

The Modern and the Postmodern

Course album

Compiled and Edited by Vitaly Repin

November 2013

Contents

Acknowledgments	5
Timelines	6
Lifespans: philosophers, painters, poets and other thinkers	6
Events: history, papers, paintings	7
Sample essays	10
Howard Levine. Guidelines for philosophical writing	10
Anne Julienne. Rousseau under the lens of Kant's Enlightenment	12
Vitaly Repin. Charles Baudelaire and Sigmund Freud on Art	14
Isabelle Goldstick. Path to Individualism (Darwin-Baudelaire)	16
Mindmaps	18
From Locke to Freud: Art, Philosophy, Science and History. Mindmap	18
To the Lighthouse by Virginia Woolf. Mindmap	18
Paintings of the Modern	20
Eugène Delacroix (1798–1863)	20
La Mort de Sardanapale (Death of Sardanapalus)	20
Scène des massacres de Scio (The Massacre at Chios)	21
La Liberté guidant le peuple (Liberty Leading the People)	22
Gustave Courbet (1819–1877)	23
Le Désespéré (The Desperate Man (self-portrait))	23
Steinhauer (Stone Breaker)	24
Le Sommeil (The Sleepers)	25
Portrait de Baudelaire (Portrait of Charles Baudelaire)	26
Un enterrement à Ornans (A Burial At Ornans)	27
Édouard Manet (1832–1883)	28
Segelboote in Argenteuil (Boating in Argenteuil)	28
La Musique aux Tuileries (Music in the Tuileries)	29
Le Chemin de fer (The Railway)	30

Le déjeuner sur l'herbe (The Luncheon on the Grass)	31
Olympia (Olympia)	32
Un bar aux Folies Bergère (A Bar at the Folies-Bergère)	33
Constantin Guys (1802-1892)	34
La Loge de l'opéra (Loge)	34
Camille Pissarro (1830-1903)	35
Port-Marly, le lavoir dit à tort le lavoir, Pontoise (Port-Marly, the wash, Pontoise)	35
Gelee blanche (Hoarfrost)	36
Henri de Toulouse-Lautrec (1864-1901)	37
Divan Japonais (Poster)	37
Les Deux Amies (The Two Friends)	38
Le sofa (The Sofa)	39
Edgar Degas (1834-1917)	40
Repasseuses (Two ironing women)	40
Danseuses en bleu (Dancers in Blue)	41
Le tub (The Tub)	42
La Toilette (Woman Combing her Hair)	43
Après le bain, femme nue s'essuyant la nuque (After the Bath)	44
La repasseuse (Ironing woman)	45
L'Absinthe (Glass of Absinthe)	46
Paul Cézanne (1839-1906)	47
Autoportrait (Self-portrait)	47
Mont Sainte-Victoire (Mountain Sainte-Victoire)	48
Mont Sainte-Victoire (Mountain Sainte-Victoire — view from Lauves)	49
Juan Gris (1887-1927)	50
Violon et guitare (Violin and guitar)	50
Le Petit Déjeuner (Breakfast)	51
Modern Architecture	52
Rudolph Schindler (1887-1953)	52
Rudolph Schindler, Howe House, 1925	52
Ludwig Mies van der Rohe (1886-1969)	53

Ludwig Mies van der Rohe, The Villa Lemke, 1933	53
Ludwig Mies van der Rohe, 1300 Lafayette East Cooperative, Detroit, Michigan, 1964	54
Ludwig Mies van der Rohe, German Pavillion at World Fair, Barcelona, 1929	55
Ludwig Mies van der Rohe, Toronto Dominion Centre, 1969	56
Postmodern Architecture	56
Frank Gehry (born 1929)	57
Frank Gehry, Frank Gehry's house in a posh area in Santa Monica	57
Frank Gehry, Guggenheim Museum Bilbao, 1997	58
Frank Gehry, Walt Disney Concert Hall, Los Angeles, 2003	59
Thom Mayne (born 1944)	60
Thom Mayne, Diamond Ranch High School, California, 2001	60
Thom Mayne, Wayne L. Morse United States Courthouse, Eugene, Oregon, 2006	61
Rem Koolhaas (born 1944)	62
Rem Koolhaas, Seattle Central Library, 2004	62
Attributions & QR-index of all the images	63
Index	69

Acknowledgments

Many thanks to Dr. Roth for his outstanding course on the Modern and the Postmodern. His lectures made this album possible.

My very special thanks to the contributors to this album: Howard Levine, Anne Julienne and Isabelle Goldstick.

Vitaly Repin

Espoo, November 2013

1632 – 1984

Philosophers

Painters

Poets and Prose Writers

Others



John Locke (1632–1704)

Immanuel Kant (1724–1804)

Jean-Jacques Rousseau (1712–1778)

David Hume (1711–1776)

Jeremy Bentham (1748–1832)

Georg Wilhelm Friedrich Hegel (1770–1831)

John Stuart Mill (1806–1873)

Eugène Delacroix (1798–1863)

Jean Ingres (1780–1867)

Otto von Bismarck (1815–1898)

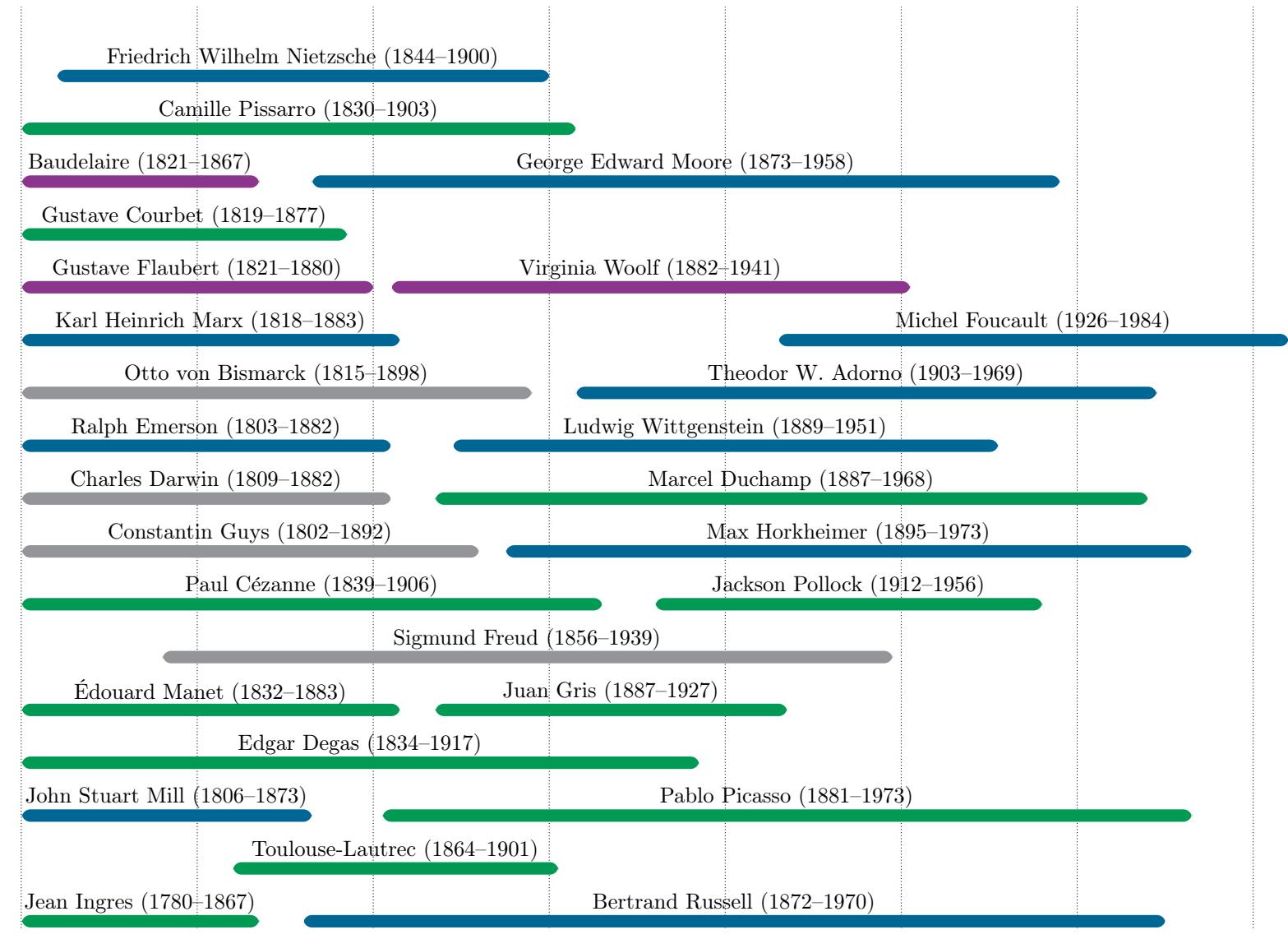
Ralph Emerson (1803–1882)

Charles Darwin (1809–1882)

Constantin Guys (1802–1892)

Samuel Taylor Coleridge (1772–1834)

William Wordsworth (1770–1850)



1750 – 1880

- Historical events
- Papers
- Paintings

1750: Discourse on the Arts and Sciences



1755: Discourse on the Origin and Basis of Inequality Among Men



1784: Answering the Question: What is Enlightenment?



1789: French Revolution



1793 – 1794: Reign of Terror



1814 – 1815: Congress of Vienna



1830 – 1848: July Monarchy in France (Louis Philippe)



