dartmouth College Academic Skills website: <http://www.dartmouth.edu/~acskills/success/index.html>
- **Note:** Average college courses require a minimum of 9 hours per week of study outside of class (time for reading, writing papers, and test preparation). Click [here](#) for standard academic time requirements and management tips.

**Course Requirements and Grade Basis:**

Quizzes + Final exam proposal	60%
Final	15%
<i>Points of View</i> paper	25%
Total	100%

- **Participation:** Good participation is how much you help others learn: a positive, questioning, engaged *attitude* toward the material and the class. This is evident in attendance, arriving on time (and not leaving early), attentiveness (sitting up in the chair, feet on the ground), and note taking. Participation is not calculated in your grade, but good participation is noted on the roster next to your name where extra credit points (see below) are recorded. Poor participation is also noted on the roster.
  - **Note taking:** This is a lecture-format class. Information presented in lecture (enriched by the textbook) contains the central concepts of the course and information included on exams. Cognitive studies suggest that we recall only 50% of what we heard and 20-30% of

what we remember is incorrect. Therefore, taking notes is essential for success in college. Review these good suggestions for note taking:

[http://www.dartmouth.edu/~acskills/docs/taking\\_notes.doc](http://www.dartmouth.edu/~acskills/docs/taking_notes.doc)

- **Attendance policy**

*I will use quizzes and short response papers to record attendance. Two unexcused absences reduce your grade by half a letter grade; three reduce it by one letter grade; each subsequent absence reduces your grade by a whole letter. **Five unexcused absences result in automatic failure.** Chronic lateness or leaving early (more than 3 times) can reduce your grade by one letter. Scheduled appointments, transportation problems, and job demands are not excused. Illness and family/childcare emergencies are excused with a note from your doctor or the student health clinic. Inform me of family emergencies or any situation that will keep you from class. If you have missed class and have a good reason that you can't prove with documentation, come to see me during my office hours or by appointment. I will probably excuse your absence once you explain it to me in person.*

*NOTE: Feel free to email me at any time about anything I might be able to help you with. There's no need to email me that you will be late or miss class. NOTE: An email about an absence does not excuse the absence. See above for how to get your absence excused.*

- *Note: Use of cellphones, laptops, all electronic gadgets and communication equipment distracts other students. Please keep everything turned off and out of sight during class. Otherwise I will ask you to leave the class and count you as absent. Laptops are permitted for note taking, but only where I can see the screen when I walk around the room.*
- *Note: A dark art history lecture room is soporific. Sleeping in class, however, means you aren't learning, and a sleeper lowers the energy level and morale of the entire class, especially mine! If you fall asleep, I might ask you to leave class and count you absent.*
- *Note: No eating or drinking please.*

*If you have a disability and require accommodations, you need to provide disability documentation to SSWD, Lassen Hall 1008, (916) 278-6955. Please discuss your accommodation needs with me after class or during my office hours early in the semester.*

NOTE: See me during my office hours or by appointment (not before or after class) for questions that require my full attention, such as your progress in class, or situations that are affecting your performance. I need to be able to focus on you and not be distracted.

NOTE: Students can answer many questions for each other having to do with class assignments. They can also share lecture notes if you miss class. Exchange contact information with two students sitting next to you.

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**Quizzes:** Most Tuesday classes begin with a (timed) 15-minute quiz. Quiz cancellations and format changes are announced in class.

- Identification of one or two artworks from the previous week's lectures and possibly one from any previous lecture.
- I might ask you to identify the artist and period of an unknown artwork by an artist we've studied.

