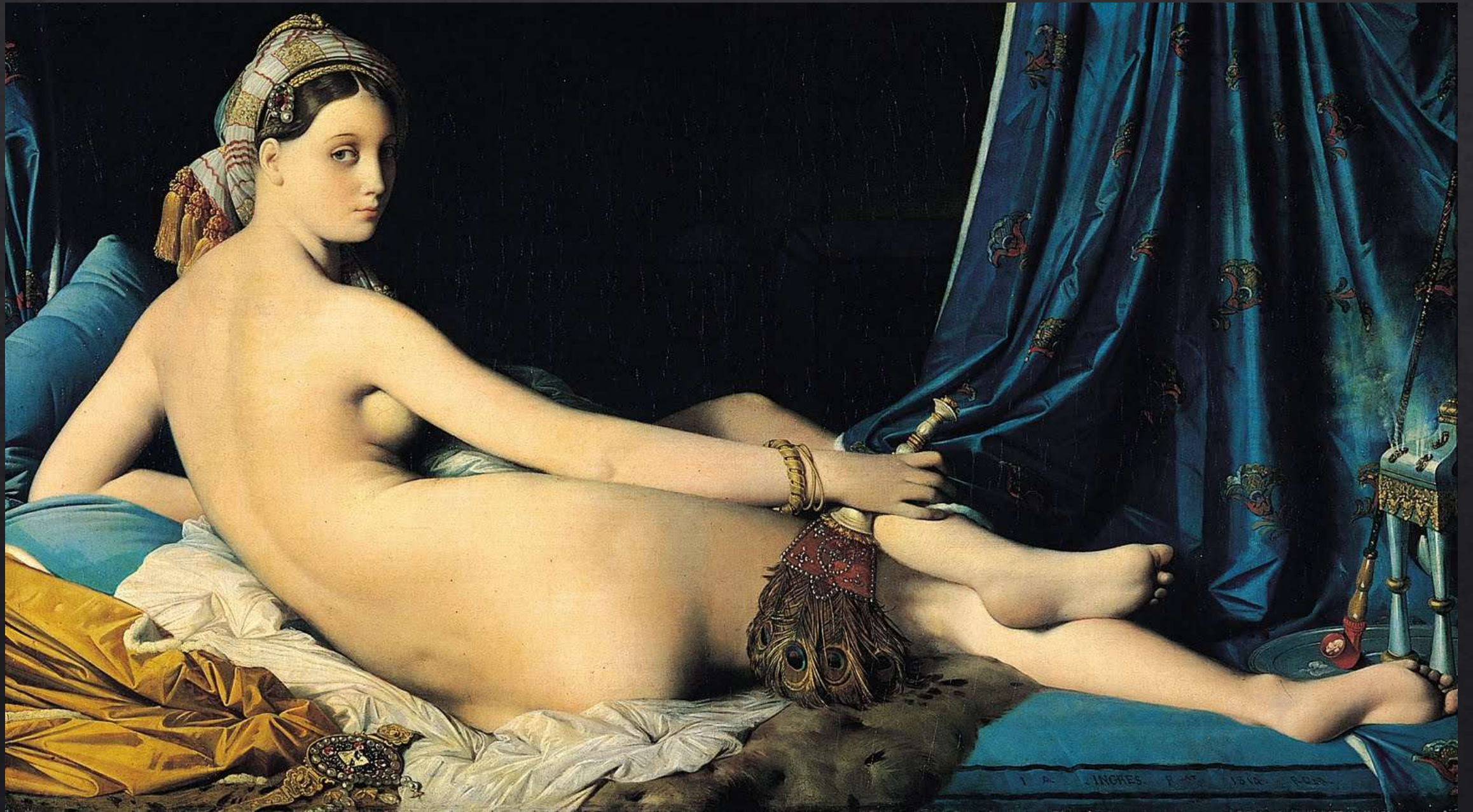


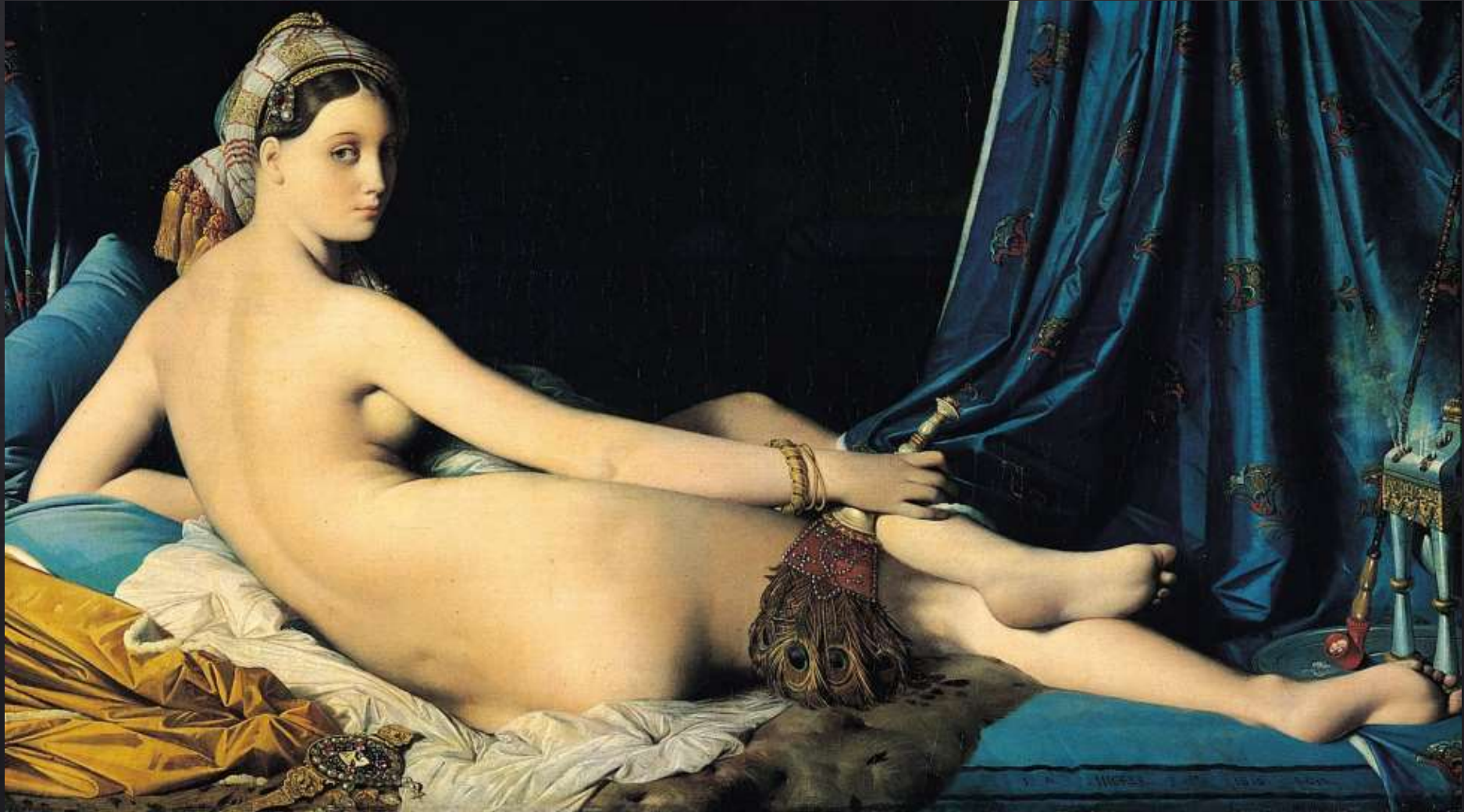
Things We Missed Part 1

The Romantic Era, Realism, Photography, and Manet

"Ingres' La Grande Odalisque" 4:10



Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814, Oil on canvas