1864: Second Schleswig War



1871: Unification of Germany



1848: The Communist Manifesto

1830: Self-Reliance

1869: Le Spleen de Paris

1844: Experience

1859: On the Origin of Species

1856: Madame Bovary

1824: The Massacre at Chios

1848: June Days Uprising

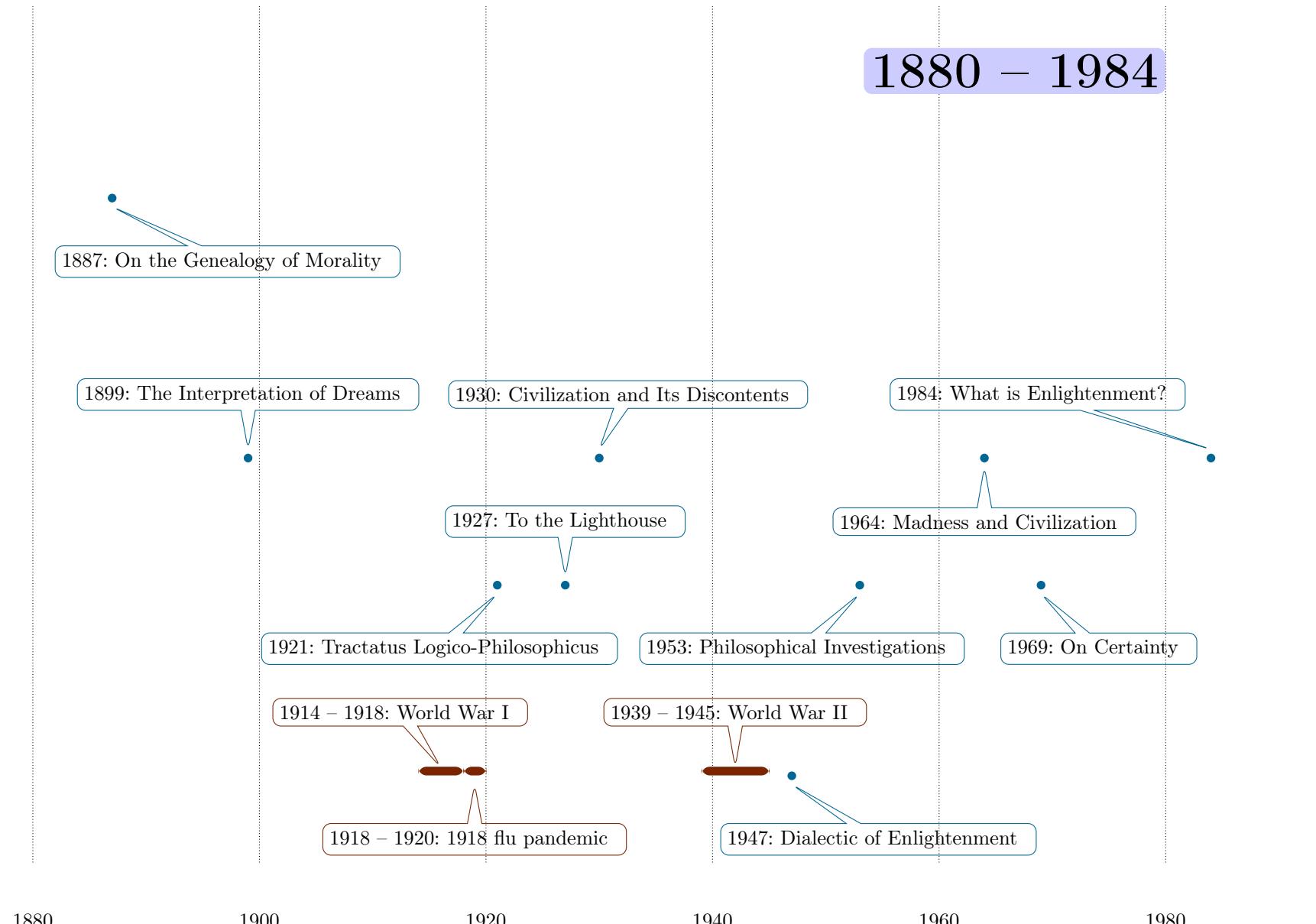
1866: Austro-Prussian War

1848: French Revolution

1870 – 1871: Franco-Prussian War

1853 – 1870: Haussmann's renovation of Paris

1880 – 1984



Sample essays

Howard Levine. Guidelines for philosophical writing

1. Create an imaginative and accurate title for your paper. This title should help orient the reader and focus your thoughts. Untitled may be the most popular title for paintings (a philosophical paradox) but it doesn't work as an organizing idea for a paper. Compare your reaction to the following three titles: Symmetry; Shapes, Space, and Symmetry; and Symmetrical Canvases: How Is It Possible For a Museum to Hang a Painting Upside Down?
2. Announce in your opening paragraph the thesis of the paper. For example, compare the impacts of the following two opening sentences: "Roy DeForest is an American artist who lives in the Bay Area" vs. "Roy DeForest's use of cartoon imagery breaks down the distinction between 'high' and 'low' art." Explicitly state your aims and the argumentative strategy you will use to support them. For example, your strategy might be to argue horizontally by pressing one key example or case and claiming that what is true of your example holds across the board. Alternatively, you might argue vertically working from a general principle down to specific cases. Of course, you

Writing is easy; all you do is sit staring at a blank sheet of paper until drops of blood form on your forehead.

— Gene Fowler

Everybody likes being an author; it's the writing they can't stand.

— HPL

can also employ both. Be sure to identify clearly which arguments are yours. Take a stand on the issues early in the paper and continue to express your ideas. Remember, it is not enough just to state your beliefs. You must argue for them by presenting evidence. Your job is to convince the reader that your beliefs (i.e., that Jeff Koon is overrated) should be his.

3. Use topic sentences (e.g., Jackson Pollock developed his drip painting technique while painting murals with Orozco in the 1930s) and then amplify the thought throughout the paragraph. Employ "segue" words to show the relationships between sentences (e.g., 'That is', 'For example', 'However', 'Therefore', 'On the contrary', 'Finally', 'In conclusion'. Similarly, consider the segue between paragraphs. Ultimately, a good paper starts with one good sentence, links it to the next, and continues to build until the argument is successfully made. In order to accomplish this goal, you need to pay attention to both the sentences and the logic that unites them.

4. Be specific. Use concrete examples to illustrate and illuminate abstract, general points. One major difference between writing that comes alive, and boring, pedantic writing is that the former shows by example while the latter simply tells. For example, compare: “The cylindrical neck volumes in Roy Carruthers’s paintings, reminiscent of a pirate’s peg leg, contrast sharply with his perfectly proportioned ordinary household objects” vs. “Roy Carruthers’ uses proportion differently for people and objects.” Avoid using metaphors (i.e., inexplicit comparisons such as “Picasso played the bull to Braque’s matador”) unless you accompany them with another sentence that makes explicit the point you wish to make by introducing the metaphor. Don’t rely on your reader’s interpretation of your metaphor.
5. Use extreme words (e.g., ‘all’, ‘always’, ‘never’, ‘none’, ‘every’, ‘must’, ‘absolutely’, ‘unquestionable’) with extreme caution. Proving a universal (e.g., “All computer art is derivative”) is extremely difficult; proving a negative (e.g., “No one can create a sculpture in four dimensions”) is equally daunting. Avoid hyperbole (e.g., “Duchamp is unquestionably the greatest artist since Michelangelo”).
6. Define all the technical and special terms you use. All fields, and art is no exception, have a specialized vocabulary that may need elucidation (e.g., everything from technical terms like ‘gouache’ and ‘ chiaroscuro’ to movements such as constructivism and conceptual art). Do not assume that your reader has your background or that she understands the term in the exact same way that you do. Also beware of common, everyday terms that may have a special meaning in the art world (e.g., ‘mannerism’ vs. ‘Mannerism’ or ‘naive art’.)
7. Anticipate counter arguments to your view and pre-empt them by modifying your position or by demonstrating why the counter argument is weak. For example, suppose you are arguing that Christo is insignificant because it is scale and not aesthetic value that calls him to our attention. You will need to deal with the counter argument that scale is an integral part of aesthetic value rather than something independent of it. Don’t construct counter arguments that are merely straw men set up so that you can readily knock them down (e.g., Suppose you wish to argue that abstraction is the major theme of twentieth century art. It would be foolish to argue against this thesis simply because abstraction did not begin at the exact dawn of the twentieth century.) Beware of sketchy arguments (e.g., Koon is a hack exactly because of his commercial success). If an argument is worth making, it is worth making in sufficient detail (i.e., what is the relationship between artistic merit and commercial success? What reason is there to think that it is an inverse relationship?). Treat your opponents with the principle of charity – try revising opposing views to deal with your objections. The more interesting and successful the argument, the more space that should be devoted to it.
8. Minimize assumptions, especially key, controversial, or unstated assumptions. For example, writing that “Picasso’s greatness as an artist is undermined because of his misogyny” as if it were an unalloyed truth not in need to argument or support would only demonstrate to the reader your prejudices. Be especially careful not to make unsupportable claims such “everyone knows that...” or “as

- most everyone believes..." You need to explicitly argue for most everything you say.
9. Use a footnote (precisely citing the source) to credit others when you use their views or arguments. You need not credit anyone teaching this course, however. (On the other hand, you might want to blame them). Avoid quote-quilting (i.e., overusing others' arguments and merely weaving them into a position). Give some original arguments, put some arguments into your own words, and refer to, and employ, helpful arguments put forward by others. Finally, make certain that your bibliography conforms to proper rules.
10. Carefully proofread your paper. At best, typographical or grammatical errors distract your reader and dividing your reader's attention risks misinterpretation. At worst, such errors obscure the thoughts you wish to convey, may confuse your reader, and tend to convince him that his wisdom is no match for your ignorance. Use a spelling checker but remember it will not distinguish between 'there', 'their', and 'they're'. There is no substitute for careful human scrutiny of your work; better that scrutiny should come from you (or a friend) before I turn my editing pencil loose.

Anne Julianne. Rousseau under the lens of Kant's Enlightenment

Kant defined the Enlightenment [1] as a process of moral development or maturation of humanity in which individuals become less dependent on others and more self-reliant in establishing and expressing their own views on all aspects of life but especially with regard to religious or spiritual matters. Such self-reliance required the moral virtues of "resolution and courage".

The need for courage might refer back to the ushering in of the Age of Science following the hesitation of Copernicus to publish (1543), the cruel martyrdom of Giordano Bruno (1600), and the humiliation of Galileo (1633). In Kant's own case, a Prussian censor disallowed the publication of his *Religion within the Limits of Reason Alone* and Kant had to wait patiently for the then King to be replaced so as to regain his freedom to publish [2].

However, courage can be needed in less obvious ways.

It takes courage to write something original or controversial because the reading public might mock or judge harshly, leaving the writer feeling humiliated and rejected. This kind of courage is immediately evident in the opening preface of Rousseau's "Discourse on the Arts and Sciences" [3] where he writes that he could "expect only universal censure" over "the position which [he had] dared to take".

Is this courage enough to warrant judging Rousseau as a man of the Enlightenment? This is a vexed issue that continues to be discussed. As Delaney [4] puts it: "there is dispute as to whether Rousseau's thought is best characterized as 'Enlightenment' or 'counter-Enlightenment' ". This contradiction or ambivalence in Rousseau is exemplified in the above discourse which is a perfect example of Kantian self-reliance and courage but which also contains a never-ending diatribe against "enlightened" thinking. Delaney again: "The

work is perhaps the greatest example of Rousseau as a ‘counter-Enlightenment’ thinker.”

It is important to make distinctions here among different meanings of “enlightened”. For Kant, becoming “enlightened” is clearly yoked to virtue that comes in aid of individual moral and spiritual maturation. It is not about being clever or learned; it is not about having knowledge of facts or scientific theories, or about being able to compose music that many will admire. All of the latter is closer to the sense of “enlightened” that Rousseau uses in this discourse. He is attacking a certain sort of vanity and arrogance that becomes associated with the arts and sciences. These are the vices of followers, not of leaders.

This is made abundantly clear in Rousseau’s high praise of the leading lights of the Age of Science: “Bacon, Descartes, Newton — these tutors of the human race had no need of tutors themselves.” Only similarly self-reliant geniuses “who feel in themselves the power to walk alone in those men’s footsteps and to move beyond them” should be permitted to “devote themselves to the study of the sciences and the arts”. Finally, “it is the task of this small number of people to raise monuments to the glory of the human mind”.

Rousseau is making a distinction here between a true and a pretentious enlightenment. In our own times, a distinction has been made between “scientific” and “scientistic” views, between “true” and largely pretentious science. A similar distinction can be made in the arts where pretension is such an easy trap for the budding artist and art appreciator.

There are certainly some non-Kantian understandings of “Enlightenment figure” to which Rousseau would not belong.

In particular, his was a “discordant voice” [5] in the context of the French Enlightenment with its emphasis on this-worldly happiness and naturalistic science. However, Kant was strongly influenced by Rousseau in the development of his own practical philosophy dealing with ethics and the moral order. He loved to read Rousseau, so much so that he notoriously missed his daily walk after receiving a copy of *Emile*. Kant was a leading genius of the enlightenment and in Rousseau, he could readily recognise a fellow genius. He would not have stopped at describing Rousseau merely as “an Enlightenment figure”: he would have wanted to classify Rousseau further as a leader and a genius of the Enlightenment, in the same rank as Bacon, Descartes, Newton.

References

- [1] Immanuel Kant, “*An Answer to the Question: What is Enlightenment?*”, World Public Library, 2008.
- [2] Wayne P. Pomerleau, “*Immanuel Kant: Philosophy of Religion*”, Internet Encyclopedia of Philosophy, 2011.
- [3] Jean-Jacques Rousseau, “*Discourse on the Arts and Sciences*”, University of Adelaide eBooks, 2012.
- [4] James J. Delaney, “*Jean-Jacques Rousseau (1712–1778)*”, Internet Encyclopedia of Philosophy, 2005.
- [5] William Bristow, “*Enlightenment*”, Stanford Encyclopedia of Philosophy, 2010.

Vitaly Repin. Charles Baudelaire and Sigmund Freud on Art

Charles Baudelaire (1821–1867) and Sigmund Freud (1856–1939) had very different backgrounds and life experiences. Baudelaire was an artist who was writing his beautiful verses and prose in Paris in the middle of the XIX century. Freud was an Austrian neurologist who worked mostly in Vienna in the late XIX and first half of the XX century. What were their views on art and how their past affected it? My essay addresses these questions.

In one of the works published in the interwar period Freud clearly expressed his understanding of art's role in human life [1]:

Life, as we find it, is too hard for us; it brings us too many pains, disappointments and impossible tasks. In order to bear it we cannot dispense with palliative measures.

