



Art History II: A Survey of the Western World

Art, World History, U.S. History

AIMS 1989

12 15-minute programs for grades 6-12
Unrestricted Use for Educational Purposes

This series hooks students with modern paintings before moving back in time to make the old masters just as interesting. The series was designed to meet the National Art Educational Association's guidelines, which emphasize the importance of art history in the curriculum. Characteristic works of the artists are connected to the literature, religion, and history of their times. Colonial American painter Benjamin West, for example, established the use of modern dress for contemporary events. The faithful pictures Hans Holbein painted helped Henry VIII choose another wife. After a brief review, each program ends in a recognition quiz, with time for the teacher to ask students to respond. Student summary sheets in the guide help teachers review the artists and their styles, and glossaries help students with unfamiliar terms, places, and people.

101 Ash Can Plus - Ash Can painters and photographers worked primarily in Philadelphia, New York, and Boston as reporters, illustrators, and teachers. They recorded commonplace subjects and rowdy scenes, capturing the vitality of the city. Bellows, Luks, Sloan, and Marsh transferred these city scenes from their notes and sketches onto their canvases; Stieglitz captured his city scenes in photographs.

102 Cosmopolitans: Looking Toward Europe - To Europeans, the most famous names in American art at the turn of the century were John Singer Sargent and James Abbott McNeil Whistler. These two men lived and painted abroad. Winslow Homer, Thomas Eakins, Robert Henri, and Maurice Pendergast traveled in Europe but came home to apply the techniques they had learned to expressing the American spirit on canvas.

103 Colonialist Realistic and Romantic - The homespun Realism of Colonial painter Copley, the dramatic poses of expatriate-in-London West, the romantic panoramas and portraits

of native Americans by painter Catlin, the genre paintings of Bingham, the landscapes of Bierstadt and Church, and the "mindscapes" of Ryder-all display the look and life of America in the eighteenth and nineteenth centuries.

104 English Painting - From 1730 to 1850, English painting came into its own. Native painters replaced foreign ones, and began to influence other European artists. Hogarth was witty, humorous, and satirical; Reynolds and Gainsborough painted society portraits; Constable and Turner painted landscapes and seascapes; Rossetti, a Pre-Raphaelite, painted medieval scenes featuring femmes fatales with pouting lips and smoldering eyes.

105 Spain: El Greco, Valasquez, Goya, Gaudi - Born in Crete, El Greco was drawn to Spain in the sixteenth century because he was interested in Spanish attitudes toward politics and religion. Militancy and mysticism appealed to him and greatly influenced his Mannerist style. In the seventeenth century, Velasquez became a court painter and produced, in the Baroque

style, some of the world's greatest masterpieces. Goya, also a court painter, mirrored the church and state of nineteenth century Spain in portraits and engravings that continue to haunt and dazzle. Gaudi's turn-of-the-century Surrealistic churches and Art Nouveau apartment houses pierce the skyline of Barcelona.

106 German Painting - Grunewald overwhelmed the art world with his intense emotional scenes of the life of Christ. Primarily through engravings, drawings, and woodcuts, Durer displayed a remarkable understanding of the use of line. The Reformation, led by Martin Luther, led to a shift from religious subjects to portraiture. Cranach the Elder and Holbein the Younger portrayed scholars, statesmen, and their wives so perfectly that these portraits serve as accurate historical records.

107 Seventeenth Century Dutch Masters - Holland was formed when the northern Netherlands freed itself from Catholic Spain, separated from Catholic southern Belgium, and became Protestant. Seventeenth century Dutch

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masters were proud of their prosperous, newly-formed country, and depicted it in paintings of street scenes, interiors, landscapes, seascapes, and people. Featured are the works of Hals, Ruisdael, de Hooch, Vermeer, and Rembrandt.

108 Flemish Painting - Early Flemish painting grew out of illuminated Gothic manuscripts. In portraying interiors and furnishings, towns, rivers, trees, and flowers, the Flemish developed a technique of painting on wood panels with oil, creating an enamel-like smoothness and an impression of light reflected deep within. In later Flemish works, the character of Baroque painting was embodied in the dramatic masterpieces of Peter Paul Rubens. Other Flemish artists include van Eyck, Van der Weyden, Memling, and Bruegel the Elder.

109 Italian Renaissance Painting - From the late fifteenth century to the mid- sixteenth century, Leonardo da Vinci, Michelangelo Buonorotti, and Raphael Sanzio worked primarily in Florence, Rome, and Milan. They painted portraits and religious pictures that remain among the best in the history of Western art.

110 Mannerism: Italy - Pontormo's tormented, eerie religious paintings, Parmigianino's elongated limbs, Bronzino's elegant and haughty portraits, Tintoretto's swirling cyclones, Michelangelo's "last judgment"-all combine to give the distorted, feverish, tense, contorted, magnificent style called Mannerism its character.

111 Italian Architecture - This sojourn into Italian architecture examines the calm, symmetrical buildings of Renaissance architects Brunelleschi, Alberti, Bramante, and Michelangelo; the elegant, tension-filled Mannerist works of Giulio Romano and Palladio; and the Baroque churches of Bemini and Longhena.

112 Chateaux of the Loire - Francis I began building chateaux in the Loire Valley around 1500.

Existing castles were Gothic in style, but additions made to them were influenced by Italian Renaissance, Mannerist, and Baroque architecture. The chateaux Amboise, Bloise, Azay-le-Rideau, Chenonceau, Chambord, and Cheverny are discussed.