ART HISTORY - RENAISSANCE THROUGH POST MODERN



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Art History - Renaissance through Post Modern

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1: Introduction

What is art?: For this course, a work of art is the visual expression of an idea or experience, *formed with skill*, through the use of a medium.

What is a medium?: A medium is a material, along with its accompanying technique. (The plural is media.) When a medium is used in such a way that the object or performance contributes to our understanding or enjoyment of life, we experience the final product as art.

How do we evaluate art? There are two ways to evaluate art. One approach is to analytically critique the work using the recognized art elements as well as the principles of art (aka principles of design). The art elements are 1. Line 2. Value 3. Color 4. Shape 5. Form 6. Space and 7. Texture. The principles of art are more numerous and include Perspective, Balance, Emphasis, Composition, Repetition, Variety, Unity, Contrast, Movement, Light, Pattern, Proportion, Size and Scale, and Surface.

A second part of art evaluation is to study the context of the work. In this case we use the Ws of detective work. What was created? Who created the work? When was it created? Why was it created? When we have a better understanding of the times and circumstances the artist experienced, the better we can appreciate the art. Was the work created during a time of war? Was it created as a form of protest? Was the art created as propaganda, possibly supporting the ruler or political party of the time? These are all important questions to ask as we evaluate artwork. The evolution of painting, sculpture, and architecture is the story of artists who experienced life in their time, often facing hardships we can only imagine. These are often brave individuals devoted to their craft and following their creative calling. By pushing art forward, they have broadened the definition of fine art in our time.

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2: International Style

International Style

Overview:

The Gothic Style of art and architecture spread across Europe replacing the Romanesque style. The greatest achievements of this era are what have been termed a white garment of churches spread across medieval Europe. Foremost amongst these structures are the great Gothic cathedrals, particularly those built in France. Another area of art that flourished in the late Gothic era is sculpture, particularly the works of artists working for the duke of Burgundy in Dijon. Sculptors Claus Sluter, from the Netherlands, is one of these artists. His work is of exceptional quality and far exceeds the earlier sculptural work of the European Medieval sculptors. His sculptures are mainly functional works such as *The Moses Well*. With this work, he creates the first genuine portrait since antiquity. It also would have been painted with polychromy making it even more realistic in appearance.



Another sculpture of significance is the Roettgen Pietà from the early 1300s. This sorrowful image is meant to be experienced on a personal level enhancing Christian prayer and devotion. The term for these highly emotional works is *Adachtsbild*. Works like this will become instrumental in the development of related Renaissance sculpture such as the famous *Pietà* by Michelangelo.



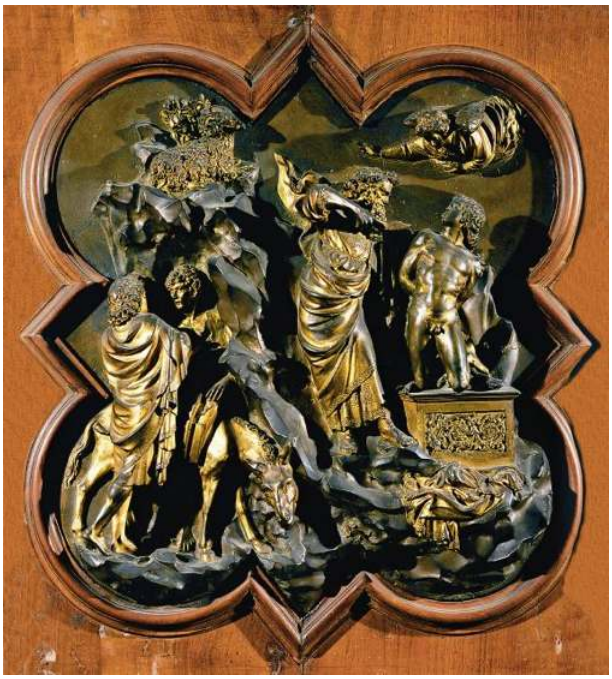


Two sculptors who help bring in the Gothic Style from the north into Italy are the Giovanni and Nicola Pisano. Giovanni sculpts a Nativity in the years 1259-1260. It is more typical of the Gothic sculpture appearing on the walls of Gothic cathedrals. The sculptural work with packed space becomes integrated into the architectural design. The work of Giovanni's son Nicola, shows a movement away from the traditional Gothic style with a disembodiment of the figural elements. There is a tangible three-dimensional space around the forms to assist in the visual storytelling and to better delineate the drapery and details of the figures. Nicola's Nativity from 1302-1310 is a great example of this movement towards classicism.





The culmination of this Gothic classicism is found in the sculptural works of Lorenzo Ghiberti in what is termed the International Style Securing the commission of the bronze baptistry doors of Florence Cathedral, after winning over a very competitive submission by Filippo Brunelleschi, Ghiberti spent 27 years completing this masterpiece. A masterpiece that in many ways, helps usher in the Florentine (Italian) Renaissance.







After the fall of the Roman Empire, Christian Europe struggled to survive with a turning point around the year 1,000 CE. For the next 400 years, Christian Europe continued to grow and by the time of the Italian Renaissance in the year 1400 CE, the pieces were in place for something monumental. All of the ingredients were there for a revolution – money, ambition, talent, and enough political stability to sustain and propel the intellectual and artistic movements forward.

The art and architecture of this era are in part the result of an intellectual movement termed Humanism. It is a move towards the study of the Humanities in the intellectual centers of Europe, particularly France. The writings of the Italian poet Francesco Petrarca (1304-1374), known as Petrarch, helped revive many of the classics and restore them to the original Latin and Greek forms. He emphasized the humane letters (study of Humanities) rather than the divine letters of Christendom. To study outside the boundaries of Christian theology was often a dangerous proposition, particularly if the local clergy and politicians were not supportive. The Pope was still the ultimate authority and considered infallible to the Roman Catholic populace. Under the Pope, the Cardinals would have considerable say in the teachings and studies taking place in the Italian city-states, including Florence.

Petrarch went against this powerful religious and political force to conclude that the age of faith exhibited during the Middle Ages was in fact a time of darkness and that the Greco-Roman pagans were in fact the more enlightened civilization. This was again a dangerous path that could lead to death by execution, but one that will come to epitomize the direction of the liberal city-state of Florence and its cultural leaders. We will find echoes of Petrarch's humanism in the search for ancient knowledge by those who rise to Florentine power in the 1400s, particularly the Medici family and those artists working under their patronage. This movement is at the core of the rebirth of scientific and artistic inquiry and study – the Renaissance (literally meaning rebirth).

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3: Renaissance

The Renaissance:

The Renaissance itself was not meant to replicate the ancient worlds of Greece and Rome, but to surpass them. It was a forward moving exploration and experimentation in the fields of science, astronomy, medicine, botany, global exploration, art, theater, creative writing, and music. The movement itself challenged established political and religious norms often shaking the very foundations of both the church and the regional powers. It was a time of great intellectual expansion as well as political upheavals. A most fascinating time in European history filled with intrigue, assassinations, the sacking of a sacred city, monumental achievements in the visual arts, the development of the printing press (dissemination of knowledge and affordable literature), and the further splitting of the Catholic church. Add to this the rise of Islam and you have the ingredients for even greater conflict as well as diversity in creative thought, ideas, and innovation.

During this era, the national borders we are familiar with today did not exist. The Roman Catholic church had power over most of Western Europe at this time and the regions would be controlled either by local governments, such as the Republican form of governance in Florence, or by local dukes, and/or monarchies (kings and queens). Peace was a balancing act between these players, with certain factions exhibiting dominance through ambition, use of wealth and by force of arms.

The Money:

From the millennium until the time of the Renaissance, Western Europe stabilized and grew. There was tremendous growth in the major European city populations with businesses needed to meet the needs of the people. The merchant class was established producing, selling and/or trading clothing, food, housing, livestock, weapons of war, pottery, musical instruments, carriages, horse tack, rugs and textiles, and so on. Banks were established to meet the rising needs of businesses and wealth was accumulated within this working middle class. Ambitious people outside the traditional knighted lineage created wealth for themselves and rose to prominence within communities, cities, regions, and even on the world stage. The most notable of these families is the Medici.

There were several major financial players in Italy at the time of the Renaissance. Established banking families like the Pazzi family as well as the Roman Catholic Church controlled much of the building and art commissions in Florence and Rome. By doing this, they controlled the narrative and influenced a mostly illiterate populace through a partly theocratic form of governance. Florence was a Republic, as were many of the surrounding Italian city states, and had a certain autonomy from both rival states and the Vatican. However, a political alignment with the Vatican was much desired since the Vatican had a powerful army capable of subduing the armies of the city states. A good example of this is the sack of Prado.

Established banking families in Florence around 1400 are:

These families would have many knights in their lineage and considerable power and prestige both in the government and with the people of Florence. There is one family that runs a banking business from the back of a wool shop and its story is one that is the stuff of legends. In this story we have murder and imprisonment, bets with a pirate, illegal dissections of human bodies, and an obsession with uncovering the secrets of the ancient world. This may all be of little historical concern to us, except this family dynasty used much of its wealth to create a brand by commissioning the greatest artists of the time to build, sculpt, and paint masterpieces to put their power and influence in display for both Italy and the world to see. This family is the Medici.

There were several major financial players in Italy at the time of the Renaissance. Established banking families like the Pazzi family as well as the Roman Catholic Church controlled much of the building and art commissions in Florence and Rome. By doing this, they controlled the narrative and influenced a mostly illiterate populace through a partly theocratic form of governance. Florence was a Republic, as were many of the surrounding Italian city states, and had a certain autonomy from both rival states and the Vatican. However, a political alignment with the Vatican was much desired since the Vatican had a powerful army capable of subduing the armies of the city states. A good example of this is the sack of Prado.

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4: The Early Renaissance (1400s)

Florentine Renaissance

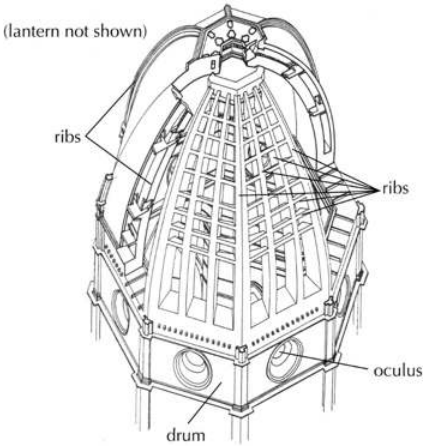
During the Renaissance, we encounter artists with personalities ranging from the sophisticated and urbane Leonardo da Vinci to the difficult and explosive personalities of Filippo Brunelleschi and Donatello. Michelangelo, arguably the greatest artist of his time, had a personality described as terribleness. He did not enjoy the company of fools, and certainly would not tolerate their presence. Despite their difficult and temperamental personalities, these gifted artists found patrons who would guide and support them through the challenges of creating some of the greatest masterpieces in western art.

We find some of the first patrons during the early Renaissance in Florence, Italy. One family in particular gives us major patrons through several generations. This family rises from humble beginnings to become the most powerful family in all of Europe. Doing business as a furrier while running a small banking operation from the back of the shop, *Giovanni di Bicci de' Medici* (c. 1360 – February 1429) makes a bet on a pirate. Knowing that there is instability surrounding the pope and his cadre of cardinals, Giovanni funds the pirate Baldassarre Cossa all the way up to the papacy itself. In doing so, Giovanni places his small bank in a position to become the Chief Papal Banker. Once the pirate assumes the role of pope, he remembers and rewards the Medici bank for funding his rise to the papacy.

With this partnership with the Vatican established, and the death of his father, Giovanni, Cosimo de'Medici assumes the leadership role of the Medici family and bank, and at this point, is himself one of the richest men in Europe. Cosimo will also continue working relationships established by his father with both sculptors Filippo Brunelleschi and Donatello. One way to further the Medici brand within both Florence and the surrounding region is to take a leadership role within the community itself. This was a challenge for Cosimo, since his family was not an established knighted family as many families in Florence were at that time. His father had always said to "wait to be summoned" by the political leaders and had stayed out of politics Cosimo certainly had challengers to his sudden rise to power within the Florentine political arena. However, through both luck and political savvy, Cosimo survives imprisonment and even a death penalty to live another day. At one point, he is banished from Florence, but returns with a glorious welcome after Florence flounders under the incompetent rule of his competitors. After he is welcomed back, Cosimo takes revenge on those who wished his demise. Revenge at that time was often violent, such as slicing the face of a rival. Doing this is often referred to as "a loss of face," since the outcome is a permanent scar across the face. Cosimo plays a vital role at the start of the Renaissance in Florence. Not only is Cosimo a capable leader, but he also partners with some of the greatest artists of his time. He is interested in the ancient writings of the Greeks and Romans as well as any other interesting or useful information that can be uncovered from the vaults of the churches and cathedrals in and around Florence. With the support of the local clergy, he is able to access some of the ancient writings that have been stored away for hundreds of years. Not only does he access these ancient texts, but he also funds major commissions for architects, sculptors, and painters.

Brunelleschi





Cosimo becomes the patron for Filippo Brunelleschi when others see him as an eccentric. Brunelleschi certainly exhibits his difficult personality as evidenced by his being thrown out of the political house and also his reaction to losing the baptistery door competition. Ghiberti submits an excellent example of the international style for the judges (one judge is Giovanni de'Medici) to view during the baptistery door competition. The competition was open to artists all across the region and Filippo Brunelleschi submitted a very forward-thinking sculpture to the judging panel as well. In the end, the judges deemed both to be extraordinary submissions, but gave the nod to the veteran sculptor Ghiberti. To appease Brunelleschi, the judges propose that both he and Ghiberti work together to complete this very important commission for the baptistery doors of the Florence cathedral. Brunelleschi, still hurting from the decision the judges made favoring Ghiberti, refused this offer stating that two geniuses cannot work successfully together on one commission.

Shortly after this disappointment, Cosimo proposes to Brunelleschi that he complete the dome of the Florence cathedral. The two of them travel to Rome and Brunelleschi is able to see firsthand the Pantheon built by the ancient Romans. He is able to see that the dome is actually constructed in two layers of poured concrete. Looking back at the Florence cathedral, and considering how he can adapt this technology, he concludes that one: there isn't enough wood in all of Tuscany to build a form to pour the concrete, and two: the formula for that type of concrete no longer exists. He then goes to work to figure out what will work, given the materials and the technology available to him at that time. What he designs shows just how much of a genius he is. He adopts the double-layer building technique of the ancient Romans, but he uses a specific herringbone pattern of laying bricks to maintain the stability

needed to traverse such a wide space across the diameter of the dome. Using both horizontal and vertical stone ribs and filling in between with the herringbone brick work, he is able to solve the riddle of the dome. This is something that no other individual was able to do for decades. What he did, with the unfailing support of Cosimo is quite spectacular. Someone calling it a miracle. This was very important for the people of Florence, for without a dome, the Florence cathedral could not be sanctified (since it was open to the elements). Once the dome was completed, the Florence cathedral could function as the major religious center and point of pride for the people of Florence. The dome itself dominates the geographic area by its sheer size and quickly becomes the new symbol of Florence ingenuity and skill.



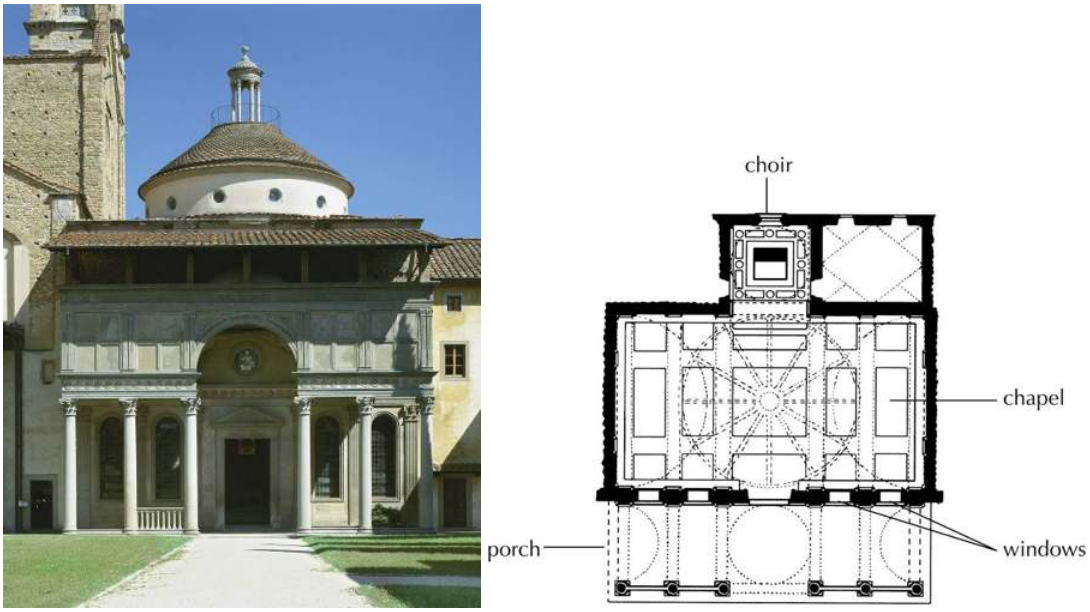
Hospital of the Innocents, Florence begun 1421 Filippo Brunelleschi

Brunelleschi also worked public projects sponsored by the guilds of Florence. The hospital for orphans was sponsored by the Guild of Silk Manufacturers and Goldsmiths. In this design we see Brunelleschi using classic ratios and supporting columns. The design is balanced and without the ornamentation of the earlier Gothic architecture. By studying ancient Roman buildings, he was able to uncover and solve questions about ancient Greek design architectural design systems. Since Roman buildings were based on the Greek classical orders of architecture, studying these buildings allowed him to peer into the past and begin applying what her learned.



Church of San Lorenzo, Florence 1421-69 Brunelleschi

The Medici family commissioned Brunelleschi to add a sacristy to the church of San Lorenzo. This will be known as the Medici chapel, or new sacristy. The Medici family was so pleased with the result that they commissioned Brunelleschi to redesign the entire church. The redesign moves away from the Gothic style and presents as a classical architectural building on the inside. Corinthian columns, a favorite of the Romans, support classical arches. There is an elegant and simple balance in the design that departs from the earlier Medieval European architectural designs.



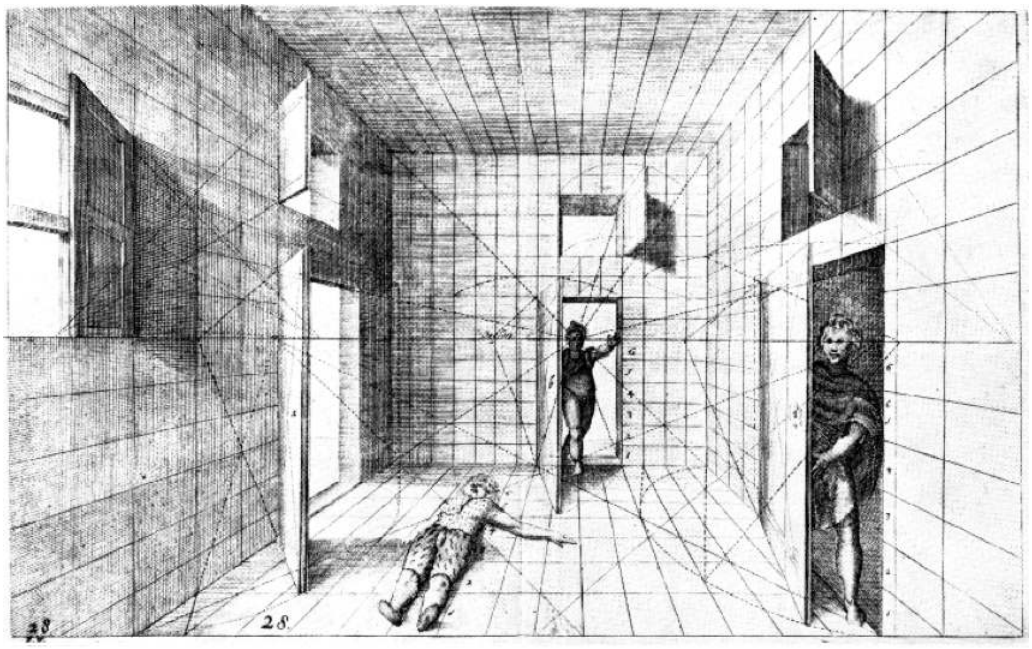
Capella dei Pazzi 1430s

Designed for the powerful Pazzi family of Florence, Brunelleschi designed a central plan chapel with classical proportions. The porch, added later, may not have been part of this original design.



