Because this is an online class please read the following CANVAS procedures and the entire syllabus describing course requirements carefully. Pay close attention to exam review dates and dates for the midterm and final exams. Office hours can be arranged for an emergency. For all questions and course related issues, please email me: ajeffrey@usf.edu

There are no class meetings. But Note the First Day Attendance procedure:

RESPOND TO MY email to you during the first week of class. If I do not receive a return email from you by Friday, January 9, confirming your intention to remain in the class I will drop you from this course at the end of the day January 9.

MIDTERM AND FINAL EXAM REVIEW SHEETS ARE LOCATED AT THE END OF THIS SYLLABUS. THE REVIEW SHEETS ARE CRITICAL ADDITIONS TO YOUR MIDTERM AND FINAL EXAM PREPARATION. Refer to these sheet when you watch the Art of the Western World videos. PLEASE PRINT.

To receive information about any changes, additions, deletions or other information about assignments, etc. it is critical you maintain a USF email address. From time to time, during the semester I may send emails to the entire class. Your failure to receive this information may result in a missed grade. If you need further technical assistance or technical information:

All Art of the Western World course content videos and instructor videos can be accessed through CANVAS.

Textbook: Art of the Western World, Study Guide, by Macek, Gealt, Jaffe and Stewart, New York, 1989, available as a course pack only at the Sarasota campus Bookstore, bookstore@sar.usf.edu The textbook expands upon and clarifies the Art of the Western World video content and answers any questions you may have. This course pack is a copy of the original Art of the Western World, Study Guide which is now out of print. If you are lucky you may be able to find a used copy of the original textbook online, but the course pack is fine!

To access an online CANVAS class, each student needs his/her own NET ID, and a USF EMAIL ADDRESS. Both are available to USF students through Academic Computing: https://una.acomp.usf.edu

Once the Net ID is activated, it will allow access to my.usf.edu, which takes you to Canvas. Click on this course number. To view Instructor webcast reviews and to write the midterm and final exam you require a high speed connection. If your own computer system does not have a high speed connection, it is available to USF students at campus Open Labs, campus library computers and also at your local library.
For further information on how to use Canvas go to: http://usfsm.eede/e-learning-services/student-resources/

For this course, all course content videos and instructor videos are accessed through CANVAS. ALL CLASS CONTENT LINKS, INCLUDING THE SYLLABUS ARE LOCATED AT THE HOME LINK, the first page you see when you login. YOU DO NOT NEED TO GO ANYWHERE ELSE for class content.

In the Orientation and exam review videos I refer to the use of Blackboard. USF no longer uses this software. Instead, we are using CANVAS exclusively.

When you log into ARH 4930 – 521 on CANVAS, you arrive at the Home Page, click on the syllabus for Spring 2015.

The links (in blue) below will lead you to the course Orientation, the Art of the Western World video series, the Midterm Exam and Review and the Final exam and Review. Access to the content of these links is date sensitive.

In the syllabus, below, you will find the date schedule for reviews and exams. These dates are extremely important so note carefully NOW.

**Art of the Western World video series.**

The entire content of the *Art of the Western World* video series on which the course is based, is divided up into short **EPISODES** for viewing rather than the longer **Units** as organized in the class text *Art of the Western World, Study Guide*, by Macek, Gealt, Jaffe and Stewart, New York, 1989, available as a **course pack**.

For instance, **for the midterm exam you would be responsible for the content of EPISODES 1 - 10, which corresponds to Units 1-5 in the text.**

If you are interested in viewing the entire series by Unit (approx. 1 hour each), the entire series is available at http://www.learner.org/resources/series1.html When you reach this page click on the VOD icon located upper right. This takes you to the 9 *Art of the Western World* videos. To view each video, click on the Video on Demand (VOD) link beside the name for each video.

The *Art of the Western World* video tapes are also available at the campus library media centers.

You MUST ENSURE a secure connection for writing the exams. Exam content is based on the content of the nine *Art of the Western World* videos (described below), the **STUDY SHEETS** following this syllabus, and the course pack textbook: *Art of the Western World, Study Guide*.