And he understood art as one of such measures [1]:

Satisfaction is obtained from illusions ... At the head of these satisfactions through phantasy stands the enjoyment of works of art.

Similar understanding of art could be found in Baudelaire poetry [2]:

One should always be drunk ... Drunk with what? With wine, with poetry, or with virtue, as you please.

Why? In order “not to feel the horrible burden of Time weighing on your shoulders”, Baudelaire answers [2]. Typical

Freudian idea expressed by French poet when Freud himself was only of thirteen years old.

But Baudelaire did not stop here. As an artist he was very interested in understanding the nature of art. He expressed his views on this subject in the famous essay ‘The Painter of Modern Life’. Baudelaire insists that art has a dual nature [3]:

Beauty is always and inevitably of a double composition ... Beauty is made up of an eternal, invariable element ... and of a relative, circumstantial element, which will be ... the age, its fashions, its morals, its emotions.

He criticized neoclassical painters (e.g., Jean Ingres) because they ignored the second element of beauty. What qualities should an artist have? Baudelaire was inspired by child's attitude to life [3]:

The child sees everything in a state of newness; he is always *drunk* ... genius is nothing more nor less than *childhood recovered* at will — a childhood now equipped for self-expression with manhood's capacities and a power of analysis.

What is common and what is different between Freud's and Baudelaire's views on art? Both of them see art as a way to cope with suffering. Baudelaire seems to be quite enthusiastic about the power of art, Freud is very sceptical [1]:

The mild narcosis induced in us by art ... is not strong enough to make us forget real misery.

Looking back in time Freud was living helps to understand some of the reasons behind his scepticism. He saw First World War (1914–1918), 1918 flu pandemic and the rising of Nazism in Germany. Last process affected him personally - Freud's books were burned in Germany and Freud himself needed to leave Vienna and move to London in 1938 when he was more than eighty years old [4]. Baudelaire did not have a chance to see these catastrophic events for European culture. His contemporary and friend was Gustave Flaubert (1821–1880) who was disappointed in politics and saw art as the only “really real” [5]. Baudelaire saw the birth of a new modern city — Haussmann's renovation of Paris changed the capital of France drastically and provided artists with new opportunities which modern life had to offer.

Baudelaire studied the nature of art much deeper than Freud. The reason seems to be obvious — he was an artist and was interested in obtaining profound understanding of art. Freud was a doctor and was focused on the practical issues — how art helps to survive in the tough world we live in. Both

lines of thought heavily influenced contemporary civilization. Freud's ideas are used by the modern art therapy. Baudelaire's — by the modern theory of art.

References

- [1] Sigmund Freud. *Civilization and Its Discontents* (1930). Translated by James Strachey.
- [2] Charles Baudelaire. *Paris Spleen* (1869). Translated by Louise Varèse.
- [3] Charles Baudelaire. *The Painter of Modern Life* (1863). Translated by Jonathan Mayne.
- [4] Sigmund Freud Themes. *Emigration*. Sigmund Freud Museum, Vienna.
- [5] Michael S. Roth. *Modernism and Art for Art's Sake, part 4 of 4. Video lecture*.

Isabelle Goldstick. Path to Individualism (Darwin-Baudelaire)

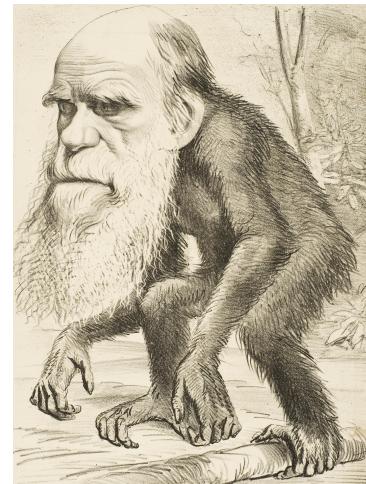
Darwin and Baudelaire. One is a scientist who creates a revolutionary theory, evolution; the other one is a poet who focuses on intensity through his art and his life. Both look at the past and create the future. Darwin sees evolution leading toward a better humanity, Baudelaire, on the contrary, hates modernity and finds refuge in intensity. Despite their difference in methods and conclusion, both Darwin's godless universe and Baudelaire's search for pleasure open the door toward individualism.

Darwin's examination of the past is the key to a new theory explaining the multiplicity of life forms on earth. Rejecting the notion of a divine design and the idea that life is immutable, he introduces randomness in the life's creation process. In *The Origin of Species*, he develops his thoughts on variation and natural selection and states that "Natural Selection ... is as immeasurably superior to man's feeble efforts, as the works of Nature are to those of Art" [1]. For him, life is the work of nature. *The Descent of Man* extends natural selection and variation to humans. Men are not created at God's image or for a great teleological design, rather "man is descended from some less highly organized form" [2].

Not surprisingly, Baudelaire approaches these issues quite differently. He is a poet, not a scientist. He observes the world around him and describes it with a mix of emotion and cynicism, not scientific method. *Spleen of Paris* describes the Paris of the Second Empire, where poor and rich, dandy and bohemian cross path. In the poem *The Eyes of the Poor*, the narrator and his friend are at a cafe and see a poor family. While the narrator is moved and somewhat ashamed, his friend

"can't stand those people over there, with their eyes wide open like carriage gates!" [3] and just wants them to disappear. Modernity is disruptive, so will his poetry, particularly *Spleen of Paris* where he finds a way to escape conventions, ignoring

poetry's rules by writing prose poems. Through these very different lenses, science and poetry, Darwin and Baudelaire examine the past and reach very different conclusions on the march of humanity.



Public Domain

Darwin uses evolution to examine men as social animals. Morality, intelligence, language, "must have been all-important to him, ..., as enabling him to invent and use language, to make weapons,..." and have first be won by natural

selection [2] As he exposes his ideas on different races and classes, he shows little respect for the indigenous populations he meets in his travels, asserting that he would have rather "be descended from that heroic little monkey, ... as from a savage who delights to torture his enemies,..." [2]. Similarly, he thinks that the very poor are inferior and prevent more affluent and better equipped people from succeeding. For Darwin, "men still bear the signs of their lowly origins" [2] though it is clear

that some bear it more than others, as his support for the social order of the Industrial Revolution and colonialism show. However, humanity progresses positively through education and, in time, it “may give him hope for a still higher destiny in the distant future” [2].

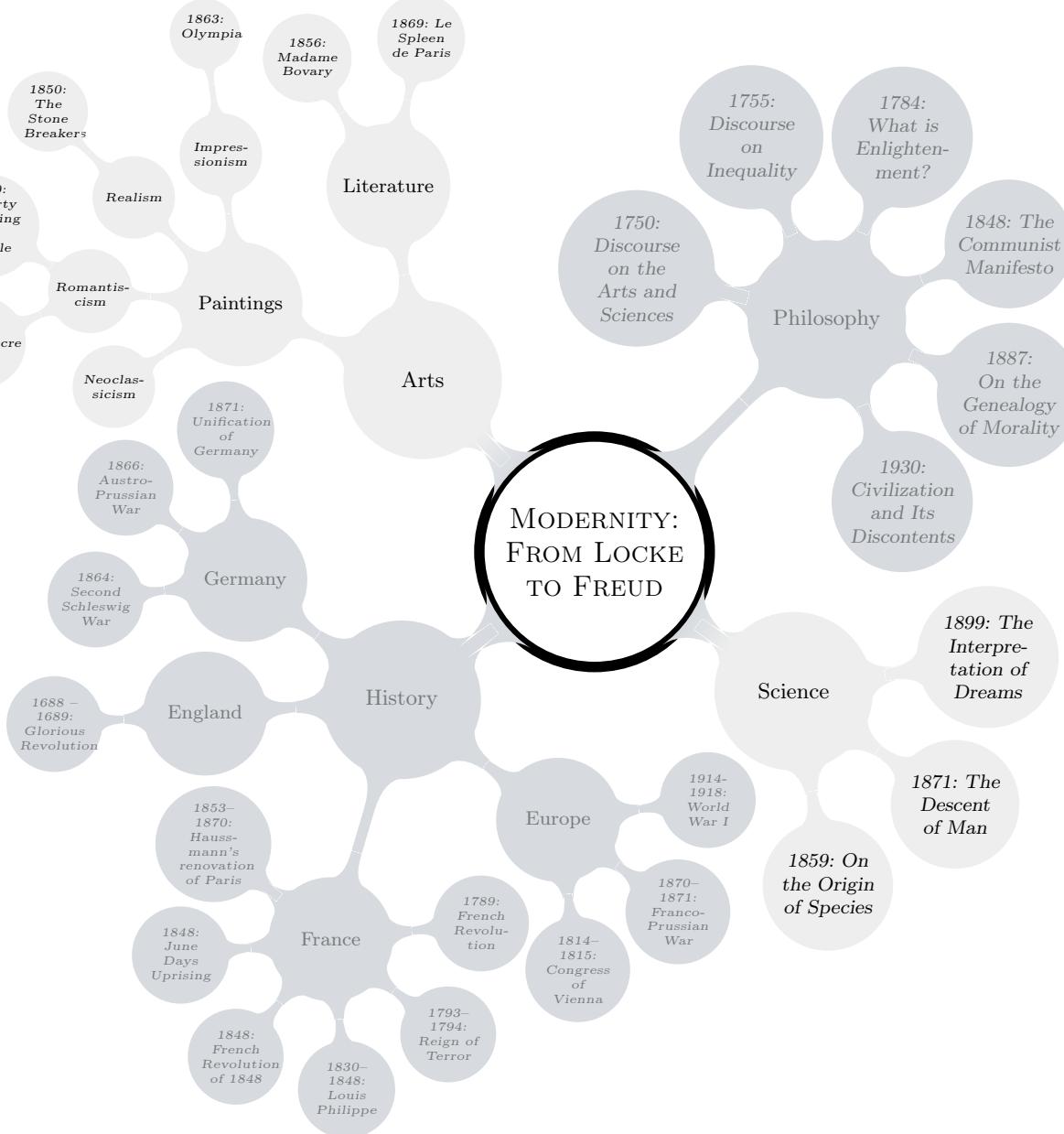
Baudelaire examines the world around him in his Poems in Prose: modernity, bourgeoisie and the class system, all of which are anathema. Let’s Beat the Poor is a good example of this world he despises: the narrator, a bourgeois who has just read modern views on how to fix the world, meets a poor and decides that to be “worthy of liberty a man must fight for it” [3]. This resembles the struggle for life that Darwin describes, but Baudelaire rejects it. Moreover, he sees the bourgeois way of life as superficial. The bourgeois in A Joker follows conventions slavishly and privileges others’ opinion above his own. Baudelaire wants to form his own mind and rejects this strange world that he feels alienated by: the modern life in the modern metropolis. It is indeed a “strange phenomena we find in a great city … Life swarms with innocent monsters.” [3] It is however unclear who these monsters are, bourgeois, poor or simply, like in To Each His Own Chimera, modernity. The future is a fatality: people are “driven by an irresistible need to walk” and “are condemned to hope forever”. By comparison,

