

Things We Missed Part 1

Romanticism and Realism

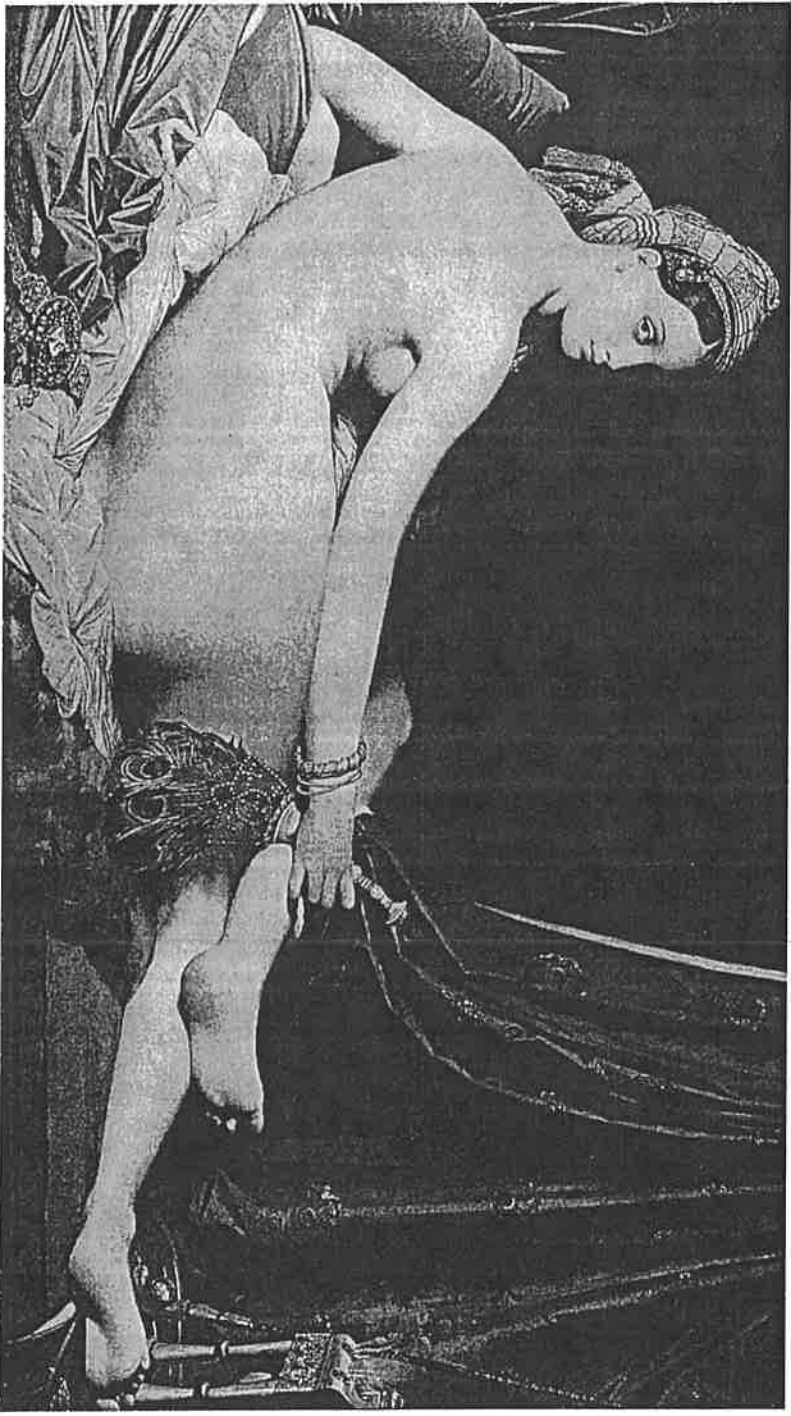


Historical Context: Middle class demands, men interested in the idea of a harem - Reaction to increased women's rights during French Revolution - Napoleon's campaigns in North Africa, "Exotic" Near East