Historical Context:

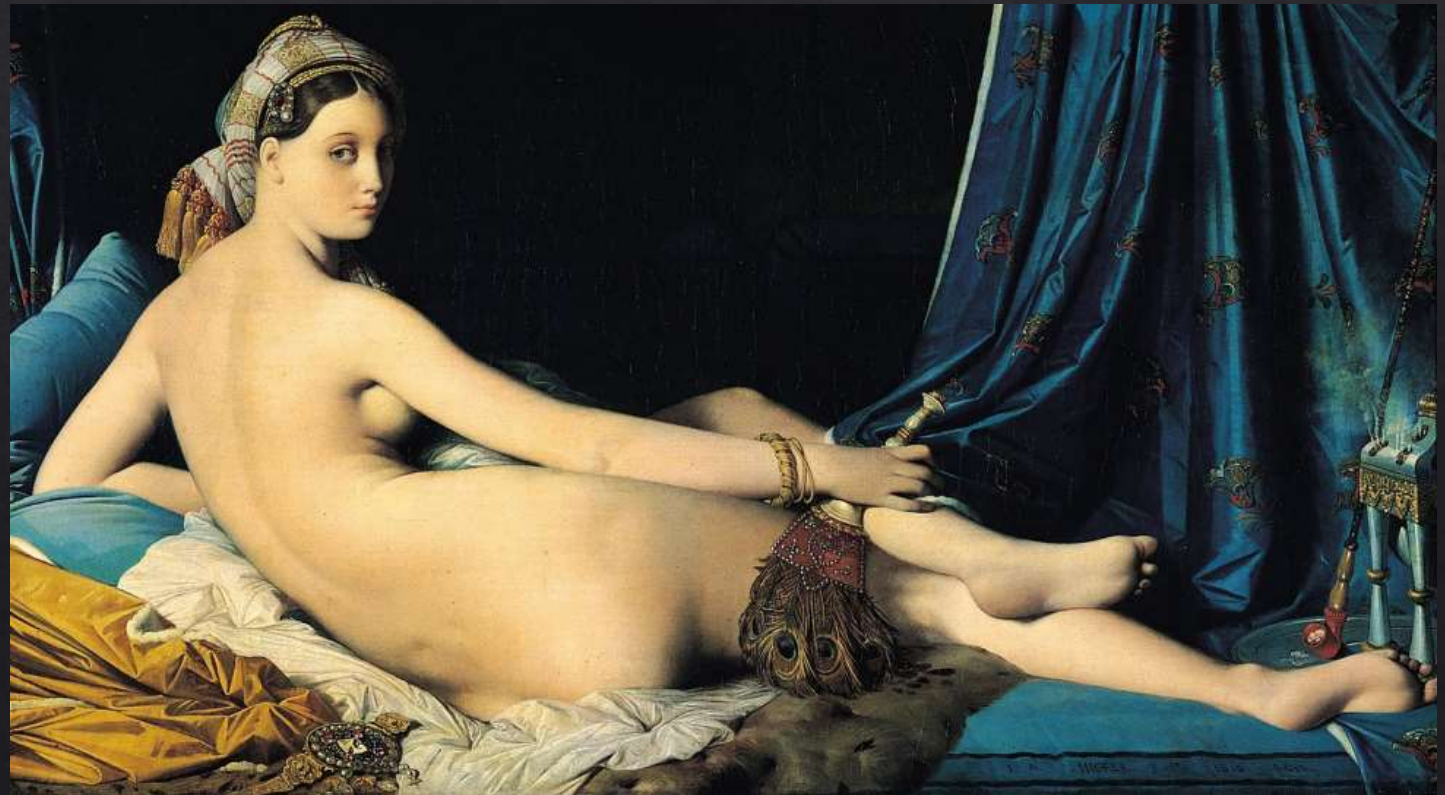
- Napoleon's Campaigns in North Africa
- The "Exotic" Near East (Orientalism)
- Reaction to increase in women's rights
- French Colonialism