- Format: Identify 1) full name and nationality of artist, 2) title of artwork, and 3) date (the century until 1800; quarter century until 1900; and for the 20<sup>th</sup> and 21<sup>st</sup> centuries, know the decade), 4) medium, and 5) historically significant points about the artwork.
- Quizzes might include an essay question that I'll give you in the previous class.
- Scoring is on a scale from 1-10 points based on how much mastery of the material is demonstrated. This includes historical facts (who? what? why? where? when?) as well as an understanding of the meaning of the artwork's form and content.
- Points will be totaled and averaged at the end of the semester. After I drop your lowest score, I add up and average the rest of the quiz scores. **Students with an overall average of 8 or higher are excused from the final exam.** If you are excused from the final exam, your score on the final will be your quiz average. For example, if you got an average of 9.5, your final exam grade will be an A. If your quiz average is 8.5, your final exam grade will be a B. You may take the final exam if you want, but be aware that your score on the final can bring your grade down as well as up.
  - Keep your quizzes for possible discrepancies at the end of the semester.
  - No makeup quizzes will be given, but one "free" quiz (missed or low score) is subtracted from the total.

#### **Suggestions for how to study for an art history quiz:**

- Form a study group or get a study partner
- Review the description of the quizzes on the syllabus.
- Go to the Art 1B PowerPoint lectures on the course website
- Make flashcards – one for every artwork that was shown in lecture.
  - 1) On the front of the card draw a thumbnail sketch of the artwork with no written information.
  - 2) On the back, write down information you will need to know about that artwork. Note information from *Art through the Ages* and lecture about this work and related works. Write titles and names of related artists.
  - 3) For essay questions, think about what question you would ask if you were the professor. Essay questions come from the textbook and lectures. Use your notes to review the points emphasized in lecture.

**Final Exam Proposal:** Worth two 2 quizzes: total of 20 quiz points possible

Due December 6 (not accepted late), typed, 12-font, double spaced.

Throughout the semester, as you study for quizzes, take notes for your final exam proposal. As if you were the professor, write a final exam for this class following the format below.

- Final exam proposal has two parts:
  1. A list of the 10 most important works of art *presented in lecture*. Write a brief explanation of each work's historical significance to explain **why** you selected it. Use your class notes and the book.  
NOTE: Do not plagiarize information about the artwork! It must all be in your own words. NOTE: Proposals with plagiarized sentences receive an automatic F.
  2. 2 essay questions, around 100 words each, on a *theme* that runs through the history of Western art from the Renaissance to the present.

- The final exam proposal is NOT accepted late.
- For the in-class final review on December 6, small groups will collaboratively write one final exam question derived from individual proposals. Be able to say why it's an important question. Each group will list on the board the titles and artists of 10 most important artworks and be able to defend their choices.
- The final exam is written (by me) from the class review. Identification questions are drawn from student lists of most important artworks. I will email the exam essay question(s) and a list of artworks to study for the final to all students via "My Sac State" email.

### **15%: Final Exam: Time TBA**

The final is a two-hour cumulative exam consisting of 5 identification questions (use the quiz format) and one or two essay questions derived from student Final Exam proposals.

- To repeat: If you have averaged 8 (B-) on the quizzes the final is optional. If your quiz average is not quite a 9 (A-), your Points of View paper is an A, and your Final Exam Proposal is excellent, you might want to take the final exam to earn an A in the course. A low final exam grade, however, could lower your course grade.

### **25%: *Points of View* (POV) paper: 5 pages (1100 words, typed, double space, 12-font)**

- **Paper due November 20 (bibliography due October 4)**

Select a work of art from the list at the end of the syllabus for your *Points of View* paper. Using Eureka (library catalogue) and CSUS Library's online databases create a bibliography listing *two* peer-reviewed articles and *one* book in *correct Chicago bibliographic style*. The author of the book must be a specialist on the artist or era of the work you select (do an online search to find his or her expertise). If you cannot find two peer-reviewed articles about the specific work, email me or a librarian, or ask any librarian at the reference desk on the second floor of the Library to help you. Our job is to help you learn, so do not hesitate to ask.

#### Structure and rubric for the POV paper:

##### Introductory:

- 1) Create a Chicago-style *title page* and *staple* in the left hand corner. For a sample Chicago-style title page <http://dabcc.nmsu.edu/info/labs/lab85/handouts/chicagop2.pdf>
- 2) Insert a large, high-resolution picture of the artwork in color with a caption that identifies the artist, title, date, and current location (owner, collector – usually a museum) of the art  
1 + 2 = 5 points
- 3) Bibliography: List full citations in correct Chicago style for each of the 3 sources
- 4) Quality of sources: your book must be by a specialist scholar on the artist or period, and your two articles must be peer-reviewed. See "What is a peer-reviewed article":  
<http://lib.calpoly.edu/research/guides/articles.html>  
3 + 4 = 15 points

##### Body of essay:

- 5) Summarize the point of view (argument, thesis) of each author of the three sources.
- 6) Quote (and cite in a footnote or endnote) each author's point of view (argument, thesis) about the artwork to prove that you have interpreted each author correctly.