Ingres: Student of David - Neo-classical style (precision, invisible brushwork, classical compositions), not a classical subject - Reflects emerging Romantic taste for the exotic and erotic. Work was criticized as immoral @ Salon Exhibition of 1819 - Not a reclining classical nude (thenus, but a contemporary woman as a member of a harem (sex slave) - Changes to anatomy (unnaturally long back), widened hips, odd placement of left leg intended to increase sensuality; - similar to Venus of Urbino (smooth glowing flesh), both know and acknowledge that they are being watched - Reclining, messy bed, luxurious surroundings - position and gaze differs; - Assumed to be looking at her master curious, cool look, not welcoming like Venus of Urbino.

-Blues of the couch contrast with their skin
Crumpled angles of sheets contrast with contours of her body

-Work represents a bridge from Neo-classicism to Romantic period



Textures promote viewer's sense of touch - Variety of textures.

Ingres never saw the inside of a harem - this is what he imagines it to be.
French Imperialism Connection: Eurocentric attitude → French need to civilize people in colonies

Content Area 4: Later Europe and Americas. La Grande Odalisque.
Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.

Manet = World's 1st "Shock Artist"

• Upper-Middle Class Artist - didn't rely on art sales to make a living

• Woman shown is his longtime model, Victoria Meurent

• Rejection of academic style

- Bold brush strokes
- Implied shapes
- Simplified forms

• Based on Venus of Urbino
- Subject is not a goddess, but a lower class woman, likely a prostitute.

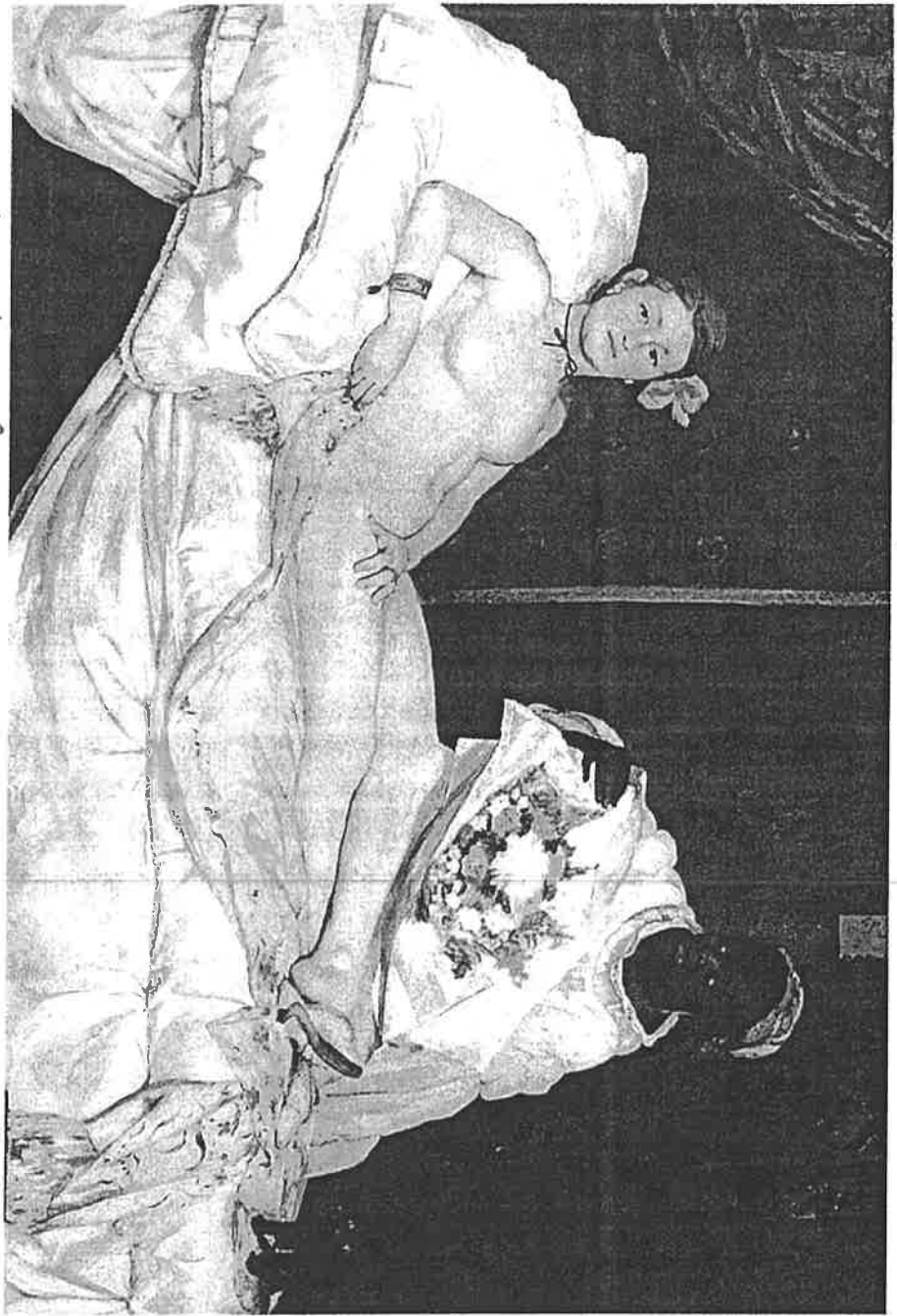
What Shocked People?