Setting and Subject:

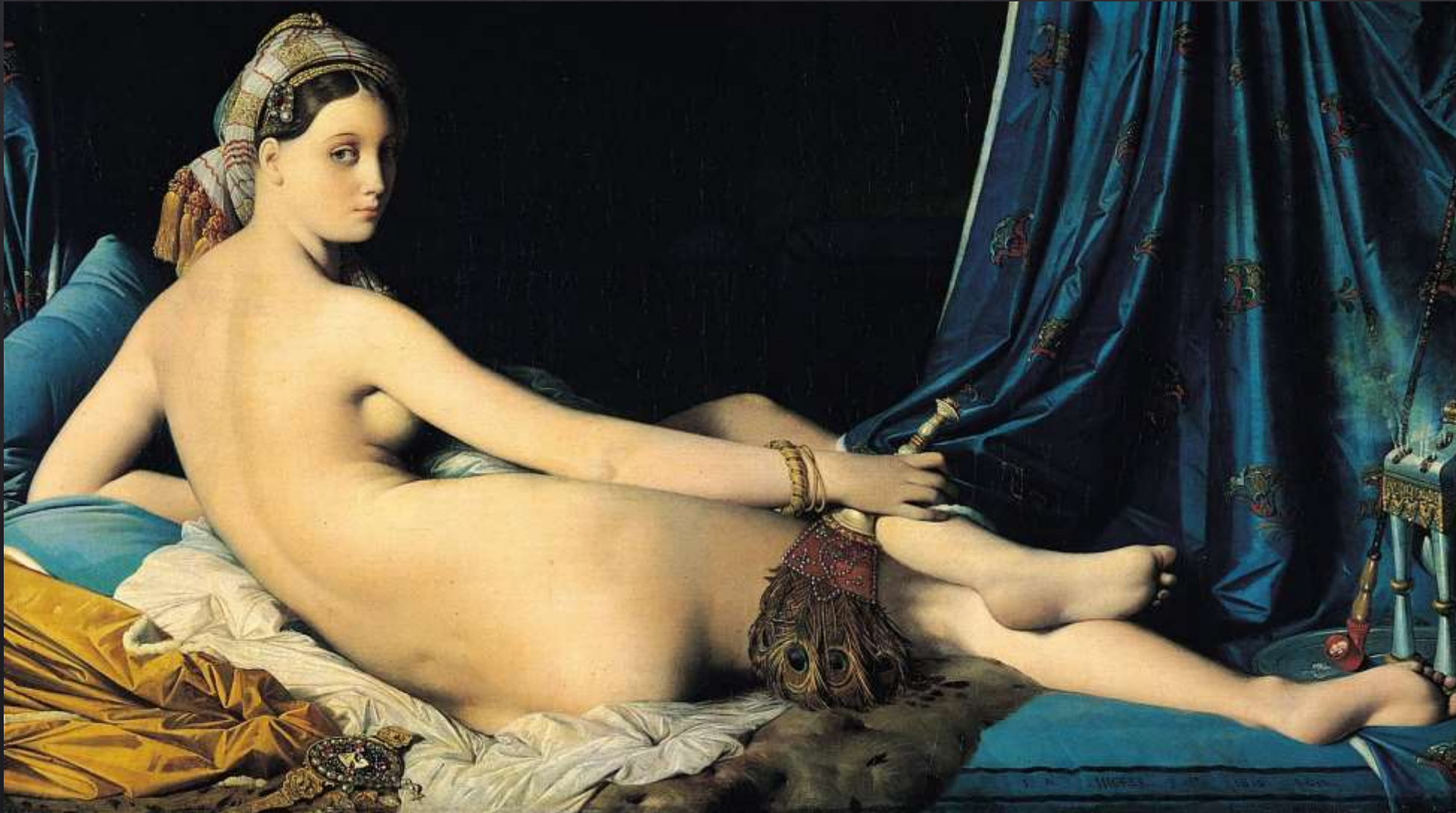
- A harem (Ingres' imagined)
- Woman = sex slave, not a traditional Venus
- Variety of textures
- Textures promote the viewer's sense of touch
- Contrasts to her smooth skin

Ingres:

- Student of David (Neo-Classical Style: precision, invisible brushwork, classical compositions)
- Not a classical subject, shows Romantic taste for the exotic and erotic
- Work criticized as immoral at the Salon Exhibition of 1819



- Colors Contrast With Her Skin (cool vs. warm)
- Crumples and angles of sheets contrast with contours of her body



Venus of Urbino. Titian. c. 1538 C.E. Oil on canvas.