NOTE: Do *not* use parenthetical text citation.

- 7) Paraphrase each quote (your citation for your paraphrase should be the same as for the quotation)

5 + 6 + 7 = 25 points

- 8) Conclusion:

Write a comparative summary of the three points of view and add your own conclusion (point of view) about the meaning of the artwork drawn from the three sources = 10 points

- 9) Correct use of footnotes or endnotes in correct Chicago-style format. = 10 points

Overall:

- 10) Writing: grammar, composition, spelling = 20 points

- 11) Professional presentation (not creative). Your paper must be clean and well-printed. Print it out in the technology center if your printer isn't good or your ink is low.

= 5 points

- 12) How well you have followed directions. = 10 points

Total points: 100-90=A, 89-80=B, 79-70=C, 69-60=D, 59 and below = F

- Note: The book source for your paper must be by a specialist on your artist or period (Google the author to find his or her expertise) and the two articles must be full-text peer-reviewed articles *only* (definition of "peer-reviewed": <http://lib.calpoly.edu/research/guides/articles.html> . I will show you in class how to use Eureka and the library's databases. You are encouraged to come see me or any university librarian during our office hours by appointment for a one-on-one lesson on using databases and other online sources. Refer to CSUS library art history research resources: <http://csus.libguides.com/arthistory>

Format for footnotes or endnotes (either one) and bibliographical citations:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

<http://library.csus.edu/guides/wangh/chicagostyle.htm>

NOTE: Do *not* use parenthetical text citation.

**Use the Writing Center:** *For free, one-on-one help with writing in any class, visit the University Reading and Writing Center in Calaveras 128. The Writing Center can help you at any stage in your reading and writing processes: coming up with a topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Reading and Writing Center in CLV 128 or call 278-6356. We also offer tutoring for one unit of academic credit through ENGL121. For current Writing Center hours and more information, visit the website at [www.csus.edu/writingcenter](http://www.csus.edu/writingcenter).*

**Extra Credit:**

- Extra credit opportunities are activities that will increase your understanding of art and visual culture, such as attending artist lectures, museum reports, reports on art documentaries and artist biography films available in the campus library, etc. You can think up your own art activity, but see me if you aren't sure it qualifies.

- Extra credit points (5 or 10 for each activity) are recorded next to your name in the grade book.
- Extra credit points are *not* averaged into quiz or other scores for required assignments, but they can make a significant difference at the end of the semester. If your grade is on the border (between a B+ and an A, for example) extra credit points can help move you to the higher grade. Ten extra credit points can make up for *one* unexcused absence. However, no more than *one* unexcused absence can be excused with extra credit.

**Schedule:** subject to changes announced in class

GENERAL NOTE: Lectures are usually but not always available on the course website immediately before I give them in class.

August 28: Introduction

Assignment:

- Look at each of the pictures in your textbook, Gardner's *Art through the Ages*, chapters 14-25. (NOTE: Two copies of the book are on reserve in the library under Art 1B. Count chapters 14 through 25 *only*.) Each illustration has a number. Count: 1) total number of artworks 2) the number of artworks by women. Do not count maps or diagrams, only art and architecture. If a woman artist has more than one work illustrated in the book, count *each* artwork. If the same work is illustrated twice, count it one time only. Some artists' names are unisex, so read the information about that picture in the text to find out if the author refers to the artist as "he" or "she."

Read: "[Why Have There Been No Great Women Artists?](#)" This is a cornerstone article written by American art historian Linda Nochlin in 1970. Print out the Nochlin essay, underline her thesis statement and supporting points and bring the article to class for discussion.