- **CANVAS support is available through USFSM E-Learning staff from 9 AM to 5 PM, Monday through Friday. Please email cmmontoya@sar.usf.edu Or call 941-359-4295**

The USF Tampa IT Helpdesk provides 24 hour support for CANVAS. Please call the Toll-free Helpline: 1-866-974-1222 or email help@usf.edu if you need assistance outside of USFSM’s E-Learning hours

**PLEASE check regularly with the Announcement page on CANVAS for reminders, notifications or any schedule changes.**
COURSE DESCRIPTION

The focus of this course is to explore the purpose and processes of art making in a historical context and to take a comprehensive, broad look at the art produced in the Western world since the Ancient Greeks. Key artists and their works in the history of western art are explored and discussed. Grades will be based on evidence of understanding major philosophies and trends as well as the implications of these concepts in the development of contemporary society. It is critical to pay close attention to the course Orientation webcast or video and the instructor review webcasts or videos in order to ensure success on the midterm and final exams.

Note: Please keep in mind that the Art of the Western World videos do not include the arts of Africa, Asia, South America, Central America, Native America or the Islamic World. The focus is primarily Europe and, in Video 9, the United States. This is a history of only a small fraction of the art produced by the many cultures inhabiting this planet! Therefore, while I urge you to thoroughly enjoy and enrich yourselves with the information given in this course, at the same time I encourage you to look and read other histories outside the boundaries of the traditional Western paradigm. A useful supplementary textbook is Honour and Flemings The Visual Arts: A History, Pearson, Prentice-Hall.

COURSE INTENDED OUTCOMES

- awareness of the visual arts in terms of the major western works and monuments
  - exploration and understanding of basic visual literacy
  - application of basic critical analysis to visual images.

FOR MIDTERM AND FINAL REVIEW, AND EXAM TIMES SEE SCHEDULE BELOW.

COURSE DESCRIPTION

Objectives: The focus of this course is to explore the purpose and processes of art making in a historical context and to take a comprehensive look at the art produced in the Western world since the Greeks. Key artists and their works, in the history of western art, will be discussed. Grades will be based on evidence of understanding major philosophies and trends as well as the implications of these concepts in the development of contemporary society. It is critical to pay close attention to the course Orientation webcast or video and the instructor review videos in order to ensure success on the midterm and final exams.

Exams: Two exams will be administered on CANVAS during the semester. The midterm exam will cover segments 1-10. (or Units 1-5) The final exam will cover segments 11-18. (or Units 6-9) The final exam no longer includes extra credit questions. Exams will include true or false questions, matching columns and multiple choice questions. There are no extra credit options on the final exam as stated in the final exam review.

EXAM FORMAT:
The time periods available for you to complete the exams are explained on the schedule below. Each exam question will appear one at a time, randomly, from a pool of questions. You will have 1 hour and 15 minutes to complete the exam. If, for any reason, you are “knocked out” of the exam (this is not likely to happen!) you can re-enter. But please note, the re-entry time will be added to your total of 1 hour and 15 minutes for the exam completion.

All work must be completed by the individual student; the work must not be done in groups of students. No credit will be given for any duplicated work. Students who complete work that is in violation of this requirement will be subject for review by the University’s Policies on Plagiarism.

How grades are calculated: each exam is worth 100 points. Your final scores for each exam are added together and divided by 2. The grading scale below indicates your final letter grade in relation to this calculation. For instance, a midterm result: 86/100 and a final result: 90/100 = 176. Divide by 2 = 88. Final letter grade: B+

How to Obtain Grades: Canvas will automatically grade your exam once it is completed and post your grade.

GRADING SCALE

<table>
<thead>
<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>A+</td>
<td>97-100</td>
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COURSE SCHEDULE

Reviews: Two review lectures will be given, in addition to the course Orientation. Reviews are designed to define and clarify the issues, concepts, and information presented in the Art of the Western World series. If you have questions about the content of the review videos you may contact the instructor by email. **NOTE:** I refer to Extra Credit questions in the final exam review webcast. Ignore this! No extra credit questions are available on the final exam.