Similarities

- Messy Bed
- Smooth, Glowing Skin
- Texture of Surroundings
- Luxurious Surroundings
- Anatomical Anomalies
- Both know and acknowledge they are being watched





- Unorthodox pose
- Curious, passive look
- Looking at her master?



- Traditional Venus Pose
- Reclining Nude
- Welcoming Look



Olympia. Édouard Manet. 1863 C.E. Oil on canvas

Olympia (7:13)



Context and Form:

- Manet = World's 1st "Shock Artist"
- Rejection of academic styles
 - Bold Brush Strokes
 - Implied Shapes
 - Simplified Forms

Manet:

- Upper-Middle Class Artist
- Woman shown is his longtime model, Victoria Meurent
- Work criticized as immoral at the Salon Exhibition
- Previous work *Luncheon in the Grass* was rejected by the Salon
- Based his work on *Venus of Urbino*



*Luncheon on the
Grass (1863)*





Compare Contrast

Compare/Contrast



Context and Form:

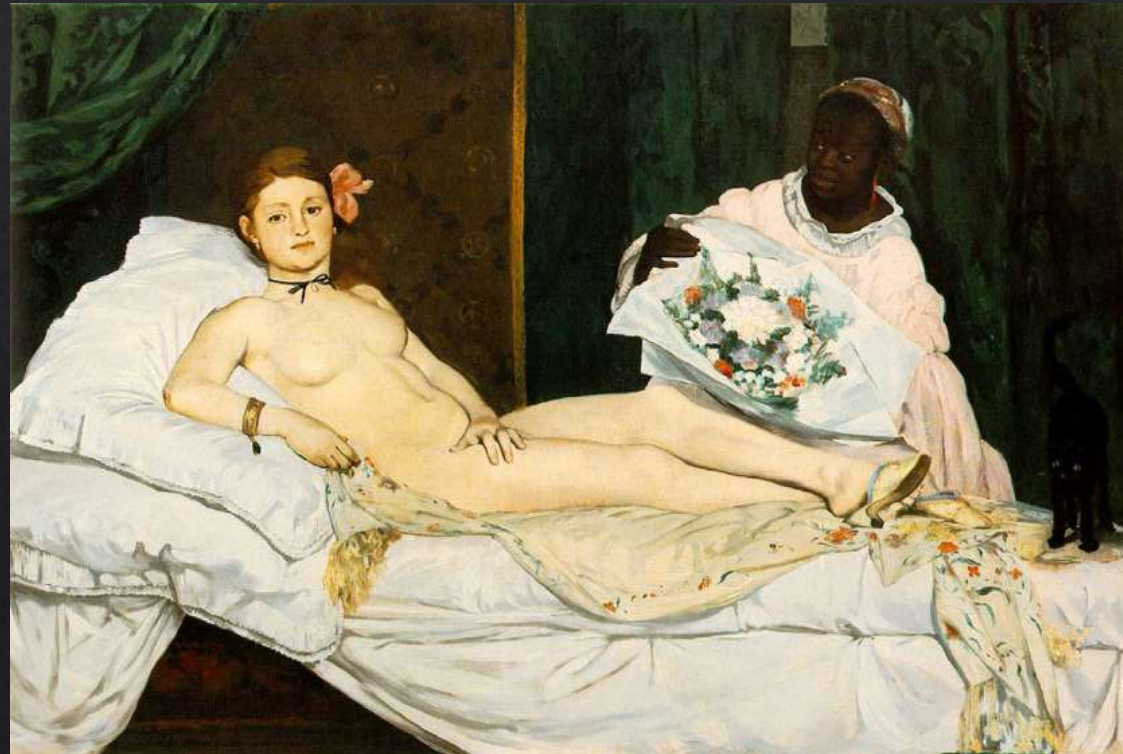
- Manet = World's 1st "Shock Artist"
- Rejection of academic styles
 - Bold Brush Strokes
 - Implied Shapes
 - Simplified Forms

Setting and Subject:

- Modern Woman in Modern Paris
- She is not a goddess – lower class, likely a prostitute
- Her Gaze
 - Looks directly at the viewer
 - Gives her power
 - Viewer as a client????

Manet:

- Upper-Middle Class Artist
- Woman shown is his longtime model, Victoria Meurent
- Work criticized as immoral at the Salon Exhibition
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Edouard Manet
1865

Not really
impressionist but
using impressionist
techniques



What we see vs. What we don't see
The impression of a momentary glance

Edouard Manet
1866



Impression of light, speed, movement

Only a hint of true forms



W. P. Frith

The Derby Day
1856-58

Can you see all the
events/action at once?



How can the viewer enjoy or understand this painting?



EVERETT Springdale, Arkansas
CHRYSLER DODGE Jeep RAM



Susie Everett
& Bo

How can the viewer enjoy or understand this painting?



Pieter Bruegel
Netherlandish Proverbs
(1559)

Proverbs and Idioms





How can the viewer enjoy or understand this painting?



How can the viewer enjoy or understand this painting?



How can the viewer enjoy or understand this painting?

Liberty Leading the People (5:58)



Liberty Leading the People. Eugène Delacroix. 1830 C.E. Oil on canvas.