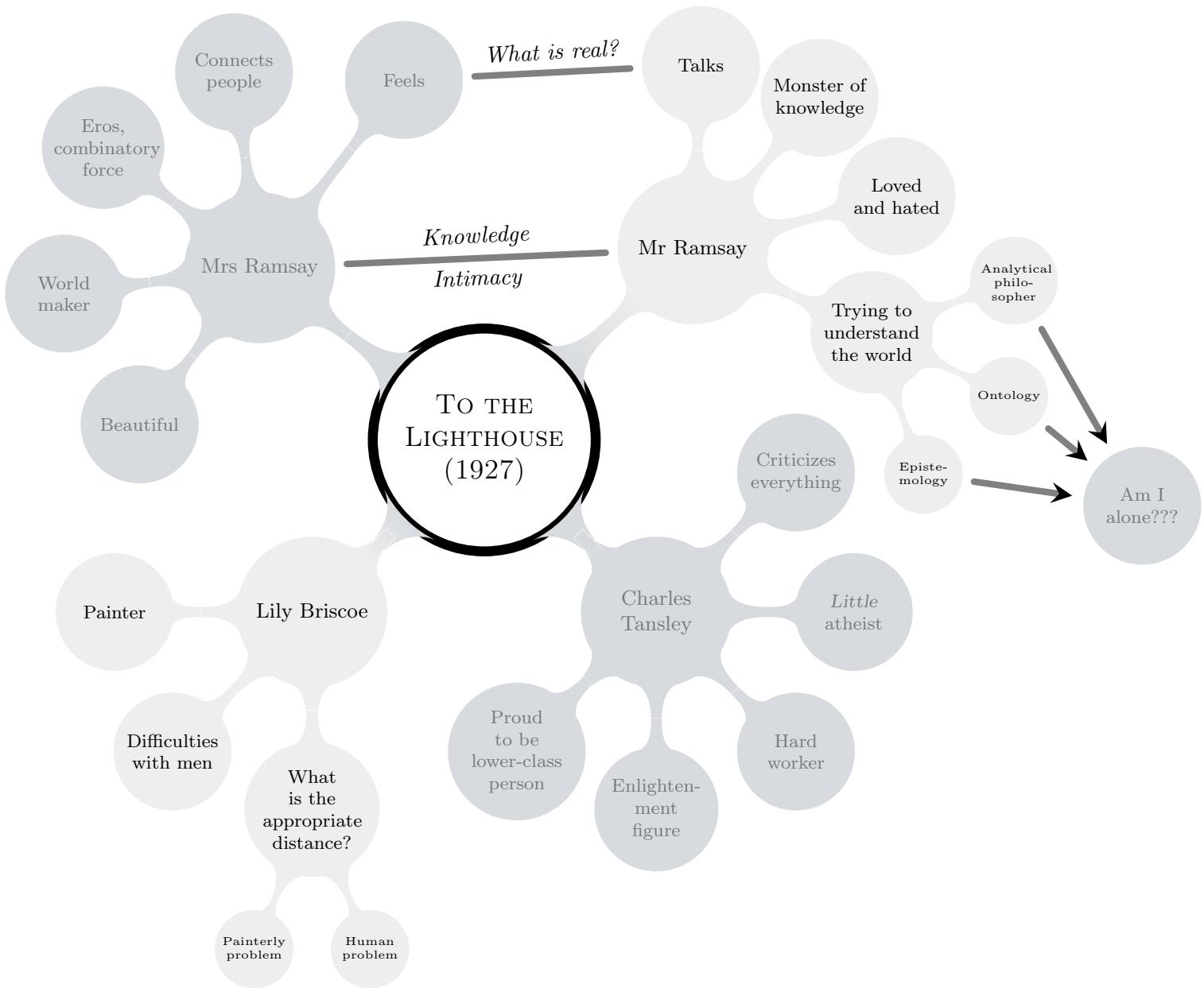
for the poem Evening Twilight, the past is “delicious” and the present dark.

So, we have a scientist who rejects religion and supports modernity and a poet who, deeply influenced by religion, cannot find solace in it and rejects the modern world. It is Darwin who changes our view of social values. If morality is not God driven, it is not immutable (men are fallible) and can be adapted to our personal needs. For Baudelaire, the world is a world of despair, only made worse by his belief in the original sin. He finds no other recourse than the search for intensity and pleasure, for “… what is an eternity of damnation compared to an infinity of pleasure in a single second?” [3]. Individual satisfaction is what matters whatever the consequences. These authors help us understand how the world will fall into total darkness just a few years later.

References

- [1] Charles Darwin. *The Origins of Species*.
- [2] Charles Darwin. *The Descent of Man*.
- [3] Charles Baudelaire. *Spleen of Paris*.





La Mort de Sardanapale (Death of Sardanapalus, Смерть Сарданапала). Eugène Delacroix, 1827. Louvre, Paris.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Scène des massacres de Scio (The Massacre at Chios, Резня на Хиосе). Eugène Delacroix, 1824. Louvre, Paris.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



La Liberté guidant le peuple (*Liberty Leading the People*, Свобода, ведущая народ; Свобода на баррикадах).

Eugène Delacroix, 1830. Louvre-Lens, Lens.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Le Désespéré (The Desperate Man (self-portrait), Отчаявшийся (автопортрет)). Gustave Courbet, 1841. Private collection.

This work is in the public domain in countries and areas where the copyright term is the author's life plus 100 years or less.



Steinhauer (Stone Breaker, Камнетёс). Gustave Courbet, 1849. Private collection, Milan.



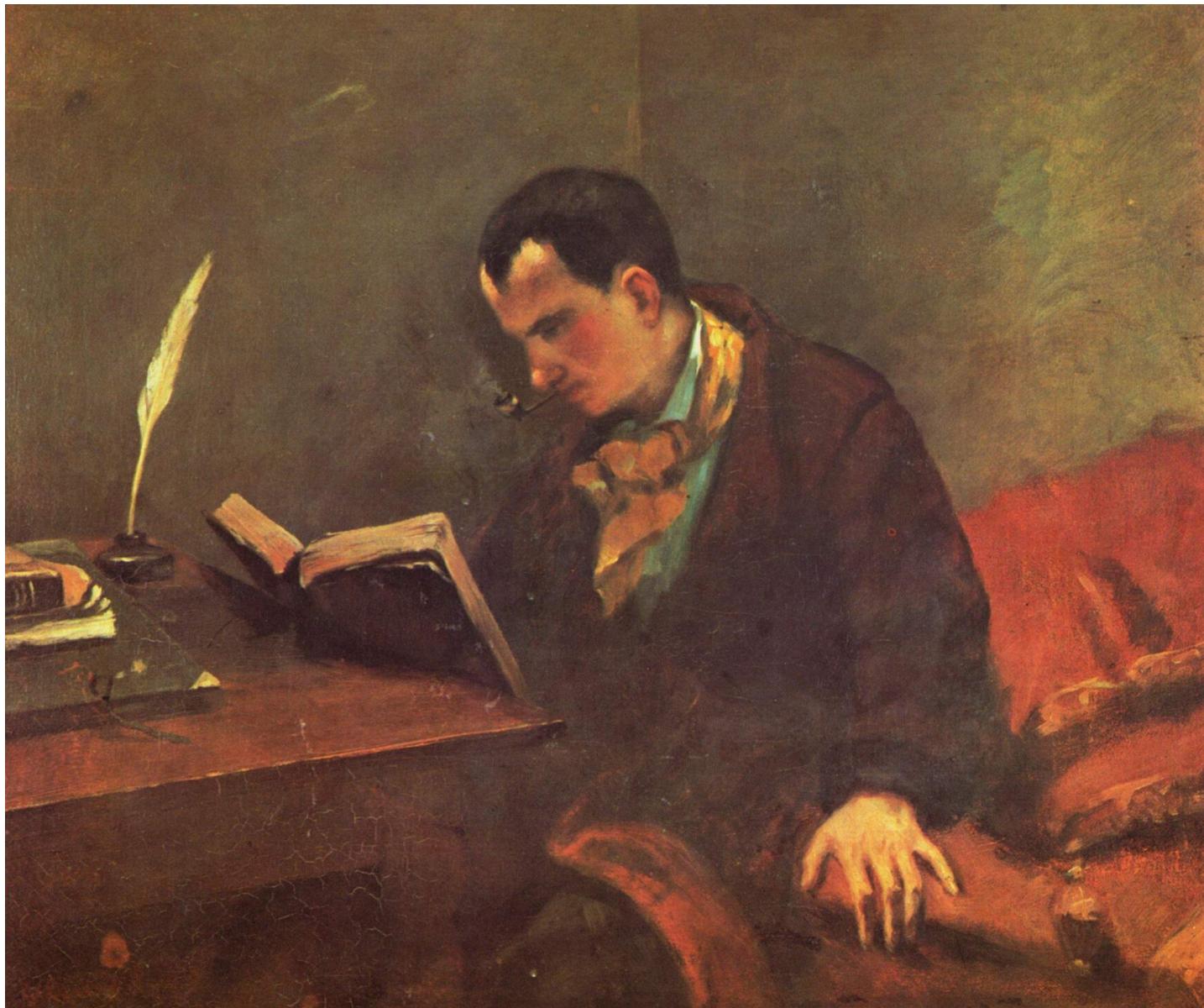
This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Le Sommeil (The Sleepers, Спящие). Gustave Courbet, 1866. Petit Palais, Paris.



Portait de Baudelaire (Portrait of Charles Baudelaire, Портрет Шарля Бодлера).

Gustave Courbet, 1849. Musée Fabre, Montpellier.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Un enterrement à Ornans (A Burial At Ornans, Похороны в Орнане). Gustave Courbet, 1850. Musée d'Orsay, Paris.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Segelboote in Argenteuil (Boating in Argenteuil, Яхты в Аржантёйе). Édouard Manet, 1874. National Museum Cardiff, Wales.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

La Musique aux Tuileries (Music in the Tuileries, Музыка в саду Тюильри). Édouard Manet, 1862. The Hugh Lane, Dublin.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less



Le Chemin de fer (The Railway, Железная дорога). Édouard Manet, 1873. National Gallery of Art, Washington.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Le déjeuner sur l'herbe (The Luncheon on the Grass, Завтрак на траве). Édouard Manet, 1863. Musée d'Orsay, Paris.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less



Olympia (*Olympia, Олимпия*). Édouard Manet, 1863. Musée d'Orsay, Paris.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Un bar aux Folies Bergère (A Bar at the Folies-Bergère, Бар в «Фоли-Бержер»). Édouard Manet, 1882. Courtauld Gallery, London.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



La Loge de l'opéra (Loge, Ложа). *Constantin Guys.* Albertina, Vienna.



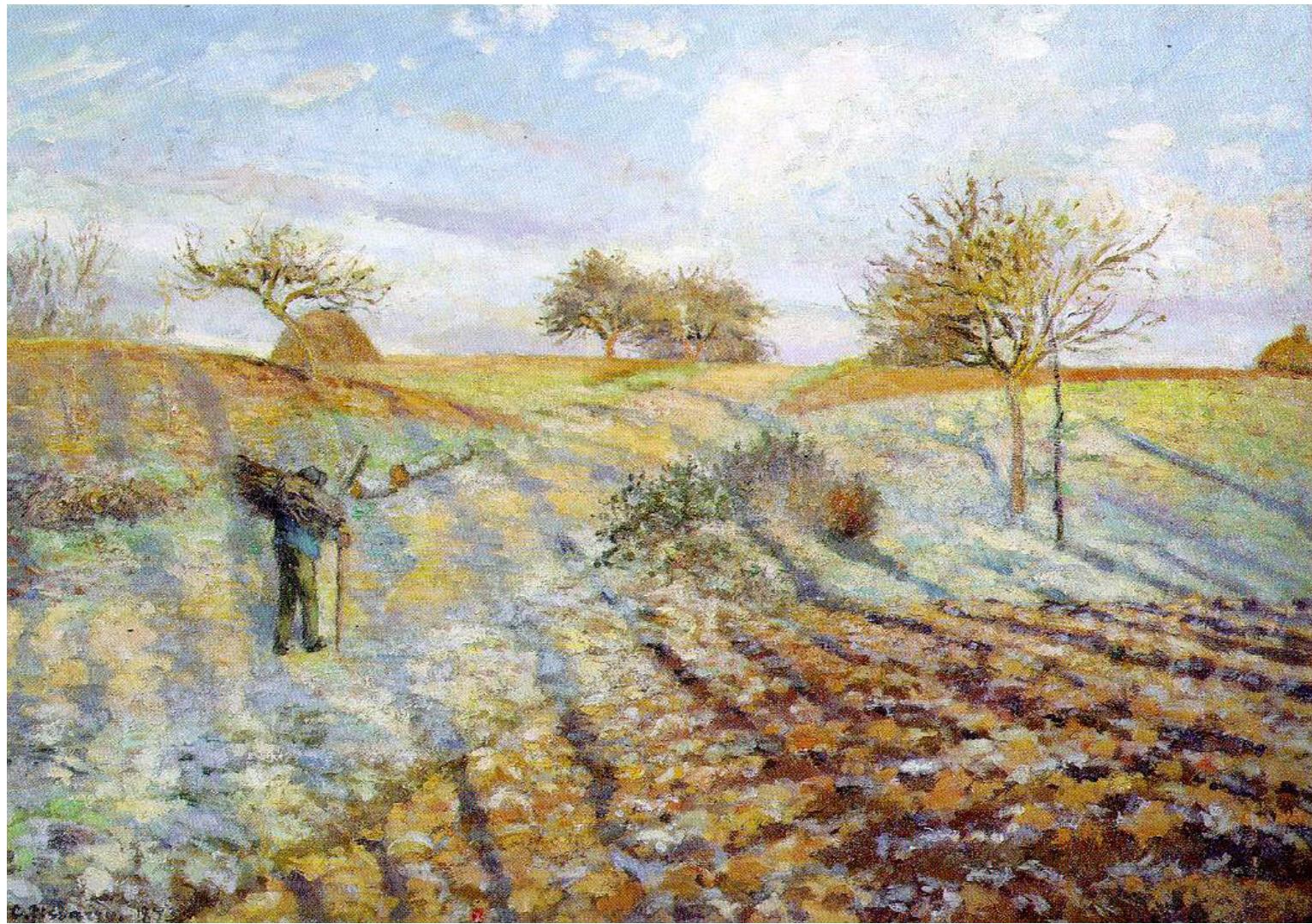
This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Port-Marly, le lavoir dit à tort le lavoir, Pontoise (Port-Marly, the wash, Pontoise, Прачечная, Порт Марли).
Camille Pissarro, 1872. Musée d'Orsay, Paris.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



Gelee blanche (Hoarfrost, Иzmорозь). Camille Pissarro, 1873. Musée d'Orsay, Paris.