Successful completion of this course requires studying the material contained in the review sheets when viewing the Art of the Western World videos and during the exam reviews, in addition to referencing the contents of the Coursepack. The exam specific review sheets are located at the end of this syllabus.
<table>
<thead>
<tr>
<th>Review Schedule</th>
<th>Available from</th>
<th>Available to</th>
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<tr>
<td>Orientation webcast</td>
<td>11:30 pm Jan. 5</td>
<td>until 11:30 pm Apr. 24</td>
<td>Home Page, CANVAS</td>
</tr>
<tr>
<td>Midterm Review webcast</td>
<td>11:30 pm Feb. 8</td>
<td>until 11:30 pm Feb. 15</td>
<td>Home Page, CANVAS</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>11:30 pm Feb 15</td>
<td>until 11:30 pm Feb 22</td>
<td>Home Page, CANVAS</td>
</tr>
<tr>
<td>Final Review</td>
<td>11:30 pm April 17</td>
<td>until 11:30 pm April 24</td>
<td>Home Page, CANVAS</td>
</tr>
<tr>
<td>Final Exam</td>
<td>11:30 pm April 24</td>
<td>until 11:30 pm May 1</td>
<td>Home Page, CANVAS</td>
</tr>
</tbody>
</table>

Due to the time allowed for each review/exam (one week) neither make-ups nor extensions are possible except in extreme circumstances. Severe illness, accident or hospitalization affecting your performance requires immediate documentation scanned and emailed to me at ajeffrey@usf.edu. The determination of ‘severe’ will be at the discretion of the instructor.

Last date to withdraw from this course with a “W”, no refund and no academic penalty for Spring semester, March 21, 2015.

**USF Sarasota-Manatee Policies and Procedures**

**Academic Dishonesty**
The University considers any form of plagiarism or cheating on exams, projects, or papers to be unacceptable behavior. Please be sure to review the university’s policy in the USFSM Catalog and the USF Student Code of Conduct. Current and archived catalogs may be found at: http://usfsm.edu/academics/ and the USF Student Code of Conduct can be found at http://www.sa.usf.edu/srr/page.asp?id=88

**Academic Disruption**
The University does not tolerate behavior that disrupts the learning process. The policy for addressing academic disruption is included with Academic Dishonesty in the USFSM Catalog and the USF Student Code of Conduct. Current and archived catalogs may be found at: http://usfsm.edu/academics/ and the USF Student Code of Conduct can be found at http://www.sa.usf.edu/srr/page.asp?id=88

**Contingency Plans**
In the event of an emergency, it may be necessary for USFSM to suspend normal operations. During this time, USFSM may opt to continue delivery of instruction through methods that include but are not limited to: Canvas, Elluminate, Skype, and email messaging and/or an alternate schedule. It’s the responsibility of the student to monitor Canvas site for each class for course specific communication, and the main USFSM and
College websites, emails, and MoBull messages for important general information. The USF hotline at 1 (800) 992-4231 is updated with pre-recorded information during an emergency. See the Campus Police Website for further information. The USF hotline at 1 (800) 992-4231 is updated with pre-recorded information during an emergency.

Disabilities Accommodation
Students are responsible for registering with the Office of Students with Disabilities Services (SDS) in order to receive academic accommodations. Reasonable notice must be given to the SDS office (typically 5 working days) for accommodations to be arranged. It is the responsibility of the student to provide each instructor with a copy of the official Memo of Accommodation. Contact Information: Disability Coordinator: 359-4714; email: disabilityservices@sar.usf.edu and website: http://usfsm.edu/disability-services/

Fire Alarm Instructions
At the beginning of each semester please note the emergency exit maps posted in each classroom. These signs are marked with the primary evacuation route (red) and secondary evacuation route (orange) in case the building needs to be evacuated. See information available on the USFSM student and faculty webpages at www.usfsm.edu

Religious Observances
The University recognizes the right of students and faculty to observe major religious holidays. Students who anticipate the necessity of being absent from class for a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second week of classes. http://generalcounsel.usf.edu/policies-and-procedures/pdfs/policy-10-045.pdf

Emergency Preparedness
It is strongly recommended that you become familiar with the USF Sarasota-Manatee Emergency Action Plan on the Safety Preparedness. See information available on the USFSM student and faculty webpages at www.usfsm.edu

Sexual Misconduct/Sexual Harassment Reporting: USFSM is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence (USF System Policy 0-004). The Counseling and Wellness Center is a confidential resource where you can talk about incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. This confidential resource can help you without having to report your situation to either the Office of Student Rights and Responsibilities (OSSR) or the Office of Diversity, Inclusion, and Equal Opportunity (DIEO), unless you request that they make a report.

