

## Art History Timeline

Art Periods/ Movements	Dates	Chief Artists and Major Works	Characteristics	Historical Events
Mesopotamia - Ancient Near East (3500 BCE – 636 BCE) Chapter 2	Sumerian (2700 BCE)	<i>Sumerian Votive Offerings, Standard of Ur, Ziggurat of Ur, Bull Lyre</i>	Warrior art and narration in stone relief	Sumerians invent writing (3400 BCE) Hammurabi writes his law code (1780 BCE);
	Akkadian (2200 BCE)	<i>Head of Akkadian Rule, Stele of Naram-Sin</i>		
	Neo-Sumerian (2050 BCE) and Babylonian (2000 BCE)	<i>Gudea of Lagash, Stele of Hammurabi</i>		
	Assyrian (720) and Neo-Babylonian (600 BCE)	<i>Lamassu Guard, Gate of Ishtar</i>		
Egyptian (3500 BCE – 30 BCE) Chapter 3	Dynastic Period (3000 BCE) and Old Kingdom (2000 BCE)	<i>Palette of Namer, Khafre, Step Pyramid(Imhotep), Great Pyramids of Giza</i>	Art with an afterlife focus: pyramids and tomb painting,	Narmer unites Upper/Lower Egypt (3100 BCE); Rameses II battles the Hittites (1274 BCE); Cleopatra dies (30 BCE)
	Middle Kingdom	Tombs carved into mountains		
	New Kingdom (1500 BCE) and Armana Period (1350 BCE)	<i>Mortuary Temple of Queen Hatshepsut, Abu Simbel (Ramses II) Akhenaton and his family, Bust of Nefertiti</i>		
Ancient Greece (3000 BCE – 1200 BCE) Chapter 4	Cycladic (Cyclades Islands) (2500 BCE)	Cycladic figurines (Geometric women with folder arms, Seated Harp Player)	Minoan – Ocean themes	height of the Bronze Age
	Minoan (Crete) (1500 BCE)	<i>Palace of Knossos, Leaping Bull fresco, Snake Goddess, Octopus Vase, Harvesters Vase</i>		
	Mycenaean (mainland Greece) (1200 BCE)	<i>Funerary mask, Lions Gate, Treasury of Atreus</i>		
Greek and Hellenistic (900 BCE – 30 BCE) Chapter 5	Geometric and Orientalizing (800 BCE)	<i>Geometric Krater</i>	Greek idealism: balance, perfect proportions; architectural orders (Doric, Ionic, Corinthian)	Athens defeats Persia at Marathon (490 BCE); Peloponnesian Wars (431 b.c.–404 BCE); Alexander the Great's conquests (336 b.c.–323 BCE.)
	Archaic (550 BCE)	<i>Kouros, Kore, vases by Exekias, (amphora, kraters)</i>		
	Early and High Classical Art (450 BCE)	<i>Kritios Boy, Riace Warrior, Everything on the Acropolis (Parthenon – Iktinos and Kallikrates) Doryphors/Spear Bearer (Polykleitos – “perfect” sculptures), Athena Partheonos (Phidias), Diskobolus/Discus Thrower (Myron)</i>		
	Late Classical (350 BCE)	<i>Hermes and Infant Dionysos (Praxiteles), Aphrodite of Knidos (Praxiteles), Apoxyomenos/Scraper, (Lysippos)</i>		
	Hellenistic (200 BCE)	<i>Dying Gaul, Laocoon &amp; Sons, Nike of Samothrace, Altar of Zeus,</i>		
Etruscan (700 BCE – 509 BCE) Chapter 6	Etruscan (600 BCE)	<i>Sarcophagus from Cerveteri, Apulu (Apollo), Interior of the Tomb of the Reliefs Cerveteri, Italy</i>	Mixture of Greek and Roman Styles, composite columns, use of these styles in their homes, sophisticated tombs	Occupied Italy in the early Roman days and were wiped out
Roman (735 BCE - 337 CE) Chapter 7	Roman Republic (200 BCE)	Temple of Portunus, Pompeii frescoes	verism, Roman realism: practical and down to earth; the arch Imperial Procession	Julius Caesar assassinated (44 BCE.); Augustus proclaimed Emperor (27 BCE); Diocletian splits Empire (292 CE); Rome falls (476 CE)
	Early Empire (50 CE)	<i>Ara Pacis, Portrait of Augustus, Maison Carree, Pont-du-Gard, Colosseum</i>		
	High Roman (150 CE)	The Pantheon, <i>Equestrian Statue of Marcus Aurelius</i> , Portrait busts, Pantheon (Hadrian)		
	Late Empire (250 CE)	<i>The 4 Tetrarchs, Arch of Constantine, Constantine the Great, Aula Palatina</i>		
Late Antiquity/ Early Christian	Early Christian (400 CE)	Old St. Peter's, Mausoleum of Galla Placidia, <i>Good Shepherd, Santa</i>	Central plan churches, Christian images	Christianity was found by Jesus Christ, Christians hide in the