- Prostitute as a goddess
- Commentary on Parisian society and morality

- Her gaze
"Looks straight at the viewer"
- Gives her power
- Viewer as a client?

Flowers likely a gift from a client

Previous paintings "Lunch on Grass" was rejected by jury of the Salon - Painting had negative response when shown publicly



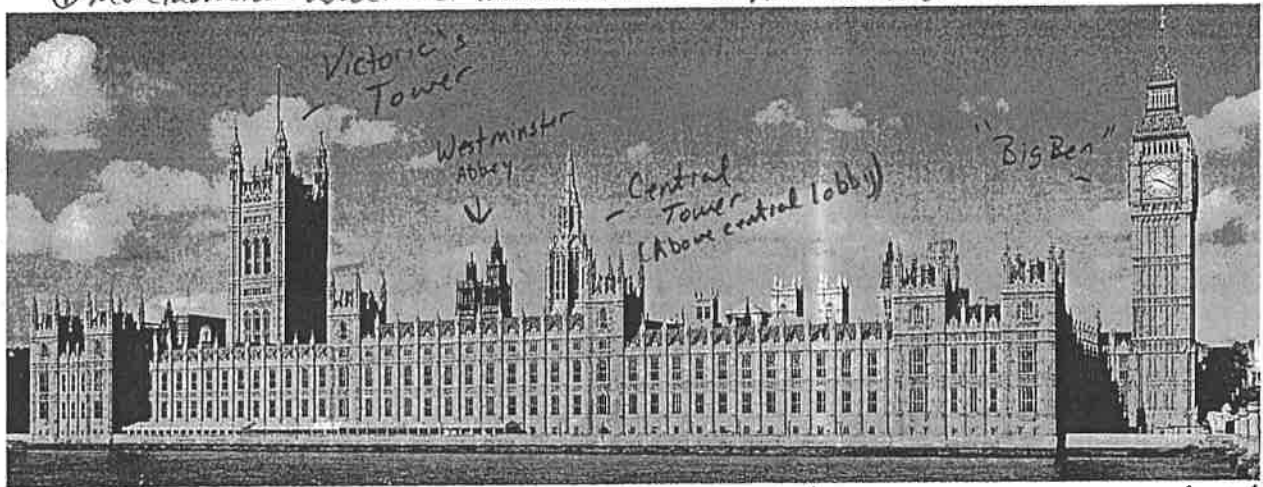
This painting was accepted by the salon (likely they didn't want to be accused of censorship) but still had negative reaction.