Please be aware that in compliance with Title IX and under the USF System Policy, educators must report incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. If you disclose any of these situations in class, in papers, or to me personally, I am required to report it to OSSR or DIEO for investigation. The Deputy Coordinator for USFSM is Mary Beth Wallace, AVP for Student Enrollment, Engagement and Success, 941-359-4330 or marybeth@sar.usf.edu.

Campus Resources:
Counseling Center and Wellness Center 941-487-4254
Victim Advocate (24/7) 941-504-8599
List of off-campus resources:
Hope of Manatee: 941-755-6805
Safe Place & Rape Crisis Center (SPARCC) – Sarasota: 941-365-1976
First Call for Help- Manatee: 941-708-6488
  Sarasota & North Port 941-366-5025
Manatee Glens: 941-782-4800

Web Portal Information
Every newly enrolled USF student receives an official USF e-mail account. Students receive official USF correspondence and Canvas course information via that address. Therefore it is the student’s responsibility to check their USF email regularly.

Instructor Copyright
Students may not sell notes or other course materials.

MIDTERM REVIEW SHEET refer to this sheet as you view the *Art of the Western World* videos

**Vocabulary**

Understand and be able to define the following terms:

- Kouros
- Arete
- Polis
- Doric
- Ionic
- Corinthian
- Verism
- Contrapposto
- Monastery
- Monastic orders
Relics
pilgrimage
Horror vaccui
Flying buttress
Tympanum
Cupola
Illuminated manuscripts
Rose window
Chiaroscuro
Fresco
Perspective
Monumentality
Equestrian portrait
Genre

**Concepts**

Be able to define or describe and know their significance

Greek idealism
Roman Imperialism
Guild system
Romanesque
Gothic
Patronage
Renaissance perspective
Counter Reformation

Self-portrait

Landscape painting

Iconography

The art market

Baroque

Artists

Be able to name the following artists, their contributions and/or titles of their works listed

Polykleitos – *Doryphorous* (The Spearbearer)

Bellini – Renaissance Venetian painter

Brunelleschi – architect credited with introducing the concept of perspective into the Western art tradition. Responsible for the solution to the Dome (cupola) of the Cathedral of Florence

Donatello – *David* - A Renaissance sculptor

Albrecht Durer – Northern Renaissance painter and printmaker. Introduced the notion of the artist self-portrait

Jan Van Eyck – *Man in a Red Turban, The Arnolfini Marriage Portrait* – Northern European painter; expanded and explored the use of oil paints in western art.


Michelangelo - *David;* the ceiling of the Sistine Chapel, a Florentine High Renaissance painter, sculptor, and architect.

Raphael – *The School of Athens*, High Renaissance painter

Titian – *The Venus of Urbino, The Assumption of the Virgin* - Venetian Renaissance painter

Tintoretto – *The Last Supper, Baroque*, Venetian painter

Carravaggio – *Conversion of St. Paul*  Baroque, revolutionary painter

Bernini – *David, The Ecstasy of Sta Theresa* - consummate Counter Reformation sculptor, based in Rome
Velázquez – *Las Meninas* – Spanish, baroque painter

Rembrandt van Rijn – *The Nightwatch*, baroque, Dutch painter, a master etcher as well, notable for his many self-portraits

Peter Paul Rubens – *The Elevation of the Cross* – Flemish, baroque artist with “global connections”

Johannes Vermeer – *Woman Reading a Letter* – baroque painter, master of the intimate, interior scene

**Periods and Ideas**

- understand and be able to elaborate on the following periods. Note the characteristics of each period.

