

BACHELOR PROGRAM OF CONTEMPORARY VISUAL ART

COVA 2220: 16TH -19TH CENTURY VISUAL ARTS

19TH CENTURY ART IN EUROPE AND USA

- Paris as a cultural center
- Industrial revolution – the machine age
- Urbanization – large number of people moving to cities (immigration to New York)
- Science and progress
- Freedom of expression

19TH CENTURY ART IN EUROPE AND USA

- French Revolution and Napoleon (neoclassicism)
- Liberalism and Nationalism (romanticism)
- Workers Movement (realism)
- Industrial revolution (machine age)
- Art after the photography (impressionism and post-impressionism)

NEOCLASSICISM

- **Subject matter:** history (especially subjects from Greek or Roman history or mythology)
- **Themes:** social, moral & ethical themes
- **Theory of art:** didactic (art is to teach)
- **General style:** clear, ordinary and rational
- **Composition:** figure parallel to picture plane
- **Space:** clearly defined space
- **Figure:** idealized, statue like
- **Color:** flat & somber
- **Application of paint:** linear & careful application

*DEATH OF
GENERAL WOLFE,*
1770
BENJAMIN WEST

His figure, creating the base of a pyramidal grouping that rises to the partially furled flag above, and his pale face are lit up with a Christ-like illumination, making him the visual and emotional center of the work.

A sense of drama is conveyed as the battle ends with a singular heroic sacrifice.
iconic image of a British hero



*ACHILLES RECEIVING THE
AMBASSADORS OF AGAMEMNON,*
1801, [JEAN-AUGUSTE-DOMINIQUE
INGRES](#)

The painting depicts a scene from Homer's *Illiad* (8th century B.C.E.). The epic poem describes the Trojan War. Odysseus, his red cloak, symbolizing passion and war, stands with arm outstretched as if appealing to reason. Between the two groupings, the view opens to a landscape where a group of warriors are training, while in the left background, a young woman looks out of the shadows, her presence evoking the original cause of the quarrel.