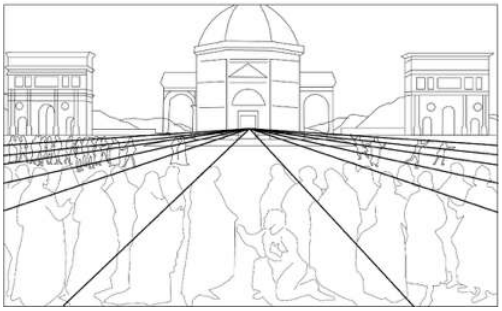
Pazzi Chapel Interior

Brunelleschi will achieve much more than the completion of the Florence cathedral dome during his lifetime. He helps bring back classical proportions to architectural projects in Florence. His redesigns and new designs use weight-bearing columns and arches not really seen since Roman antiquity. The grace in simple proportions of his designs usher in a new style that moves away from the ornate Gothic. It appears very fresh and new and in keeping with the ideals found in protagonists of the early renaissance period. Add to this is work in the field of mathematical linear perspective also known as vanishing point perspective, any emerges as one of the great minds of the renaissance. Linking art to math and science allows fine arts to enter the university as a field of study.



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Alberti credits Brunelleschi with Perspective





The Delivery of the Keys, Sistine Chapel, Vatican Palace, Rome, Pietro Perugino 1482

Alberti credits Brunelleschi with the discovery (or re-discovery?) of mathematical linear perspective, a technique for artists to represent the three-dimensional world in two-dimensional surfaces. This revolutionizes drawing and painting by helping artists to create paintings with authenticity. Renaissance painters will become obsessed with creating the illusion of realistic interior and exterior spaces that look convincingly real.

https://www.youtube.com/watch?v=_IOPlGPQPuM

https://www.youtube.com/watch?v=hOzyXQMvLPo

https://www.youtube.com/watch?v=QD3fJphus-o

https://www.youtube.com/watch?v=oHWLaSH5eF0

Renaissance in the North?



Arnolfini Portrait, Jan Van Eyck 1434

The study of art through time often creates challenges. One such conundrum is how knowledge of linear perspective travelled so quickly from Italy to the Netherlands. Jan Van Eyck correctly applies one-point perspective in the above painting at a time Brunelleschi in Italy is rediscovering (or discovering) this drawing technique for representing three-dimensional form on a two-dimensional surface.

Jan van Eyck, painting in the style of the northern realists, achieves an unparalleled level of painting excellence. Using both proper perspective, and attention to detail including proper proportion of figures as well as color balance in the paintings, he achieves what no other northern artist had accomplished to that point in history. With the aid of the new painting technology gained by using oil as a flowing medium for painting, he achieves brilliant clarity, realism, and rich, vivid colors in his paintings. Jan van Eyck helps ushers is in a new tradition in painting for Northern artists that will last for generations.

https://www.youtube.com/watch?v=VMJK1EDG2X8

https://www.youtube.com/watch?v=iZNvYvxetoo

https://www.youtube.com/watch?v=bHxu6az9gVI

https://www.youtube.com/watch?v=n6mBdpPYDDQ

Donatello



The Head of John the Baptist Presented to Herod

The partnership between Cosimo de'Medici and Donatello is one that goes beyond patron an artist since they really were friends. Donatello also had a difficult personality exhibiting anger when he felt slighted by patron. He was known to destroy his work rather than deliver it to an unappreciative client. Donatello certainly had his detractors, but Cosmo de Medici would step up to defend his friend and to let others know that he is still friends with Donatello. Cosimo and Donatello create a work that is quite daring for the time. The peace itself, is quite erotic and could've been problematic for both parties. The piece I'm talking about is *David* by Donatello. It is a quite sensual piece that can be viewed as erotic as well. The David is portrayed as a young man in the nude and standing over the head of the defeated Goliath. Even the feathers that are depicted running up to the thigh of David could be viewed as an erotic caress. Florence at times was quite liberal with a large population of homosexuals. There were many men who were tried for side of Mia during the renaissance. It was considered a serious crime punishable by death so what they were doing was quite risky. What is the work commission by the Medicis what is displayed within their palace, so that would be a limited group who would actually see some of the sculptures and paintings commission by the family. *David* itself is one of several firsts that Donatello will create during his lifetime. This is the first life-size nude bronze since antiquity. The cast in bronze, is quite an expensive endeavor and having the financial support of Cosimo de Medici as well as the creative license must've been a great asset for Donatello.



Donatello and the first life size nude since antiquity (the David)



Mary Magdalene, Donatello

Donatello goes on to create other masterpieces that help to bring back knowledge of the human figure for use in sculpture. His use of contrapposto is exceptional. Donatello studied in the studio of Ghiberti and the two eventually became competitors. Ghiberti was an exceptional sculptor, and Donatello exceeds his mentors work in many ways. Another first that Donatello gives us is the first life-size equestrian statue since antiquity. Once again cast in bronze, this is a major commission and achievement during this time. Each time Donatello reaches a new mile stone, he pushes the renaissance forward setting a high bar for those artists who will come after him. Donatello shows us his versatility when he scopes Mary Magdalene out of wood, she is covered by her long hair that flows around her like a ragged garment. His sensitivity and empathetic approach to Mary Magdalene tells much about who he is as a human. It is quite an emotional work of art that is moving. It tells a visual story of suffering and resilience of a woman devoted to the teachings of Christ.

https://www.metmuseum.org/toah/hd/dona/hd_dona.htm

https://www.youtube.com/watch?v=vcoRoP3Abt8

https://www.smithsonianmag.com/smart-news/donatello-renaissance-art-history-180979774/



First life-sized equestrian statue



Luca della Robbia

Luca della Robbia was an Italian Renaissance sculptor from Florence. Della Robbia is noted for his colorful, tin-glazed terracotta statuary, a technique that he invented and passed on to his nephew Andrea della Robbia and great-nephews Giovanni della Robbia and Girolamo della Robbia.

http://www.iitaly.org/magazine/focus/art-culture/article/della-robbia-comes-washington-dc

https://www.mfa.org/exhibitions/della-robbia



Massacio 1425

https://human.libretexts.org/@go/page/219606



Massacio 1426

Massacio is an important painter and link between the Italian painters of the 14th century like Giotto and the Renaissance painters to follow. We begin to see more naturalism, proper use of perspective, and improved modeling of the forms in his paintings. Masaccio, born Tommaso di Ser Giovanni di Simone, was a Florentine artist who is regarded as the first great Italian painter of the Quattrocento period of the Italian Renaissance.

https://www.nga.gov/collection/artist-info.1688.html

https://www.nationalgallery.org.uk/artists/masaccio

https://www.nga.gov/audio-video/video/empire-part-2.html

https://www.youtube.com/watch?v=G6A9Mg3yAu0



Annunciation, Fra Angelico 1440-1445



Madonna and Child with the Birth of the Virgin, Fra Filippo Lippi 1452-1453

Fra' Filippo Lippi is another fascinating story and another example of a successful artist benefitting from the financial support of Cosimo de'Medici. Although Kosovo had to imprison lippy for a time, he still was able to extract superior work from this gifted painter. Lippy had a difficult life, being orphaned at an early age and having to live in the Carmelite monastery. He created some beautiful work for several different patrons over the years including work for the churches of the region. Almost constantly in trouble, he was also in a state of poverty for much of his life.

https://www.youtube.com/watch?v=Ly2-n1KqNko

Verrocchio



Lorenzo the Magnificent Verrocchio Studio (1480): Uses wealth to further the brand, even on an international stage.

https://www.nga.gov/audio-video/video/verrocchio-long.html

https://www.nga.gov/audio-video/video/verrocchio-butterfield.html

Boticelli



The Birth of Venus, Sandro Botticelli, 1480



Primavera, Sandro Botticelli, 1482

Lorenzo de'Medici was given the distinction of being Lorenzo the magnificent. He was the grandson of Cosmo and upon the passing of his father he had to take over the Medici bank with all of the responsibilities that title held. Lorenzo was the patron of several great artists of the renaissance. He funneled incredible amounts of money into art commissions to further the Medici brand as well as to establish the Medici not only on the local and regional level but on the world stage as well. He funded the travels of people from far of lands to come and see for themselves the grandeur of the Medici. While still in his teens, Michelangelo came to live with Lorenzo de'Medici and his family and then doing so learn quite a bit about ancient writers, sculptors, and culture. Lorenzo saw in Michelangelo a troubled youth of great ability and drive. He encouraged Michelangelo, and helped him develop his art skills as a sculptor. Having these connections with the Medici family helped Michelangelo politically as the years went on since the boys Michelangelo grew up with eventually became Roman Catholic popes.

Lorenzo also partners with Sandro Botticelli. Again, allowing his artists to explore dangerous subject matter, Botticelli creates paintings that merge Christian and pagan themes. These paintings were meant for the private enjoyment by the Medicis, and not for public consumption. *The Birth of Venus* of 1480 and *Primavera*of 1482 are great examples of the merging of these two worlds by Botticelli. We can see in the tilt of Venus's head echoes of the Byzantine Madonna, yet this Venus/Madonna is placed in a mythological world. Paintings like this, as well as the earlier David by Donatello, really push the envelope of what is acceptable. In terms of painting technique, we find that Botticelli uses a hard edge for the figures and forms represented in his paintings. This continues similar painting techniques seen earlier in the works of Fra' Lippi.

Lorenzo de'Medici is the intended target of an Easter Sunday assassination attempt in the Florence Cathedral by the Pazzi family in coordination with the Roman Catholic Church. The church was heavily indebted to the Medici family and the Pazzi family would certainly benefit from removing the Medici from Florentine power. The attempt on Lorenzo failed, although he was wounded. However, his beloved brother Juliano was assassinated. Not long after this, his wife passed away and Lorenzo was never quite the same. As his health failed, another Florentine figure rose to power and challenged all that Lorenzo and his forbearers had built. A fanatical Dominican Friar named Savonarola who denounced secular art and culture pushed for religious renewal in Florence. Savonarola did not support the endeavors and excesses of Lorenzo's lifestyle. While on his deathbed Savonarola was summoned and condemned Lorenzo to hell when Lorenzo was asking for absolution. This must've been devastating to Lorenzo who believed in receiving final rights and absolution before death. Once Lorenzo had passed, the door was open for Savonarola to enforce his culture war. Sending out radicalized youth to enforce new rules on jewelry, makeup, clothing, and art he changed the climate of the

city. He organized a large event where people of Florence discarded the symbols of their wealth into a large fire. Even Botticelli threw paintings into the fire. This event became known as the Bonfire of the Vanities and almost ended the Renaissance movement forcing Florence back to the mentality of the middle ages. Fortunately, Savonarola's brutal form of religion for the lives of Florentines was short-lived. He was summoned back to Rome, he refused, and was branded a heretic and executed and his body was burned as well.

https://www.youtube.com/watch?v=cdQu3cOOaWE

https://www.youtube.com/watch?v=jNkHq6QXX30

https://www.youtube.com/watch?v=GUb4SeGWvtM

https://www.youtube.com/watch?v=O_4HA9TrIvE

https://www.youtube.com/watch?v=tcjeSMICLz0



The Damned Cast into Hell 1499-1500 San Brizio Chapel, Orvieto, Luca Signorelli

https://www.nga.gov/collection/artist-info.1874.html

Alberti




Church of Sant' Andrea, Mantua, designed in 1470 Bautista Alberti (1404-1472)

Alberti was a gifted and imaginative architect who also wrote Treatises on the arts. He would later influence architects like Palladio who shared his interest in classical forms. What Alberti accomplishes with his church in Mantua is extraordinary in both vision and execution. It is a massive church in size and scale, but more impressive is the integration of external design elements with the interior. The design of the façade reflects what is seen within. A massive arched entry, encompassing three stories, greets the congregant. Faux columns (pilasters) of two and three-story heights flank the entry arch. A giant pediment sits atop the façade completing the symmetrical classical design. The design does not fit any of the three classical orders of architecture. It is neither Doric, Ionic, or Corinthian. It is now termed the Colossal Order, a term meaning it is more than one story high. It merges classical temple forms with the traditional basilica church. Alberti also uses the geometric shape of a square to help unify the façade. The effect is dramatic, in this, Alberti's last design.

https://www.youtube.com/watch?v=5FN8FN-pT-A

Early Renaissance in Venice

As Rome became the center of an imperial papal style of art, Venice endured the enmity of its neighbors and the dismantling of its northern Italian Empire. Having gradually expanded its influence over northeastern Italy in 1509 the Republic of Venice faced a threat from the League of Cambria, an international military alliance aimed against it. Yet, by 1529, Venice had outlasted this menace to its power and reclaimed most of its lost territory. Resisting the invasions of Europe by the Turks, Venice's Navy fought determinedly in the Eastern Mediterranean to hold off this threat. Amid this turmoil, artists in Venice built on the traditions of the 15th century and the innovations of Giovanni Bellini. To create a distinct visual language, two artists in particular, Giorgione and Titian, created new subjects, approaches to images, and techniques in the next art period to come, the High Renaissance.



Ca’d’Oro, Venice 1422-1440



Equestrian Monument of Colleoni Andrea del Verrocchio (1483-1488)

Venetian architecture combines aspects of Gothic, classical forms, and Islamic influences to create a unique language. Ca’d’Oro is an excellent example of this unique style. We also see major commissions to honor military leaders such as Colleoni. Colleoni left a large sum of money to finance a sculpture of himself. Verrocchio’s studio completed the work taking inspiration from Donatello’s *Gattamelata*. There are, however, a few differences such as the size of the rider. Verrocchio allows Colleoni to appear larger in relation to his horse making him appear powerful.

https://www.wmf.org/project/bartolomeo-colleoni-monument

https://www.learner.org/series/art-through-time-a-global-view/the-urban-experience/bartolomeo-colleoni/

Bellini

In Venice, use of oil as a painting medium enhanced and advanced the art of the region. Venetian painters become known for their rich, vibrant color palettes and their exquisite use of space in their compositions.



St. Francis in Ecstasy Giovanni Bellini 1480



Madonna and Saints, San Zaccaria, Venice, Bellini 1505

What we see in the Venetian painters of the late 15th century is use of oil paints as a painting medium. This was a technique imported from Flanders and immediately made an impact on the vibrancy of the colors in Venetian paintings. Combine this with Italian techniques of composition, use of space and perspective, and beautiful lighting and you have some of the most rich and significant paintings of the period. Bellini will lead Venice in a new direction and be the father of Venetian painting.

https://www.youtube.com/watch?v=LO8M3Aiat90

https://www.youtube.com/watch?v=XH_lnpttZT8

https://www.metmuseum.org/perspectives/videos/2013/4/madonna-and-child-giovanni-bellini-art-explained

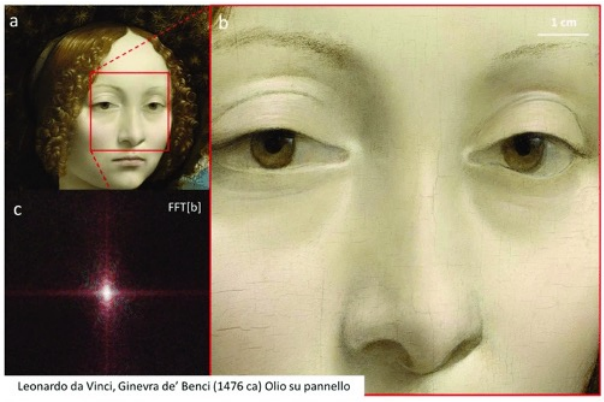
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5: The High Renaissance (late 1400s through mid-1500s)

Florence and Rome

Leonardo Da Vinci (1452-1519)





Leonardo da Vinci was educated in Florence by the Italian painter and sculptor Verrocchio. Verrocchio, so impressed by his young pupil stated that he would put his paint brushes away after seeing the work da Vinci created. He spent much time in the service of Ludovico Sforza in Milan where he painted *The Last Supper*. Later, he worked in Florence and Milan again, as well as briefly in Rome. Upon the invitation of King Francis I, he spent his last three years in France, where he died in 1519.

Da Vinci is recognized as a genius skilled in many areas of art, science, and engineering (a polymath). He was an inventor who developed an automated gearing system, helicopter, and other advanced plans that could not be realized because of the technology to build such things was not yet in place. He is known for his notebooks with over 10,000 pages of writings and diagrams in subjects ranging from botany, to human anatomy. Much of the writing is in a form of code to prevent others from stealing his ideas. Even his painting technique remains a mystery, since there is no surviving documentation of his process. His most famous work, *Mona Lisa* or *La Gioconda* (1503-1516), displays painting glazes so thin that no brush strokes are revealed. There is much speculation and research about this famous work, even studies using imaging technologies to decipher whether eyebrows and eyelashes were in place at one time. The idea being that the pigments used by da Vinci were phantom pigments that were light sensitive and disappeared over time.

Several painting techniques da Vinci developed greatly influenced future painters. One technique is referred to as **chiaroscuro**. This translates from the Italian to mean light and dark. It is a technique whereby the forms, whether human figures, landscapes, or objects are revealed by the light falling upon them. By using this technique, the painter achieves painted forms with the illusion of three-dimensions. The unfinished painting *Adoration of the Magi*, shows the beginning stages of a painting incorporating chiaroscuro. The dark underpainting creates the foundation for the lighter values of paint to reveal light on the forms.



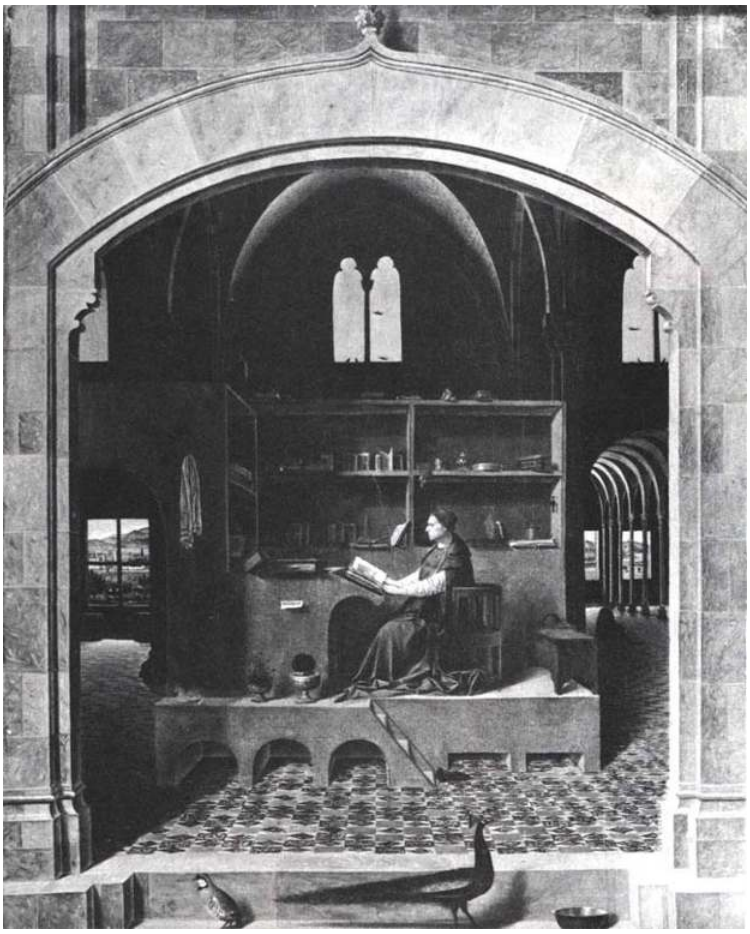
Adoration of the Magi Leonardo da Vinci, 1481-1482 8’ x 8’ 1”

Another painting innovation is the move away from hard edges to reveal forms. We saw in earlier paintings by Italian artists the use of edge-defined forms in the works by Lippi and Botticelli. Da Vinci softens the edges as if we are looking through atmosphere. It is often described as a smoky haze that engulfs the space rendering the forms softer and more delicate. The term for this technique developed by da Vinci is **sfumato**. A great example of both chiaroscuro and sfumato is the *Mona Lisa*.