NOTE: Do not read this essay as if it were written today. In 1970, when Nochlin wrote it, there were relatively few famous women artists living or dead. Today there are almost as many women artists as men and art historians write about women artists almost as much as they do male artists. *What do you think has made the difference?*

NOTE: On *the first quiz*, I will ask you to give two numbers: 1) the total number of reproductions in the entire book and 2) the total number by women artists. I will also ask you to write Linda Nochlin's thesis statement in one or two sentences.

August 30: Discuss Nochlin's argument in small groups. Bring the article to class with thesis and supporting points underlined.

Read: Gardner, "Introduction" and Chapter 14

September 4: **Quiz** – The following questions will be asked:

- 1) What are the attendance, cell phone, and laptop policies described on the syllabus?
- 2) How many artworks by women are illustrated in *Gardner's Art through the Ages* 13<sup>th</sup> edition (only) in chapters 14-25?
- 3) Total number of artworks illustrated in chapters 14 through 25.
- 4) Linda Nochlin's thesis (her answer to the question the title asks)

September 6: Library instruction (Note: For this class only, you may use a laptop anywhere in the room so you can practice the keyboard commands for accessing databases, etc.)

Read: Gardner Chapter 15

- **Assignment due October 4: *Points of View* term paper bibliography:** Select a work of art from the list at the end of the syllabus for your *Points of View* paper. Using Eureka (library catalogue) and CSUS Library's online databases create a bibliography listing *two* peer-reviewed articles and *one* book in correct *Chicago bibliographic style*.

September 11: **No Quiz**

September 13: Read: Gardner Chapter 16

**Extra Credit Opportunity: September 13. 6:30-8pm, Mariposa 1000.** Former Art department Chairs discuss the history of the Sacramento State University permanent art collection. The panel is in conjunction with the exhibition, *Lost & Found: Selections from the Sac State Art Collection*, on view in the Robert Else Gallery, Kadema Hall, August 27-September 28.

September 18: **Quiz**

September 20: Read: Chapter 17

**Extra Credit Opportunity: September 20. 6:30-8pm, Mariposa 1000.** Documentary filmmaker Laurence Campling presents his work to date on the history of the famed Candy Store Gallery in Folsom. The lecture is in conjunction with the exhibition, *Lost & Found: Selections from the Sac State Art Collection*, on view in the Robert Else Gallery, Kadema Hall, August 27-September 28.

September 25: **Quiz** // 16<sup>th</sup> Century // Read Chapter 18

September 27: **No Class** /

Class make-up video assignment due October 2: NOTE: this video assignment is worth 10 quiz points.

Watch video: *When Worlds Collide* (see link to full length video on my website homepage – the list on the left side)

Assignment: Take two pages of good notes as you watch *When Worlds Collide*. After the video, re-read your notes and write a short response paper: 1) State the video creators' *thesis* (point of view, argument) in one to three sentences, and 2) write *three key points* made in the video that support the argument (thesis). A sentence or two for each key point is enough. We will have a brief small-group in-class discussion of the video and how it relates to this course. Be prepared to read your key points and thesis to the class.

October 2: **No Quiz** (**Video assignment due.** The video report is worth 10 quiz points, equivalent to a quiz)// Baroque

Read: Chapter 19

October 4: Baroque / **Due: *Points of View* term paper bibliography**

October 9: **Quiz** // Late Baroque

Read: Chapter 20

October 11: Rococo// Naturalism & Enlightenment

October 16: **Quiz** // Neoclassicism



October 18: Romanticism  
October 23: **Quiz** // Romanticism  
October 25: Read: Chapter 21  
October 30: 19<sup>th</sup> Century Modernism / Read: Chapter 22  
November 1: 19<sup>th</sup> Century  
November 6: **Quiz** // 19<sup>th</sup> Century Modernism  
November 8: **NO CLASS**: O'Brien presenting a talk at CSU Stanislaus  
    Make-up Assignment: Crocker Art Museum (see November 27)  
November 13: 20<sup>th</sup> Century Modernism  
November 15: 20<sup>th</sup> Century / Read: Chapter 23  
November 20: **Quiz** / *Points of View paper due* / 20<sup>th</sup> Century