Deemed too revolutionary for continued display after an uprising in 1832, returned to the artist, given to his aunt to store, not displayed again until 1855

Purchased by the French government in 1831, briefly displayed in Museum Gallery of the Luxembourg Palace (Paris)

Historical Context:

- “Three Glorious Days” – King Charles X (France) introduces press censorship and restricts voting rights. (1830)
- Revolutionary reaction in Paris
- 3 days of fighting
- Charles X forced to abdicate
- Replaced by Louis Philippe, Duc d’Orleans



Revolutionary Elements

Figures represent
all classes





No pants????

Soldiers participate in revolt

Revolutionary Elements

Figures represent
all classes

Bodies form a
base for overall
pyramid shape



Theodore Gericault

○ *Raft of the Medusa* (1819)

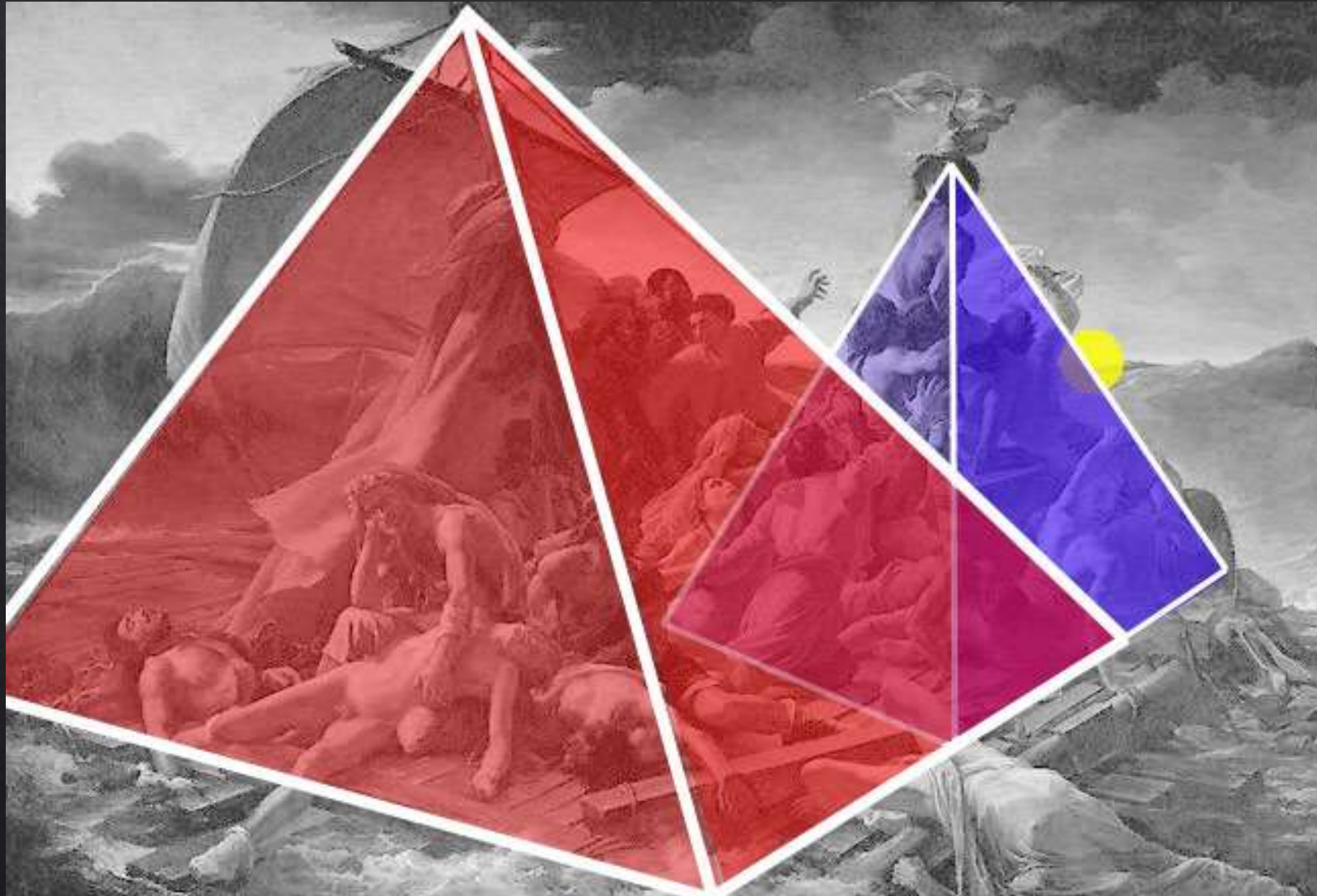
- ◇ Event = sinking of a French ship in 1816
- ◇ Major scandal in France
- ◇ Themes
 - ◇ Social Injustice
 - ◇ Man v. Nature

◇ 147 set adrift on makeshift rafts – 15 survived





Use of diagonals to guide viewers' attention





Tilt of the raft takes the viewer from the dead and dying to the survivors signaling a ship

Revolutionary Elements

Figures represent
all classes

Bodies form a
base for overall
pyramid shape

Liberty Allegory
and Classical
Elements



- ✓ Classical Drapery
- ✓ Looks like Nike
- ✓ Realism
- ✓ Nude





“Night Shirt Corpse” from
Liberty Leading the People
(1830 CE)



Hector Brought Back to Troy
Roman Sarcophagus (c. 180 CE)