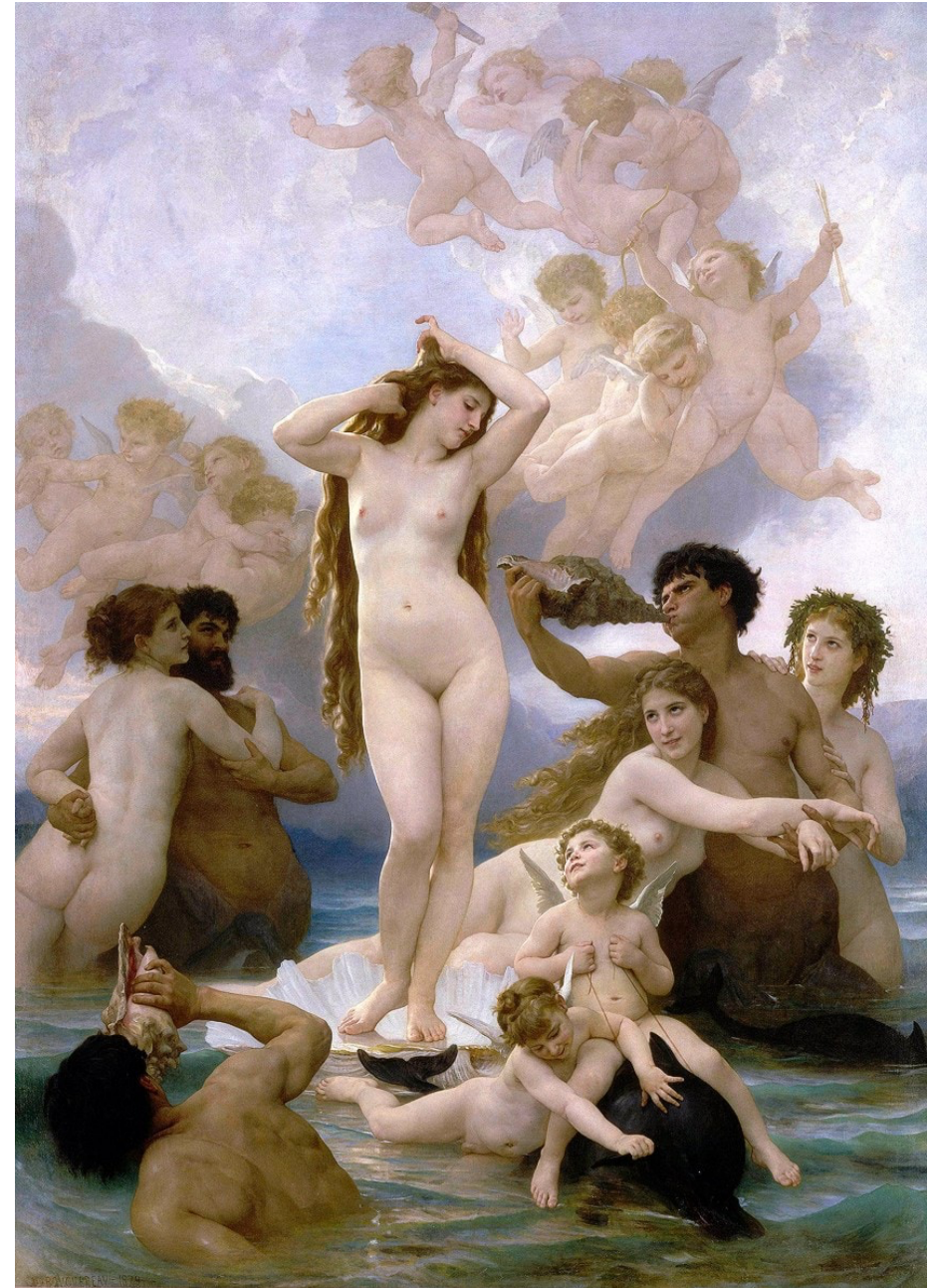


THE BIRTH OF VENUS, 1879, WILLIAM-ADOLPHE BOUGUEREAU

Bouguereau depicted the origin story of Venus from Roman Mythology. In Bouguereau's Neoclassical style art, he depicted the transportation of Venus, as a fully matured nude woman, in a shell from the ocean to Paphos in Cyprus.

Venus, the Goddess of beauty and love, embodied the Classical Roman and Greek ideals of beauty and the female form.

Although Bouguereau's depiction of Venus appeared realistic, his portrayal still confined her to her role as an ideal. Bouguereau's Venus is surrounded by admiring nymphs and cherubs, while elegantly standing in an "S" curved [contrapposto pose](#) that was Bouguereau's interpretation of Venus Anadyomene, placing her into the Classical Roman and Greek tales of antiquity.



ROMANTICISM

- **Subject matter:** various subject matters; if historical subject, the bible was the source
- **Themes:** sensuous themes
- **Theory of art:** art is to move and inspire
- **General style:** dynamic, restless. Emotional moody
- **Composition:** use of diagonal; dynamic
- **Space:** vast, unlimited; ambiguous
- **Figures:** expressive, individualistic
- **Color:** vivid, intense
- **Application of paint:** painterly

CHARACTERISTICS

- **Sublime:** danger and beauty defined nature's sublime aesthetic.
- **Infinite longing:** portrayal of bold, intense emotions.
- **Supernatural:** the background played as big of a role as the subject in elevating emotional intensity
- **Color as energy:** colors had their own energy and ability to inspire different mental and emotional states (bright colors and energetic brushstrokes)
- **Art for people:** return art to the public domain (Romantic paintings were frequently taken on tours through cities and villages so they were always in the public view)

Turner was an exceptionally influential 19th-century landscape painter. Turner expressed the notion of the “sublime” in his paintings



*UPPER FALL OF THE
REICHENBACH: RAINBOW,*
1810
J. M. W. TURNER

A small ship desperately attempting to stay afloat as it receives an extraordinary barrage of rough seas. The crew look terrified, some of whom are on the verge of falling into the water, with little chance of being rescued.



*DUTCH BOATS IN A
GALE 1801, J. M. W.
TURNER*

Created vivid and enigmatic artworks that reflected and commented on Spain's contemporary historical turbulence.

It depicts Napoleonic troops publicly executing Spaniards as retribution for the previous day's uprising against the French.

THE THIRD OF MAY 1808,
FRANCISCO GOYA



REALISM

- **Subject matter:** life as it is
- **Themes:** ordinary places and people
- **Theory of art:** to report and describe reality as accurately and honestly as possible
- **Figures:** realistic, individualistic

A BAR AT THE FOLIES-BERGEE,
1881, EDOUARD MANET

Missor in background with reflection
Self absorbed and slightly depressed
(not looking at the customers/bored)
Contrast of environment (club) with
the mood of the bartender



OLYMPIA, 1863
EDOUARD MANET

Based on Renaissance Painting by
Titian
Olympia stares out coldly at the
viewer
Prostitute
Symbolism



THE STONE BREAKER, 1849
GUSTAVE COURBET

Image of workers
Dreary colors convey the
feeling of labor
Work is symbolic and
political: 1948 workers
rebel



