

Romanticism (c. 1800's - c.1850's)

Text: Art Through the Ages

Pages 824 - 844

France England America

Text: Art Past / Art Present

Pages 400 - 429

CONTEXT: Europe and France:

- 1: Rousseau's writings: "back to nature" - the soul in union with the natural world
- the concept that nature was a mystical experience
- 2: Goethe's writings ("Feeling is all!") - Sturm and Drang
- 3: Gothick novels and writings of Poe, Hugo, and Scott
- for the Romantics, the gothick sensibility was something mystical, weird, and fantastic
- 4: English Romantic poets: Byron, Shelley, Keats and Shakespeare's plays
- 5: Revolutions and social unrest of the 19th Century (in France in particular):
 - 1: Greek Independence cause celebre for Europeans, particularly the English poet Byron
 - 2: July Revolution of 1830 overthrowing the Bourbon monarchy. Louis Philippe - constitutional monarch
 - 3: 1848 September Revolution overflow of Louis Philippe's government

Manifestations of Romanticism:

- 1: Historical paintings of disasters, Revolutions, Greek liberation - romantic realism
Raft of the Medusa - Gericault
Executions of the Third of May, 1815 Goya
- 2: Pluralism and exoticism - interest in other cultures and time periods
medieval (Gothic) revival (architecture)
Chinoiserie (architecture)
- 3: Fantasy and the imagination
- Goya's late work
- 4: English landscape painting:
- the divinity of nature - "a religion of Nature"
- for many artists and writers of the early 19th Century, nature replaced Christianity as a religious concept and source of inspiration
- melancholy was often the emotional response to nature

Works of Art:

Painting:	Gros	<u>Napoleon in Jaffa (1804)</u>	<u>Battle of Austerlitz (1805)</u>
	Goya	<u>Execution of the Third of May (1808)</u>	<u>Disasters of War (1815)</u>
		Various late works	
	Gericault	<u>The Raft of the Medusa (1819)</u>	portraits of the insane c. 1823
	Delacroix:	<u>Massacre of Chios 1824</u>	<u>Death of Sardanapalus (1826)</u>
		<u>Greece Expiring on the Ruins of Missolonghi (1826)</u>	
		<u>Liberty Leading the People (1830)</u>	<u>Portrait of Chopin (1838)</u>
	Friedrich	<u>Wandering Above the Mist (1818)</u> and other paintings	
	Turner	<u>The Slave Ship (1840)</u>	<u>Rain, Steam and Speed (1844)</u>
	Constable	<u>The Haywain (1821)</u> and other landscape paintings	
Cole	<u>The Oxbow 1836</u>		
Bierstadt	<u>Among the Sierra Nevada Mountains, California 1868</u>		
	Church	<u>Twilight in the Wilderness 1860</u>	
Sculpture:	Rude	<u>Departure of the Volunteers of 1792 (1836)</u>	
Architecture:	Pugin / Barry	<u>House of Parliament, London (1834)</u>	
	Nash	<u>Royal Pavilion, Brighton (1818)</u>	
	Garnier	<u>The Paris Opera, (1874)</u>	

Neoclassicism

(c. 1780's - c. 1810's)

France Europe America

Text: Art Through the Ages

Pages 814 - 827

Art Past / Art Present

Pages 394 - 397

History: late 18th Century Europe:

- 1789 French Revolution begins with the First French Republic from 1792-1794
- 1796 > Rise of Napoleon (made Emperor by 1804) and defeated at Waterloo in 1815, exiled to Alba
- 1830 July Revolution and overthrow of Bourbon monarchy. Louis Philippe reigns as constitutional monarch
- 1848 February Revolution - overthrow of Louis Philippe's government. Louis Napoleon elected emperor in 1853 and reigns as Napoleon III
- 1871 Napoleon III abdicates at end of Franco-Prussian war (France loses) and the Third Republic is proclaimed

Context:

- 1: Neoclassicism is a reaction against Rococo art: Rejection of art who's function was primarily to please, was decorative, escapist, romanticization of reality, bucolic, pastoral and fantasy
- 2: Neoclassicism is an logical conclusion to 18th Century Naturalism: - Express new sensibility in art which reflects new thinking in France of Middle-class people: the nobility of work and the simple life (Rousseau); reason and moral integrity (not hedonism and luxury) (Voltaire) ;and edification/content (not escape/fantasy) (Diderot)
- 3: Neoclassicism is an expression of The Enlightenment (The Age of Reason)
Rousseau, Locke, Diderot, Voltaire
 - thinking about the world, independent of religion, myth or tradition
 - mankind can only find truth by using rational thought and evidence to support it - *Doctrine of Empiricism* forms the philosophical basis of Neoclassicism
- 4: Revival of interest in Ancient Greece and Rome - Winckelmann's writings, new discoveries of antiquity, Herculaneum, Pompeii and Paestum; Piranesi's prints of ancient Paestum
- 5: The French Revolution adopts Neoclassicism and the Greek ideal of liberty and democracy in the light of reason and in reaction to the repressive monarchy (*man is born free and everywhere he is in chains*): propaganda - painting was used to promote the revolutionary ideals and highest virtues of the revolution
- 6: Napoleon - adopts Neoclassicism - painting and architecture served political agenda - propaganda: - Napoleon saw himself as the new "Caesar" of a new empire, with Paris as the new Rome architectural programs promote that grandiose self-image - glorification of Napoleon in the paintings