(192 – 526) Chapter 8		Constanza, St. Apollinare Nuovo		Roman Empire to escape harsh persecutions, Constantine granted religious tolerance
Byzantine and (324 CE - 1453 CE) Chapter 9	Byzantine (600 CE)	<i>St. Michael the Archangel, Justinian and Attendants</i> (San Vitale), Hagia Sophia,	Heavenly Byzantine mosaics; Islamic architecture and amazing maze-like design, Beginning of manuscript Illumination	Justinian partly restores Western Roman Empire (533–562); Iconoclasm Controversy ( 726–843); Birth of Islam (610) and Muslim Conquests (632–732)
Islamic (622 - 1924) Chapter 10	Islamic (1000)	Dome of the Rock, Mosque of Córdoba, Palace of the Lions, Mosque of Selim II,	Five Pillars of Faith, Koran, arabesques, calligraphy, quibla wall, horseshoe arch, mosque	Muhammad born 570 CE, at age of 40 receives calling as a prophet of a new religion, Dies 632 CE
Early Medieval (410 -1024) Chapter 11	Warrior Lords (600)	<i>Sutton Hoo Ship purse cover, Animal-head post</i>	Portable works, interlacing patterns, Illuminated manuscript, Cloissonne, Burial relics Animal style jewelry	Migration period, Viking Raids (793–1066); Battle of Hastings (1066);
	Hiberno-Saxon (800)	<i>Chi Rho Iota page of Book of Kells, Lindisfarne Gospels,</i>		
	Carolingian (800)	<i>Ebbo Gospels, Crucifixion Cover from the Lindau Gospels, Palatine Chapel</i>		
	Ottoman (900)	<i>Gero Crucifix, St. Michael's, Bronze door of Bishop Bernward, Durham Cathedral,</i>		
Romanesque (950 -1100) Chapter 12	Romanesque (1100)	St. Sernin, Autun Cathedral (and sculptures by Gislebertus), <i>Reliquary of Sainte-Foy</i> , Pisa Cathedral, Durham Cathedral, <i>Bayeux Tapestry</i>	Heavy walls, smaller window, Pilgrimages, Relics	Crusades I–IV (1095–1204);
Gothic (1140 - 1300) Chapter 13	Gothic (1200)	St. Denis (Abbot Suger-1 <sup>st</sup> Gothic bldg), Reims, Notre Dame, Chartres (jamb statues), Reims, Amien, Sainte-Chapelle, Salisbury Cathedral, <i>Ekkehard and Uta, Rottgen Pieta</i>	Stained Glass! Tall churches, Flying Buttresses, Rayonnant Style	Black Death (1347–1351); Hundred Years' War (1337–1453)
Late Medieval/Late Gothic/Proto-Renaissance (1200 -1400) Chapter 14	Late Medieval Italy (1300)	<i>Madonna Enthroned</i> (Cimabue, Duccio, and Giotto), <i>Arena Chapel frescos</i> (Giotto), <i>Maesta Altarpiece</i> (Duccio), <i>Good and Bad Government</i> frescoes (Lorenzetti), Baptistery of San Giovanni Doors (Pisano)	Figures starting to have form with shadows, Italian buildings stressed width and height	Italy had many city-states,
Early Northern Renaissance (1400s) Chapter 20	Early Northern Renaissance (1400s)	<i>Très Riches Heures</i> (Limbourg Brothers) (Book of Hours) <i>Merode Altarpiece</i> (Campin) <i>Ghent Altarpiece</i> (Hubert and Jan Van Eyck), <i>Arnolfini Portrait</i> (Jan van Eyck) <i>Deposition</i> (Van der Weyden)	Oil painting, extreme detail, symbolism, donors included in altarpieces,	Gutenberg invents movable type (1447); Turks conquer Constantinople (1453); Columbus lands in New World (1492);
Early Italian Renaissance (1400s) Chapter 21	Early Renaissance (1450)	<i>Ghiberti's Doors</i> , Brunelleschi, Donatello, Botticelli, Masaccio, <i>Annunciation</i> (Fra Angelico) <i>Foreshortened Christ</i> (Mantegna)	Rebirth of classical culture, Medici as a patron, use of linear perspective, frescoes and tempera, Cosimo d' Medici's neo-platonic academy	Gutenberg invents movable type (1447); Turks conquer Constantinople (1453); Columbus lands in New World (1492);
High Italian & Venetian Renaissance (1500s) Chapter 22	High Renaissance (1550)	Leonardo, Michelangelo, Raphael, Bramante, Bellini, Giorgione, Titian	Many papal commissions	Martin Luther starts Reformation (1517)
Northern Renaissance (1430–1550) Chapter 23	Venetian and Northern Renaissance (1500)	Dürer, Bruegel, Bosch, Jan van Eyck, Rogier van der Weyden	The Renaissance spreads northward to France, the Low Countries, Poland, Germany, and England	Council of Trent and Counter-Reformation (1545–1563); Copernicus proves the Earth revolves around the Sun (1543)