Best known for demonstrating scenes from the life of *Frederick the Great*

Capturing, with amazing detail and precision, *the scenes and objects of everyday life*

EISENWALZWERK, IRON ROLLING MILL, 1875
ADOLPH VON MENZEL



INDUSTRIAL REVOLUTION

New technology in architecture, new material

- Concrete
- Steel

Brooklyn Bridge: longest bridge built that time, used steel and twisted wire cable

Eiffel Tower: tallest structure built that time, classical round arch, exposed steel structure



PHOTOGRAPHY AND ITS IMPACT

- Portrait photography became more popular than portrait painting
- Many artists were influenced by the realism in the photo
- Some artists started using photography for sources
- Some accepted photography as an art form while others did not

***BLESSED ART THOU AMONG
WOMEN, 1899***
GERTRUDE KASEBIER

American portrait painter

Pictorial style

Scene from every day life with a sense of the spiritual and divine

Title refers to a phrase from the bible



IMPRESSIONISM

- Style that began in France in Mid-19th century (1860s)
- Term impressionism was given to this style by an art critic who thought the art looked unfinished and too sketchy
- Interest in color and light
- Painted outdoors
- French culture

CHARACTERISTICS

- **Bold Brush Strokes:** thick short strokes of bright color.
- **No Use of Black**
- **No Mixing of Paint:** colors are applied side-by-side with as little mixing as possible.
- **Lighting:** several Impressionist painters devoted entire series of paintings to a single object observed during different times of the day.
- **Influence of Photography:** capturing a fleeting moment, a snapshot of time.
- **Painting Outdoors**
- **Japanese Print Influence:** asymmetrical composition and off-guard moments captured.
- **Everyday Paintings of Life**
- **Landscapes**
- **Small Paintings**

THE WATER LILY POND, 1899
CLAUDE MONET

Water Lilies is a series of 250 oil paintings that Monet worked in for 30 years
Tradition of Landscape Painting
Symbolism of flowers
Japanese influence, including the bridge and water lilies



Monet was a leader of the movement
He was particularly interested in the passage of time in his portrayal of light.
The emphasis in his pictures shifted from representing figures to depicting different qualities of light and atmosphere in each scene.

IMPRESSION, SUNRISE, 1872
CLAUDE MONET



TERRACE AT SAINTE-ADRESSE, 1867
CLAUDE MONET

Painted outdoors
Strong Light and Shadow
Upper class French culture
Relaxing near sea



MOULIN DE LA GALETTE, 1876
PIERRE-AUGUSTE RENOIR

Relaxing on a Sunday afternoon in Paris
Young fashionable Parisian
Light coming through the trees



SUMMER'S DAY, 1879
BERTHE MORISOT

Loose painterly technique
Women accepted as artists in
19th century
Painting of French women



POST-IMPRESSIONISM

- Later Impressionism starting in the late 1880s
- Independent style focusing on human emotion, rather than simply impressions
- Often involved symbolism
- Paintings often made in studio, rather than outdoors
- Influenced generation of artists in 20th century modern art

*A SUNDAY AFTERNOON ON
THE ISLAND OF LA GRANDE
JATTE*

1884-1886

GEORGES SEURAT

Used dots to create the
painting

Upper class French enjoying a
Sunday afternoon



DETAILS OF PAINTING

Study



A Sunday on La Grande Jatte, Georges Seurat, 1884, oil on canvas, original image: https://commons.wikimedia.org/wiki/File:A_Sunday_on_La_Grande_Jatte_-_Georges_Seurat_-_1884.jpg, coloring page made by www.happymemory.com



STARRY NIGHT, 1889
VINCENT VAN GOGH

The vastness of the universe
Focus on emotions
Symbolism
Image of church represents his
conflicted feeling about religion
Thick paint (impasto) to create
texture