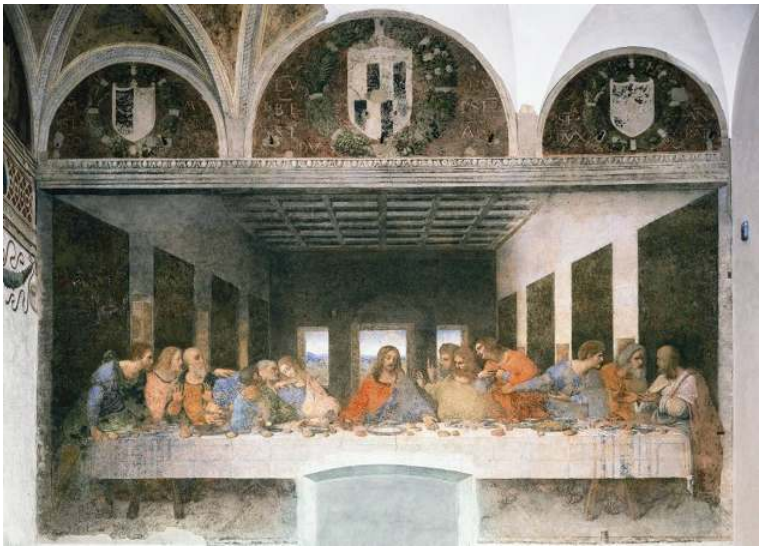


The Virgin of the Rocks, da Vinci, 1485

Much of da Vinci's work is enigmatic and the source of much controversy and debate. *The Virgin of the Rocks* uses both chiaroscuro and sfumato creating a three-dimensional illusion on the two-dimensional surface. Using the triangle as a compositional device we see Mary gazing at John the Baptist as she holds him with her left hand while her right hand is placed over the child Jesus. Jesus is giving a blessing to John, while a seated angel engages us through a backwards glance. The angel points to John creating visual movement in the work as we are directed in a continuous circle around the forward space of the grotto. The flowing red cape of the angel is opened up from a movement of air and will be echoed in the paintings of artists like Raphael (see *La Belle Jardinière).*



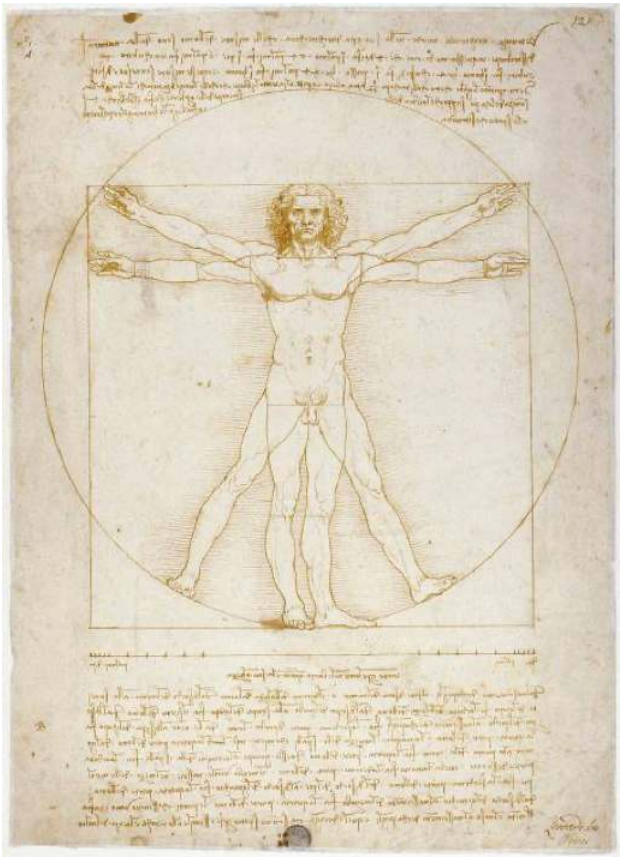
St. Jerome in His Study, Antonello da Messina 1475



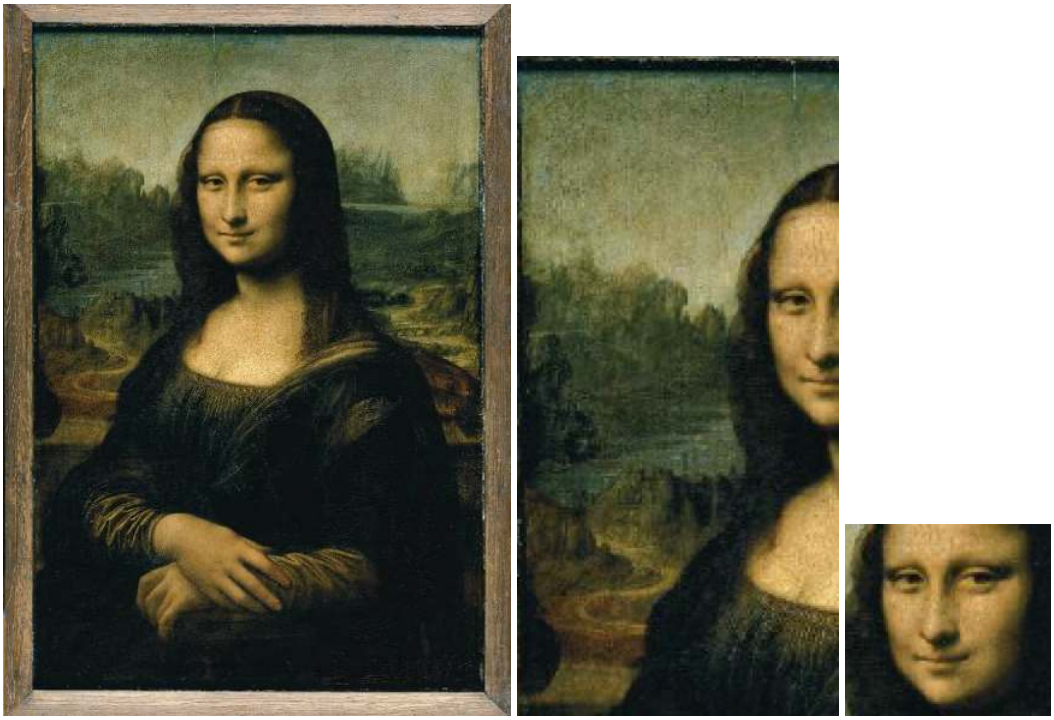
The Last Supper, Santa Maria delle Grazie, Milan 1495-1498

Note the use of one-point perspective in both da Messina's painting and The Last Supper by da Vinci.

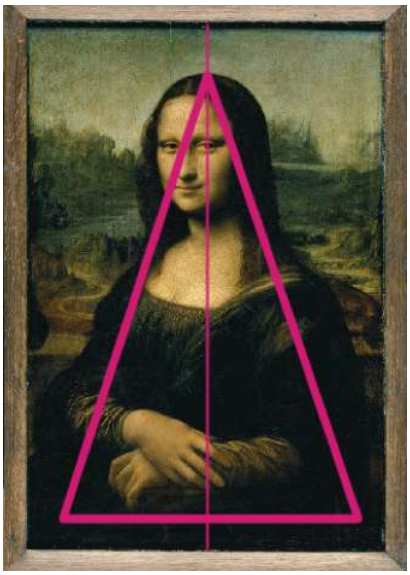
https://www.youtube.com/watch?v=oa5weji60X8



Vitruvian Man, da Vinci 1487



Mona Lisa, da Vinci 1503-1505

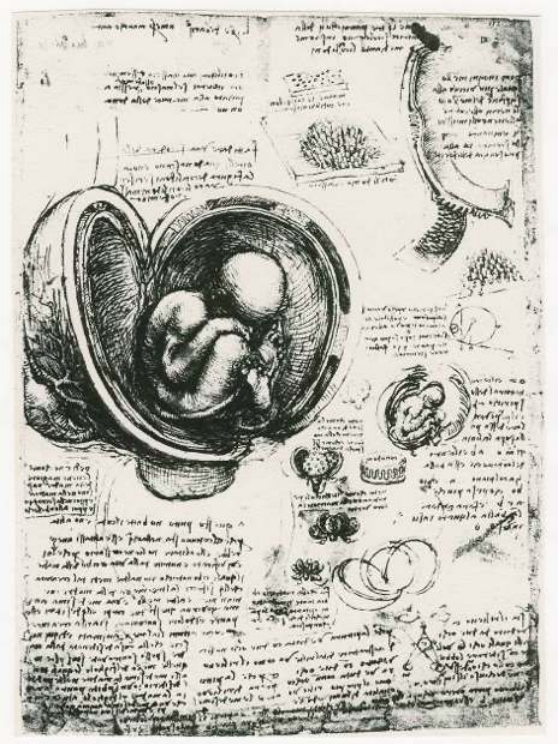


The *Mona Lisa* used sfumato and the stable triangular compositional device to create a balanced and lifelike portrait unlike any that came before.

https://www.youtube.com/watch?v=NGsUFvwgvCo&t=26s







Embryo in the Womb, da Vinci 1510

Embryo in the Womb is a great example of the sight and insight that de Vinci brings to his work. He is a polymath of the highest order who studies and documents anatomy, designs engineering marvels way ahead of this time, and is also comfortable acting as a diplomatic in politics.

https://www.metmuseum.org/toah/hd/leon/hd_leon.htm

https://www.mos.org/leonardo/biography

https://ian.umces.edu/blog/leonardo-da-vincis-scientific-visualizations-saper-verdere-or-knowing-how-to-see/

https://www.youtube.com/watch?v=VKhBfq4O7-k

https://www.youtube.com/watch?v=NGsUFvwgvCo

https://www.youtube.com/watch?v=13TyiCiOBlI

https://www.youtube.com/watch?v=pN2pPhpAxXk





Michelangelo

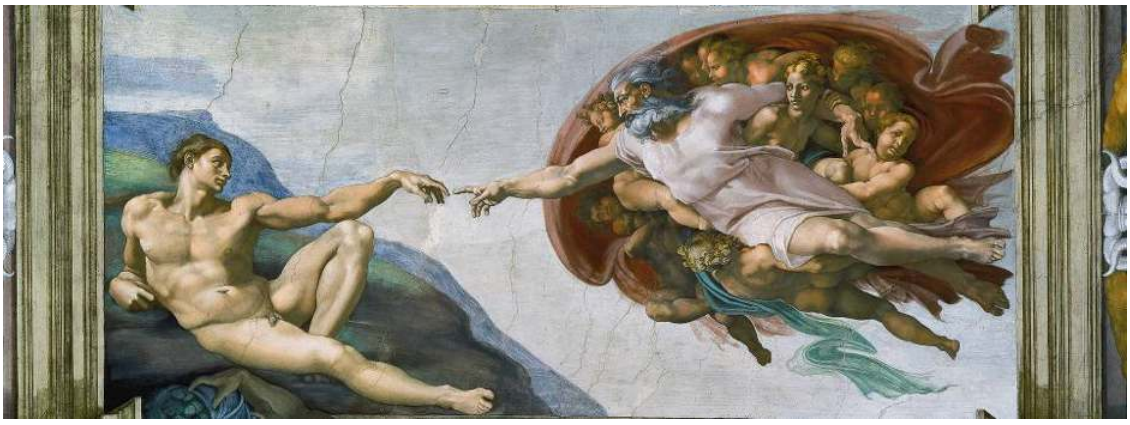




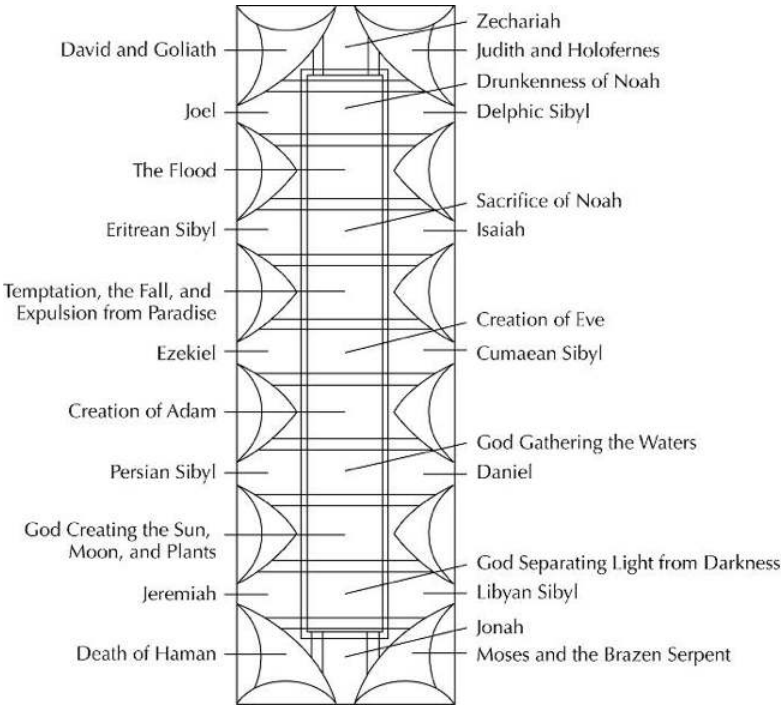
Studies for the Libyan Sibyl and Adam, Michelangelo, 1508-1512



Libyan Sibyl, Sistine Chapel, Michelangelo, 1508-1512







One can argue that Michelangelo is the greatest artist of the renaissance. His artistic achievements in a variety of media, his influence on his contemporaries and those who came after, and his longevity and resilience oh helped to establish him as the greatest artist of his time. This is a man who considered himself a sculptor first, and a painter second. Yet, the completion of the

Sistine chapel is perhaps the greatest painting achievement of all time. Ironic that while he was painting the ceiling, he felt a great conspiracy against him to keep him from working on his sculptural projects. He hated painting this is Sistine Chapel complaining that his stomach was up in his throat and he was constantly covered with paint. What we see in the Sistine chapel paintings are two different views because there are two separate contacts around the paintings themselves. Prior to the sack of Rome, Michelangelo paints in an exuberant fashion God reaching out to Adam and for the most part lively Biblical stories. However, after the sack of Rome, we Colangelo paints the last judgment on the vertical wall of the Sistine chapel. We see the Christ as the judge her of humankind. Michelangelo places himself in the painting as a flayed piece of skin being held up. This is a tragic event for those damned to hell and Michelangelo does not hold back in showing the judgment of sinners not redeemed by the blood of Christ. Where does he fit in this painting? Well, as he grew older he questioned himself and the work of his lifetime. His later work displays more humility as seen in the Pieta of 1546 where Michelangelo supports the crucified body of Christ.

The young upstart Michelangelo travels to Rome in his early 20s and confidently states that he will create the most beautiful marble sculpture in all of Rome! What is quite amazing, is that he does exactly that. His marble sculpture the Pieta is without a doubt one of the most sublime sculptures ever made. He presents and never used for Virgin Mary supporting the crucified body of her son Jesus Christ. He must exaggerate the size of her lower body and clothing to allow her to support the body of a grown man. This is done in an extraordinary way creating balance, harmony and a quiet beauty to the marble sculpture. Although likely influenced by the Roettgen Pièta that shows agonizing pain, Michelangelo goes in a different direction, creating a work of peace, calm,and beauty.

Back in Florence, there is a large piece of marble over 13 feet tall that a sculptor began working on and abandoned. Michelangelo took on this huge piece of marble to scoped out the David. I working from a scaffold, he chiseled away at this piece in the obsessive way working for weeks without even removing his boots. When he did remove his boots, it's reported that the skin would sometimes come off with the boots! Michelangelo had to have a misting device falling down upon him as he choose a way to keep the dust and the heat from irreparably harming him. He had to make a wax model and lay it down flat in a container of water whereby the level of water dropping would reveal the next Area to sculpt. This was an ingenious solution allowing him to control the proportions of the David throughout the process. The finished sculpture was meant to go atop the cathedral, but upon completion, the Florentine officials stated that it was too great of work to have so far from my site. Instead the meaning of the piece changed as it was placed in front of the political house of power Florentine. Instead of a top of building of faith. Now, the David represented the people of Florence against the very Medici family he wants adored. For the Medicis had fallen out of favor with the Florentine people at this time and were exerting pressure on the city to comply with their demands. This was due in part by the Florentines exiling the two cousins who Michelangelo grew up with. Do you two cousins, with the support of poke bring an army to subdue the Florentines. The sack of Prado was a warning to the Florentines and the Florentine surrendered to the Vatican army. Machiavelli, had gathered a Florentine force along with supporting individuals from the region to stand up to the Vatican army. However, their army was no match for that of the Vatican. Shortly there after the pope passed away and the new pope was elected by the Vatican council of cardinals. The Cardinal who rose to pope was now pope Leo the 10^{th}, the first Medici poke. With this news, the Florentines welcome pope Leo the 10^{th} back to Florence with a great celebration. The Florentines believed in the infallibility of the pope and excited that one of their own was now pope of the Roman Catholic Church. With the Medici is now in the most powerful position in Italy, Machiavelli reached out to find employment in the new system. However, remembering his role as leader of the antagonistic army gathered together to keep the Medicis from returning to Florence, he was subsequently tortured and exiled from Florence to the countryside. While in exile, Machiavelli wrote the book the prince, as a guide for ruling. In it, Machiavelli spells out strategies to successfully navigate the harsh reality of politics. The book was dedicated to the Medici, but was not well received.

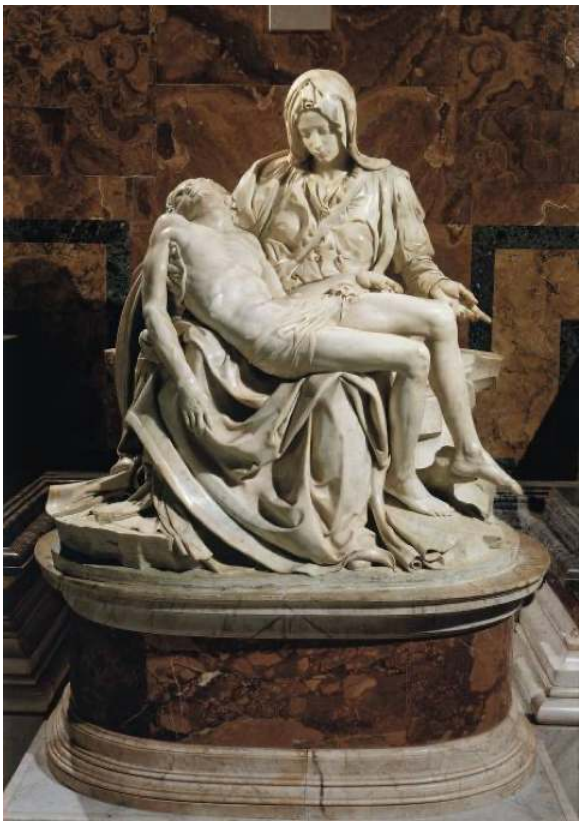
The Medici in their new role as the power brokers of the Roman Catholic Church continue to commission work by the greatest artist of the era. Both Michelangelo and Raphael receive major commissions and work for the Medici pope.

https://dc.etsu.edu/cgi/viewcontent.cgi?article=1009&context=art-appreciation-oer

https://en.Wikipedia.org/wiki/Michelangelo

https://www.getty.edu/art/exhibitions/michelangelo_drawings/explore.html

https://press.princeton.edu/ideas/michelangelo-gave-me-a-new-perspective-on-aging



Pietà, St. Peter's, Rome Michelangelo 1498



David, Florence, Michelangelo 1501-1504



Moses, S. Pietro in Vincoli, Michelangelo, 1513-1515

Raphael

Raphael had a genius for synthesis. That enabled him to merge the qualities of Leonardo and Michelangelo.