**Greek and Roman**

Referred to as the Classical Age in western art, or “antiquity”, this period provides the foundation for the aesthetic and philosophical ideals of western Civilization. The phrase “man is the measure of all things” sums up the Greek focus on the individual --- and certainly implies that woman played a minor role in the art and culture, particularly of Athens and other Greek city states.(polis). This Classical Age is the source of western ideals of harmony, proportion and unity in art and architecture. The Parthenon and *Doryphorous* embody these ideals. But as the program points out, while the Romans often copied Greek art they also developed their own style. Roman culture was based on expansion and administration of a vast empire. Roman sculpture reflects realism rather than the ideal. The Romans developed the equestrian portrait. The Romans introduced the dome and moved beyond post and lintel architectural forms.

**The Middle Ages**

In the program, this period is primarily characterized by the development of Romanesque and Gothic architecture in present day France, Germany and Britain. The Middle Ages cover the centuries between the Classical Age and the Renaissance. During this time the Christian God is the center of life --- the Church served as both political power and the center of knowledge. “Art” functions as a means of informing the illiterate of the word of God. Images are created with an emphasis on their message and symbolic meaning. Of great importance during this period are the monastic orders, pilgrims and pilgrimage routes in the development of church architecture and the creation of illuminated manuscripts.

**The Early Renaissance**

The term literally means re-birth --- and the rebirth is a return to awareness of the ideas and ideals of the Classical Age. Christianity and the papacy remain powerful elements but a renewed interest in reason, the rational over the mystical, the centrality of the individual (humanism) is asserted. These changes are accompanied by economic development, increased trade and awareness of global expansion, as the program points out. New ideas about the role of art in society emerge. Perspective, based on mathematics (rationality), harmony and proportion become the guiding principles for the creation of Renaissance art and architecture.
But note the differences, as the program points out, between the art developing on the Italian peninsula and the art which develops in northern Europe during this same time period.

**High Renaissance**

During this period, in centers such as Rome, Florence, Venice, and Milan, under the patronage of the papacy and the Medici family, major artists flourish. Indeed, the notion of the “artist”, rather than the craftsperson or artisan, takes root, and the artist is elevated to a privileged position in society. The idea of “artistic genius”, that combination of mind, spirit and technique emerges and becomes part of western tradition. The three major artists of this period are da Vinci, Michelangelo and Raphael. The human figure alone, becomes a subject for art --- with clear differences in presentation between Michelangelo’s *David* for instance, and Titian’s *Venus of Urbino*.

**Baroque**

The art of this period is fuelled by many factors, not the least of which is a theological crisis! The Counter Reformation was a program activated by the Roman Catholic church to literally *counter* the appeal of Protestantism. Painting, sculpture, architecture were all enlisted to help the Church in Rome, hence the dramatic, highly theatrical quality (Bernini) in comparison with the reason-based art of the Renaissance. Effect became all important --- and the viewer assumes a new importance. But in addition, artists of this period are responding to and building upon the art of the Renaissance. The Venetian painters inspire Caravaggio, Velázquez, Rembrandt and the ‘intellectual’ tradition of Michelangelo and Raphael gives birth to the notion of ‘academic painting’ which emerges in the 17th century. In Holland, a primarily Protestant country with a very large middle class, art develops in distinctive ways. Take note of these when viewing this program!

**FINAL EXAM REVIEW SHEET  Refer to this sheet as you watch the Art of the Western World videos**

**Vocabulary**

Understand and be able to define the following terms. Be able to provide an example of each term.

Rococo

Neo classicism

Realism

Romanticism

Synthetism
Cloisonnism
Pointillism
Impasto
Art Nouveau
Non-objective
Prairie house
Collage
Assemblage
Mobile
Installation
Earthworks
Abstract
Representation
Linear
Picture plane

**Concepts (styles/isms)**

Be able to define or describe and know their significance. Be able to provide an example of each term.