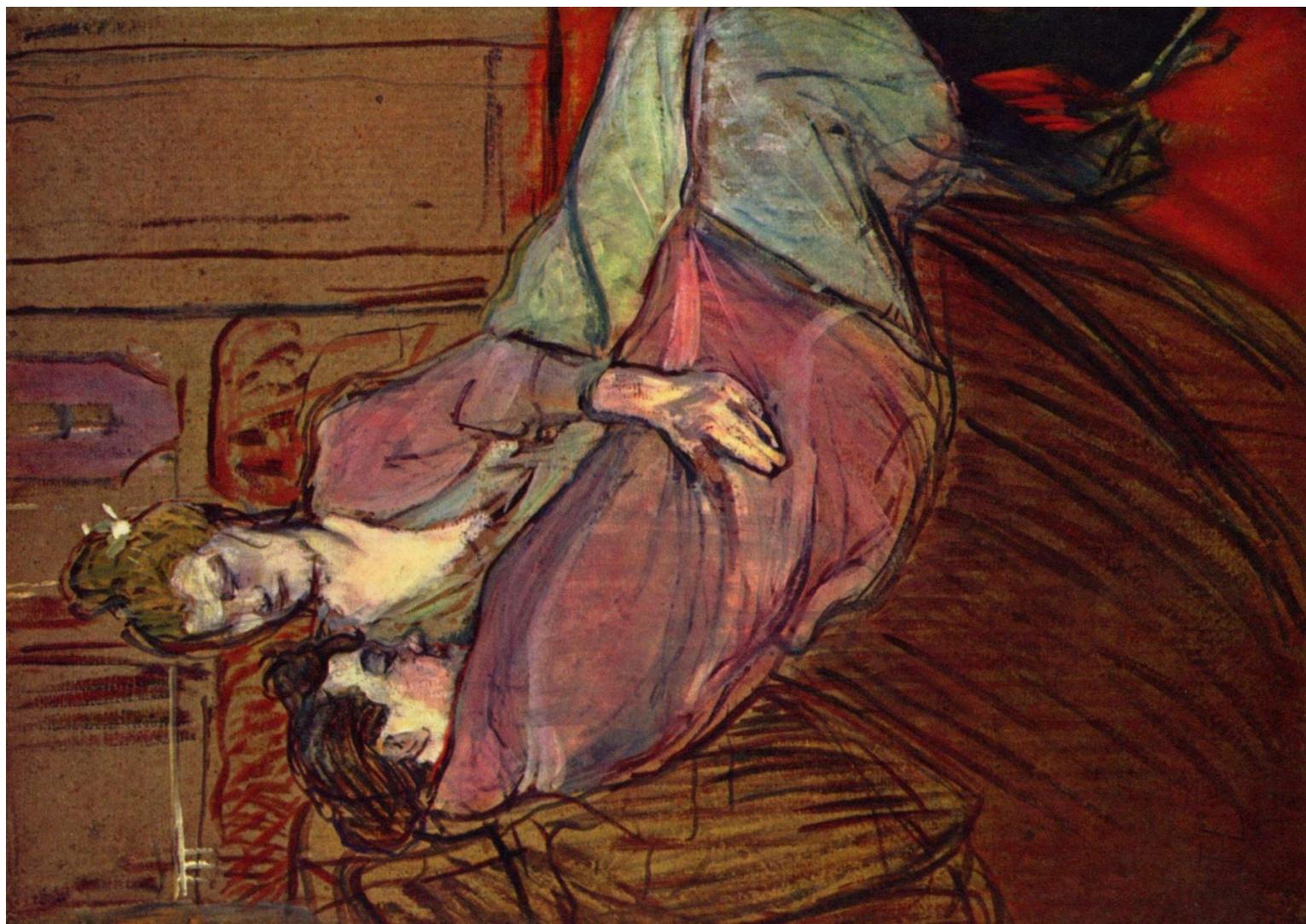
This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

Divan Japonais (Poster, Плакат). Henri de Toulouse-Lautrec, 1892–1893. Private collection.



Les Deux Amies (The Two Friends, Два друга). *Henri de Toulouse-Lautrec, 1894.* Tate Britain, London.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

Le sofa (The Sofa, Софа). *Henri de Toulouse-Lautrec, 1894–1896.* Metropolitan Museum of Art, NYC.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



Repasseuses (Two ironing women, Гладильщицы). Edgar Degas, 1884. Musée d'Orsay, Paris.



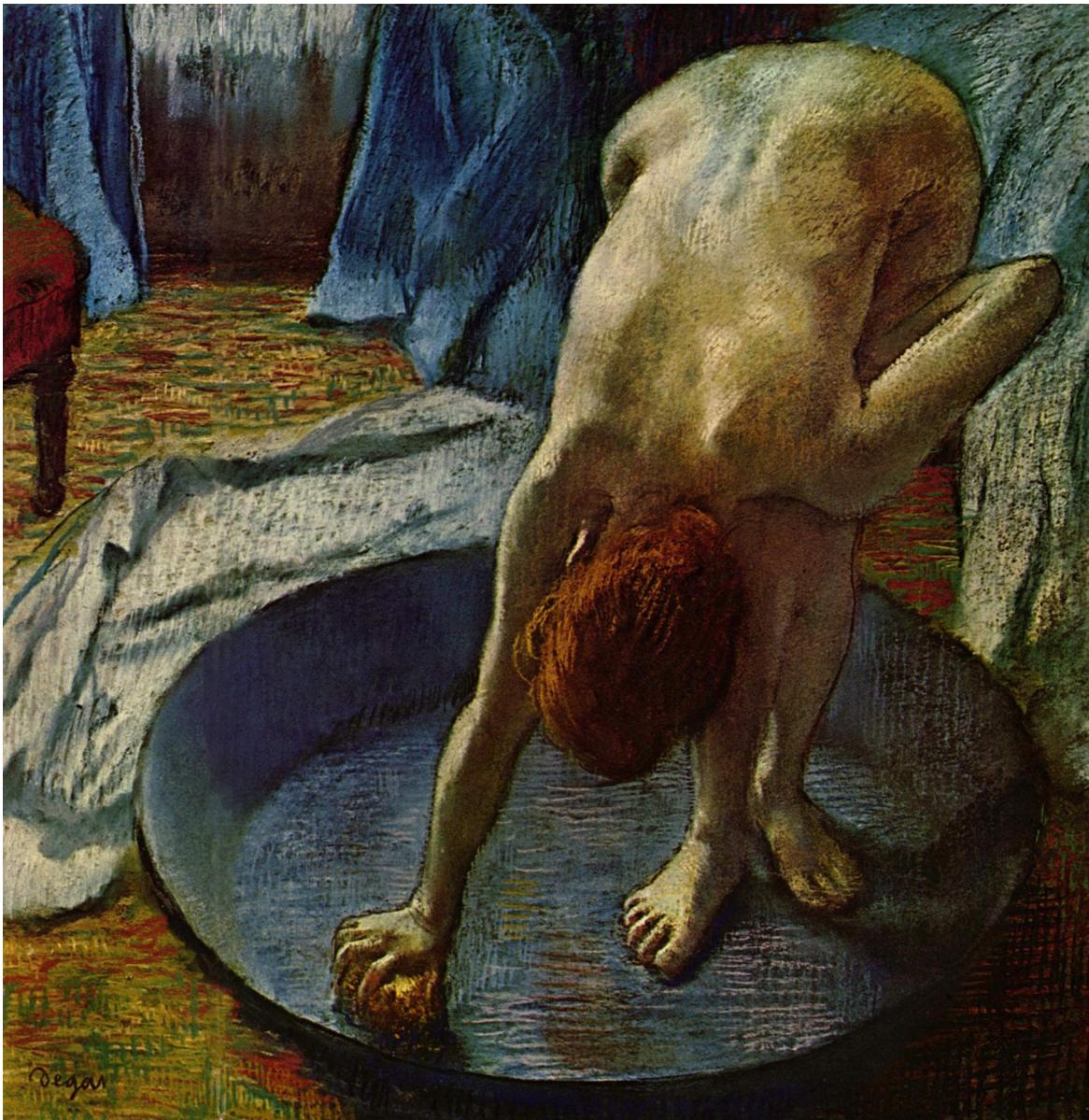
The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

Danseuses en bleu (Dancers in Blue, Две голубые танцовщицы). Edgar Degas, 1898. Musée d'Orsay, Paris.



This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.

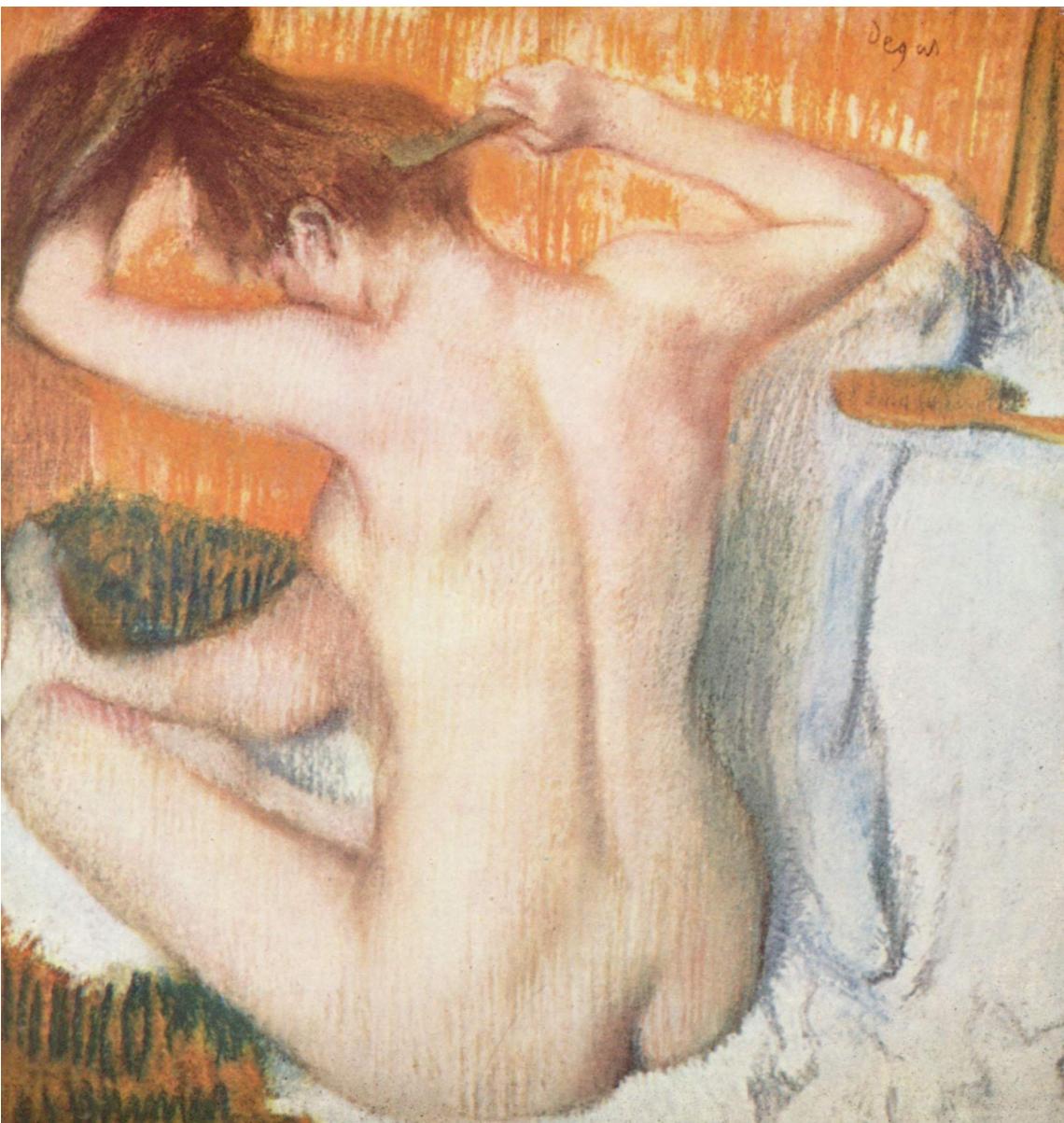
Le tub (The Tub, Ванна). Edgar Degas, 1886. Farmington, Connecticut.