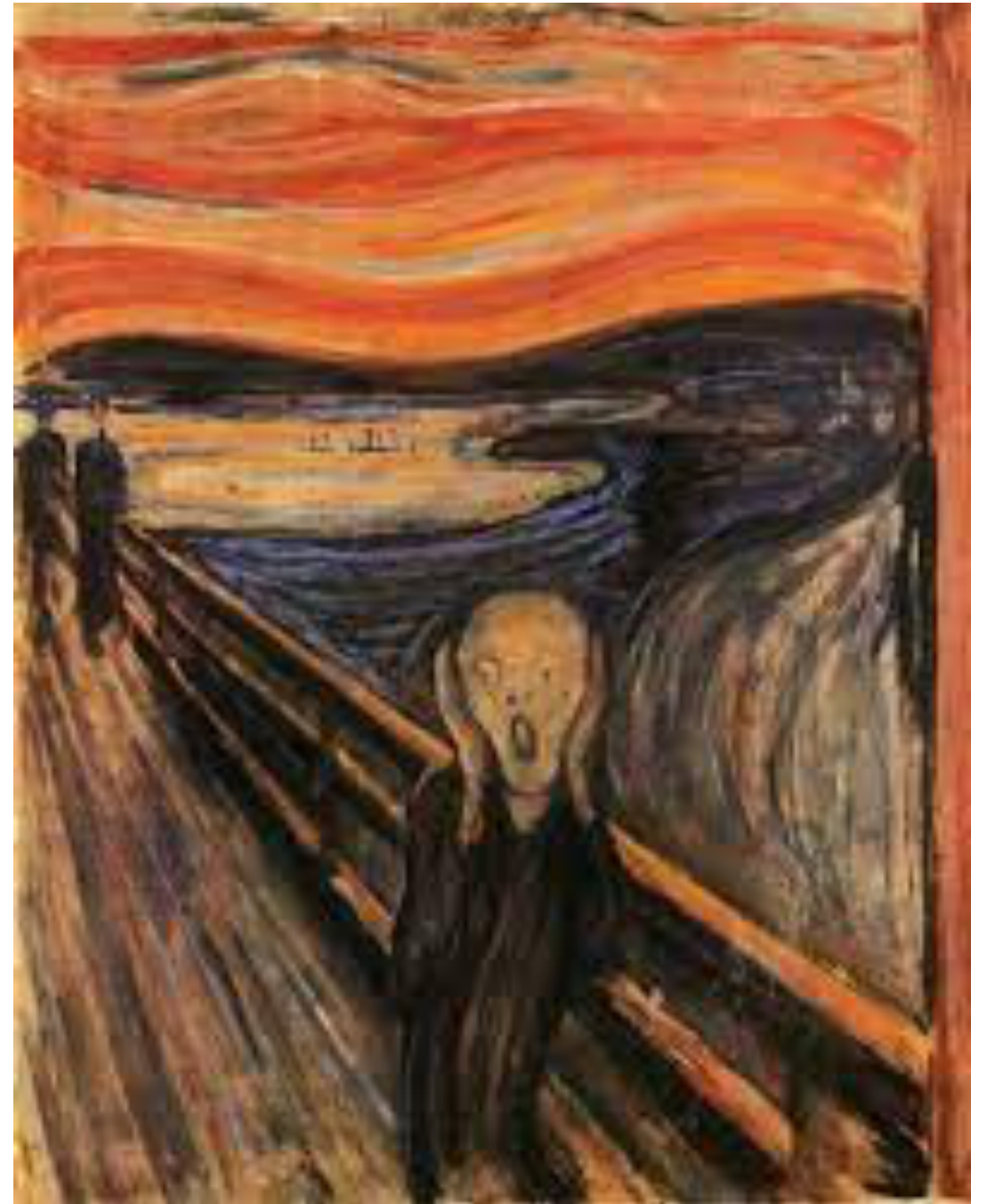
Fusion of east and west
Expressive use of color
Questions about life (philosophy)
Use of symbolism



WHERE DO WE COME FROM? WHERE ARE WE GOING?, 1897, PAUL GAUGUIN

THE SCREAM, 1893
EDVARD MUNCH

Norwegian artist whose work is psychologically charged
Strange, genderless figure in the landscape
Focus on the emotion of fear and agony
His work influenced the 20th century art especially
expressionism
Munch's work is sometime associated with symbolist
movement



JAPONISME

- Name given to French art inspired by Japanese art during the 19th century
- Japan began to trade with western countries in the 19th century
- European became interested in Japanese culture (collected Japanese objects and art)

ONE HUNDRED VIEWS OF EDO,
1856-1858, UTAQAWA HIROSHIGE

- Traditional Japanese medium (woodblock print)
- Flat shape
- Dull color with a few areas of bright color
- Looking down into the picture
- Diagonal movement



THE REHEARSAL ON STAGE, 1874
EDGAR DEGAS

Inspired by Japanese
woodblock prints
Baller dancer



LAUTREC JAN AVRIL, 1893
HENRI DE TOULOUSE

Inspired by Japanese woodblock prints
Posters advertising bars, dancers,
musicians in Paris
Lithograph – type of printmaking using
a flat stone and wax resist process.



MATERNAL CARESS, 1890-1891
MARY CASSATT

Inspired by Japanese woodblock print
Universal theme of Mother and Child