Mannerism (1527–1580) Chapter 23	Mannerism (1550)	<i>Last Supper</i> (Tintoretto), El Greco, <i>Entombment of Christ</i> (Pontormo), <i>Madonna with the Long Neck</i> (Parmigianino), Bronzino, Cellini	Art that breaks the rules; elongated and twisted bodies,	Magellan circumnavigates the globe (1520–1522)
Italian Baroque (1600–1750)	Baroque (1650)	Rubens, Caravaggio, Bernini, Gentileschi, Palace of Versailles Velazquez (Spain)	Splendor, art as a weapon in the religious wars	Thirty Years' War between Catholics and Protestants (1618–1648), Counter-Reformation in Italy
Dutch Baroque Chapter 25 (1600s)		Still-Life(Claesz) Genre (Vermeer), Portraits (Hals and Rembrandt) Landscapes	Still-lives, genre paintings, portraits, and landscapes	
Rococo (1700s) Chapter 26	Rococo (1700s)	<i>Pilgrimage to Cythera</i> (Watteau), <i>The Swing</i> (Fragonard), Cuvilles's Hall of Mirrors	Highly decorative, "frilly" posh Louis XIV	Louis XIV in France
Neoclassical (1750–1850) Chapter 26	Neoclassical (1800)	David, Ingres, Kauffmann, West, Vigee-Lebrun, Chiswick House (Boyle & Kent), Monticello (Jefferson)	Art that recaptures Greco-Roman grace and grandeur	Enlightenment (18th century); Industrial Revolution (1760–1850)
		<b>English:</b> Gainsborough, Reynolds, Hogarth (Marriage a la mode series, satire)	Grand Manner portraiture	
Romanticism (1780–1850) Chapter 27	Romanticism (1800)	Friedrich, Constable, Goya, Cole, Gericault, Delacroix, Turner,	The triumph of imagination and individuality	American Revolution (1775–1783); French Revolution (1789–1799); Napoleon crowned emperor of France (1803)
Realism (1848–1900) Chapter 27	Realism (1860)	Courbet, Daumier, Millet	Celebrating working class and peasants; <i>en plein air</i> rustic painting	European democratic revolutions of 1848
Photography (1850)	Photography (1850)	<i>The Gross Clinic</i> (Eakins), <i>A Harvest of Death</i> (O'Sullivan), <i>Horse Galloping</i> (Muybridge)	daguerreotype, calotype,	
Arts & Crafts, Art Nouveau (1900)	Arts & Crafts (England), Art Nouveau (Paris)(1900)	Casa Mila	natural forms, repeated designs of floral and geometric patterns	
Impressionism (1865–1885) Chapter 28	Impressionism (1865–1885)	Monet, Manet, Renoir, Pissarro, Cassatt, Morisot, Degas	Capturing fleeting effects of natural light	Franco-Prussian War (1870–1871); Unification of Germany (1871)
Post-Impressionism (1885–1910) Chapter 28	Post-Impressionism (1900)	Van Gogh, Gauguin, Cézanne, Seurat	A soft revolt against Impressionism	Belle Époque (late-19th-century Golden Age); Japan defeats Russia (1905)
Fauvism and Expressionism (1900–1935) Chapter 29	Fauvism and Expressionism (1910)	Matisse, Kirchner, Kandinsky, Marc	Harsh colors and flat surfaces (Fauvism); emotion distorting form	Boxer Rebellion in China (1900); World War (1914–1918)
Cubism, Futurism, Suprematism, De Stijl (1905–1920) Chapter 29	Cubism, Futurism, Suprematism, Constructivism, De Stijl (1905–1920)	Picasso, Braque, Boccioni, Malevich, Mondrian	Pre- and Post-World War 1 art experiments: new forms to express modern life	Russian Revolution (1917); American women franchised (1920)
<i>Dada and Surrealism</i> (1917–1950) Chapter 29	Dada (1920) and Surrealism (1930)	Duchamp, Dalí, Ernst, Magritte, Kahlo	Ridiculous art; painting dreams and exploring the unconscious, ready-mades	<i>Disillusionment after World War I</i> ; <i>The Great Depression</i> (1929–1938); World War II (1939–1945) and Nazi horrors; atomic bombs dropped on Japan (1945)
Abstract Expressionism (1940s–1950s) and Pop Art (1960s) Chapter 30	Abstract Expressionism (1945) and Pop Art (1960s)	Pollock, de Kooning, Rothko, Warhol, Lichtenstein	Post-World War II: pure abstraction and expression without form; popular art absorbs consumerism	Cold War and Vietnam War (U.S. enters 1965); U.S.S.R. suppresses Hungarian revolt (1956) Czechoslovakian revolt (1968)
Postmodernism	Postmodernism and	Cindy Sherman, Christo and Jeanne-	Art without a center and	Nuclear freeze movement; Cold