Revolutionary Elements

Figures represent
all classes

Bodies form a
base for overall
pyramid shape

Liberty Allegory
and Classical
Elements

Revolution of
1789 symbolism



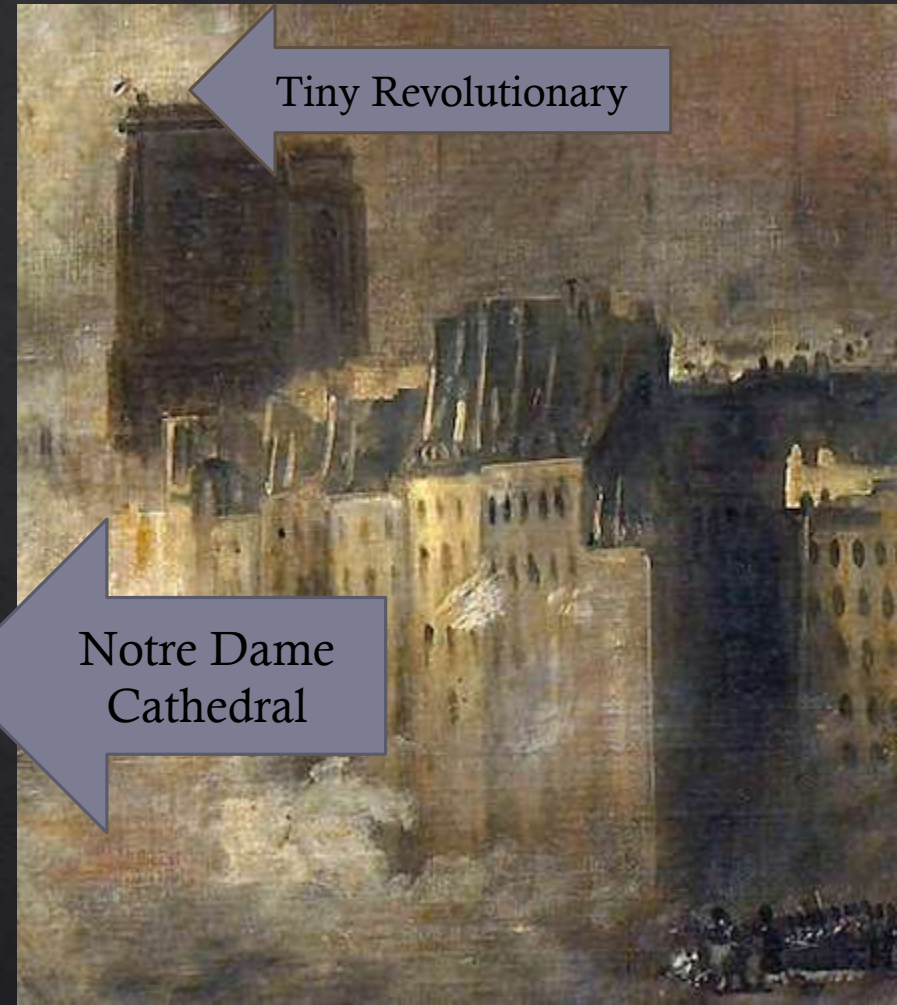


Phrygian cap:
Revolutionary symbol
of freedom and liberty



Tricolor = Flag of France
Adopted in 1789 Rev,
Banned by Charles X

Phrygian cap



Tiny Revolutionary

Notre Dame
Cathedral

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). Thomas Cole. 1836 C.E. Oil on canvas.



The Oxbow
(5:31)



Romanticism in America

- Wilderness
- Tiny figures
- Emphasis on vast American landscape
- The power of nature

Thomas Cole – “Hudson River School”

- Landscape painting
- National pride
- Symbol of the frontier and American potential

Historical Context:

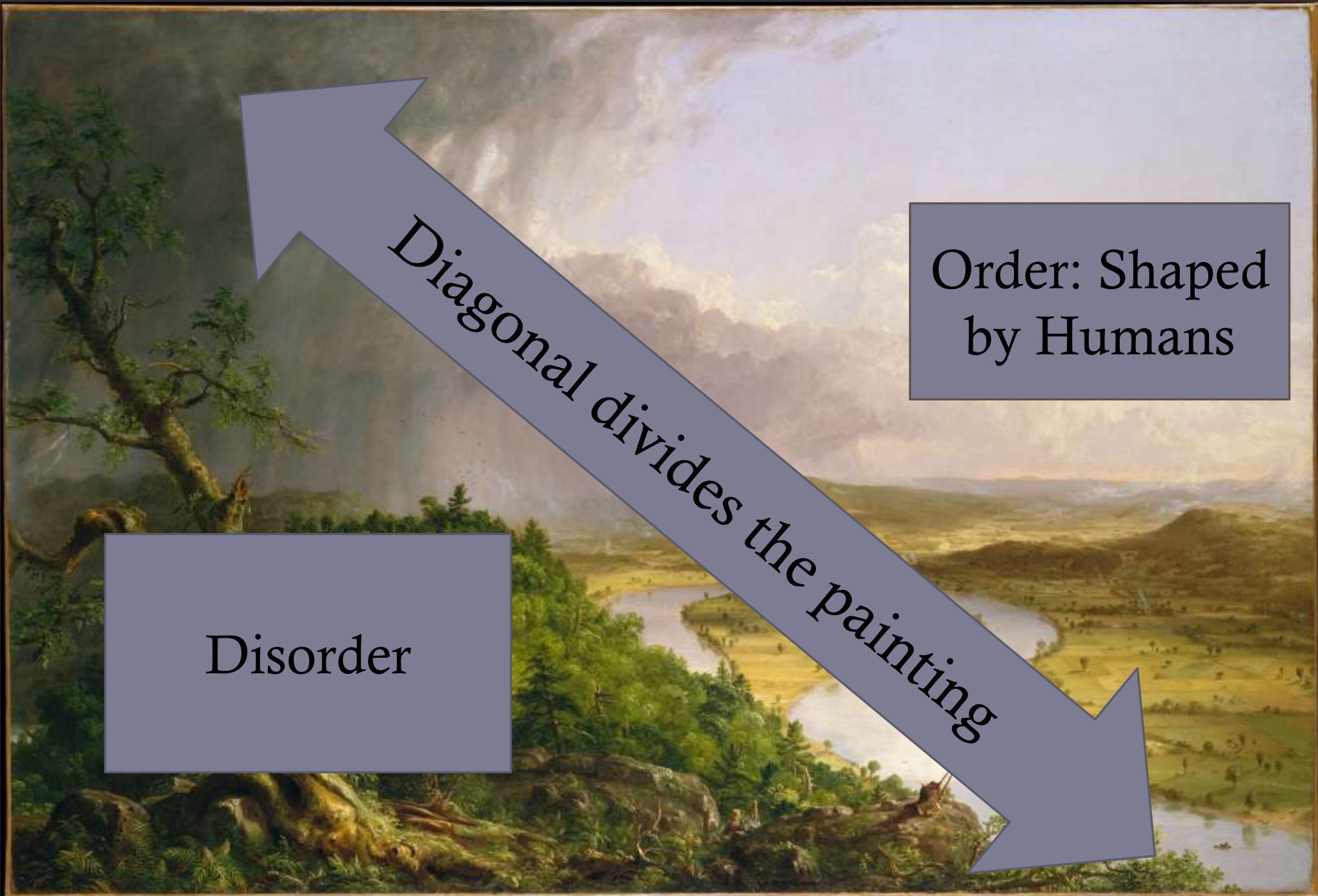
- Manifest Destiny
- Westward Expansion
- American Nationalism
- Development of American Frontier

Theme of Westward Expansion:

Left = Gloomy, Dark, Untamed Wilderness

Right = Order, Human-Environment Interaction, Order, Smooth and Curving Forms

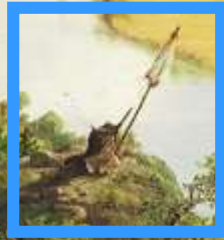
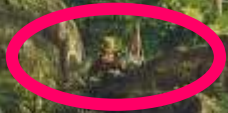