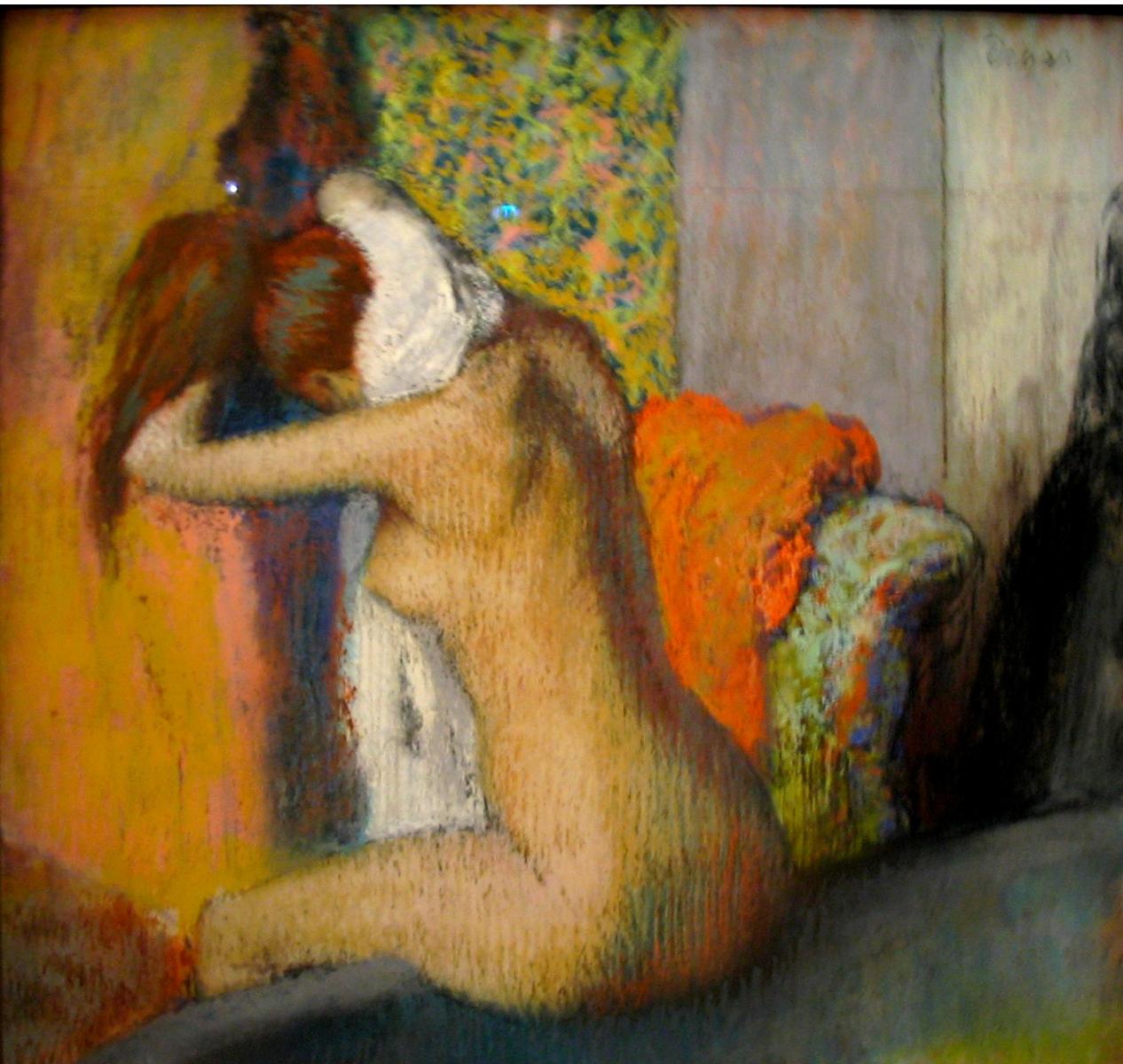
The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

La Toilette (Woman Combing her Hair, Причёсывающаяся женщина). Edgar Degas, 1885. State Hermitage Museum, St. Petersburg.

The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.



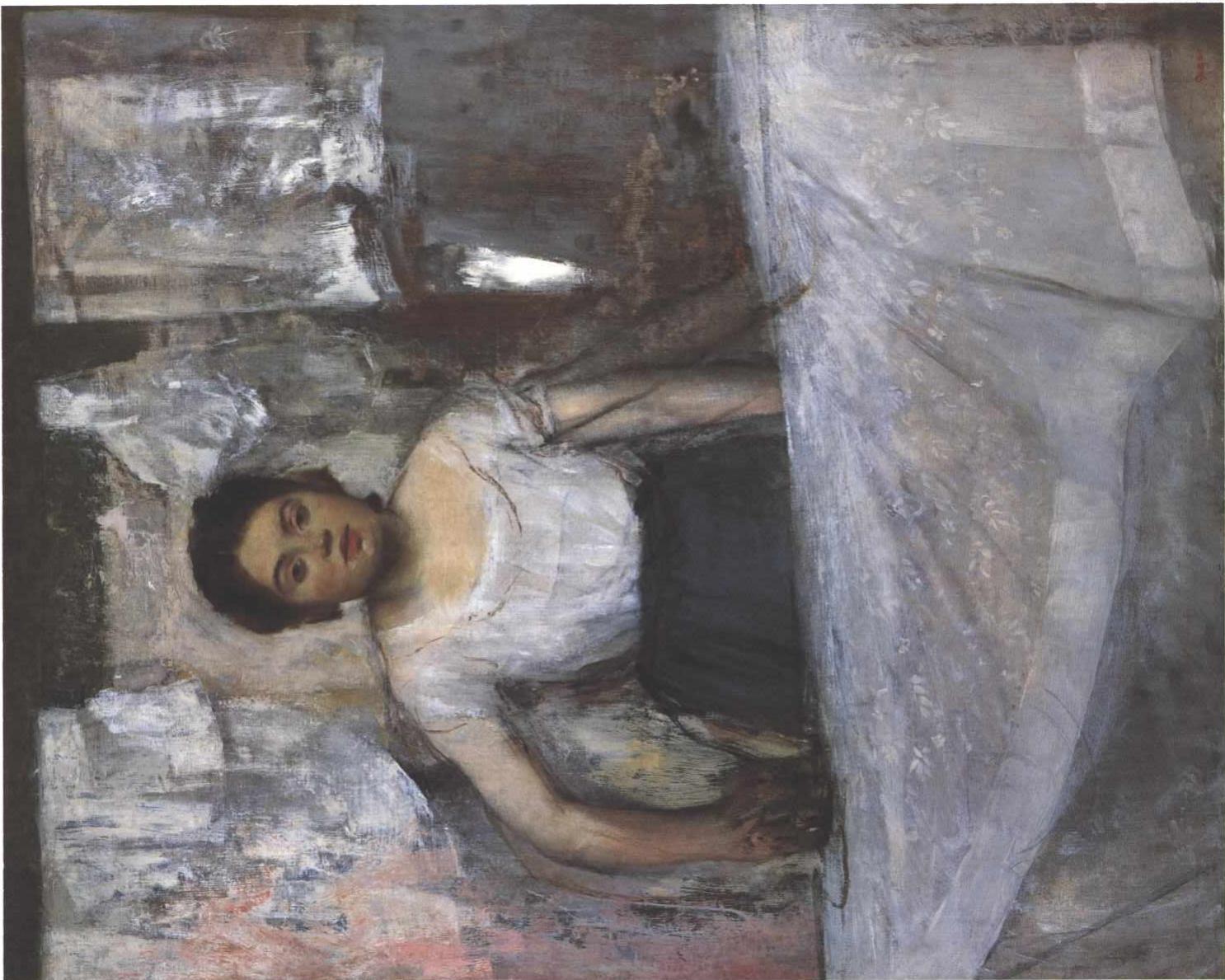
Après le bain, femme nue s'essuyant la nuque (After the Bath, После купания). Edgar Degas, 1898. Musée d'Orsay, Paris.



The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

La repasseuse (Ironing woman, Гладильщица). Edgar Degas, 1869. Neue Pinakothek, Munich.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



L'Absinthe (Glass of Absinthe, Абсент). Edgar Degas, 1876. Musée d'Orsay, Paris.



The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

Autoportrait (Self-portrait, Автопортрет). Paul Cézanne. Unknown location.

-This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



Mont Sainte-Victoire (Mountain Sainte-Victoire, Гора Святой Виктории).

Paul Cézanne, 1904–1906. Sammlung C. S. Tyson, Philadelphia.



The work of art depicted in this image and the reproduction thereof are in the public domain worldwide.

Mont Sainte-Victoire (Mountain Sainte-Victoire — view from Lauves, Гора Святой Виктории).

Paul Cézanne. Unknown location.

This work is in the public domain in the USA, and those countries with a copyright term of life of the author plus 100 years or less.



Violon et guitare (Violin and guitar, Скрипка и гитара). Juan Gris, 1913. Queen Sofia Museum, Madrid.



This work is in the public domain in those countries with a copyright term of life of the author plus 80 years or less.

Le Petit Déjeuner (Breakfast, Завтрак). Juan Gris, 1914. Museum of Modern Art, NYC.

This work is in the public domain in those countries with a copyright term of life of the author plus 80 years or less.



Howe House, 1925 by Rudolph Schindler.