and Deconstructivism (1970–) Chapter 31	Deconstructivism (1970–)	Claude, Kiefer, Frank Gehry,	reworking and mixing past styles	War fizzles; Communism collapses in Eastern Europe and U.S.S.R. (1989–1991)
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## Modern Art Movements

1. **Symbolists:** de Chavannes, Moreau, Redon, Rousseau
2. **Art Nouveau:** Horta, Beadsley, Gaudi

## Abstraction: (Art About “Ideas”)

3. **Analytical Cubism:** Picasso, Brauqe
4. **Synthetic Cubism:** Picasso, Braque
5. **Orphism:** Delauneay
6. **American (2<sup>nd</sup> Gen.) Cubist:** Hartley, Davis, Douglas
7. **Futurism:** Balla, Boccioni, Severini

## Expressionism: (Art about “Feelings”)

8. **Vienna Successionists:** Klimt, Schiele
9. **Fauvism:** Matisse, Derain
10. **Die Brucke:** Kirshner, Nolde
11. **Der Blaude Reiter:** Krandinsky, Marc
12. **Neue Sachlichkeit/New Objectivity:** Gros, Beckmann, Dix, Kollwitz

## Art about “Ideas”:

13. **Dada:** Arp, Duchamp
14. **Surrealism:** de Chirico, Ernst, Dali, Magritte, Oppenheim
15. **American Regionalism:** Wood, Lawrence, Hopper
16. **Mexican Muralists:** Orozco, Rivera
17. **Constructivism/ Supermatism:** Malevich, Gabo
18. **Purism:** Le Corbusier, Leger
19. **DeStijl:** Mondrian, Rietveld
20. **Bauhaus:** Gropius, Meis van der Rohe
21. **International Style Architecture:** le Corbusier
22. **Prairie Style:** Frank Lloyd Wright
23. **Organic Sculpture:** Brancusi, Moore