"Father of Impressionism"

19th c. Romantic Gothic Revival

- Meeting place of British gov. Built after earlier one burnt (1834)
- Debate on Neo-classical or Neo-Gothic Rebuild - Neo Gothic won
- Why? ① Nationalism - Britain associated with Gothic Architecture. ② Gothic period is when British parliamentary gov. began (Magna Carta) ③ Would harmonize with Gothic Westminster Abbey
- ④ Neo-classicism associated with revolution in America and France

Built during the reign of Queen Victoria - Height of British Empire



Mainly Gothic in ornamentation, uses asymmetrical, non-identical towers as vertical elements
Between windows are sculptures and reliefs that can't be seen from distance
- Long central axis is more of a classical element

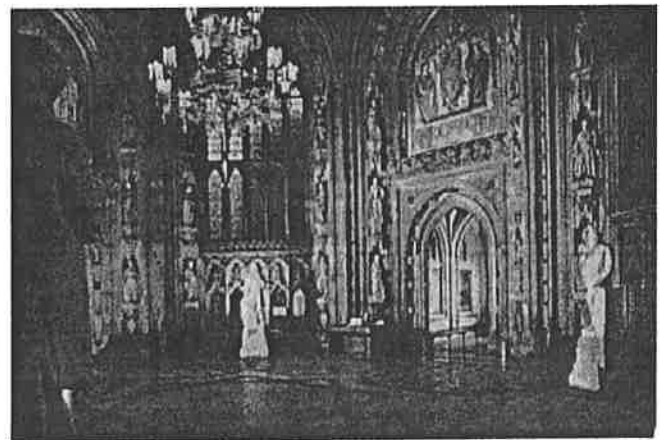
Gothic elements based on late English Gothic style (Perpendicular Gothic)

Westminster Hall (c. 1100) only part to survive fire



Central Lobby

- Place where corridors from House of Lords and House of Commons come together →
- Original intent was for MPs to meet constituents at this central point.



Content Area 4: Later Europe and Americas. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840-1870 C.E. Limestone masonry and glass.

Romanticism: Art dealing with things that are not rational, but emotional - Nightmares, Fears, obsessions, Fantasies, criticism, course

- Can focus on dramatic contemporary events - Also long ago, far away, exotic cultures, natural wildness
- In text is to evoke/express emotion = Dramatic lighting, strong diagonals, coming into viewer's space, bold, expressive color

Background: "Three Glorious Days" King Charles X introduced press censorship & restricted voting = Revolutionary reaction = 3 days of fighting in Paris = Charles X forced to abdicate = Replaced by Louis Philippe (Duc d'Orleans) = No real change = He is authoritarian, too.

Composition:

- Dramatic & visual impact
- Pyramidal composition
- Similar to Roof of the Medusa

Figures: All classes

- ↳ 2 Paris Veterans →
- Symbol of youthful revolt on right
- Factory worker with apron
- Figure with top hat = Bourgeois
- Man with knitted scarf on head = Temporary worker in Paris
- Figure in night shirt
- Shows range of people in Rebellion.



↳ Reference to classical nude Hector.

- Color: Red, white, Blue Elements

Liberty Allegory

- Dress = classical Drapery
- Realism/Modesty (think winged victory)
- Sans-culotte (lower classes symbolism idea of popular sovereignty)
- Snake behind Liberty's halo-like

Setting: Urban

- ↳ Towers of Notre Dame
- Tri-Color Flag = Symbol of Revolution of 1789

Content Area 4: Later Europe and Americas. Liberty Leading the People.

Eugène Delacroix. 1830. Oil on canvas.