La Belle Jardinière, Raphael, 1507

https://human.libretexts.org/@go/page/219607



Frescoes of the Stanza della Segnatura, Vatican Palace, Rome, Raphael 1508-1511



The School of Athens, Raphael 1508-1511



Portrait of Pope Leo X with Cardinals Guilio de 'Medici and Luigi de 'Rossi, Raphael 1518

https://www.youtube.com/watch?v=qbceSJtVdws

https://www.youtube.com/watch?v=47nJqQ3Gjx8

https://www.youtube.com/watch?v=PyhVZ89GdGw

https://www.youtube.com/watch?v=gleAnyyzbgE

Venice:

Giorgione

Giorgione paints scenes related to literary sources. Unfortunately, the sources are not matched to all of the paintings. *The Tempest* can be interpreted in several ways. One interpretation is that the scene represents the overall feelings that Venetians have at that time. The impending storm approaching the town shows the fragile, unpredictable, and precarious world at that time. The woman and child are exposed to the elements with the watchful eye of a man holding a staff. Paintings like this require the viewer to respond by either appreciating the allegory or solving the riddle. The paintings are not taken literally but relate to the lifestyles and narratives of this place and time.

We also see a painting style being established by Giorgione and further developed by Titian and other Venetian painters. The Venetian paintings are rich and vibrant utilizing techniques of transparent oil painting glazes producing great depth and luminosity. These trademarks of Venetian painters will be appreciated and copied for many years.

https://www.youtube.com/watch?v=3McMcZ4MmKo



Fête Champêtre (Pastoral Concert), Giorgione, 1509-1510



The Tempest, Giorgione, 1505

https://human.libretexts.org/@go/page/219607



Bacchanal, Titian, 1518



Madonna with Members of the Pesaro Family, Santa Maria Gloriosa dei Frari, Venice, Titian 1526



Man with a Glove, Titian, 1520

https://www.youtube.com/watch?v=zUdpasSb5EI

https://www.youtube.com/watch?v=r6boucfVq8k

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6: The Late Renaissance/Mannerism

Introduction

One act by a defiant German Augustinian monk changed the political and religious course of Europe in the 1500s. Martin Luther protested the materialism and corruption of the Roman Catholic Church. At this time, he listed 95 arguments against the use of indulgences by the Catholic Church. Indulgences were basically a get out of jail free card that stated if you paid the fee, you would be allowed into heaven. Indulgences could be purchased for yourself, for a spouse, or for your children, even if they had passed away. It was 1517 when Martin Luther nailed his manifesto to a church door in Wittenberg, Saxony. His criticism of the overly corrupt Roman Catholic Church was justified, and he wished to reform the Church through his arguments. However, by 1520, he was excommunicated from the church and a price was placed on his head by the Medici Pope Leo X.

The result of this protest by Luther was a split in the power of the Roman Catholic Church. For over 1000 years, the Roman Catholic Church had ruled supremely over large swaths of Europe. Now that power was challenged by Luther's arguments. The fact that he protested the tenants of the Roman Catholic Church led to the term Protestant being used to describe the new Christian faith for those practicing Christianity outside of the orthodoxy of the Roman Catholic Church. Except for Italy, France, and Spain, other traditionally Roman Catholic regions embraced the new religion that emphasized a personal relationship with Jesus and a personal faith developed from the studies of the Gospels, and the Old Testament. With this new religion, the priest was no longer in a position to act as an intermediary for a person's salvation. Stripping the Roman Catholic Church of this authority had profound effects on Christian imagery as well. The cult of the Saints and of the Virgin Mary, both strong within the Roman Catholic faith had less meaning in this new Protestant movement. The need for sacred images and icons of the faith remained in the areas where Roman Catholicism was strong, but we find a waning of these images in Protestant Europe.

Another interesting result of this religious upheaval involves King Henry VIII, who desired a male heir of his bloodline to the throne above all else. He requested an annulment from his marriage, but was denied by the pope, resulting in a bitter conflict. He then decided to split from the Roman Catholic Church and placed himself as the chief authority over the newly formed Church of England. This had far reached effects since England and France, a Roman Catholic holdover, were close graphically yet very different in terms of Christian beliefs. France remained Roman Catholic for the most part, and England was now split between Protestants and Roman Catholics. There was certainly the potential for violence, and religious persecution would ensue in the coming years against Catholics. Many Catholics leave England and would travel by ship to the Colonies in America. Baltimore, my hometown, would become one of the Catholic strongholds in the years to come. We also see the same violent tendencies spilling over in more recent years in Ireland between the Roman Catholics and the Protestants.

With all the turmoil in Europe at this time artists were also affected and influenced by the events that were taking place. The violence that occurred during the sack of Rome by Spanish and German forces shook the Roman Catholic Church and the Catholic faithful to their core. One of the most graphic responses in art is that of the *Last Judgment* painted by Michelangelo at the altar wall of the Sistine Chapel. In this dynamic and forceful painting, Michelangelo paints Jesus as the enforcer and ultimate judge for the sins of humanity. We see many damned falling towards the bottom of the fresco in horror and agony as they are doomed to eternity in hell. Jesus is represented as the massive, muscular, and strong Son of God with his right hand lifted in judgment. It is enough to strike fear in the faithful and to encourage repentance. This is a strong representation of the type of Counter-Reformation the Roman Catholic church will use to encourage the faithful Catholic church body to remain faithful to the teachings and sacraments of the church.

https://www.youtube.com/watch?v=ombPQ6egLE8

https://www.youtube.com/watch?v=4mpFcaeElCs

https://www.youtube.com/watch?v=W-mxg-LYaF4

https://www.nga.gov/features/slideshows/mannerism.html

https://www.metmuseum.org/toah/hd/zino/hd_zino.htm

Sculpture and Architecture



Vestibule of the Laurentian Library, Florence, Michelangelo begun 1523

Michelangelo's design of the Laurentian Library vestibule shows a breaking away from the strict directives of the Classical Orders. Instead, Michelangelo uses classical forms as they suit his design. He mixes and matches curved and pointed pediments, even breaking into the shapes when it suits his needs. He originally wanted to include columns in the space, but realized the space is not large enough to accommodate those forms. So, his elegant solution is to recess the columns into the walls. Note his doubling up of the columns, a stylistic device he'll use again in the dome of the New Saint Peter's. The staircase itself is cascades down like an organic waterfall that spills out to the right and left. The color choices are similar to those used by Brunelleschi in his architectural works in Florence. Michelangelo would have been familiar with those buildings and aesthetic. What Michelangelo achieves in this space is a treatment of architectural design as sculpture, a pliable medium with creative possibilities. Architects who follow will have the freedom to explore more imaginative designs using classical forms, but not necessarily bound by strict stylistic codes.

https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-laurentian-library-1524-71



Tomb of Giuliano de ‘Medici, New Sacristy, San Lorenzo, Florence, Michelangelo 1519-1534

https://www.youtube.com/watch?v=5gVlGU4zUeY

The funerary chapel for the Medici family was commissioned by Pope Leo X, with subsequent support by his cousin Pope Clement VII. This project was never completed and so we only have a glimpse at Michelangelo’s architectural and artistic vision for the space. This, along with The Laurentian Library, show Michelangelo using classical forms for artistic, not functional purposes. He is foremost a sculptor, and approaches these design projects through the lens of sculpture.



Pietà, Michelangelo 1546

The *Pietà* at the *Opera del Duomo* in Florence was sculpted by Michelangelo from a huge block of white Carrara marble between 1547 and about 1555, on the eve of his 80th birthday. It is one of the three *Pietà* sculpted by the great artist and expresses his life experiences and human suffering. Unlike the other two—his youthful work in the Vatican and the later Rondanini—the body of Christ is not only supported by Mary but also by Magdalene and the elderly Nicodemus, to whom Michelangelo gave his own face. This detail is confirmed by two biographers, the artist's contemporaries Giorgio Vasari and Ascanio Condivi, thanks to whom we know that the sculpture was made for an altar in a church in Rome, beneath which the artist wished to be buried. The *Pietà* of Florence, Michelangelo's masterpiece, "like other sculptures by Buonarroti," said Timothy Verdon, director of the Museum, "is considered an *unfinished work*, though the most suitable wording for it would be that of the 16th century when it was still called an *infinite work*."

https://www.friendsofflorence.org/projects/michelangelos-pieta-opera-del-duomo/

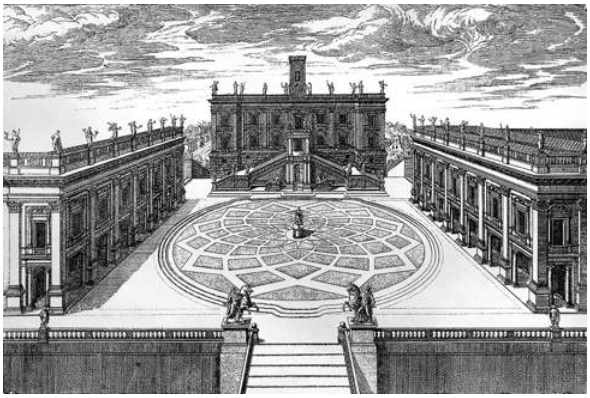


Incomplete Work by Michelangelo

https://www.youtube.com/watch?v=h44bnIGogu8



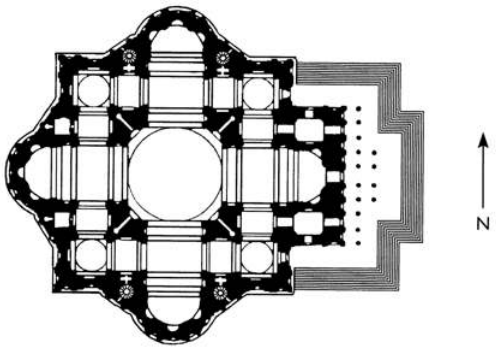
Palazzo dei Conservatori, Campidoglio, Rome, Michelangelo designed 1545



The Campidoglio (engraving by Étienne Dupérac, 1569) Michelangelo

https://museicapitolini.org/en/infopage/palazzo-dei-conservatori





St. Peter's Rome, Michelangelo 1546-1564; dome completed by Giacomo della Porta, 1590

With similarities to central plan churches and to the now famous dome of the Florence Cathedral, Michelangelo designs the dome for the New Saint Peter's. Novel elements include the double faux columns used to create a visual texture.

https://smarthistory.org/st-peters-basilica/

https://www.youtube.com/watch?v=ua_lEuQguIA



Courtyard, Palazzo del Te, Mantua Giulio Romano, 1527-1534

The Palazzo del Te is a wonderfully designed space evoking the spirit of the classics. References to classical Greek temple forms are apparent throughout the design with playful and creative artistic alterations such as the lowered triglyphs in the running entablature. The faux double columns remind us of the double columns used by Michelangelo. Simple Doric columns create an elegant simplicity and textural contrast with the rectangular stonework filling the vertical spaces. Alternating arches and rectangular faux windows, doorways, and openings create a logical rhythm to the space.



Courtyard of the Palazzo Pitti, Florence, Bartolommeo Ammanati 1558-1570

Texture is the main art element standing out in the design of the courtyard of the Palazzo Pitti. As in the Ancient Roman Colosseum, the three classical orders are featured with Doric on the first floor, Ionic on the second story, and Corinthian columns featured on the third story. Arches, classical pediments are designed into the structure as ornamentation. Following the sculptural approach to architecture that Michelangelo presents in earlier designs, Ammanati exercises artistic freedom while incorporating classic themes.

http://www.museumsinflorence.com/musei/Pitti_palace.html



Façade of Uffizi, Florence, Giorgio Vasari, begun 1560

Vasari pays homage to the greats who came before him in this grand architectural design. We see the classical balance and functional columns used by Brunelleschi as well as the doubling of columns as introduced by Michelangelo. Balance, logical geometric spaces, Roman arches, and subtle contrasting colors and values come together in Vasari's design.

https://www.uffizi.it/en/the-uffizi

https://www.florenceartmuseums.com/uffizi-gallery/



Façade of II Gesù, Rome, Giacomo della Porta, 1575-1584

Working in the style of Alberti, della Porta creates a classical façade for the Jesuit church.

https://www.youtube.com/watch?v=aj2el_owSg4



The Rape of the Sabine Women, Loggia dei Lanzi, Florence, Giovanni Bologna, 1583

After the death of Michelangelo, a possible successor is Giovanni Bologna who carves in marble a difficult piece with three intertwined figures. Although the intent was to successfully incorporate the three nudes, it was later suggested that the scene resembles the legendary Rape of the Sabine Women. The title stuck and so we now know the work by that name. It was a very difficult proposition to sculpt a work with the figures rising up in such fashion.

https://www.youtube.com/watch?v=zCuZml_dCFI

Painting in Italy

A style of painting emerging in the 16th century is known as Mannerism. The paintings in this style are often bizarre and oddly styled with juxtaposed figures, odd compositional devices, and multiple lighting sources. There is a distinct departure from the balanced and beautiful paintings by Renaissance artists like Rafael and the Italian painters who proceeded him. It appears that these artists knew that they could not compete with the great works of the High Renaissance artists and instead went their own creative direction. It is a distinct style that is easily recognizable because of the bright color palettes and eccentric and emotional depictions of the figures.



The Descent from the Cross, Rosso Fiorentino, 1521

The Descent from the Cross by Fiorentino was painted for followers of the cross of Jesus a specific sect of monks. In this painting, Jesus is being carried down from the cross upon which he was crucified. The monks who funded this painting are depicted in the scene. The scene itself is very chaotic and unconventional in terms of the composition and spacing. Visual forces within the painting itself direct the viewers eyes across the painting in awkward movements. There are strong diagonals. Even the figure on the lower right in agony directs us out of the painting which would be unheard of in Early and High Renaissance painting. The colors are bright and unusual. Jesus's body has a strange off color hue in greyed green depicting the lifeless form. The figures of the monks are very animated and agitated as they argue over how to bring Jesus's body down from the cross. Although Jesus reportedly passed away around 3:00 PM in the afternoon, the scene itself has a very dark sky and is illuminated from the upper right and lower right with strong lighting. This creates strong areas of contrast and drama within the painting.



The Entombment, Santa Felicità, Florence Jacopo da Pontormo 1526-1528

The Entombment painted by Pontormo is an intriguing work of art that once again shows some of the chaos and drama in Mannerist paintings. Pontormo places himself to the left of Mary in the background in a self-portrait. The space is packed with figures, and in many ways does not make visual sense. We have no less than four light sources illuminating the scene. The cloud in the upper left of the scene is lit from above left. Yet, the figure on the upper right in the green top is illuminated from upper right. Mary is also illuminated from the upper right, yet the figure coming to support her from the lower right is illuminated from the lower right. The two figures supporting the body of Christ both look very concerned and worried and turn to engage the viewers. They are illuminated by light coming from the lower left. Jesus himself is illuminated from the right. Jesus's body is also a slightly different hue suggesting his passing on the cross.



Allegory of Venus, Angolo Bronzino, 1546

Allegory of Venus is a puzzling and intriguing painting by Angolo Bronzino in 1546 that is both erotic and incestuous. Venus is being embraced by her son Cupid as he fondles her breast and gives her a kiss. The Cupid-like figure behind Venus is ready to throw flowers on the two of them, while a male figure, often referred to as Father Time is pulling back the cloth that was covering them. Other figures may represent Jealousy and Fraud. While the beautiful childlike face behind the Cupid-like figure has a body resembling a serpent while her hand holds out a honeycomb. The color Palette is pure Mannerist. The visual space Is packed with figures and very dynamic, although oddly composed. It is believed that this painting was commissioned by Cosimo I de Medici as a gift for King Francis I of France. Paintings like this were meant for personal delight and as conversation pieces, as well as visual puzzles to be solved. We do not know the exact meaning of the figures in the painting since there is not any related written documentation.



Portrait of Eleanora of Toledo and Her Son Giovanni de'Medici, Angolo Bronzino, 1550

Bronzino gives us another painting commissioned by the Medici family in the *Portrait of Eleonora of Toledo and her son Giovanni de' Medici* by Bronzino. This is a more traditional painting that emphasizes the family heir To Medici power. Eleanora, although the subject of the painting, is not presented to us in a flattering manner other than her elaborate dress, which is exquisitely embroidered showing the wealth and power of the Medici family. Also featured in the painting is her son Giovanni who in many ways is the most important subject in the painting, since he is the Medici heir.



Jupiter and Io, Correggio, 1532

Jupiter and Io, by Correggio, is a magnificent painting showing a moment in time when the two embraced. You can see Jupiter's face and hand in the smoky mist as he embraces Io and kisses her on the cheek. She welcomes this embrace. Io is painted with her clothing beside and under her as she leans back on the rocks. Paintings like this were often gifts given to royalty and for private consumption.



The Assumption of the Virgin, Dome of Parma Cathedral, Parma Italy, Correggio 1522-1530

Correggio gives us a fantastic Counter Reformation painting of Mary being lifted into heaven in bodily form. She is uncorrupted and ever virgin in this heavenly scene painted in fresco, with the Saints and religious dignitaries represented in the clouds as she rises up towards the light of God in what is an impressive use of three- point perspective on the Dome of the Parma Cathedral. Never had such an illusionistic fresco been created. It is really a great visual illusionistic achievement by Correggio.



Self Portrait, Parmigianino 1524

Parmigianino was a child prodigy and displays his great talent in this self-portrait painted in his early 20s. He was fascinated by seeing a convex form and decided to actually paint on a convex surface. In this painting, he gives us the illusion of this visual distortion represented in a reflected convex surface.





The Madonna with the Long Neck, Parmigianino 1534. *La Belle Jardinière*, Raphael 1507

Parmigianino painted *The Madonna with the Long Neck* in 1534 in a Manneristic style. The body proportions are quite odd, whereby the torsos are rather short, and the legs are massive and long. Mary looks down adoringly at her son Jesus, while a crowd of young girls press forward in anticipation to see the child. The upper left lighting focuses on Mary and Jesus. Her blue cape billows out on her left side, like the painting techniques used by Raphael in his paintings of Mary and Jesus. What appears to be an Old Testament prophet holding a scroll stands in the background in front of a huge column from an unfinished structure. Representations of figures in interior spaces with landscapes going off into the distance became popular after Leonardo da Vinci's painting of the Mona Lisa. We see similar paintings by artists such as Giorgione and Titian with reclining nudes in interior spaces and landscapes visible through the window openings. This is an odd painting where the child Jesus looks as if he's going to slide right off Mary's lap. This leaves the viewer feeling a little unsettled and anxious. Once again, this Mannerist painting gives us an odd juxtaposition of beauty and an unbalanced composition.

https://www.youtube.com/watch?v=suIUUGdNyWk



Portrait of a Noblewoman, Lavinia Fontana 1580

Lavinia Fontana is a female painter. Who created several works of note.

https://nmwa.org/art/artists/lavinia-fontana/

The Venetian Painters



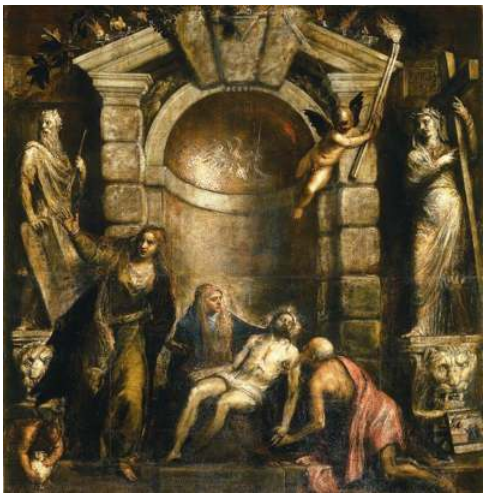
Venus of Urbino, Titian 1538

The *Venus of Urbino* by Titian in 1538 gives homage to his painting mentor Giorgione and his painting of *Sleeping Venus* from 1509. The paintings are very similar, although in Titian's painting, Venus is gazing directly at us and is very alert and aware. The sleeping dog at the base of the bed represents fidelity, and other objects within the painting have specific meaning to Venus herself, such as the Myrtle tree and the flowers. The interior is like Venetian interiors of the day, and the two attendants appear to be gathering her garments at this early morning hour as the sun rises. It is an erotic painting showing Titian at the height of his artistic abilities



Danaë, Titian 1544-46

Titian, who painted religious scenes as well as secular themes, also delves into Pagan mythologies and legends. You can see this in several of his paintings, including *Rape of Europa* painted in 1559 to 1562, and in this painting of *Denaë*. In *Denaë*, we see a more relaxed female nude represented in a reclined position with, once again, the landscape background painted in beyond the interior. Drapery Is beautifully rendered just as observed in *Venus of Urbino*.