## A Return to Expressionist Sensibilities:

24. **Post War European Espressionism:** Bacon, Giacometti
25. **Abstract Exoressionism:** Polluck, De Kooning, Klein, Rothko

## A Return to Formalism:

26. **Color Field:** Newman, Rothko, Frankenthaler, Louis
27. **Hard Edge:** Kelly, (early) Stella
28. **Minimalism:** Judd, Tony Smith
29. **Assemblage/ Neo Dada:** Rauschenberg, Johns
30. **Pop Art:** Lichtenstein, Warhol, Oldenburg
31. **American Women Sculptors:** Nevelson, Bourgeois, Hesse
32. **Performance Art:** Tanguely, Beuys
33. **Conceptual Art:** Kosuth, Nauman, Beuys
34. **Super Realism:** Close, Hanson
35. **Earth Art:** Smithson, Christo, Heizer
36. **Neo Expressionism:** Schnabel, Kiefer, Susan Rothenburg
37. **Feminist Art:** Chicago, Sherman, Kruger, Wilke, Holzer, Lorna Simpson, Kara Walker

## Modernism Quotes:

1. *"All of us have started from Cezanne" –Fernand Leger*
2. *"When religion, science, and morality are shaken – when external supports threaten to collapse then  
a. man's gaze turns away from the outside world towards himself." –Vasily Kandinsky*
3. *"I paint objects as I think them, not as I see them." –Picasso*
4. *"I have not painted a woman – I have painted a painting!" –Matisse*
5. *"Painting, after all, has never been a mirror of the external world, it has never been like a photograph. It  
a. has been a creation of signs which were always rightly read by contemporaries..."  
b. –Daniel Kahnweiler*
6. *"Our Ideas and our ideals must be clad in hair shirts – they must be fed on locusts and wild honey, not on history – if we are ever to escape the exhaustion of our European bad taste." –Franz Marc*
7. *"What I want to show in my work is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible..." –Max Beckmann*
8. *"... the only interesting truth is the subjective... We have to admit that reshaped nature is at least as expressive as 'natural nature'." –Rene Clair*
9. *"Like ourselves, these artist [of Africa and Oceania] sought to express in their work only internal truths, renouncing in consequence all consideration of external form." –Kandinsky*
10. *"In the highest sense, an ultimate mystery lies behind the ambiguity which the light of the intellect fails miserably to penetrate." –Paul Klee*

### 11. Modernism

*"Modernism for the visual arts repudiates the notion that representation of the empirical world correctly reports "reality." The appearances of things are not the way things are; the representation of appearances even less so (Plato). Thus, the representational art of the Western Tradition is false and misguided and should be fundamentally altered or dismissed. The way we actually experience things is much more complicated than our visual information gives us to believe; a table seen in perspective, and a represented as such, is neither the whole nor the "real" table. What counts is the way we feel and think about it; and to express this in visual art we need to abstract from it its characteristic features as differently perceived, to distort its many appearances for expression's sake, or to abandon making images of it as an object altogether, in favor of nonobjective line, shapes, and colors, The ultimate "reality" is the medium itself and its physical elements."*

Garnder

## Comparing works of Modern/Post Modern Art

1. What is the source or the inspiration of the idea for the work? (Is it a conceptual or physical?)
2. What relationship does the work have to the concept of "beautiful" or aesthetics?
3. Is the work in any "autobiographical"? If so, how is it autobiographical?
4. What relationship does the work have to its environment or surroundings? (Especially in the case of sculpture)
5. What is evident in the work regarding the working process of the artist? What can be said about the working process of the artist which is germane to the work?
6. What connection is apparent in the work to concepts of **Modernism** and/or **Post Modernism**?
7. How is the audience invited to interact/engage in with the work of art or *react* to the work?
8. Is the work primarily emotional or intellectual in its conception?
9. What is the role of space in relationship to form, if this work is sculptural?
10. What is the content of the work? What is the source of the imagery?
11. Who is the intended (most receptive) audience for this work?
12. What *formal* concerns most pre-occupy the artist?
13. What role does time and entropy (change over time) play in the work (especially relevant with sculpture)?