



# Art History III: Mastery in Three Media

Art, World History, U.S. History  
AIMS 1993

10 15-minute programs for grades 6-12  
Unrestricted Use for Educational Purposes

This series is designed to make art history exciting for students of art, history, and the humanities. The objective of the series is to help students recognize and appreciate the work of 50 European and American painters, sculptors, and architects. The series begins with French Gothic cathedrals of the twelfth century and ends with Latin American painting of the twentieth century. This series supports the National Art Education Association's guidelines for emphasizing the importance of art history in the curriculum. For instructional purposes, the host presents generalized descriptions of the artists' characteristic styles and subject matter. Her narration downplays the importance of titles and dates so that learners can concentrate on the significance of artists' influences,

**101 Stories in Glass and Stone** - This pilgrimage into French Gothic architecture first examines the cathedrals of Notre Dame (Paris), Chartres, Amiens, Beauvais, Rheims, and Mont St. Michel. The program also presents the cathedrals of Salisbury, England; Milan, Italy; Siena, Italy; and Cologne, Germany. These buildings underscore the influence of the French Gothic style in other countries.

**102 French Rococo Painters of Court** - French Rococo paintings are representative of the frivolous, fairy-tale existence of the French nobility during the eighteenth century. This program takes us through that time, from the reign of Louis XIV, when France controlled every aspect of life, to the Regency of Louis XV, when the nobility shielded themselves from the poverty of the people by filling their hours with fun and games and extravagance. The paintings created during this time show that Rococo was a reaction against the weightier Baroque style. The program explores the works of Watteau, Boucher, Fragonard, Chardin, and Vigee-Lebrun.

**103 Fire and Ice: The**

**Romantic-Classic Debate** - Nineteenth-century Neoclassical art, based primarily on discoveries in Pompeii and Herculaneum in the eighteenth century, redirected the course of French painting by expressing France's moral and political revolution against the crown. Romantic painting followed when imagination seemed to be strangled by rigid Neoclassical rules. With Napoleon's fall at Waterloo, Romantic painters struggled to restore humanity, passion, and drama to art. The program looks at paintings by David, Ingres, Gericault, and Delacroix.

**104 The Triumph of Popular Realism in Nineteenth-Century France** - By 1840, it was the real world of common places, domestic animals, and toiling peasants that claimed the attention of Realist painters. Painters before them had been concerned with depicting the court activities of successive kings, Neoclassic morals, and Romantic tragedies and adventures. However, Corot, Millet, Daumier, Courbet, and Bonheur were interested in rendering exactly what they saw in nature. They were guided by actual scenes and usually painted

outdoors.

**105 North Italian Painting, Color and Chiaroscuro** - Titian, Veronese, Tiepolo, and Canaletto are associated with Venetian painting; Caravaggio's short career primarily was spent in Rome. All five painters possessed a brilliant handling of color and dramatic lighting and concentrated on religious themes and cityscapes.

**106 British Cathedrals and Country Houses** - Inigo Jones revolutionized British architecture after trips to Italy in the 1590s. He came home to introduce a Renaissance style that showed an immediate understanding of classical elements. Sir Christopher Wren carried on that tradition in the seventeenth century. This program is a brief tour through two centuries of British architecture, including the age of Jones and Wren, an interlude of the Baroque and Neoclassicism, and a romantic picturesque fantasy that represents the style of the moment. In addition to Jones and Wren, Adam, Nash, Burlington, Kent, and Vanbrugh are highlighted.

**107 New Methods and**

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**Materials:  
Twentieth -Century  
American Sculpture -**

American sculpture is marked by unique methods, materials, and artistic philosophies. The program explores Alexander Calder's witty stabiles and mobiles, David Smith's heroic totems, John Chamberlain's crushed auto parts, Louise Nevelson's structured walls, Richard Hunt's hybrid steel forms, Edmonson's naive carvings, and Christo's wrapped objects.

Marx and Trotsky and their struggles and commitments. Rufino Tamayo, however, was an outspoken anti-communist and preferred to associate with the Surrealists and Cubists rather than with other Mexican painters. Fernando Botero and Marisol settled in New York and continue to produce works that are often politically motivated. Other featured artists include Kahlo, Orozco, Rivera, and Siqueiros.

**108 American Architecture: In Search of a National Integrity** - In 1782, Thomas Jefferson roamed amidst the ruins and monuments of Europe, including Palladio's Villa Rotonda, and Lord Burlington's Chiswick House. Absorbing architectural details that until then he had seen only in books, Jefferson returned home to make his Monticello a Neoclassic Doric temple, a sum of his European influences. This program examines selected examples of the two hundred years of American architecture that followed: H.H. Richardson's Romanesque, the Chicago School, and the Prairie and International styles of Sullivan, Frank Lloyd Wright, and Van der Rohe.

**109 The African-American Experience in Painting** - Joshua Johnson, an eighteenth century untutored artist who created literal, naive portraits, painted the well-to-do citizens of Baltimore. Robert Duncanson chose landscapes and did much of his work in Europe, avoiding the painful Civil War occurring back home in the United States. One of the most successful American religious painters was Henry Osawa Tanner. He also preferred working in Europe because of the prejudice toward black people in the United States. Hughie Lee-Smith portrays the urban plight of his people, while Jacob Lawrence primarily depicts working-class people competing for jobs. Until his death in 1988, Romare Bearden profiled the struggles of African-Americans in collages that also chronicle his own career.

**110 South of the Border** - Communism appealed to early twentieth-century Mexican painters and muralists; these artists identified with