Neoclassicism - Works of Art:

Painting:	David	<u>Oath of the Horatii</u> (1784)	<u>The Death of Socrates</u> (1787)
		<u>Oath of the Tennis Court</u> (1789)	<u>Lictors Bring Back to...</u> (1789)
		<u>Death of Marat</u> (1793)	<u>Napoleon Crossing Alps</u> (1798)
	Ingres	<u>The Sabine Women</u> (1799)	<u>Madame Recamier</u> (1800)
		<u>Coronation of Josephine</u> (1804)	various portraits
		<u>The Bather of Valpaysanne</u> <u>The Turkish Bath</u> 1863	
		<u>Grande Odalique</u> (1814)	<u>Apotheosis of Homer</u> (1827)
Kaufmann West	<u>Cornelia Pointing to Her Children as Her Treasures</u> (1786)		
	<u>Death of General Wolfe</u> (1770)		
Sculpture:	Canova	<u>Napoleon</u> (1806)	<u>Pauline Borghese as Venus</u> (1808)
Architecture:	Soufflot	<u>Pantheon</u> (1792)	
	Vignon	<u>La Madeleine</u> , Paris (1807 - 1842)	
	Jefferson	<u>Monticello</u> (1806)	

Realism

"The heroism of modern life"

Baudelaire

"Show me an angel and I'll paint one!"

Courbet

Definitions:

"A mid-19th-century style of painting and sculpture based upon the belief that the subject matter of art and the methods of representation should be true to life without stylization or idealization" Fleming

"The representation of things according to their appearance in visible nature (without idealization). In the 19th century, an approach that supported the representation of the subject matter of everyday life in a realistic mode. Iconographically, 19th century Realism is the subject matter of everyday life as seen by the artist" Gardner

"...art in painting can only consist of the representation of objects that are visible and tangible to the artist. No age can be depicted by its own artists. . . . I also believe that painting is essentially CONCRETE art and can only consist of the representation of REAL and EXISTING objects. . . . Beauty is in nature, and in reality is encountered under the most diverse forms." Gustave Courbet

"M. Manet's temperament is dry, trenchant. He catches his figures vividly, is not afraid of the brusqueness of nature and renders in all their vigor the different objects which stand out against each other. His whole being causes him to see things in spots, in simple and forceful pieces... Don't bother looking at the neighboring pictures. Look at the living persons in the room. Study the way their bodies look against the floors and walls. Then look at M. Manet's paintings: you will see that there lies truth and strength."

Emile Zola (Author and Critic)

Realism – Context

C. 1850

- 1 - Realism as a rejection of Romanticism and the Salon
 - common day occurrences and subjects of humble origins doing mundane activities
 - shocked the public and the Salon by rejecting traditional "history paintings" and mythological subjects
- 2 - artist's alliance with radical politics of the time - socialism and the working (under-class) laborers
- 3 - "art of art's sake" - art that is done for the sake of doing, without historicism or histrionics, without symbolism and metaphor
 - direct and "honest" (objective) presentation of subject matter - example: the female nude presented in a new way out of context
 - traditional myth or metaphor - naked, self-assured and not self-conscious.
- 4 - the invention of photography (Daguerre/Talbot) in 1839
 - by 1850 process becomes well known - implications for the art of painting
 - new approach to "realism" - Maybridge exhibition 1861
- 5- painting begins to move away from being a "window to another world" and starts to become an object on the wall
- 6- cast iron - a new building material for architects
 - results in mass production of complicated decorative devices - prefabrication of building units off site
- 7 - International Exhibitions - new exchange of ideas/exposure to non-European cultures
 - Great Exhibition of all Nations (England) 1851 - La Grande Exposition Universelle (Paris) 1889
- 8 - Franco-Prussian war of 1870 - French society remains in flux - social upheavals

Realism -- Concepts:

- Realism a reaction to Romanticism (which was seen as an escape from the realities of modern life)
- often an alliance with radical politics of the time (Courbet)
- subject matter of art drawn from real life
- genre scenes (the "ordinary") elevated to position of history painting
- simple, direct observation and recording of reality
- objective: a sense of detachment in regard to the representation of the subject matter
- an "optical" approach to the visible world and art making:
 - "everything that does not appear upon the retina is outside the domain of painting" Courbet
- painting as object: paint surface often textural - paint applied in impasto
- seen by contemporary critics of the time as "crude" and "primitive"

Photography

History of Photography Assignment (AP: required)

Read "The Beginnings of Photography" section of Gardner (pages 957 - 962) and make notes on the following ideas/ issues:

- 1: Who discovered or invented photography? When?
- 2: What was its significance to the art of painting?
- 3: What was the relationship between early photography and the art of painting, especially to "the Tradition"?
- 4: What was the camera obscura and camera lucida?
- 5: What is a daguerrotype?
- 6: What is a calotype - the second great development in the history of the photography?
- 7: Who is responsible for the development of the albumen print and glass negative?