Romanticism in America = Wilderness - Tiny Figures emphasize vast American landscape and power of nature

Thomas Cole: Hudson River School (painting group/style - not a real school)
British immigrant, settled in Pennsylvania

Landscape painting = National pride, symbol of Frontier and the potential of the U.S

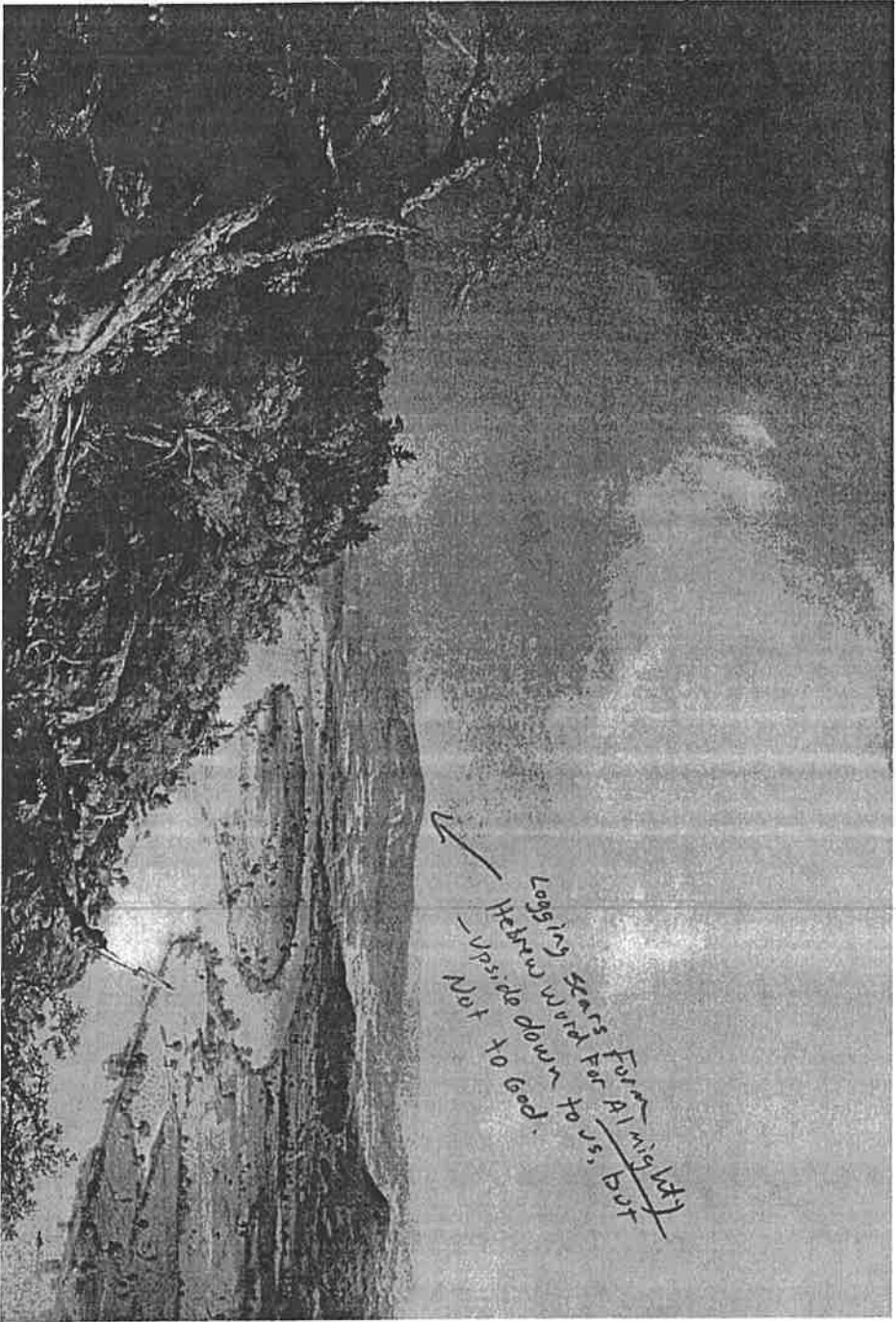
Diagonal Divides Painting

Theme of Westward

Expansion -

- Left = Gloomy, Dark
- Unharmed, wild Nature - untouched wilderness
- Power of Nature
- "New Eden"

Main Fest Destiny
Peaceful landscape shaped by humans.