NO CLASS November 22: THANKSGIVING HOLIDAY

November 27: **NO CLASS** / Meet O'Brien at the [Crocker Art Museum](#) on **Thursday November 29 at 6:30 pm** for a tour with a museum docent. I will collect the student entrance cost of \$8 from you before we enter the museum because the Crocker wants it paid in a single transaction when we arrive. **If you can't make that date or prefer to go to the Crocker on your own, that's fine too. You can go anytime during the semester and the assignment is the same.** Bring your camera and post a photo of you at the Crocker with your favorite artwork on the Sac State Art History Facebook page <http://www.facebook.com/csusarthistory>. Post it with your name, the names of anyone else in the photo, Art 1B, title of the artwork, artist's name, date, medium, and one informed sentence about why you chose that artwork. You can write more, of course, like what you thought of the Crocker. If you don't use Facebook, email me your photo with the information required and I'll post it for you.

November 29: Contemporary art  
December 4: Contemporary art  
December 6: **Final exam proposal due. See page 4 of this syllabus for directions** // Class creates the final exam from individual proposals **Quiz** / Contemporary art

**Final Exam:** Tues., Dec. 11, 12:45 pm-2:45 pm

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List of Artworks for *Point of View Paper*

NOTE: See me or email me right away if you cannot find two peer-reviewed articles and one book by a specialist on the artist or era. You may propose a work not on the list, but see me for approval. You might not find a book or article that focuses on one specific work of art. If that happens, expand your topic to include similar artworks by the same artist.

1. Giotto, *Lamentation*, Arena Chapel, 1305
2. Masaccio, *Holy Trinity*, ca. 1424-27
3. Sandro Botticelli, *Birth of Venus*, 1484-1486
4. Filippo Brunelleschi, Florence Cathedral dome, 1420-1436
5. Jan van Eyck, *Giovani Arnolfini and His Bride*, 1434
6. Jan van Eyck, *The Ghent Altarpiece*, 1432
7. Donatello, *David*, late 1420s – late 1450s

8. Andrea Mantegna, *Dead (or Foreshortened) Christ*, ca. 1501
9. Michelangelo, Sistine Chapel ceiling, 1508-12; *Last Judgment*, 1536-1541
10. Michelangelo, *David*, 1501-1504
11. Leonardo da Vinci, *Last Supper*, 1495-1498
12. Raphael, *School of Athens (Philosophy)*, 1509-11
13. Titian, *Venus of Urbino*, 1538
14. Albrecht Durer, *Four Apostles*, 1526
15. Hans Holbein, *The French Ambassadors*, 1533
16. Peter Bruegel the Elder, *Hunters in the Snow*, 1565
17. El Greco, *The Burial of Count Orgaz*, 1586
18. Diego Velazquez, *Las Meninas*, 1656
19. Gianlorenzo Bernini, *Ecstasy of Saint Theresa*, 1645
20. Caravaggio, *The Conversion of Saint Paul*, 1601
21. Artemisia Gentileschi, *Judith Slaying Holofernes*, ca. 1614-1620
22. Rembrandt, *The Night Watch*
23. Jan Vermeer, *Allegory of the Art of Painting*, 1670-1675
24. Antoine Watteau, *Pilgrimage to Cythera*, 1717-1719
25. Francisco Goya, *The Third of May 1808*, 1814
26. Theodore Gericault, *The Raft of the Medusa*, 1818-1819
27. Eugene Delacroix, *Liberty Leading the People*, 1830
28. Henry Fuseli, *The Nightmare*, 1781
29. JMW Turner, *The Slave Ship*, 1840
30. Jacques Louis David, *Death of Marat*, 1793
31. Thomas Jefferson, Monticello, 1770-1806
32. Edmonia Lewis, *Forever Free*, 1867
33. John Nash, The Royal Pavillion, 1815-1818
34. Joseph Paxton, Crystal Palace, London, 1851
35. Julia Margaret Cameron, *Ophelia, Study no. 2*, 1867
36. Timothy O'Sullivan, *A Harvest of Death, Gettysburg, Pennsylvania, July 1863*
37. Gustave Courbet, *A Burial at Ornans*, 1849
38. Edouard Manet, *Olympia*, 1863
39. Edouard Manet, *Le Dejeuner sur L'Herbe (Luncheon on the Grass)*, 1863
40. Edouard Manet, *Bar at the Folies-Bergere*, 1882
41. Claude Monet, *Impression, Sunrise*, 1872
42. Pierre-Auguste Renoir, *Le Moulin de la Galette*, 1876
43. Mary Cassatt, *The Bath*, ca. 1892
44. Edgar Degas, *The Tub*, 1886
45. Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892-1895
46. J.A.M. Whistler, *Nocturne in Black and Gold (The Falling Rocket)*, ca 1875
47. Thomas Eakins, *The Gross Clinic*, 1875
48. Vincent van Gogh, *The Night Café*, 1888
49. Vincent van Gogh, *Starry Night*, 1889
50. Paul Gauguin, *Vision After the Sermon, or Jacob Wrestling with the Angel*, 1888
51. Georges Seurat, *A Sunday on La Grande Jatte*, 1884-1886
52. Edvard Munch, *The Scream*, 1893
53. Alexandre-Gustave Eiffel, Eiffel Tower, Paris, 1889