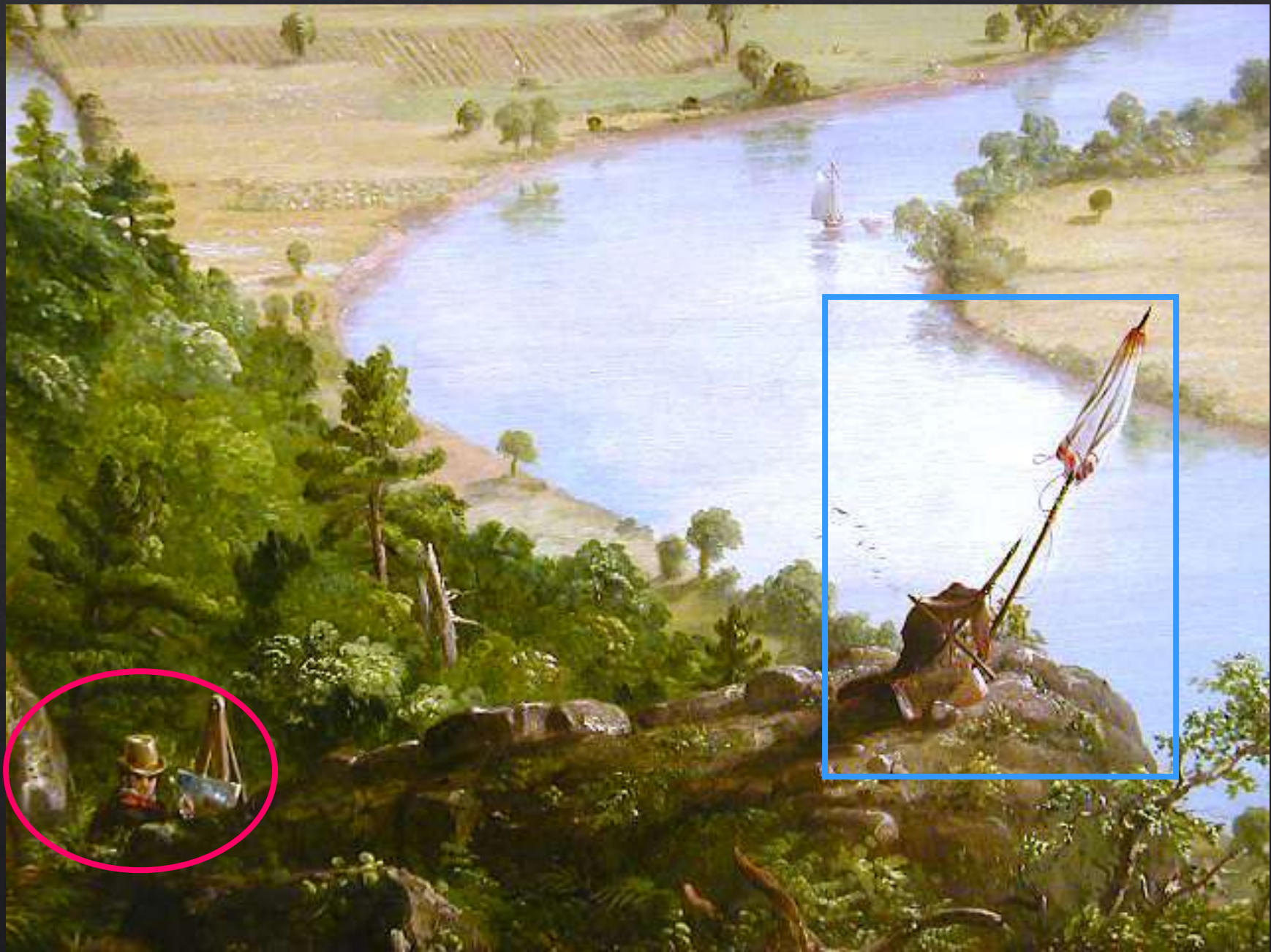


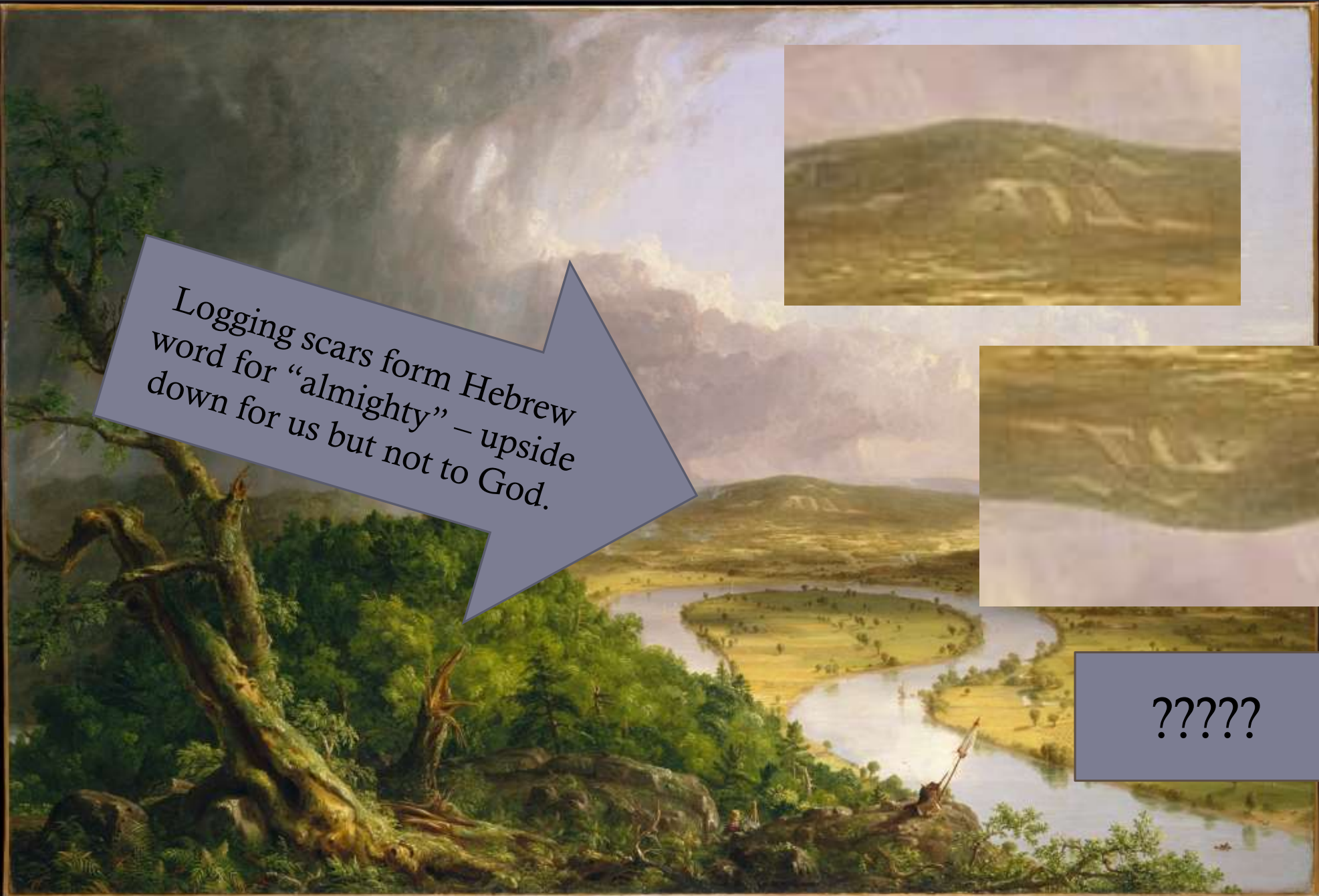
Order: Shaped
by Humans

Disorder

Diagonal divides the painting







Logging scars form Hebrew
word for “almighty” – upside
down for us but not to God.



?????