Disorder
Sharp angles

Tiny self-portrait

Order
Smooth, curving forms

Content Area 4: Later Europe and Americas. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm).

Thomas Cole. 1840. E. Oil on canvas.

Romantic Period

- Sunset on stormy sea
- Red tones blur lines between sky, ship and the sea
- small figures
- "the sublime" - powerless humanity in the face of nature

- Nature's punishment on ship & captain
- Nature's indifference as slaves also suffer

- Exhibited in 1840 @ the Royal Academy (British) during an anti-slavery conference along with Turner's own poem.
- Turner's focus = human and environmental nature.
- Based on actual event = slave ship zong - Captain threw sick and dying slaves overboard to collect insurance money - claimed slaves were lost @ sea
- Anti-slavery as an active political movement



Zong Massacre
 - 142 slaves died
 - Helped spark abolitionist movement in Britain.

→ Insurers sue, not held liable

- Giant fish effect by use of different colors

- Fish feeding on people?

Blood in the water
 Heads reaching out
 skeletons in water
 struggle for survival

Content Area 4: Later Europe and Americas. Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On). Joseph Mallord William Turner. 1 C.E. Oil on canvas.

Realism - Focus on the present

- Developed in mid-1800s France
- Social emphasis on science
- Realist artist argued that what people could see for themselves was "Real"

- Realists Focus on Experiment
- Painted images previously considered unworthy of art
- Grand scale

- Youth vs. Age
- People remain in poverty their whole lives
- Boy is too young/Man is too old for his task
- Breaking stones = lowest in French Society

→ Unrealized, Realistic depiction of peasants



← Dark hill and small bit of sky isolates figures
- Suggests they are physically and economically trapped

Browns and greys
- Dirty, dismal work, life

- Rough brushstrokes on a mixture of pink neoclassical style

Social Realism - Art movement that draws attention to the poor.

Figures are disjointed
Do not create a unified composition. - Lacks traditional compositional organization and aerial perspective - Makes work look more "Real"

Content Area 4: Later Europe and Americas: The Stone Breakers. Gustave Courbet. 1849 C.E. / royed in 1945). Oil on canvas.

19th century photography - Changed visual representation - Artists since Renaissance had used camera Obscure to project images - light sensitive surface not created until 1800s. Louis Daguerre (France) Early pioneer of photography

Responses

- Emerging middle class embraced it - New medium for art @ a lower price.
- Mixed responses among artists - Some welcomed it others refused to consider it art.
- Artistic or Technology?

Louis Daguerre was a Romantic painter and print maker in Paris - Developed a permanent lasting image - The Daguerreotype = single image on polished copper plate coated with silver
- Can't create multiple copies - sold portraits to French gov. = promoted photography for science and art.