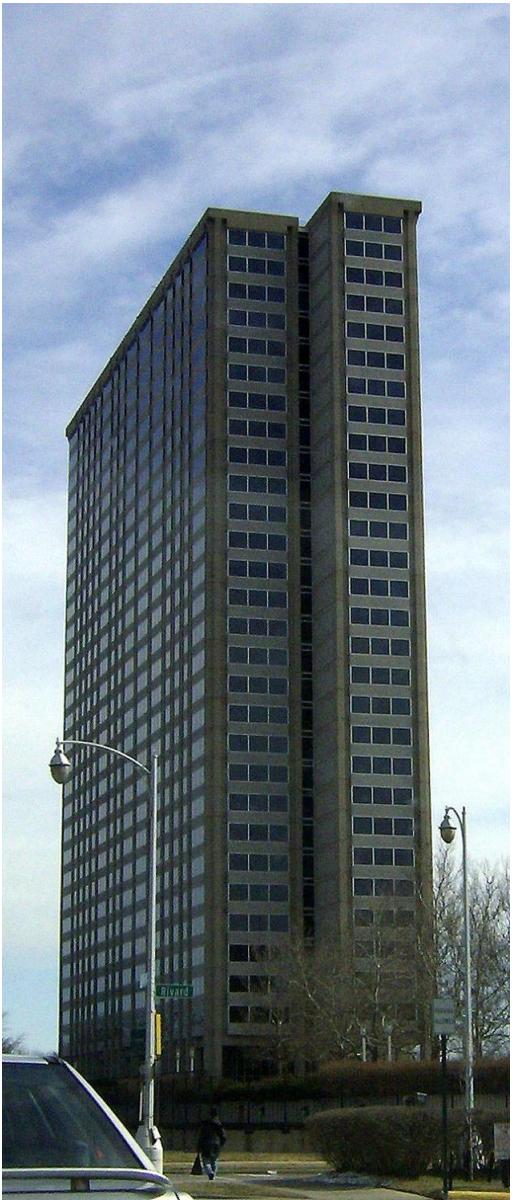
© ⓘ ⓘ This image is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.

The Villa Lemke, 1933 by Ludwig Mies van der Rohe.

© (t) © This image is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.



1300 Lafayette East Cooperative, Detroit, Michigan, 1964 by Ludwig Mies van der Rohe.



© CC BY-SA This image is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.

German Pavillion at World Fair, Barcelona, 1929 by Ludwig Mies van der Rohe.

© iStock This image is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.



Toronto Dominion Centre, 1969 by Ludwig Mies van der Rohe.



The copyright holder of this work released this work into the public domain. This applies worldwide.

Frank Gehry's house in a posh area in Santa Monica by Frank Gehry.

©① This image is licensed under the Creative Commons Attribution 2.0 Generic license.



Guggenheim Museum Bilbao, 1997 by Frank Gehry.



© ⓘ This image is licensed under the Creative Commons Attribution 2.0 Generic license.

Walt Disney Concert Hall, Los Angeles, 2003 by Frank Gehry.

The copyright holder of this work released this work into the public domain. This applies worldwide.



Diamond Ranch High School, California, 2001 by Thom Mayne.



This image has been released into the public domain by its author, Carol M. Highsmith. This applies worldwide.

Wayne L. Morse United States Courthouse, Eugene, Oregon, 2006 by *Thom Mayne*.



The copyright holder allows anyone to use it for any purpose, provided that the copyright holder is properly attributed. Attribution: Gary Halvorson, Oregon State Archives.

Seattle Central Library, 2004 by Rem Koolhaas.



© ⓘ ⓘ This image is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.

Attributions & QR-index of all the images



IMAGE AT PAGE 20

- [http://commons.wikimedia.org/wiki/File:Delacroix_-_La_Mort_de_Sardanapale_\(1827\).jpg](http://commons.wikimedia.org/wiki/File:Delacroix_-_La_Mort_de_Sardanapale_(1827).jpg).
- https://upload.wikimedia.org/wikipedia/commons/2/2f/Delacroix_-_La_Mort_de_Sardanapale_%281827%29.jpg.
- Eugène Delacroix [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 21

- http://commons.wikimedia.org/wiki/File:Eug%C3%A8ne_Delacroix_-_Le_Massacre_de_Scio.jpg.
- https://upload.wikimedia.org/wikipedia/commons/6/66/Eug%C3%A8ne_Delacroix_-_Le_Massacre_de_Scio.jpg.
- Eugène Delacroix [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 22

- http://commons.wikimedia.org/wiki/File:Eug%C3%A8ne_Delacroix_-_Le_28_Juillet,_La.Libert%C3%A9_guidant_le_peuple.jpg.
- https://upload.wikimedia.org/wikipedia/commons/5/5d/Eug%C3%A8ne_Delacroix_-_Le_28_Juillet,_La.Libert%C3%A9_guidant_le_peuple.jpg.
- Eugène Delacroix [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 23

- [http://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_Le_D%C3%A9jeuner_sous_la_Prunier_\(1863\).jpg](http://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_Le_D%C3%A9jeuner_sous_la_Prunier_(1863).jpg).
- [https://upload.wikimedia.org/wikipedia/commons/8/8f/Gustave_Courbet_-_Le_D%C3%A9jeuner_sous_la_Prunier_\(1863\).jpg](https://upload.wikimedia.org/wikipedia/commons/8/8f/Gustave_Courbet_-_Le_D%C3%A9jeuner_sous_la_Prunier_(1863).jpg).
- Gustave Courbet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 24

- http://commons.wikimedia.org/wiki/File:Gustave_Courbet_040.jpg.
- https://upload.wikimedia.org/wikipedia/commons/0/00/Gustave_Courbet_040.jpg.
- Gustave Courbet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 25

- http://commons.wikimedia.org/wiki/File:Courtet_Sleep.jpg.
- https://upload.wikimedia.org/wikipedia/commons/0/06/Courtet_Sleep.jpg.
- Gustave Courbet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 26

- https://commons.wikimedia.org/wiki/File%3AGustave_Courbet_033.JPG
- https://upload.wikimedia.org/wikipedia/commons/0/07/Gustave_Courbet_033.jpg
- Gustave Courbet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 28

- http://commons.wikimedia.org/wiki/File:%C3%89douard_Manet_-_Segelboote_in_Argeuteuil.jpg
- https://upload.wikimedia.org/wikipedia/commons/a/a2/%C3%89douard_Manet_-_Segelboote_in_Argeuteuil.jpg
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 30

- https://commons.wikimedia.org/wiki/File%3AEduard_Manet_-_Le_Chemin_de_fer_-_Google_Art_Project.jpg
- https://upload.wikimedia.org/wikipedia/commons/7/74/Edouard_Manet_-_Le_Chemin_de_fer_-_Google_Art_Project.jpg
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 32

- https://commons.wikimedia.org/wiki/File%3AEduard_Manet_-_Olympia_-_Google_Art_Project_3.jpg
- https://upload.wikimedia.org/wikipedia/commons/5/5c/Edouard_Manet_-_Olympia_-_Google_Art_Project_3.jpg
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 27

- http://commons.wikimedia.org/wiki/File:Gustave_Courbet_-_A_Burial_at_Ornans_-_Google_Art_Project_2.jpg
- https://upload.wikimedia.org/wikipedia/commons/a/a0/Gustave_Courbet_-_A_Burial_at_Ornans_-_Google_Art_Project_2.jpg
- Gustave Courbet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 29

- [https://commons.wikimedia.org/wiki/File%3AMANET_-_M%C3%BAsica_en_las_Tuller%C3%ADadas_\(National_Gallery%2C_Londres%2C_1862\).jpg](https://commons.wikimedia.org/wiki/File%3AMANET_-_M%C3%BAsica_en_las_Tuller%C3%ADadas_(National_Gallery%2C_Londres%2C_1862).jpg)
- [https://upload.wikimedia.org/wikipedia/commons/9/94/MANET_-_M%C3%BAsica_en_las_Tuller%C3%ADadas_\(National_Gallery%2C_Londres%2C_1862\)%29.jpg](https://upload.wikimedia.org/wikipedia/commons/9/94/MANET_-_M%C3%BAsica_en_las_Tuller%C3%ADadas_(National_Gallery%2C_Londres%2C_1862)%29.jpg)
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 31

- https://commons.wikimedia.org/wiki/File%3A/C3%89douard_Manet_-_Le_D%C3%A9jeuner_sur_l'herbe.jpg
- https://upload.wikimedia.org/wikipedia/commons/f/fc/%C3%89douard_Manet_-_Le_D%C3%A9jeuner_sur_l%27herbe.jpg
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 33

- https://commons.wikimedia.org/wiki/File%3AEduard_Manet%2C_A_Bar_at_the_Folies-Berg%C3%A8re.jpg
- https://upload.wikimedia.org/wikipedia/commons/0/0d/Eduard_Manet%2C_A_Bar_at_the_Folies-Berg%C3%A8re.jpg
- Édouard Manet [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 34

- http://commons.wikimedia.org/wiki/File:Constantin-Ernest-Adolphe-Hyacinthe_Guys_001.jpg.
- https://upload.wikimedia.org/wikipedia/commons/0/03/Constantin-Ernest-Adolphe-Hyacinthe_Guys_001.jpg.
- Constantin Guys [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 36

- [http://commons.wikimedia.org/wiki/File:Camille_Pissarro,_Gelee_blanche_\(Hoarfrost\),_1873.jpg](http://commons.wikimedia.org/wiki/File:Camille_Pissarro,_Gelee_blanche_(Hoarfrost),_1873.jpg).
- https://upload.wikimedia.org/wikipedia/commons/8/85/Camille_Pissarro%2C_Gelee_blanche_%28Hoarfrost%29%2C_1873.jpg.
- Camille Pissarro [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 38

- https://commons.wikimedia.org/wiki/File%3AHenri_de_Toulouse-Lautrec_014.jpg.
- https://upload.wikimedia.org/wikipedia/commons/3/3c/Henri_de_Toulouse-Lautrec_014.jpg.
- Henri de Toulouse-Lautrec [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 40

- http://commons.wikimedia.org/wiki/File:Edgar_Germain_Hilaire_Degas_084.jpg.
- https://upload.wikimedia.org/wikipedia/commons/9/97/Edgar_Germain_Hilaire_Degas_084.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 35

- http://commons.wikimedia.org/wiki/File:Camille_Pissarro_045.jpg.
- https://upload.wikimedia.org/wikipedia/commons/c/c9/Camille_Pissarro_045.jpg.
- Camille Pissarro [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 37

- https://commons.wikimedia.org/wiki/File%3AHenri_de_Toulouse-Lautrec_019.jpg.
- https://upload.wikimedia.org/wikipedia/commons/3/3c/Henri_de_Toulouse-Lautrec_019.jpg.
- By Toulouse-Lautrec, Henri de [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 39

- https://commons.wikimedia.org/wiki/File%3AHenri_de_Toulouse-Lautrec_009.jpg.
- https://upload.wikimedia.org/wikipedia/commons/b/b4/Henri_de_Toulouse-Lautrec_009.jpg.
- Henri de Toulouse-Lautrec [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 41

- http://commons.wikimedia.org/wiki/File:Degas--Zwei_A4nzerinnen.jpg.
- https://upload.wikimedia.org/wikipedia/commons/9/90/Degas--Zwei_T%C3%A4nzerinnen.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 42

- https://commons.wikimedia.org/wiki/File%3AEdgar_Germain_Hilaire_Degas_032.jpg.
- https://upload.wikimedia.org/wikipedia/commons/6/64/Edgar_Germain_Hilaire_Degas_032.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 43

- https://commons.wikimedia.org/wiki/File%3AEdgar_Germain_Hilaire_Degas_029.jpg.
- https://upload.wikimedia.org/wikipedia/commons/0/06/Edgar_Germain_Hilaire_Degas_029.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 44

- https://commons.wikimedia.org/wiki/File%3AEdgar_Germain_Hilaire_Degas_045.jpg.
- https://upload.wikimedia.org/wikipedia/commons/4/4d/Edgar_Germain_Hilaire_Degas_045.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 45

- http://commons.wikimedia.org/wiki/File:Degas_-_Die_B%C3%BCglerin.jpg.
- https://upload.wikimedia.org/wikipedia/commons/8/80/Degas_-_Die_B%C3%BCglerin.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 46

- http://commons.wikimedia.org/wiki/File:Edgar_Germain_Hilaire_Degas_012.jpg.
- https://upload.wikimedia.org/wikipedia/commons/b/bb/Edgar_Germain_Hilaire_Degas_012.jpg.
- Edgar Degas [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 47

- http://commons.wikimedia.org/wiki/File:Cezanne_-_Selbstbildnis_mit_M%C3%BCtzze.jpg.
- https://upload.wikimedia.org/wikipedia/commons/4/45/Cezanne_-_Selbstbildnis_mit_M%C3%BCtzze.jpg.
- Paul Cézanne [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 48