Impressionism
Post Impressionism
Expressionism
Fauvism
Dada
Cubism
Abstract Expressionism
Minimalism
Performance Art
Conceptual Art
Happenings
Feminist Art

Artists

Be able to name the following artists, their contributions/context, and titles of their works listed

Watteau – *A Pilgrimage to Cythera*, example of Rococo painting

David – *The Oath of the Horatii, The Death of Marat* - Neo Classical style

Ingres – *La Grande Odalisque*, one of the greatest draftsmen in western art.

Géricault – *The Raft of the Medusa*, based on real-life events

Delacroix – *Liberty Leading the People*, an example of Romanticism in art

Courbet – *Burial at Ornans*, an example of realism in art

Manet – *Luncheon on the Grass, Olympia* ---considered the founder of modernist painting, associated with the Impressionists but not an example of Impressionism.

Degas – introduces innovative compositional techniques, an explores use of pastel. Is influenced by Japanese prints

Monet – *Impressionism: Sunrise*, a leading Impressionist. This work introduced the term Impressionism.

Cassatt – Philadelphia-born painter who lived in Paris, worked with Degas, interested in printmaking, working in pastels. She is the only American woman to exhibit in Paris with the Impressionists.

Renoir – *Moulin de la Galette*, an Impressionist who worked closely with Monet but whose subject matter included emphasis on the figure.
Cézanne – *Mont St. Victoire* - one of many he painted of the same mountain. A post Impressionist, said to have ‘imposed geometry’ onto Impressionism. A forerunner of cubism.

Van Gogh – *The Starry Night* a Post Impressionist, strong use of color, impasto technique.

Gauguin – *The Vision After the Sermon* – a Post Impressionist, flat planes of color, interested in the emotive qualities of color. Traveled to the South Pacific

Seurat – *Sunday Afternoon on the Grande Jatte* a Post Impressionist, scientific approach to color. Introduced a technique known as pointillism or divisionism.

Klimt – *The Kiss* – Viennese artist, work suggests Art Nouveau, use of jewel-like colors

Kirchner – *Street, Dresden* strong example of German Expressionism

Picasso – *Les Demoiselles d’Avignon,*, - with Braque he developed the radical change in pictorial presentation in art: cubism. Later important work: *Guernica*

Braque – worked closely with Picasso during the development of cubism (multiple perspectives)

Marc – *Blue Horses* - member, along with Kandinsky, of *Der Blaue Reiter* (The Blue Rider)

Matisse – *Harmony in Red*, - member of the Fauves, used color to express emotion

Boccione - *Unique Forms of Continuity in Space* - a Futurist sculptor and painter, based in Italy

Malevich – *White on White*, Russian Suprematist --- his work could be described as ‘mystical abstraction’

Tatlin – *The Monument to the Third International* - a Russian Constructivist, he believed art should serve the people (and, as a result identified art with engineering)

Mondrian, he is considered the first non-objective painter, along with Kasimir Malevich.

Duchamp – *Fountain*, an exponent of Dada (anti-art)

Frank Lloyd Wright – The Robie House, Chicago

Dalí – *The Persistence of Memory*, - Surrealism

Rauschenberg – *Monogram*, forerunner of Pop, example of assemblage, also referred to combines

Pollock – *Autumn Rhythm*, known for his action paintings, a member of the NY-based Abstract Expressionists.

De Kooning – *Woman and Bicycle*, - although his work is highly expressionist, he retained the figure, especially the female figure

Joseph Beuys – *Plight*, German-based conceptual artist who believed the artist was like a shaman

Richard Hamilton – *Just What is it that Makes Today’s Homes so Interesting?* Example of collage. A very early example of Pop art, created in Britain.

Roy Lichtenstein – US-based Pop artist

Andy Warhol – US-based Pop artist

Robert Smithson – *Spiral Jetty*, example of an Earthwork

Judy Chicago – *The Dinner Party*. An example of a collaborative, feminist work which demonstrates homage to womankind. She, along with Miriam Schapiro were the co-directors of the first Feminist art program.

Claes Oldenburg – *Knife/Ship II*, an installation work in which the art maximizes the scale of an every day object, radically altering its meaning.

Barbara Kruger – a contemporary artist who overlays photographic imagery with challenging texts highlighting the power of language and image.

James Turrell – *Roden Crater Project*, example of an earthwork.