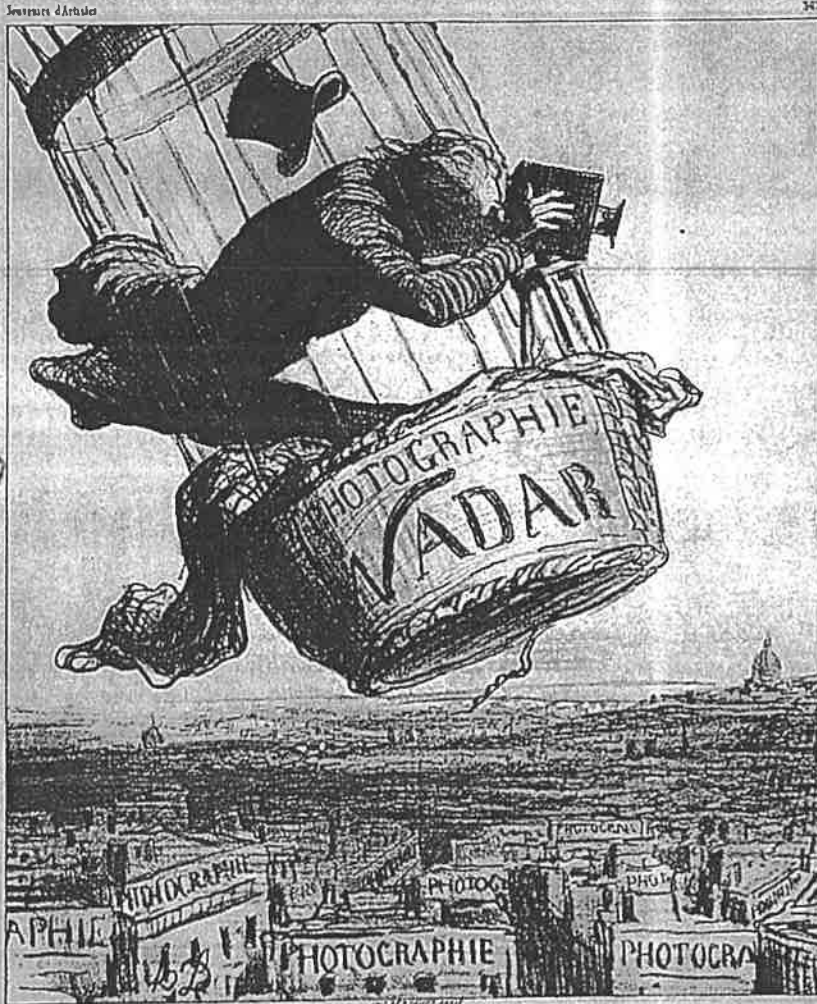


This image was made 2 years before he publicized the process. One of his earliest successful works. Inspired by Dutch Baroque still lifes (see Rachel Ruysch's Fruit and Insects) = Emphasized light and shadow over a variety of forms and textures - Reminders of the fleeting nature of life

- Photographic technology continues to improve in 19th C. - Is it Art? continues
- Controversial issue - French Supreme court ruled in 1862 that it is art.
 - Daumier created this lithographic cartoon as a response. Daumier was a friend of famous photographer Nadar.

Who was Nadar

- Early champion of photography, considered a master of early portrait photography
- Self-promoter, very successful and often copied.
- Used hot air balloons for photography - called his balloon "The Giant"
- Earliest aerial photography



NADAR. élevant la Photographie à la hauteur de l'Art

- Nadar shown here as the stereotypical "Mad Scientist"
- Maybe absent-minded due to focus on photography

Ignores actual conditions Nadar would have worked under - Exposure still needed time and no movement