- http://commons.wikimedia.org/wiki/File:Paul_C%C3%A9zanne_109.jpg.
- https://upload.wikimedia.org/wikipedia/commons/3/30/Paul_C%C3%A9zanne_109.jpg.
- Paul Cézanne [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 49

- http://commons.wikimedia.org/wiki/File:Cezanne_-_Mont_Sainte_Victoire_von_Lauves_aus_gesehen_2.jpg.
- https://upload.wikimedia.org/wikipedia/commons/1/14/Cezanne_-_Mont_Sainte_Victoire_von_Lauves_aus_gesehen_2.jpg.
- Paul Cézanne [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 50

- http://commons.wikimedia.org/wiki/File:1913_Gris_violin_and_guitar_anagoria.JPG.
- https://upload.wikimedia.org/wikipedia/commons/5/52/1913_Gris_violin_and_guitar_anagoria.JPG.
- Juan Gris [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 51

- http://commons.wikimedia.org/wiki/File:1914_Gris_Le_Petit_D%C3%A9jeuner.jpg.
- https://upload.wikimedia.org/wikipedia/commons/e/e0/1914_Gris_Le_Petit_D%C3%A9jeuner.jpg.
- Juan Gris [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 52

- http://commons.wikimedia.org/wiki/File:Howe_House.jpg.
- https://upload.wikimedia.org/wikipedia/commons/b/bf/Howe_House.JPG.
- By Niels Wouters (Own work) [CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 53

- http://commons.wikimedia.org/wiki/File:Mies_van_der_Rohe_Haus_Berlin,_4.jpg.
- https://upload.wikimedia.org/wikipedia/commons/3/38/Mies_van_der_Rohe_Haus_Berlin%2C_4.jpg.
- By Manfred Brückels (Own work) [CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 54

- <http://commons.wikimedia.org/wiki/File:1300coopDetroit.jpg>.
- <https://upload.wikimedia.org/wikipedia/commons/4/41/1300coopDetroit.jpg>.
- Mikerussell at en.wikipedia [GFDL (<http://www.gnu.org/copyleft/fdl.html>) or CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 55

- http://commons.wikimedia.org/wiki/File:The_Mies_van_der_Rohe's_Pavilion.jpg.
- https://upload.wikimedia.org/wikipedia/commons/0/0c/The_Mies_van_der_Rohe%27s_Pavilion.jpg.
- Marb at en.wikipedia [GFDL (<http://www.gnu.org/copyleft/fdl.html>) or CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 56

- http://commons.wikimedia.org/wiki/File:Mies_van_der_rohe_3-6-2006.jpg.
- https://upload.wikimedia.org/wikipedia/commons/2/24/Mies_van_der_rohe_3-6-2006.jpg.
- By Alexpankratz (Own work) [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 57

- http://commons.wikimedia.org/wiki/File:Gehry_House_-_Image02.jpg.
- https://upload.wikimedia.org/wikipedia/commons/5/54/Gehry_House_-_Image02.jpg.
- By IK's World Trip [CC-BY-2.0 (<http://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 58

- [http://commons.wikimedia.org/wiki/File:Le_mus%C3%A9e_Guggenheim_\(Bilbao\)._\(3432848128\).jpg](http://commons.wikimedia.org/wiki/File:Le_mus%C3%A9e_Guggenheim_(Bilbao)._(3432848128).jpg).
- https://upload.wikimedia.org/wikipedia/commons/0/00/Le_mus%C3%A9e_Guggenheim_%28Bilbao%29_%283432848128%29.jpg.
- By dalbera from Paris, France (Le musée Guggenheim (Bilbao) Uploaded by russavia) [CC-BY-2.0 (<http://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 59

- http://commons.wikimedia.org/wiki/File:Architecture_buildings_Disney_concert_halls.jpg.
- https://upload.wikimedia.org/wikipedia/commons/e/ee/Architecture_buildings_Disney_concert_halls.jpg.
- By Jon Sullivan [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 60

- https://commons.wikimedia.org/wiki/File%3ADiamondRanchHS_-_CarolHighsmith_-_4.jpg.
- https://upload.wikimedia.org/wikipedia/commons/7/7e/DiamondRanchHS_-_CarolHighsmith_-_4.jpg.
- By Carol Highsmith [Public domain], via Wikimedia Commons.



IMAGE AT PAGE 61

- [http://commons.wikimedia.org/wiki/File:Eugene_Federal_Courthouse_\(Lane_County,_Oregon_scenic_images\)_\(_landA0003\).jpg](http://commons.wikimedia.org/wiki/File:Eugene_Federal_Courthouse_(Lane_County,_Oregon_scenic_images)_(_landA0003).jpg).
- https://upload.wikimedia.org/wikipedia/commons/8/86/Eugene_Federal_Courthouse_%28Lane_County%2C_Oregon_scenic_images%29_%281andA0003%29.jpg.
- Gary Halvorson, Oregon State Archives [Attribution], via Wikimedia Commons.



IMAGE AT PAGE 62

- https://commons.wikimedia.org/wiki/File%3ASeattle_Central_Library%2C_Seattle%2C_Washington_-_20060418.jpg.
- https://upload.wikimedia.org/wikipedia/commons/8/8a/Seattle_Central_Library%2C_Seattle%2C_Washington_-_20060418.jpg.
- DVD R W at the English language Wikipedia [GFDL (<http://www.gnu.org/copyleft/fdl.html>) or CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons.



IMAGE AT PAGE 16

- [http://commons.wikimedia.org/wiki/File%3AEditorial_cartoon_depicting_Charles_Darwin_as_an_ape_\(1871\).jpg](http://commons.wikimedia.org/wiki/File%3AEditorial_cartoon_depicting_Charles_Darwin_as_an_ape_(1871).jpg).
- https://upload.wikimedia.org/wikipedia/commons/6/6f/Editorial_cartoon_depicting_Charles_Darwin_as_an_ape_%281871%29.jpg.
- By Unknown, The Hornet is no longer in publication and it is very likely for a 20-year-old artist in 1871 to have died before 1939 [Public domain], via Wikimedia Commons.

Index

- Édouard Manet, 7, 28–33
1300 Lafayette East Cooperative, Detroit, Michigan, 1964, *building*, 54
1918 flu pandemic, 9
- A Bar at the Folies-Bergère (Un bar aux Folies Bergère), *painting*, 33
A Burial At Ornans (Un enterrement à Ornans), *painting*, 27
After the Bath (Après le bain, femme nue s'essuyant la nuque), *painting*, 44
Answering the Question: What is Enlightenment?, 8
Austro-Prussian War, 8, 18
- Baudelaire, 7, 14, 16
Bertrand Russell, 7
Boating in Argenteuil (Segelboote in Argenteuil), *painting*, 28
Breakfast (Le Petit Déjeuner), *painting*, 51
- Camille Pissarro, 7, 35, 36
Charles Darwin, 6, 7
Civilization and Its Discontents, 9, 18
Congress of Vienna, 8, 18
Constantin Guys, 6, 7, 34
- Dancers in Blue (Danseuses en bleu), *painting*, 41
Darwin, 16
David Hume, 6
Death of Sardanapalus (La Mort de Sardanapale), *painting*, 20
- Dialectic of Enlightenment, 9
Diamond Ranch High School, California, 2001, *building*, 60
Discourse on Inequality, 18
Discourse on the Arts and Sciences, 8, 18
Discourse on the Origin and Basis of Inequality Among Men, 8
- Edgar Degas, 7, 40–46
Eugène Delacroix, 6, 20–22
Experience, 8
- Franco-Prussian War, 8, 18
Frank Gehry, 57
Frank Gehry's house in a posh area in Santa Monica, *building*, 57
French Revolution, 8, 18
French Revolution of 1848, 18
Friedrich Wilhelm Nietzsche, 7
- Georg Wilhelm Friedrich Hegel, 6
George Edward Moore, 7
German Pavillion at World Fair, Barcelona, 1929, *building*, 55
Glass of Absinthe (L'Absinthe), *painting*, 46
Glorious Revolution, 18
Guggenheim Museum Bilbao, 1997, *building*, 58
Gustave Courbet, 7, 23–27
Gustave Flaubert, 7
- Haussmann's renovation of Paris, 8, 18
Henri de Toulouse-Lautrec, 37–39

- Hoarfrost (Gelee blanche), *painting*, 36
Howe House, 1925, *building*, 52
- Immanuel Kant, 6, 12
Impressionism, 18
Ironing woman (La repasseuse), *painting*, 45
- Jackson Pollock, 7
Jean Ingres, 6, 7
Jean-Jacques Rousseau, 6, 12
Jeremy Bentham, 6
John Locke, 6
John Stuart Mill, 6, 7
Juan Gris, 7, 50, 51
July Monarchy in France (Louis Philippe), 8
June Days Uprising, 8, 18
- Karl Heinrich Marx, 7
- Le Spleen de Paris, 8, 18
Liberty Leading the People, 8, 18
Liberty Leading the People (La Liberté guidant le peuple), *painting*, 22
Loge (La Loge de l'opéra), *painting*, 34
Louis Philippe, 18
Ludwig Mies van der Rohe, 53
Ludwig Wittgenstein, 7
- Madame Bovary, 8, 18
Madness and Civilization, 9
Marcel Duchamp, 7
Max Horkheimer, 7
Michel Foucault, 7
- Mountain Sainte-Victoire — view from Lauves (Mont Sainte-Victoire), *painting*, 49
Mountain Sainte-Victoire (Mont Sainte-Victoire), *painting*, 48
- Music in the Tuileries (La Musique aux Tuileries), *painting*, 29
- Neoclassicism, 18
- Olympia (Olympia), *painting*, 32
On Certainty, 9
On the Genealogy of Morality, 9, 18
On the Origin of Species, 8, 18
Otto von Bismarck, 6, 7
- Pablo Picasso, 7
Paul Cézanne, 7, 47–49
Philosophical Investigations, 9
Port-Marly, the wash, Pontoise (Port-Marly, le lavoir dit à tort le lavoir, Pontoise), *painting*, 35
Portrait of Charles Baudelaire (Portrait de Baudelaire), *painting*, 26
Poster (Divan Japonais), *painting*, 37
- Ralph Emerson, 6, 7
Realism, 18
Reign of Terror, 8, 18
Rem Koolhaas, 62
Romanticism, 18
Rudolph Schindler, 52
- Sample essay, 12, 14, 16
Samuel Taylor Coleridge, 6

- Seattle Central Library, 2004, *building*, 62
Second Schleswig War, 8, 18
Self-portrait (Autoportrait), *painting*, 47
Self-Reliance, 8
Sigmund Freud, 7, 14
Stone Breaker (Steinhauer), *painting*, 24

The Communist Manifesto, 8, 18
The Descent of Man, 8, 18
The Desperate Man (self-portrait) (Le Désespéré),
 painting, 23
The Interpretation of Dreams, 9, 18
The Luncheon on the Grass (Le déjeuner sur l'herbe),
 painting, 31
The Massacre at Chios, 8, 18
The Massacre at Chios (Scène des massacres de Scio),
 painting, 21
The Railway (Le Chemin de fer), *painting*, 30
The Sleepers (Le Sommeil), *painting*, 25
The Sofa (Le sofa), *painting*, 39
The Tub (Le tub), *painting*, 42
The Two Friends (Les Deux Amies), *painting*, 38

The Villa Lemke, 1933, *building*, 53
Theodor W. Adorno, 7
Thom Mayne, 60
To the Lighthouse, 9, 18
Toronto Dominion Centre, 1969, *building*, 56
Toulouse-Lautrec, 7
Tractatus Logico-Philosophicus, 9
Two ironing women (Repassseuses), *painting*, 40

Unification of Germany, 8, 18

Violin and guitar (Violon et guitare), *painting*, 50
Virginia Woolf, 7, 18

Walt Disney Concert Hall, Los Angeles, 2003, *building*, 59
Wayne L. Morse United States Courthouse, Eugene,
 Oregon, 2006, *building*, 61
What is Enlightenment?, 9, 18
William Wordsworth, 6
Woman Combing her Hair (La Toilette), *painting*, 43
World War I, 9, 18
World War II, 9