Pietà, Titian 1576 *Pietà*, Michelangelo 1546

Both Titian and Michelangelo produce work through both the High Renaissance and Mannerist Periods. Both continue to create well into their late years, and we see a distinct change in attitude and feelings in their work. Titian's work becomes less refined and more emotional as does Michelangelo's. Both works depicting the *Pietà* are humble and much less confident as in their earlier works of similar subjects. Michelangelo even includes himself as the man supporting the body of Jesus. The body of Jesus in this sculptural work feels very heavy, with the limbs awkwardly placed. The body is being supported by three figures from the sides and from the back in what is a triangular compositional shape. One really feels the weight of the world bared by Jesus as he sinks

towards the ground with gravity pulling on his form. It is a very emotional work, far from the sublime and beautiful *Pietà* he carved in his 20s. while in Rome.



Feast in the House of Levi (The Last Supper), Paolo Veronese 1573

The Counter Reformation led to a formal body of tribunal judges referred to as the Spanish Inquisition. Artists were sometimes attacked for their creative endeavors. Such is the case with the painting *The Last Supper* by Veronese in 1573. Veronese was called in front of the tribunal to defend his work and a transcript of that event documents the back and forth between the Inquisitors and the artist. They felt that Veronese was making a mockery of the Last Supper and pointedly spoke to specifics of the painting with which they disagreed. In the end, Veronese was given three months to change the painting to match the newly established Counter Reformation standards and requirements of the Roman Catholic Church and the Inquisitors. Instead of making those changes to the painting, he just changed the title of the painting to avoid prosecution. He changed the name to the *Feast in the House of Levi*. Context is everything, so just changing the name changed the meaning of the painting and moved it out of the reach of the church's tribunal.



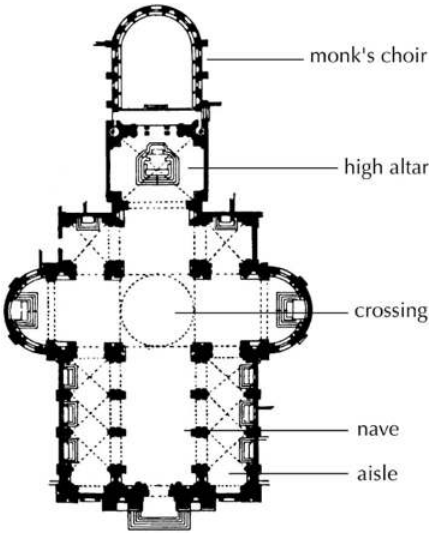
The Last Supper, San Giorgio Maggiore, Venice Jacopo Tintoretto 1594

Tintoretto covers the subject of the Last Supper in vibrant and dynamic fashion. Instead of the stable and refined one-point perspective painting by da Vinci in Milan, he presents a space with diagonal recession, bustling attendants, angels, pets, and the apostles seated beside Christ. Christ offers bread and his halo radiates, as he states, “this is my body, which will be given up for you.” It is a dramatic moment representing this important and significant part of Jesus’s journey here on earth.

https://smarthistory.org/tintoretto-last-supper/

Architecture in Venice and Northern Italy





San Giorgio Maggiore, Venice Andrea Palladio 1565

Alberti’s innovative design, including the Colossal Order at Sant’ Andrea Mantua is reflected in the façade of San Giorgio Maggiore, in Venice. This is a façade that resembles closely a Greek or Roman Temple with large Corinthian columns and a classical pediment atop the four large columns. The result is stately, balanced, and harkens back to classical antiquity.

https://collections.vam.ac.uk/item/O617617/elevation-of-the-church-of-drawing-unknown-circle-of/



Villa La Rotonda, Vicenza Andrea Palladio 1567-1570

Palladio gives us a complete vision of a classical Ionic building in the Villa Rotunda. True columns support the portico, and the doors and windows are symmetrically placed. Sculpture strategically placed on the roof edges mimic the designs of antiquity.

https://smarthistory.org/palladio-la-rotonda/

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7: Renaissance in the North and Spain

Introduction

There is certainly an argument to be made that the Renaissance in Northern Europe begins with the incredible paintings of Jan van Eyck in the early 1400s. There were not many writers documenting the creative events in Northern Europe at that time. Whereas in Italy, several writers were documenting the creative achievements of artists like Donatello, Brunelleschi, Fra Lippi, Botticelli, and others, in part because of their association with the Medici family.

By 1500, the ideas and concepts of the Renaissance moved into many regions throughout Europe. We also have another factor that plays into the creation of artwork of religious subjects. We have the Reformation starting in Germany and spreading across Europe in the early 1500s, soon to be followed by the counter reformation of the Holy Roman Catholic Church. The Reformation will move art away from religious images that support Roman Catholic concepts and beliefs. The Roman Catholic Church in response to the ever-growing Protestant movement will hold fast to its belief s and create images supporting the sacraments, the Virgin Mary, and the saints. Vast sums of money will be spent on paintings, sculpture, and architecture to help bolster Roman Catholic beliefs and to bring back the people to the church.

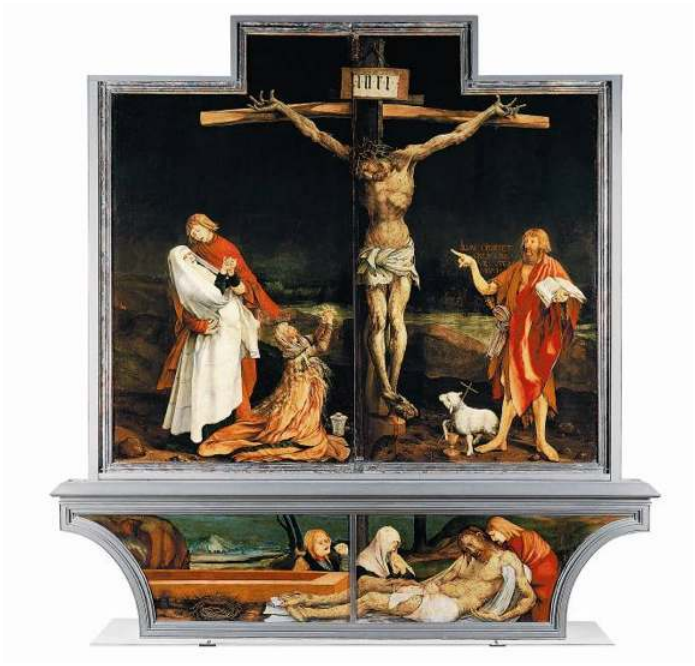




The Burial of Count Orgaz, Santo Tomè, Toledo Sapin El Greco 1586

https://www.nga.gov/features/slideshows/el-greco-spanish-1541-1614.html

Domenikos Theotokopoulos was born on the island of Crete and was trained in Byzantine painting techniques. By the time he traveled to Italy and Spain he became known as El Greco (The Greek). His painting style, with mystical, distorted and elongated figures fits into Mannerism. The subjects were typical of Counter Reformation art emphasizing the Virgin Mary, saints, holy sacraments, and Roman Catholic beliefs.





The Crucifiction and The Annunciation; Modonna and Child with Angels; The Resurrection Matthias Grünewald 1509/10-1515



The Resurrection, Grünewald

Grünewald paints a triptych showing the great suffering of Christ on the cross. The painting emphasizes the wounds inflicted on Christ's skin as he was tortured prior to His crucifixion. With the panel closed during the week, the invalids suffering from St. Anthony's Fire housed in the Isenheim hospital could see the incredible suffering Christ endured on the cross and relate this experience with their own painful and fatal skin and central nervous system disease. During Holy days and Sundays, the triptych is opened revealing the beauty, happiness, and ultimate fulfillment of Jesus' mission on earth, culminating in the supernatural and glorious rising of Jesus from the tomb.

The Resurrection painting by Grünewald is a surreal masterpiece, both imaginative and powerful in its imagery.

https://www.nga.gov/collection/artist-info.1362.html

https://smarthistory.org/grunewald-isenheim-altarpiece/





The Four Horsemen of the Apocalypse, Albrecht Dürer 1498 *Hare*, Albrecht Dürer 1502



Self Portrait, Dürer 1500



Melencholia I, Dürer 1514



The Four Apostles, Dürer 1523-1526

Albrecht Dürer became the first European artist to be known worldwide through his many published artworks that were printed in Germany in the early 1500s. Dürer travelled to Rome and witnessed firsthand the great Renaissance paintings, sculpture, and architecture created by artists such as Michelangelo, Raphael, and Leonardo da Vinci. Just as da Vinci studied human anatomy, science, and math, and was considered a polymath, Dürer also had an intense interest in the properties of the natural world, including birds, plants, and mammals. He, too, is considered the prototypical Renaissance man having many talents in various academic and artistic areas, such as graphic design, wood block and engraved printing, oil painting, and the study of science. During his career, he will paint religious subjects, secular subject matter and artwork related to literature enabling him to be both graphic designer and illustrator. He is considered, along with Da Vinci, one of the first scientific illustrators in history. He will complain that his paintings are undervalued, and that he makes his fortune through his printed artwork.

https://www.metmuseum.org/toah/hd/durr/hd_durr.htm

https://www.nga.gov/collection/artist-info.1256.html

https://www.youtube.com/watch?v=rkOC4Tm5u9U

https://www.youtube.com/watch?v=Zy3UNaFiDXc

https://www.youtube.com/watch?v=_2Zb_KjYGGU



Henry VIII, Hans Holbein the Younger 1540

Hans Holbein the Younger, the son of a painter, grows up in Germany, travels to the Netherlands, and then on to England where he will receive many commissions. He becomes the major painter for the Tudor court. His ability to capture the character of his sitters is quite unique. A tremendous artist from this era, his works are both unique and important for its ability to document the major characters of this time and place. His portrait of Henry VIII shows an imposing king filling the canvas and looking out at the viewer with authority and power. Paintings such as this would hang on the wall behind the king as he received dignitaries and visitors. It was another way to express wealth, power, and control.

https://www.nationalgallery.org.uk/artists/hans-holbein-the-younger

https://www.bbc.com/culture/article/20231206-hans-holbein-the-younger-the-16th-century-painter-who-created-a-tinder-for-tudors

https://www.youtube.com/watch?v=paA8hqqQ-_w

https://www.youtube.com/watch?v=lWvbLpZ5Q1w

https://www.youtube.com/watch?v=-bs2qI6PeD8



A Young Man Among Roses, Nicholas Hilliard 1588

Portrait miniatures were painted during the 1500s and were quite popular during this time. They were used in court life and carried a message of loyalty and power. Since they were small, they were portable and could be used to communicate information across Europe. Queen Elizabeth I was a major patron of Hilliard and much of his work followed the style he establishes when painting her image.

https://www.nationalgalleries.org/art-and-artists/artists/nicholas-hilliard

https://www.youtube.com/watch?v=7LgFKSHjyDw



Portrait of Elizabeth I, Marcus Gheeraerts the Younger 1592

Although there are many paintings of Elizabeth I, the painting by Marcus Gheeraerts the Younger demonstrates the power of the queen over England. It is a propaganda painting representing a carefully choregraphed image of the queen. She stands over her kingdom as the ultimate power and as an individual who has devoted herself to the success of her country above her own personal desires and needs. Signs of power, including holding a glove in her left hand, are included in the iconography in the painting.

https://www.npg.org.uk/schools-hub/queen-elizabeth-i-by-marcus-gheeraerts-the-younger

https://www.metmuseum.org/audio-guide/592

https://www.youtube.com/watch?v=7XVDJMW2ZKU



The Meat Stall, Pieter Aertsen 1551

Painting market scenes become popular during this time. What Aertsen paints here is interesting in that he paints a large still life along with a religious scene in the background. In this painting we see the Holy family distributing alms as we look through the meat stall into the distance.

https://learn.ncartmuseum.org/artwork/a-meat-stall-with-the-holy-family-giving-alms/

https://www.youtube.com/watch?v=mhMttCPeUWs



The Return of the Hunters, Pieter Bruegel the Elder 1568

The Return of the Hunters, has connections with earlier medieval illumination paintings that depict the seasons. What we see is a rare glimpse into the lives of the people of this region after a significant snowstorm. The hunters are returning with rather meager success along with their hunting dogs, while women create a bonfire outside an establishment that has a bit of damage to its signage. We see women ice fishing on the frozen creek that ends in a frozen pond. In the distance is a another frozen pond where kids ice skate hand in hand and couples skate around as well. The town has a church and residential buildings covered in snow. Far off in the distance is another town with its church spire rising. The painting is the first large scale painting of this genre and has the typical elements of landscapes including a foreground, middle ground, and background.

https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/



Peasant Wedding, Pieter Bruegel the Elder 1568



The Blind Leading the Blind, Pieter Bruegel the Elder 1568

Bruegel gives us a glimpse into the everyday lives of peasant in the painting *Peasant Wedding*. Apparently, he slipped into a wedding party disguised as a peasant and documented the wedding traditions allowing for authenticity in this painting. Humor and lightheartedness are apparent in his paintings as we catch the meaning and lesson in *The Blind Leading the Blind*.

https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/

Bruegel's son continues this tradition with his own version of a peasant wedding.

https://www.nationalgallery.ie/art-and-artists/highlights-collection/mindfulness-and-art/mindfulness-and-art-peasant-wedding

https://www.crockerart.org/collections/european-art/artworks/peasant-wedding-dance-1624

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8: The Baroque Period in Italy and Spain

Introduction

Along comes a painter who has the strength and talent to defy the normal conventions of Roman Catholic religious painting styles. Around 1600, he approaches the painting of religious subjects as if they take place in his time, and on the streets and taverns of Rome. He doesn't paint Cupids, clouds, the saints, Mary, and Jesus in heavenly settings. Instead, he places Jesus and the apostles in familiar surroundings that the congregants will recognize and understand, bringing the teachings of Christ in a more accessible manner. He was widely criticized for his realistic approach to sacred images, however in a statement that pushes back at the overly sentimental religious paintings, he comments that he doesn't include angels in his paintings since he has never seen an actual angel. This practical approach to painting religious subjects was refreshing to his supporters and patrons. The painter who creates this new style of religious painting is Caravaggio. The time when he begins this new style is right around 1600.

It is believed that Caravaggio painted directly on his canvases without any underlying drawings or extensive preliminary. work. He uses a modified chiaroscuro technique that was developed by Da Vinci, but he pushes this technique to create higher a contrast of values. We call this technique tenebrism. We also see the fascination with using mathematical linear perspective to create the illusion of deep spaces in two- dimensions now gives way to an interest in dramatic representations and the inclusion of the viewer in the painting. Caravaggio does this by limiting the depth within the painting by creating a dark backdrop that may extend 10 to 15 feet rather than a landscape background that may extend for miles ss we would see in many Renaissance and late Renaissance paintings. The visual space in the paintings moves out towards the viewer, often with foreshortened limbs of the figure reaching out into our space. There is an emphasis on the theatrical that we witness in these paintings that separate them from the beauty and balance of the earlier Renaissance works. No longer is the goal to merely create balance and beauty, but now the emphasis is on drama, storytelling, and a connection with the congregants viewing the work. In Caravaggio's work, we see the essential elements of the Baroque art experience which are dramatic lighting, theatricality, and an elevated sense of storytelling. This all dovetails beautifully with the requirements and purpose of the Counter Reformation.



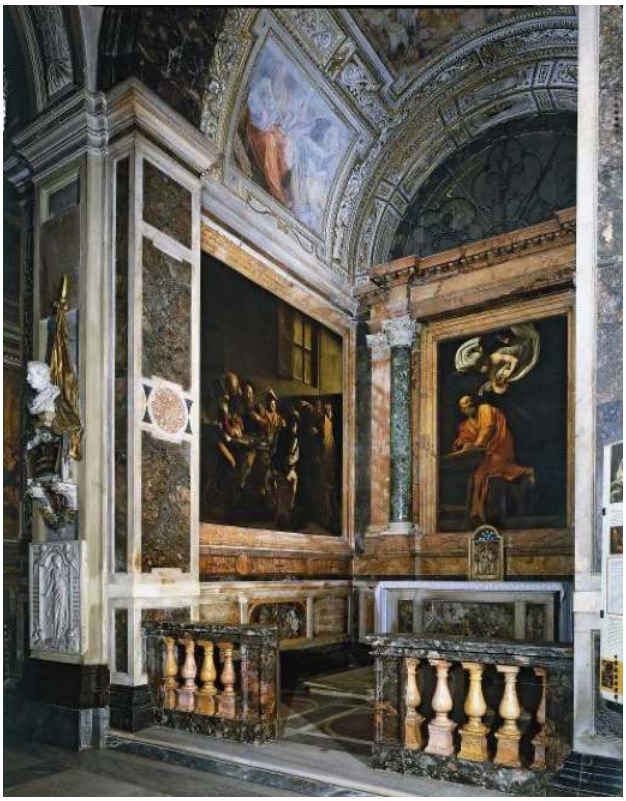
Caravaggio 1595

Some of Caravaggio’s early works include homoerotic subjects painted for his patron Cardinal del Monte. In this genre painting, Caravaggio paints himself into the background to the upper right. The gaze of the young boys looking out to the viewer is highly suggestive. The setting is more fitting for a gathering of boys in ancient Rome and includes references to the muses.



The Calling of Saint Matthew, Carravagio 1601

The Calling of Saint Matthew is part of a three-painting installation at the Contarelli Chapel in Rome. Here we see Caravaggio's painting style fully expressed. The setting includes a darkened tavern with tax monies being counted by Matthew and his cohorts. They are armed and dressed in the costumes of the early 1600s in Rome. Jesus reaches out to Matthew with the hand of Adam painted by Michelangelo on the Sistine Chapel ceiling. Matthew responds by pointing to himself in a gesture that suggests he is questioning if he is the chosen one. In the Gospel of Luke 5:27-28, it is told that he immediately leaves his position of tax collector and follows Jesus. The essence of Jesus' teachings is expressed in this painting. Jesus came to bring light to the darkness, and in this painting, Matthew sits in a darkened room where it is implied, he may skim a little off the top of the taxes he collects. Jesus arrives with the light of Truth and God's presence moving into the darkened space. Jesus explains to the religious leaders that he came to bring light, hope, and salvation to sinners, whether Jew or Gentile. He was not interested in the trappings of power and ceremony as were the hypocritical Pharisees. Caravaggio would certainly understand this message from Jesus as he considered himself a sinner. In a brawl, Caravaggio will kill a man and be banished from Rome. He travels to Spain where several painters will begin applying his techniques in their paintings.