54. Paul Cézanne, *Mont Sainte-Victoire*, 1902-1904
55. Auguste Rodin, *Walking Man*, 1905
56. Antonio Gaudi, Casa Mila, Barcelona, 1907
57. Louis Sullivan, Carson, Pirie, Scott Building, Chicago, 1899-1904
58. Henri Matisse, *Woman with the Hat*, 1905
59. Kathe Kollwitz, *Woman with a Dead Child*, 1903
60. Vassily Kandinsky, *Improvisation 28*, 1912
61. Pablo Picasso, *Les Femmes d'Alger (O. J. R. M.)*, 1907
62. Pablo Picasso, maquette for *Guitar*, 1912
63. Pablo Picasso, *Guernica*, 1937
64. Georges Braque, *Le Portugaise*, 1911
65. Marcel Duchamp, *Fountain*, 1917
66. Jean (Hans) Arp, *Collage Arranged According to the Laws of Chance*, 1916-17
67. Max Beckmann, *Night*, 1918-19
68. Hannah Hoch, *Cut with the Kitchen Knife ...*, 1919-1920
69. Alfred Stieglitz, *The Steerage*, 1907
70. Edward Weston, *Nude*, 1925
71. Salvador Dali, *The Persistence of Memory*, 1931
72. Rene Magritte, *The Treachery of Images*, 1928-1929
73. Piet Mondrian, *Composition with Red, Blue and Yellow*, 1930
74. Brancusi, *Bird in Space*, 1924
75. Dorothea Lange, *Migrant Mother, Nipoma Valley*, 1935
76. Grant Wood, *American Gothic*, 1930
77. Edward Hopper, *Nighthawks*, 1942
78. Jacob Lawrence, *Migration of the Negro* (series), 1941-1941
79. Diego Rivera, *History of Mexico*, Palacio Nacional, Mexico City, 1929-1935
80. Gerrit Rietveld, Schroeder House, Utrecht, the Netherlands, 1924
81. Le Corbusier, Villa Savoye, Poissy-sur-Seine, France, 1929
82. Frank Lloyd Wright, Robie House, Chicago, 1907-1909
83. Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950
84. Willem de Kooning, *Woman 1*, 1952
85. Louise Bourgeois, *Cumul I*, 1969
86. Eva Hesse, *Hang-Up*, 1963-1966
87. Jasper Johns, *Flag*, 1954-1955
88. Andy Warhol, *Marilyn Diptych*, 1962
89. Cindy Sherman, *Untitled Film Still* (series), 1970s
90. Chris Ofili, *The Holy Virgin Mary*, 1996
91. Maya Lin, *Vietnam Veterans Memorial*, Washington, D.C., 1981-1983
92. Robert Smithson, *Spiral Jetty*, Great Salt Lake, Utah, 1970
93. Christo and Jeanne-Claude, *Surrounded Islands*, 1980-83, Florida