Commentary on the ascent of photography & art

- ← Montmartre
- Landscape is recognizable as Paris

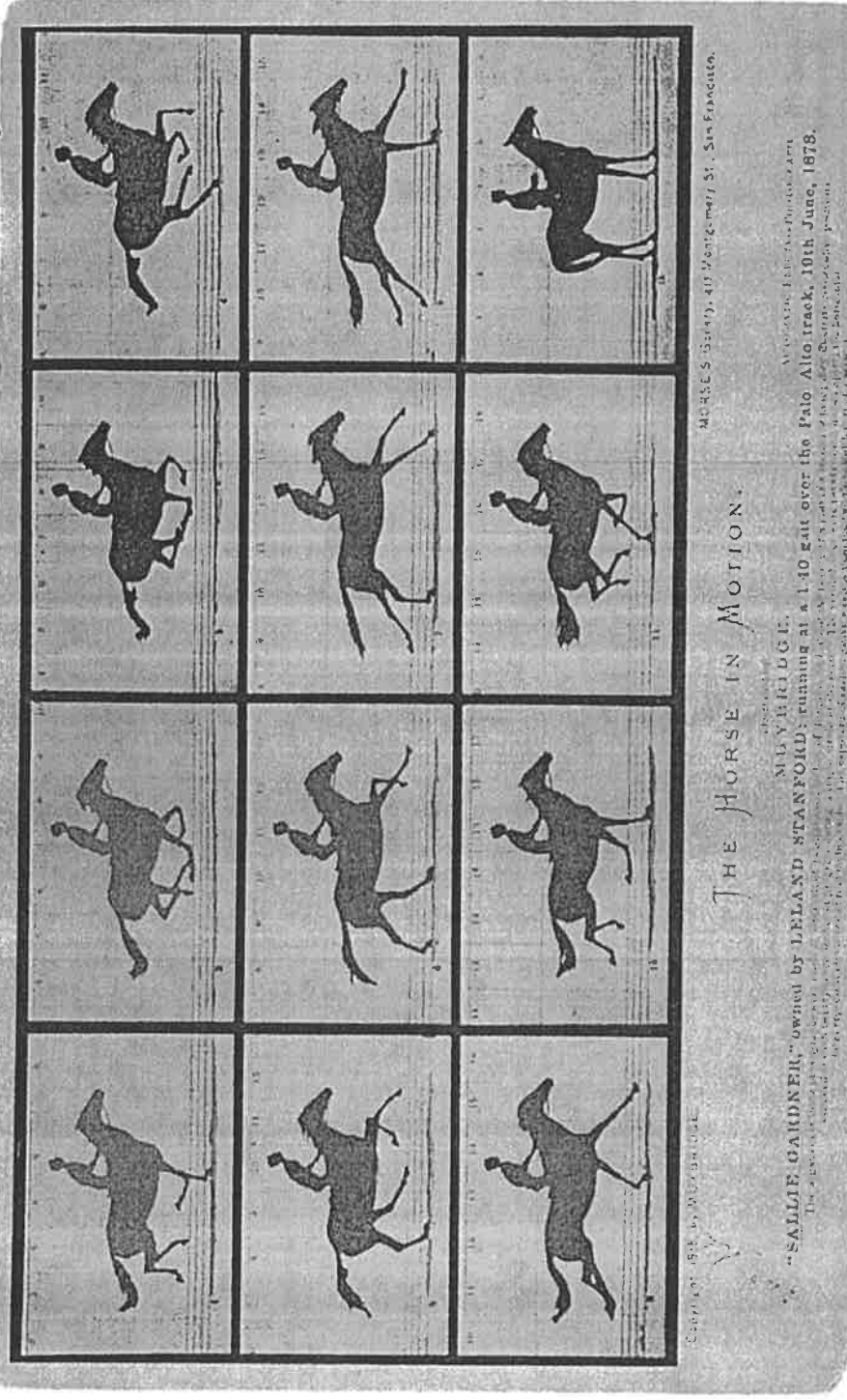
← Multiple photograph businesses show the popularity of portrait studios.

Lithograph - Widely used in 19th C. print. Artist draws image with a grease crayon on limestone, water poured on stone then greasy ink rolled on, only adhering to the image, not the wet stone. Damp paper pressed to the stone and the image transfers.

Continued advancement in photography (1860s - 1870s) - Shorter exposure time - 1/25 of a second by 1878

- This allowed moving objects to be photographed

Leland Stanford (Railroad Baron) hired Muybridge (May-bridge) to settle a bet over if all a horse's feet ever left the ground - Muybridge placed 12 cameras at intervals around a track to capture the horse. He continued capturing images of motion not visible to the naked eye - Paved the way for motion picture tech.



Content Area 4: Later Europe and Americas. The Horse in Motion. Eadweard Mu... ge. 1878 C.E. Photograph.