Contarelli Chapel, Rome Caravaggio 1599-1600



The Conversion of Saint Paul, Caravaggio 1601

Saul was a learned Jew living in the time of Jesus' ministry. After Jesus was crucified, he sought and obtained a letter of permission to go after Jesus' followers. He travels on the road to Damascus to capture and imprison the followers of Jesus who had fled to that town after fleeing Jerusalem. As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, "Saul, Saul, why do you persecute me?" "Who are you Lord?" Saul asked. "I am Jesus, whom you are persecuting," he replied. Acts 1:1-5

This event leads Saul to become the most important cornerstone in the spreading of Christianity throughout the Roman Empire and eventually, the world. Saul will become Saint Paul and join the apostles and followers of Christ in Damascus. Caravaggio creates a dramatic scene with the light, once again, becoming a symbol of Jesus, the light of the world appearing to Saul. Saul's arms reach out to us, the congregation in the Contarelli Chapel who come up and kneel at the alter and pray, placing us in this pivotal moment in the history of Christianity. The horse prevents us from moving deeper into the space and the visual movement within the painting, such as the horse's head, the man holding the halter, and the light source, all work to direct our eyes to Saul (Saint Paul).

https://www.youtube.com/watch?v=1KcdgFxmnb4

https://www.youtube.com/watch?v=CqfHNi8HptQ



Judith and Her Maidservant with the Head of Holofernes, Artemisia Gentileschi

Artemisia Gentileschi is a female painter in a male-dominated world. She follows in the painting style of Caravaggio and creates paintings embodying the essential Baroque attributes. Her paintings are often filled with theatricality, tenebrism, and Counter Reformation themes. *Judith and Her Maidservant with the Head of Holofernes* covers a subject painted by several painters including Caravaggio himself. However, her painting is right after Holofernes' head has been separated from his body and is being stuffed into a sack by Judith's maidservant. The subject is a delicate one since the suggestion that Judith offered sex to Holofernes to gain access to his tent to carry out her murderous deed is implied. Even though her heroic act saves her people, the stigma may still exist. Artemisia presents Judith as a strong female heroine taking the battle to the enemy in a dramatic representation. It is a thrilling moment of theater that she paints when Judith pauses after hearing someone outside the tent, and holds her hand over the candle to focus her eyes in the direction of the sound. Very dramatic and brilliantly executed with dramatic lighting and composition.

Artemisia accused her teacher of raping her. She had the support of her father and proceeded to go through the judicial system of Rome at the time. Although she did not receive the complete guilty charge she sought, the accused was banished from Rome. This speaks volumes to the strength of her character and the power she wielded as a talented painter. Italy, for the most part, highly valued talented painters, sculptors, and architects over the centuries, whereas Spain did not look as highly on painters and artists. Her pursuit of justice in Spain may have been a very different experience.

https://www.youtube.com/watch?v=cNsg6RnlJtI



Self Portrait as the Allegory of Painting, Gentileschi

In her self-portrait, Artemisia follows the literature that describes the muse of painting as having disheveled hair, a dress, and necklace. It is a strong statement. Well-executed showing her talents go beyond religious paintings.

https://www.youtube.com/watch?v=vpEkhH6AC0w





We see the similarities between the painting styles of Caravaggio and Gentileschi in the two paintings above. Both use compositions that engage the viewers, dramatic lighting, and shallow spaces where forms come out from the picture plane.

https://www.youtube.com/watch?v=qSnzm8-9t84

https://www.youtube.com/watch?v=AKxGdn9iA_0



Loves of the Gods, Palazzo Farnese, Rome Annibale Carracci 1597-1601

https://www.wmf.org/project/carracci-gallery-palazzo-farnese



Aurora, Casino dell'Aurora Guido Reni 1613

Reni paints a beautiful fresco in the tradition of Raphael. The color pallet and painted figures with flowing gowns and dresses celebrate the pagan narrative in a timeless sublime work. It is delicately painted with movement, and a wonderful golden glow from the rising sun moving toward the darkened sky that includes the complementary color of violet to the right side of the painting.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/a/reni-aurora

https://www.getty.edu/art/collection/object/1046EX

https://www.youtube.com/watch?v=xLJmEOZm2Ss

https://www.youtube.com/watch?v=xEQseEvD_iI

https://www.youtube.com/watch?v=A8zXSNAscmg



Triumph in the Name of Jesus, Gesù, Rome Giovanni Battista Gaulli 1672-1679

https://artmuseum.princeton.edu/collections/objects/45004

https://smarthistory.org/il-gesu-rome/



Façade of St. Peter’s, Rome Carlo Maderno 1607-1612



Aerial view of St. Pater’s, Rome, colonnade by Bernini

Bernini is an artist who creates religious works during the Counter Reformation movement of the Roman Catholic church. His architectural design for the colonnade symbolizes the arms of the church reaching out to the world to come back and be embraced by a caring and loving institution. It is massive in size and scale and guides the faithful to the façade of Saint Peter’s church. Bernini will be instrumental in reviving Rome as the central cultural hub of Europe at this time. He will help re-design the abandoned Roman fountains and see that they are once again functional. He also works on major religious installations with mystical themes supporting the Counter Reformation narrative.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/bernini-st-peter-s-piazza-1656-67

https://www.youtube.com/watch?v=D0cV92kg6DQ

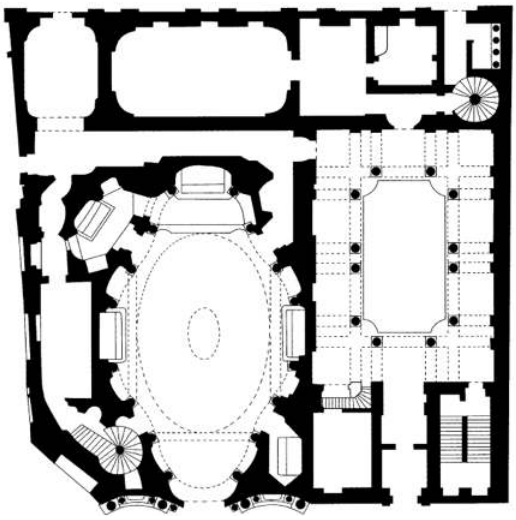


Baldacchino, St. Pater's, Rome Bernini 1624-1633

Bernini works closely with the heads of the Catholic church on many innovative projects in and around Rome. One such project is the *Baldacchino*, a sculptural four-columned bronze structure designed to create a visual focal point over Saint Peter's tomb at the crossing of the transepts and nave. It is massive in size and forms a canopy over the tomb. Nearly 100 feet high, the composite structure is a perfect Baroque statement full of imagination, energy, and lavish adornments. Images related to the Pope Urban VIII are included in the design as well.

https://www.youtube.com/watch?v=EFsaaK1w2Ao





Façade, San Carlo alle Quattro Fontane, Rome Francesco Borromini 1638-1640

Francesco Borromini created architectural designs that were forward-thinking, complex, at times asymmetrical, and radical. He certainly had his critics since his work was unconventional, but he also had designers from distant lands coming to study his work firsthand. He treats the shapes and surfaces of his designs as if they are elastic and malleable. We can see how he pushed shapes inward creating concave spaces, while also pulling forms out to create a juxtaposed convex form. These dynamic qualities can be seen in the facades and domes. Just look at his treatment of domes. He creatively pulls on two sides of the circular dome to create an elliptical shape with complex textural forms made up of geometric shapes. Using the most efficient geometric shape, the hexagon, as well as octagons and crosses he designs a most unique interior surface for the dome at San Carlo alle Quattro Fontane. Entering through the unique double temple doorway of the façade, the visitor will be surprised to see such a beautiful dome in the building's interior. Having to design a corner building was a challenge and his solution was too radical for some, and for others was sheer brilliance. Unfortunately, Borromini will commit suicide due to his struggles with unsuccessfully treated mental illness.



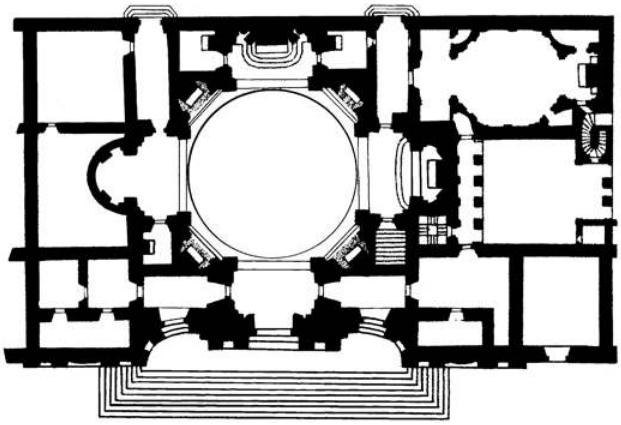
Dome of San Carlo alle Quattro Fontane, Borromini 1665-1667





Exterior and dome Sant'Ivo, Rome Borromini 1642

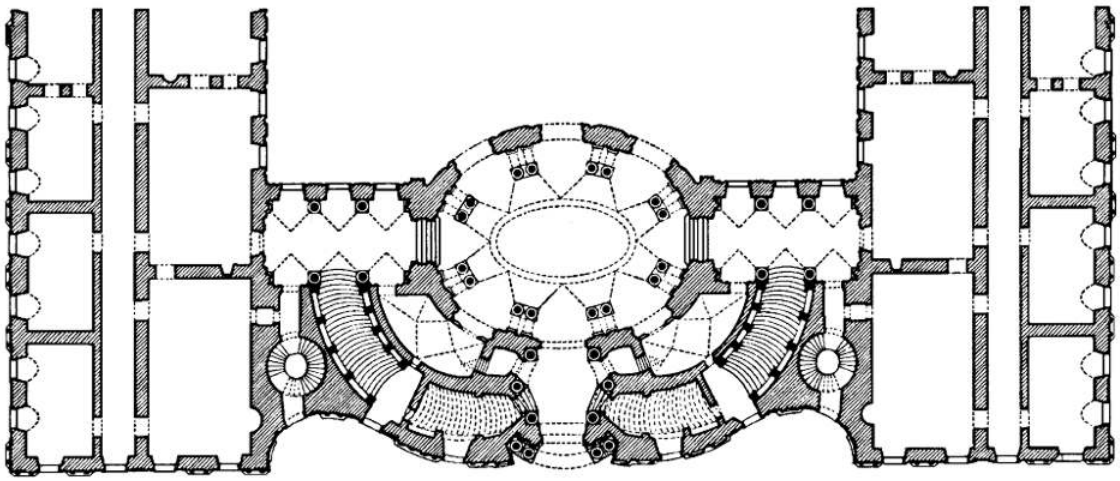




Sant'Agnese in Piazzo Navona, Rome Borromini 1653-1663



Façade of Palazzo Carignaro, Turin Guarino Guarini 1679



Plan of Palazzo Carignaro, Turin Guarino Guarini 1679

Guarini continue the creative designs of Borromini with the impressive Façade of Palazzo Carignaro. Bringing in elements of texture and the push and pull elasticity in Borromini's designs, the façade is regal and impressive. We begin to see ornamentation and elaborate carvings that will soon be hallmark features of the Rococo period, while the adherence to strictly ancient classical architectural orders are fading away. The double temple façade of San Carlo alle Quattro Fontane is now modified into an elaborate arched balcony and the entryway below. A magnificent dome is the main feature when entering the Chapel of the Holy Shroud and is replete with new geometric shapes of stars, crosses, and hexagons.



Dome of the Chapel of the Holy Shroud, Turin Cathedral, Guari 1668-1694

https://www.youtube.com/watch?v=_UAtY4Uiuoo

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/geometry-motion-borromini-san-carlo

Bernini has a unique position as the primary artist of the Vatican and the successor in sculpture to Michelangelo. We can compare his position with that of Raphael who also had a quite successful relationship with the pope during his tenure as chief artist to the Vatican. Bernini was responsible for major works in and around Rome to further the ideals of the Counter Reformation. He was assigned to rehabilitate the fountains, and to unify and create a unique gathering space in front of Saint Peter's. Creating a monumental colonnade that represents the two arms of Saint Peter's symbolically reaching out to the faithful encloses Saint Peter's square in elegant fashion. He also sculpts another image of *David* in the new style of the Baroque. His *David* includes his own determined grimace as a self-portrait of sorts. Donatello created a sensual *David*, Michelangelo a classical and athletic *David*, and Bernini sculpts a David in action coiled to throw the lethal stone using his sling.



David, Bernini 1623

https://human.libretexts.org/@go/page/219611



The Ecstasy of St. Teresa, Bernini 1645-1652

Bernini creates theatrical and dramatic sculptures using a variety of materials and techniques. With emphasis on Counter Reformation messages, he creates a sensual and mystical arrangement with *The Ecstasy of St. Teresa*. Saint Teresa, in her writings, explicitly recalls her spiritual interactions with heavenly beings.

https://www.youtube.com/watch?v=PhBwlI90n4U

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/bernini-ecstasy-of-st-theresa

The terra cotta head of Saint Jerome provides insight into the sculpting style of Bernini. In this study, Bernini seeks to create the emotional expression in the more easily manipulated clay that he'll later sculpt in marble.



Head of St. Jerome, Bernini 1661

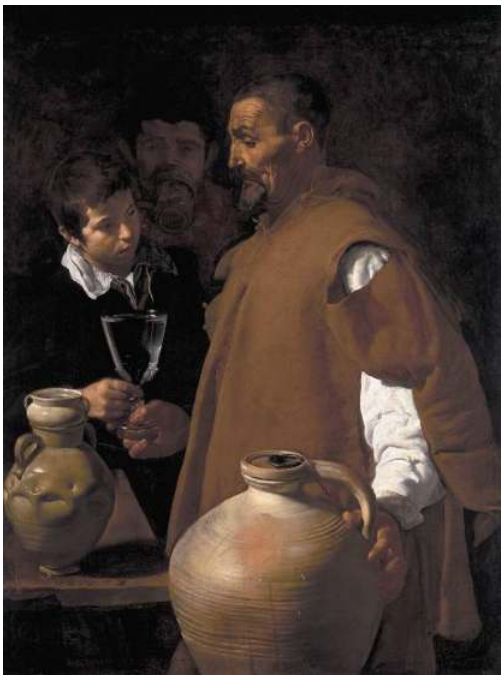


Quince, Cabbage, Melon, Cucumber, Juan Sanchez Cotán 1602

https://www.youtube.com/watch?v=-ZsAwhgM1wc



The Club-Footed Boy, Jusepe Ribera 1642



The Water Carrier of Seville, Diego Velázquez 1619



Surrender at Breda, Velázquez 1634-1635

We see a very different, more severe style of painting in Spain. The still life paintings are austere and dramatic. While the genre paintings and secular paintings encourage respect of elders, moments in everyday life, and the dignity of those less fortunate. Velázquez, who will become the Spanish court painter, has tremendous talent, and creates several intriguing paintings at this time. His early paintings are detailed and show his skill. *Surrender at Breda*, is a propaganda painting in support of the Spanish control of areas of the Netherlands. It is not an accurate history painting, although some of the individuals are accurately represented. War is brutal, and the animosity and hatred between the two sides is not addressed in the painting, it appears as two gentlemen greeting cordially.

He travels to Rome with a letter of introduction for the pope from the Spanish court. However, the pope refuses to see him, and he stays on in Rome and paints his companion, and fellow artist, Juan de Pareja. During his stay, he paints Juan and the painting is well received in Rome. The darkened background is unique. Velázquez observes that in life, if one focuses on the face, the background becomes blurred. He incorporates this in the painting. The lighting and pose are striking as well.



Juan de Pareja, Velázquez, 1650



The Maids of Honor, Velázquez, 1656

The Maids of Honor shows Velázquez in his studio painting. The subject of the painting is unknown, but we are left to figure out this puzzle. We have several pairs of eyes looking back at us. The princess is the central figure, but we have several other intriguing people including the artist, and the king and queen in the mirror. It is his greatest painting where we become the viewer.

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/vel-zquez-las-meninas-c-1656

https://www.youtube.com/watch?v=qPsd9ZHY58E

https://www.youtube.com/watch?v=WKRKrpz09Fk



The Virgin and Child, Bartolomé Esteban Murillo 1675-1680

Bartolomé Esteban Murillo establishes a Counter Reformation image of the Virgin Mary and the child Jesus that will be copied repeatedly in the years to come. Mary is a relatable motherly figure showing great patience and affection towards her extremely cute child as he tugs on her dress.

https://www.metmuseum.org/art/collection/search/437175

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9: The Baroque in France and England in the 1600s

Introduction

Wars and regional uprisings dominate the 1600s in France and England. Charles I is beheaded on charges of treason and France challenges England for world supremacy. Italy is still the area where art inspires, and artists come to study painting, sculpture, and architecture. The great works of the Italian Renaissance as well as the emerging themes of the Baroque such as dramatic lighting, theatricality, and movement are explored by a new generation of artists from north of the Alps. French artists travel to Rome and learn techniques they'll bring back to Paris while regional artforms like miniatures will find a place in England. One individual, Louis XIV, will dominate the era and challenge Italy for the title of art center of Europe and the West. It is most fitting to begin the study of this region with a print from the Miseries of War by Jacques Callot. In a time of war, the most brutal and infamous of thieves and lawless criminals find justice in this engraving.



Hangman's Tree, Jacques Callot 1633

https://collections.telfair.org/objects/7032/the-hangmans-tree

https://www.metmuseum.org/art/collection/search/459356

https://www.artic.edu/artworks/23112/the-hanging-plate-eleven-from-the-miseries-of-war

The Baroque in France



Joseph the Carpenter, Georges de La Tour 1642

Georges de La Tour paints an endearing image of Jesus with his father joseph, the carpenter. The lighting is pure Caravaggio, while the setting is Counter Reformation art meant to sentimentally tug at the viewer's heart strings. The composition is focused on the dimly lit workspace of the carpenter and the helpfulness of the young Jesus who holds the illuminating torch, symbolizing his role of God on earth bringing light and salvation. At some point, de La Tour saw paintings or prints by Caravaggio and adopted this technique in his work. Not much is recorded or documented about de La Tour since he appears to have remained in his small community for most of his life.

https://www.nga.gov/collection/artist-info.1461.html

https://www.metmuseum.org/art/collection/search/436838

https://www.getty.edu/art/collection/person/103JY0





The Abduction of the Sabine Women, Nicolas Poussin 1633-1634



The Abduction of the Sabine Women, Nicolas Poussin 1630

The Abduction of the Sabine Women, by Nicolas Poussin demonstrates a new interest in classical themes. Poussin was a meticulous researcher of classical cultures, particularly Ancient Rome. He made small models of the architecture and drew sketches to work out the special aspects of his paintings. With *The Abduction of the Sabine Women*, we see him referencing the sculptural work of the Flemish sculptor who studied with Michelangelo and was active in Rome, Giovanni da Balogna (see above).

https://www.metmuseum.org/toah/hd/pous/hd_pous.htm

https://www.nationalgallery.org.uk/artists/nicolas-poussin

https://www.nga.gov/collection/artist-info.1798.html



Charles Le Brun 1698

Charles Le Brun is instrumental in loving art and art education forward under the watchful stewardship of Louis XIV. His published works help establish a rigorous and academic approach to art education. Expressions and gestures of the head and face are featured in the drawings above. His work in two-dimensional art as well as architecture helped establish a consistent branding of images representing the French king's court.



Portrait of Louis XIV, Hyacinthe Rigaud 1701

The portrait of Louis XIV counters the English portrait of Charles I, using the same posture and pose. Prior to his rise as king, Louis prided himself on his dancing and features his athletic legs prominently in this painting. With a diminutive height of just 5' 4", he used his own designed heeled shoes and tall wig to give the impression of one much taller in stature. The painting is

impressive in size and detailed rendering of the sumptuous robes, massive sword, and classical setting with the ornate column in the background. Louis XIV uses artwork much as the Medici's in the Renaissance to further his image and bolster his power and authority. This, of course, is nothing new and has been dome since antiquity through images of the pharaohs, Caesars, and other authoritarian rulers such as Darius and Xerxes in Persia. Make no mistake, Louis XIV is the consummate dictatorial ruler who controls everyone and everything around him. He controlled the publications and messaging in France through a micromanaging style and by coalescing his aristocratic court into one location outside of Paris at the Palace of Versailles. https://whc.unesco.org/en/list/83/

https://www.getty.edu/art/collection/object/103RA8

https://smarthistory.org/rigaud-louis-xiv/



Versailles Louis Le Van and Jules Hardouin-Mansart 1669-1685



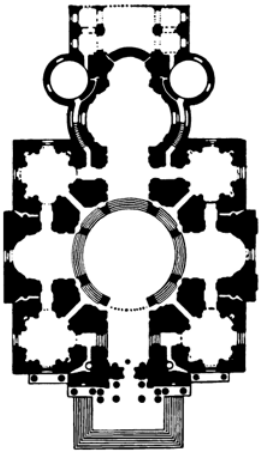
Hall of Mirrors, Versailles, Louis Le Van and Jules Hardouin-Mansart and Charles Le Brun 1678

Louis XIV has enormous wealth from the exploitation of far-flung colonies and through his war efforts. He uses this asset to prop up his own image and create his vision of a monarchy. Much of what he creates is flamboyant excess and opulence beyond comprehension. The cost of one mirror at that time was expensive, but to create an entire hall of mirrors is hard to fathom. This flamboyant style will usher in the final phase of the Baroque known as the Rococo.



East front of the Louvre, Paris, Louis Le Van Claude Perrault and Charles Le Brun 1667-1670





Church of the Invalides, Paris Jules Hardouin-Mansart 1677-1691

Bernini himself is brought to the court of Louis XIV to help design the façade of the Louvre. Unfortunately, his designs are not well received by the king and a committee of trusted artists and academics is formed. Perrault is likely the main influencer within the group, but Le Van and Le Brun have input into the design as well. The East façade of the Louvre uses the first floor as the visual foundation with the subsequent floors represented as a classical temple with triglyphs and metopes becoming the top stone barrier at the roof's edge. Double, paired fluted Corinthian columns adorn the façade as well linking the design to Michelangelo, Borromini, and other architects.

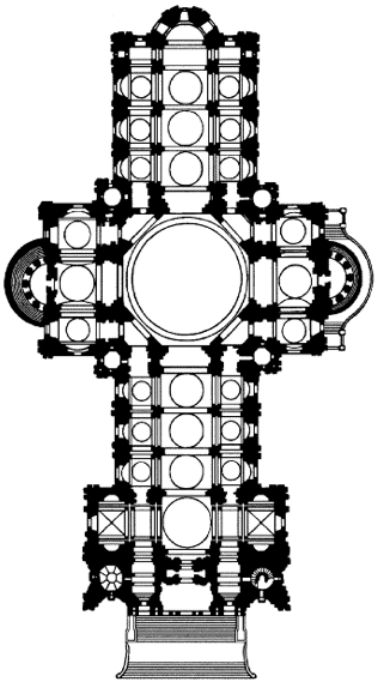
https://smarthistory.org/louvre-colonnade/

https://en.chateauversailles.fr/discover/history/great-characters/charles-perrault

https://www.unjourdeplusaparis.com/en/paris-culture/colonnade-perrault-louvre

The Baroque in England





St. Paul’s Cathedral, London, Sir Christopher Wren 1675-1710

To prevent civil uprisings on the streets of Paris, Louis XIV must house the war wounded away from the city. He commissions Jules Hardouin-Mansart to design a hospital/church to serve this purpose. The Church of the Invalides is a square Baroque design with elements borrowed from the dome of Saint Peter’s, as well as the double temple front style of Borromini. The king can access the building through a private chapel with balcony where he can view the wounded below.

https://www.musee-armee.fr/en/your-visit/museum-spaces/dome-des-invalides-tomb-of-napoleon-i.html

https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095920689?d=%2F10.1093%2Foi%2Fauthority.20110803095920689&p=emailAu4N4ug.s7rTc

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10: The Baroque Period in Northern Europe

Introduction

Caravaggio's paintings demonstrating theatricality, dramatic lighting, and a sense of realism in secular and religious paintings is a major influence on painters across western Europe. Renaissance artists such as Michelangelo, Raphael, and Leonardo de Vinci continue to inspire and contribute to the evolution of European painting. We see this in the works of the great northern painter Peter Paul Rubens. Rubens, much like Raphael and da Vinci has success both in art and politics. He attains wealth, prosperity, and a comfortable living through his social status and talents. He travels to Rome and studies the paintings on the walls and ceiling of the Sistine Chapel. His drawings from this time are still preserved and remind us of the rigorous academic studies coming into the art schools at this time.

The Raising of the Cross closely resembles the style and rigorous movement Michelangelo creates in the Sistine Chapel. The figures in Ruben's painting are muscular and rugged. The action is dramatic, and the composition is theatrical, very much in line with the Baroque art movement. An earlier sketch helps to show the evolution of this visual concept from a more sprawling landscape to a more focused and tighter composition. The color palette is rich and vibrant with elements that resemble the works of high Renaissance painters. The action and power of the imagery is what is new and unique to the Baroque. This moment in time is captured in a Counter Reformation painting that draws us into the scene through the angle of Christ on the cross. We, the viewers, are placed right at the bottom of the cross and become part of the painting. The visual space is both in diagonal recession, creating a dynamic composition, as well as space coming out towards us with the figure to the lower right. This is a modified version of Caravaggio's tenebristic paintings since the palette is brighter and the space deeper.

Workbench/Art_History_-_Renaissance_through_Post_Modern/09:_The_Baroque_Period_in_Northern_Europehttps://smarthistory.org/peter-paul-rubens-elevation-of-the-cross/

https://www.nga.gov/collection/art-object-page.46159.html

https://smarthistory.org/peter-paul-rubens-arrival-or-disembarkation-of-marie-de-medici-at-marseilles/



The Raising of the Cross, Peter Paul Rubens 1610-1611



Sketch for *The Raising of the Cross* Rubens 1609



Drawing after Michelangelo's Ignudi from the Sistine Chapel Rubens 1601-1602





Portrait of Marchesa Spinola Doria, Rubens 1606 *Marie de 'Medici, Queen of France, Landing in Marseilles* Rubens 1622-1625

Rubens excels at painting textures and fabrics as well as images of architecture. His visual storytelling is striking and effective. Merging mythological imagery with a painting of pure propaganda, *Marie de 'Medici, Queen of France, Landing in Marseilles* places us, the viewer at ocean level looking up at the new queen as she ceremoniously arrives at Marseilles. An ocean voyage at that time was an arduous and long adventure with few conveniences. The political turmoil that will follow Marie de 'Medici are also factors not present in this elaborate and luxuriously optimistic painting.



Garden of Love, Rubens 1638

The *Garden of Love* presents a secular image of the fine life of aristocrats living in Holland at this time. The women are dressed in the finest garments and are, as many of Rubens' women, full-bodied. The term Rubenesque refers to women who are well endowed and quite fleshy. The painting is a celebration of love and romance, sentimental and humorous. The setting has references to the classical past with a fountain circulating water from a porpoise's mouth and the breast of a nude female. Cupids encourage romance by pushing one female dancer towards her male partner and shooting love arrows into the group. They actively engage in the folly by flying around in twisted and contorted arial displays. The cupids frame the painting in the upper left and right and direct our eyes to the lower center where the group has gathered.

Workbench/Art_History_-_Renaissance_through_Post_Modern/09:_The_Baroque_Period_in_Northern_Europehttps://www.museodelprado.es/en/the-collection/art-work/the-garden-of-love/8c9e39be-c70c-403a-a386-e7609e7af236

https://www.metmuseum.org/art/collection/search/334653



Portrait of Charles I Hunting, Anthony van Dyck 1635

Charles I is painted as the confident and powerful ruler of the lands upon which he stands. Even the horse bows down to this king. The stance will be repeated by Louis XIV, the Sun King, in his royal portrait as these two rival nations vie for world supremacy. Unfortunately, Charles I will be accused of treason and beheaded leading to an unstable period for England.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/flanders-1/v/van-dyck-charles-i

https://www.nationaltrustcollections.org.uk/object/593112

https://artuk.org/discover/artworks/charles-i-16001649-in-the-hunting-field-100958



Market Stall, Frans Snyders 1614

Frans Snyders paints a delightful and humorous work during a time when merchants were allowed to set up stalls in their local towns for selling their crops and other products. This overblown still-life is an overwhelming collection of slaughtered animals from the countryside presented in a haphazard display. Greeting the potential buyer, the seller raises his hat and is proud to show

off his items. However, behind the bravado is more sinister elements coming into play. The black cat eyes the fighting cocks, the birds attempt to fly away, and the boy is pick-pocketing the money from the man's trousers. Brilliantly painted in realistic detail, the painting is a reminder of both the sin of gluttony and excess, and also of restraint and responsibility to self and community.

https://www.artic.edu/artworks/62042/still-life-with-dead-game-fruits-and-vegetables-in-a-market



Still Life with Parrots, Jan de Heem 1640s

The Vikings ruled the seas in the Medieval Period and the Dutch continue the seafaring ways by becoming major importers of exotic goods from around the globe. Monies poor into the Netherlands and this, combined with a pragmatic sensibility, leads to the development of painting genre reflective of both. Still-lifes, genre paintings, and market scenes begin to be more common and also affordable to the wealthier middle class art buyers. The still-lifes often include a narrative built around both prosperity and biblical or general life lessons. It is an interesting juxtaposition of these two themes that repeats in the paintings. Many paintings will include themes around the transient nature of life. These paintings are referred to as vanitas art and become popular in Holland at this time. *Still Life with Parrots*, by Jan de Heem, is a good example of the luxuries and exotic goods now appearing in Holland. Paintings like these are more affordable and smaller in scale than the larger commissioned paintings such as group paintings of civic guards. A new market for smaller, affordable paintings grows in the Netherlands and painters are able to sell openly to the emerging middle class. This was not the case in Renaissance Italy where an artist needed to be aligned with a patron.



Banquet of the Officers of the St. George Civic Guard, Frans Hals 1616



Married Couple in a Garden, Frans Hals 1622



The Jolly Toper, Frans Hals 1628-1630

Frans Hals is considered a painter's painter since his fresh and loose brushstrokes are often visible in his paintings. He has much success capturing the essence of the sitter's expression or the gesture and movement of the individual. Painting large commissions such as the *Banquet of the Officers of the St. George Civic Guard.* His painting, *Married Couple in a Garden*, breaks with the formal paintings emphasizing wealth and power, and instead presents a painting that emphasizes happiness, heartfelt love, and a marriage of equality. The husband places his hand over his heart representing the love he feels for his wife, while his wife casually leans on her husband with a little playful smirk. It is a refreshing painting that balances wealth and happiness. The pair leans up against a tree connecting them with the land they own and making the painting feel even more natural. *The Jolly Toper* also shows a moment in time where Hals captures the feeling, expression, and happy mood of the individual.



Self-Portrait, Judith Leyster 1630



Young Flute Player, Judith Leyster 1630-1635

Judith Leyster had to create a painting to submit to the Guild of Saint Luke to teach professionally and to make a living. Her *Self Portrait* is believed to be the art she submitted to the jury. If so, it completes three tasks. One, it was successful in granting her the right and privilege to pursue art as a profession and to help support her family financially. Second, it demonstrated she can paint portraiture. Third, it shows and advertises, that she can paint genre paintings. It was a very clever way to gain notoriety by presenting herself this way. *Young Flute Player* is a great example of her genre painting style.

https://www.nga.gov/collection/artist-info.1485.html

https://nmwa.org/art/artists/judith-leyster/

https://www.nga.gov/features/slideshows/judith-leyster.html

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/leyster-self

https://www.youtube.com/watch?v=6O52DIb2R30



The Night Watch (Company of Captain Frans Banning Cocq) Rembrandt van Rijn 1642

It is believed that more is written about Rembrandt than any other painter. Rembrandt paints in a combination of traditional Northern techniques infused with the innovations of Caravaggio. We see in his work *The Night Watch* a unique presentation of the tradition civic guard paintings. Here, Rembrandt places the soldiers in a composition highlighting the hierarchy of the company. The captain is placed at the center, leading the group with his left arm reaching out towards us, the viewer. He is flanked by his next in command whose spear projects out toward us. This space moving out of the picture plane engages us, much as in the paintings by Caravaggio. The setting is very theatrical as is the lighting. A spotlight falls upon the two main leaders as they stride forward. The stage is darkened around them and multilevel creating a three-dimensional setting allowing Rembrandt to paint in each individual member of the company.

https://smarthistory.org/rembrandt-the-night-watch/

https://www.rijksmuseum.nl/en/collection/SK-C-5

https://www.cnn.com/2023/12/19/style/x-rays-lead-rembrandt-the-night-watch-scn/index.html



Self-Portrait, Rembrandt 1658

Rembrandt's self-portraits are unique amongst artists up to this time in Western art. They give us a glimpse into the painter and his psyche. There are over 80 self-portraits discovered over the years attributed to Rembrandt. Why he produced such a large number is unknown. They do show us how he aged over time, and also demonstrated many of his studio props used for his history and portrait paintings.

https://www.nga.gov/collection/highlights/rembrandt-self-portrait.html

https://www.metmuseum.org/art/collection/search/437397



Woman Holding a Balance, Jan Vermeer 1664



The Love Letter, Jan Vermeer 1665-1668

Vermeer paints softly lighted interior scenes of women at specific moments. *Woman Holding a Balance* shows a young pregnant woman holding a balance. Her jewelry is out of the box and placed on the table and she gazes down in quiet contemplation. Is she thinking about her past, present or future? Is she concerned about her upcoming delivery? Is she wondering if the scales

(judgement) will favor her. The Last Judgement is a painting hanging on the wall next to her, so the household considers the concerns of Christianity and is likely religious. It is an intimate portrait, quiet, and full of mystery.

https://www.nga.gov/collection/art-object-page.1236.html

https://www.nga.gov/collection/highlights/vermeer-woman-holding-a-balance.html

https://smarthistory.org/johannes-vermeer-woman-holding-a-balance/

Vermeer is the subject of a feature film. This is the link to the trailer:

https://www.youtube.com/watch?v=8awflTA4QYE

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11: Europe During the Rococo Period

Introduction

The Rococo Period is a period in European art and culture dominated by the French aristocracy and court. Architectural designs explored during the Baroque Period are pushed to the limits much as the Gothic art style reached a point where the patterns, designs, and motifs became flamboyant and flame-like. We can see this tendency in design to push the limits of popular trends. In the American automobile designs of the 1950s, tail light fins became such a trend that peaked by the end of the decade and then slowly disappeared in the early 1960s. Art Nouveau lasted about 10 years and evolved into other related design trends such as Art Deco. So it is with the evolution of painting, sculpture, and architecture from the Renaissance through the Rococo.

In the buildings, we see a movement away from the last highly decorative Gothic ornamentation, to the austere and simple classical forms of Brunelleschi. The rebirth of these classical forms eventually evolve into more decorative styles that move away from rigid architectural orders. The Baroque uses architecture in highly creative ways and the Rococo pushes these trends to the limits, and at times in excessive fashion. The excesses of style reflect the excesses of the sensual pleasures afforded the wealthy French aristocrats and royalty. They have the leisure time and the money to explore hedonistic pleasures which they do in abundance. Woman are elevated to goddess status and are featured in playful and often erotic paintings. Fashions trends established by Louis XIV are popular among the French court and greatly influence the art produced at this time. The power of the monarchy is at its zenith, but time is running out for this type of political system. The excesses of the French elite will be tested and revolution will soon follow. Battle lines will be drawn in art circles as well as painters like Boucher create scandalous images of mistresses in provacative poses, and artists like Chardin attempt to show the everyday women bringing food home from Parisian markets. The cultural clashes play out in the paintings and resentment builds in the common men and women of France. This culminates in bread and other shortages and the traitor and outsider Marie Antoinette, wife of Louis XVI, famously quoted as saying "let them eat cake" in regards to the flour shortage. This was unlikely spoken by her, but in subsequent years appears to represent the sentiments the French had for her disregard for the French peasant class.

Drawing is an intellectual process involving thought processes including using sighting, unit of measure, proportion and scale, and keen observations. With a focus on color, painting can be more emotional and less technical and appeals to the senses. Arguments over the merits of both approaches have, from time to time, appear amongst artists and the Rococo is one time when the arguments are quite real. Poussinistes argued that the intellectual use of line (drawing) was superior and appreciated by the educated mind, while Rubenists argued that color, which engaged the senses, was the better direction. Watteau supported the ideas of the Rubenists and pushed forward the use of color and fantasy subject matter in his work.



A Pilgrimage to Cythera, Jean-Antoine Watteau 1717

If the Baroque emphasized theatricality, often on a grand scale, Rococo art favored fantasy and intimacy. Watteau presents a romantic world of fantasy in his painting *A Pilgrimage to Cythera*. Although similar to Rubens *Gardens of Love*, it creates a wistful world with a hint of melancholy and a gentle, quiet and slow dance through time and space. While not linked to specific literature, the title hints of the Greek myth of the birth of Aphrodite through the title. The focal point of the painting is the turn of the woman's head as she looks back at the two couples who linger behind. Cupids play with one another, as in Rubens' Baroque work and it seems as if time is standing still. The gathering of elegant couples on this island appear to be either ascending or descending the gentle slope towards the sea.

Workbench/Art_History_-_Renaissance_through_Post_Modern/11:_Europe_During_the_Rococo_Periodhttps://smarthistory.org/antoine-watteau-pilgrimage-to-cythera/

https://www.artic.edu/artworks/50234/pilgrimage-to-the-island-of-cythera



Seated Young Woman, Watteau 1716

Watteau's surviving drawings give us a glimpse into the academic studies of the human figure popular at that time. Much time was spent in the studios drawing from models both nude and clothed. Drapery with complex folds was also a subject to be mastered. In the drawing *Seated Young Woman*, we see the application of three types of drawing crayons similar to the Conté crayons developed by Nicolas-Jacques Conté in 1795 that are available for use today. Using three types of crayons (tois crayons technique), Watteau is able to capture subtleties in the subject. A paper with a value darker than white was needed to use the white crayon for accents and highlighting.



Gersaint's Signboard, Watteau 1721

Giving us a look into the world of the wealthiest Parisians, Watteau paints an art gallery where the elegant women come to decorate their elaborate homes with the greatest art from the period. Some of the paintings are by the masters, including Velasquez. The two women in their elegant dresses are the focal points. The seated woman to the right casually rests her arm on the counter as she

considers some of the items. The folds of her dress and the light reflecting off the material brings the focus up to her torso and turned head. Her dark overcoat is pushed aside revealing her beautiful dress. The woman to the left, with an equally impressive dress enters the gallery. Her head is impossibly small making her appear quite tall.

https://www.youtube.com/watch?v=qgq8iwhpGCI



The Toilet of Venus, François Boucher 1751

After the death of Watteau, Boucher rises in stature as the court painter to Madame de Pompadour. She is often referred to as the "godmother of the Rococo." She rises up in the royal court first as officially the Royal Mistress to Louis XV in 1746, and eventually named Lady in Waiting to the Queen at age 35. She support the arts and is also involved with court politics. The painting by Boucher titled *Portrait of Madame de Pompadour* from 1756 is similar to Ruben's Spinola portrait.

https://www.nga.gov/collection/artist-info.996.html

https://www.metmuseum.org/toah/hd/bouc/hd_bouc.htm

https://www.getty.edu/art/collection/person/103JVY

https://www.youtube.com/watch?v=lnJRkY0mZh4



The Swing, Jean-Honoré Fragonard 1767

Fragonard was a pupil of Boucher and in 1752 won the Rome prize in 1752. He pent five years studying on Rome before returning to serve the French royalty and aristocrats. His paintings sum up the Rococo spirit in France by emphasizing fantasy, the erotic, flirtation, and, in many cases, irreverence. *The Swing* shows a male catching a peek up the dress of his lover's dress while the bishop pushes the swinf totally unaware of the naughty game being played. Even Cupid raises his hand to place his finger over his mouth as a little visual play with the overall secrecy of the scene.

https://www.metmuseum.org/toah/hd/frag/hd_frag.htm

https://www.frick.org/art/artists/fragonard

https://www.youtube.com/watch?v=12CFokNNqDg



Back from the Market, Jean-Siméon Chardin 1739

Chardin's paintings are in stark contrast to the often frivolous paintings of Fragonard and Boucher. Chardin gives us a different look at everyday French living through interior scenes, moments in time, ans a focus on still-life. Chardin elevated the still-life genre whereby it becomes an acceptable entry into the Paris salon.

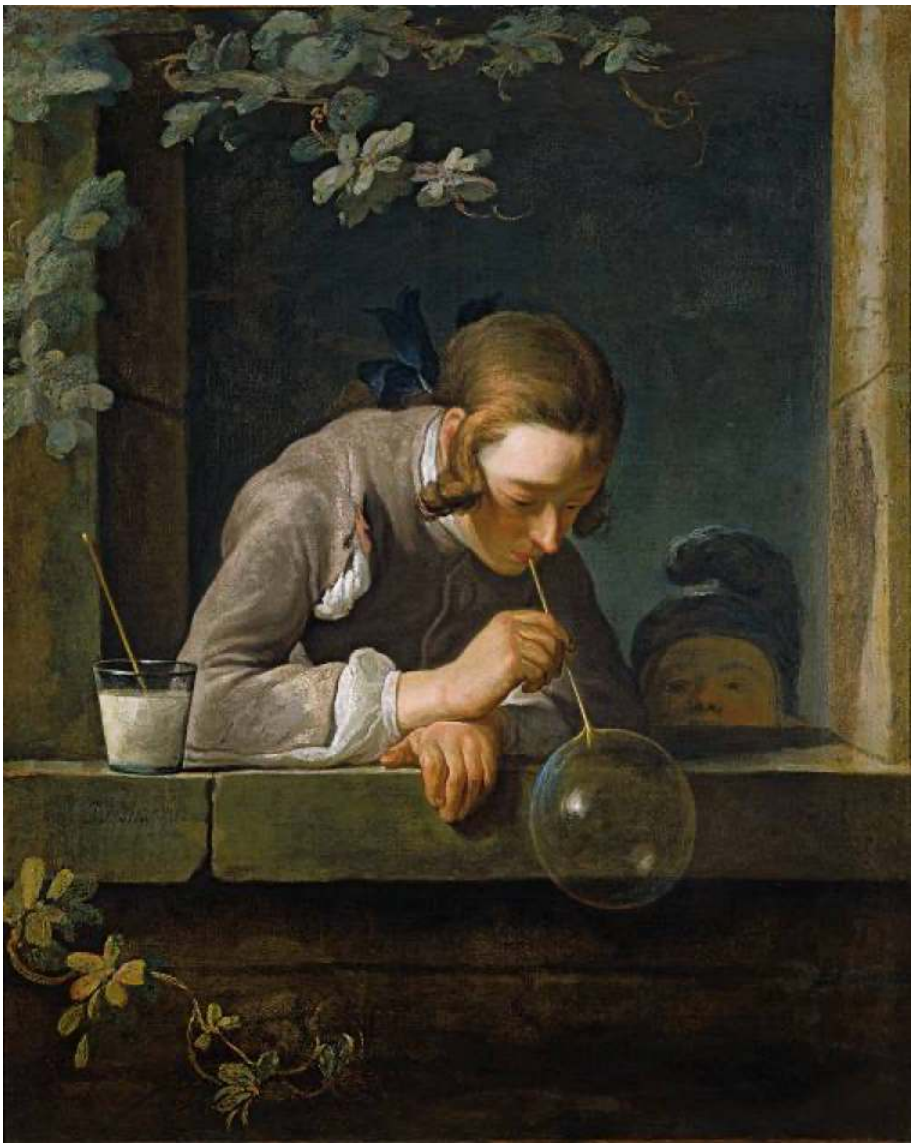
https://www.nationalgallery.org.uk/artists/jean-simeon-chardin

https://www.youtube.com/watch?v=ukiNmcyuhTA



Kitchen Still Life, Chardin 1733

https://human.libretexts.org/@go/page/219614



Blowing Bubbles, Chardin 1733

https://www.metmuseum.org/art/collection/search/435888



Marie Antoinette and Her Children, Élizabeth-Louise Vigée-LeBrun

Vigée-LeBrun paints Marie Antoinette as a mother who has endured tragedy. her son pulls back the dark veil covering the crib of his deceased sibling, while Marie presents herself as the center of the family with her adoring children at her side. Marie, France's last queen, lived a lavish lifestyle drawing the anger of many. She was later executed and her young son died while imprisoned.

https://www.nationalgallery.org.uk/paintings/international-womens-day-elisabeth-louise-vigee-le-brun

https://www.metmuseum.org/toah/hd/vgee/hd_vgee.htm

https://www.biography.com/royalty/marie-antoinette-children-louis-charles-marie-therese



Room in the Hôtel de Varengeville, Nicolas Pineau 1735

Nicolas Pineau's Rococo designed interior survives at 217 Boulevard Street-Germain in Paris. This is one of just a few interiors that have not been remodeled over the years. The design is overly exuberant with gold guilded carved oak and painted surfaces.



Nymph and Satyr Carousing, Claud Michel (known as Clodon) 1780

https://www.getty.edu/art/collection/person/103K0R





The Orgy, Scene III of the Rake's Progress, William Hogarth 1734

Sequential art is very popular today through comics, manga, and anime. The beginning of sequential art can be debated, however, in the modern world we first see this in the printed series focused on modern moral subjects by William Hogarth titled *A Harlot's Progress* and later *A Rake's Progress*. Etchings made from Hogarth's paintings allowed mass production prints that were distributed to an appreciative audience.

https://www.khanacademy.org/humanities/renaissance-reformation/britain-18c/britain-ageof-revolution/a/hogarth-a-rakes-progress

https://www.nationalgallery.org.uk/artists/william-hogarth

https://www.nationalgallery.org.uk/paintings/william-hogarth-marriage-a-la-mode-1-the-marriage-settlement



Robert Andrews and His Wife, Thomas Gainsborough 1748-1750

https://www.nationalgallery.org.uk/paintings/thomas-gainsborough-mr-and-mrs-andrews

https://www.nationalgallery.org.uk/artists/thomas-gainsborough

https://www.tate.org.uk/art/artists/thomas-gainsborough-199



Mrs. Siddons, Gainsborough 1785

Thomas Gainsborough painted in a style that captured the elegance of his patrons. Much like Frans Hals whose loose brushwork and ability to capture a feeling, emotion, and life in his paintings gained him many admirers, Gainsborough also created a casual elegance that has stood the test of time. His paintings are often compared with his rival Sir Joshua Reynolds whose formulaic approach was more academic.

https://www.nationalgallery.org.uk/paintings/thomas-gainsborough-mrs-siddons



Mrs. Siddons as the Tragic Muse, Sir Joshua Reynolds 1784

https://smarthistory.org/reynolds-siddons-tragic-muse/

https://artmuseum.princeton.edu/collections/objects/10851

Charles LeBrun played a major role as an educator and administrator of the French Royal Academy. In England, Joshua Reynolds helped establish the Royal Academy of Art in 1768. He was appointed president of the newly founded academy by George III. Classically trained, he greatly improved the level of art instruction in England by instituting a rigorous study of specific art techniques based on classical themes, historical painting, and Grand Manner portraiture. Portraiture was where the money was since there was a high demand for this art genre and less commissions for larger historical paintings. Reynolds studied in Rome from 1750-52 and returned to London well-equipped to lead this art movement in England.

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12: Europe in the Second Half of the 1700s

Introduction

The Age of Enlightenment was an exciting, yet turbulent, time when intellectuals, scientists, and philosophers challenged established institutions, especially religion and monarchies. Reason and the advancement of the sciences became popular and was reflected in the artwork produced at this time. Political upheavals in America and France will play a major role in the future of Europe. Democracy, a concept that began in Athens over 2,000 years prior to this age will reemerge in the structure of the United States Constitution. The colony of Great Britain in America will declare independence and fight in the Revolutionary War. France will follow with its own internal bloody revolution that will topple the monarchy. The Age of Enlightenment is at its core an age of hope and a search for universal truths from regions once dominated by superstition and the whims of royal courts and religious powers. Looking to the classical pasts of Ancient Greece and Rome for images that reflect reason and intellectual inquiry, artists renew the use of classical columns, statues and legends in Neoclassical works. It is no longer a just a sentimental, decorative, or romantic application of the classical imagery, but a different context and meaning being explored. Reason, logic, and science are represented in the columns, in the statues, and in the desire to bring radical changes to Europe and America.

Neoclassical Art

https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/a/neoclassicism-an-introduction



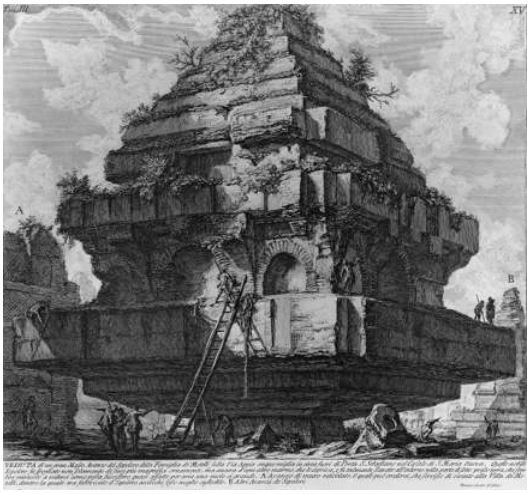
Thomas, First Lord of Dundas, Pompeo Batoni 1764

The Age of Enlightenment also ushers in the Modern World. Revolutions push forward new ways of living and change the West politically, economically, socially, and intellectually, allowing for personal freedoms not available in earlier ages. The industrial revolution occurs in England in the 1700s, as will the American Revolution, and both are significant drivers of change. John Locke and Isaac Newton push empiricism in philosophy, math, physics and science. This approach focuses on reason and scientific inquiry and reproducible experimentation versus superstition and anecdotal beliefs and statements. Leading French philosophers such as Voltaire, Diderot, d'Alembert, and Rousseau edited the world's first encyclopedia.

Factories appear in England by the 18th century and the coal-driven steam engine furthers mass production of goods and furthers maritime travel by steam-driven boats, barges, and ships. Enormous societal changes with workers migrating from the rural agrarian fields to the urban factories. The new empirical focus recalls the great ancient empires of Greece and Rome and this is reflected in the Neoclassical paintings and art of this period. Portraits of those patrons who wish to align themselves with this new

empiricism may request to have classical columns and sculpture included in their portraits such as *Thomas, First Lord of Dundas* (seen above).

https://artuk.org/discover/artists/batoni-pompeo-17081787



Classic architecture, copperplate engraving by Piranesi 1756

The sublime was defined by the British statesman Edmond Burke as "the strongest emotion which the mind is capable of feeling." Artists attempted to create works in painting, sculpture, and architecture that would enable the viewer to sense this feeling. The concept of the sublime emerges in 1756 with the discovery of ancient ruins documented by the artist Piranesi in his printed series of rediscovered colossal Greek and Roman buildings (see above). Sculpture will use classical legends to further the ties with the classical past where heroism, wisdom, and valor were respected virtues (see below).

https://www.metmuseum.org/toah/hd/pira/hd_pira.htm

https://artmuseum.princeton.edu/object-package/giovanni-battista-piranesi-imaginary-prisons/3640



The Death of Germanicus, Thomas Banks 1774

https://www.royalacademy.org.uk/art-artists/name/thomas-banks-ra

History Painting



The Death of General Wolfe, Benjamin West 1770

Benjamin West, a Quaker raised outside of Philadelphia, traveled to Rome in 1760 and then to London where he found success as a Neoclassical painter. By 1792, he became president of the Royal Academy after the passing of the founding president, Joshua Reynolds. West, against the wishes of George III and Reynolds, proceeded to paint the moment during the French and Indian War when England's beloved General Wolfe was mortally wounded. Although there was indignation from West not treating the heroic moment in the tradition of a classical allegory, upon its public unveiling at the Royal Academy, it was received with much enthusiasm and support. Compare this with the criticism of Maya Lin's design for the Vietnam Veteran's Memorial in Washington where she was roundly criticized. However, after the installation was complete, the shrine to the over 58,000 fallen became the most visited memorial at the National Mall. Some of the greatest artists follow their own instincts, and taking risks can reap rewards as we see in both works by Benjamin West and Maya Lin.

https://www.nga.gov/collection/artist-info.1970.html

https://americanart.si.edu/artist/benjamin-west-5336

https://www.royalacademy.org.uk/art-artists/name/benjamin-west-pra



Chiswick House, near London, Lord Burlington and William Kent, begun 1725

Chiswick House is a symmetrically designed building that follows the classical architectural orders. The first level serves as a foundation, much like that at the East Facade of the Louvre. The columns and pediment are on the second level accessed by symmetrical stone staircases. The simplicity of the design is logical and clear.

https://www.english-heritage.org.uk/visit/places/chiswick-house/history/



Monticello, Charlottesville, Virginia, Thomas Jefferson 1770-1809

Mimicking the design of the Chiswick House, Jefferson created a similar structure using local materials available in Virginia/ Red clay was available to the Colonists and often used to create red bricks. The combination of wood and bricks is typical of buildings of this era.

https://whc.unesco.org/en/list/442/



The Park at Stourhead, Wilshire, England, Henry Flitcroft and Henry Hoare II

Contrast the desire to create a classical and contemplative outdoor space that inspires creative thoughts and emotions seen above with the desire to control nature as seen at Versailles. Henry Flitcroft and Henry Hoare II become early pioneers in outdoor landscape design. Creating harmony with carefully designed rises and falls, as well as carefully selected trees and shrubbery, they successfully integrate classical forms with nature. The inclusion of a replica of the Pantheon and arched stone bridge reflecting the building prowess of the Roman Empire ties the design in with Nepclassical ideals.

https://www.learner.org/series/art-through-time-a-global-view/the-natural-world/view-of-the-gardens-at-stourhead-estate/



Lion Attacking a Horse, George Stubbs, 1770

https://www.nationalgallery.org.uk/artists/george-stubbs

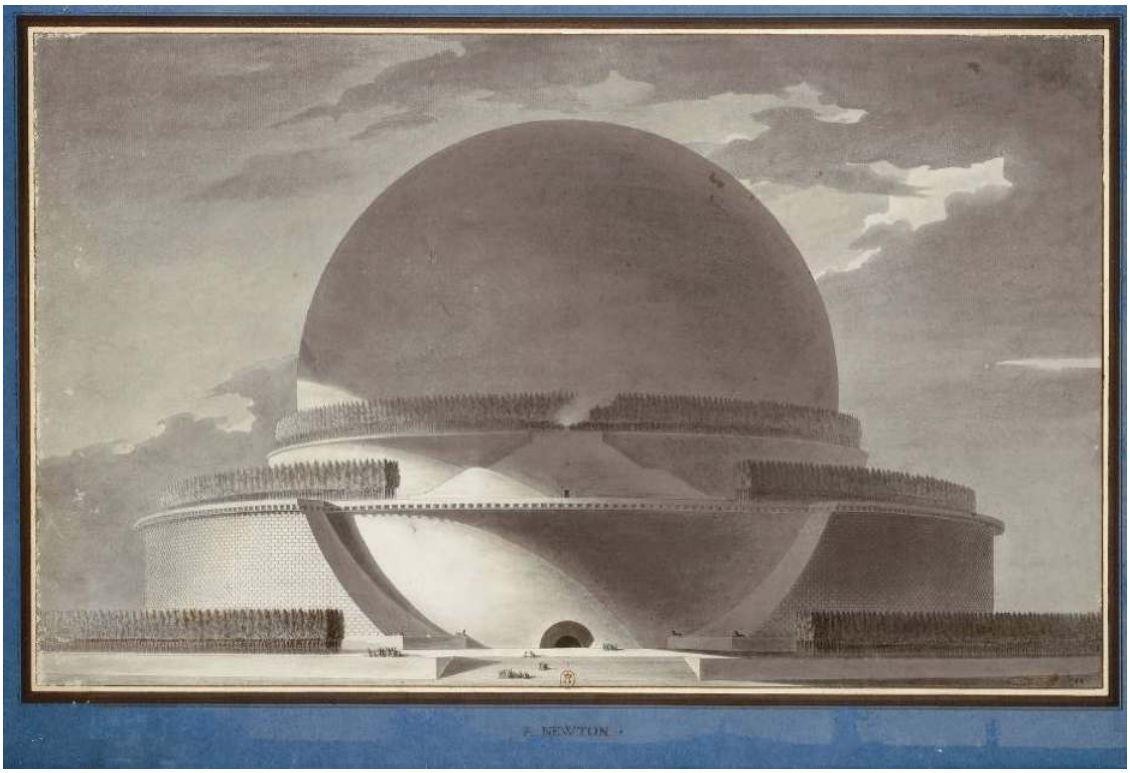
https://www.royalacademy.org.uk/art-artists/name/george-stubbs-ara



An Experiment on a Bird in the Air-Pump, Joseph Wright 1768

https://www.nga.gov/collection/artist-info.1983.html

https://artuk.org/discover/artists/wright-of-derby-joseph-17341797



Project for a Tomb to Isaac Newton, Étienne-Louis Boullée 1784 (ink and wash drawing)

https://www.architectural-review.com/essays/reputations/etienne-louis-boullee-1728-1799

https://www.loc.gov/item/2021669836/

https://www.youtube.com/watch?v=FXVjZ8AhvTc



Voltaire Seated, Jean-Antoine Houdon 1781

https://www.metmuseum.org/toah/hd/jahd/hd_jahd.htm

https://www.nga.gov/collection/artist-info.2134.html



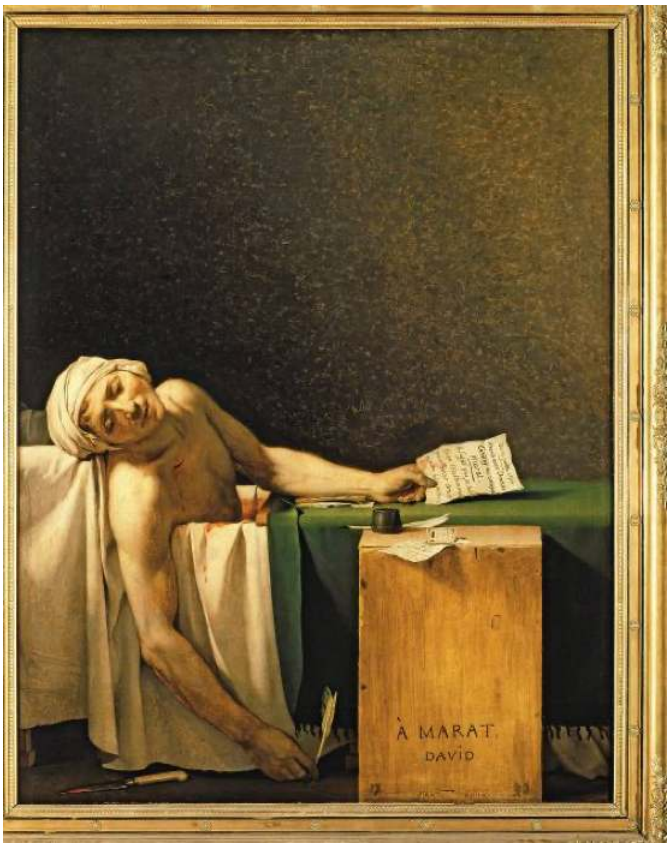
George Washington, Jean-Antoine Houdon 1788-1792

https://www.khanacademy.org/humanities/art-americas/british-colonies/early-republic/v/jean-antoine-houdon-george-washington



The Oath of Horatii, Jacques-Louis David 1784

https://www.metmuseum.org/toah/hd/jldv/hd_jldv.htm



The Death of Marat, Jacques-Louis David 1793

https://www.youtube.com/watch?v=Hw2_hv439Fg

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13: Europe and North America in the Romantic Era (1789-1848)

Introduction

The Age of Enlightenment had much promise, but changing established institutions is a very tall task. Lord Acton writes to Bishop Creighton that the same moral standards should be applied to all men, political and religious leaders included, especially since "**Power tends to corrupt and absolute power corrupts absolutely**" (1887). We see this play out in France where Napoleon will lead armies all across Europe bringing devastation and the horrors of war. In America, George Washington, after the victory over the British army will become the first president in this fledgling democracy. He steps down after his term ensuring the newly formed United States of America will not become a European styled monarchy. Entering Spain, Napoleonic forces will murder, mutilate, rape, and ravage the people and the land. Francisco Goya will document this horror in his series of paintings and prints. The French forces form firing squads for those who resist, while the Catholic church in the distance remains conspicuously quiet with its lack of illumination. *The Sleep of Reason Produces Monsters* by Goya reflects the lack of pushback against Napoleon at this time.



The Sleep of Reason Produces Monsters by Goya



The Third of May, 1808 Francisco Goya

Fearing the French troops will execute the Spanish royalty, Spaniards rise up. The rebels are rounded up and executed in the early morning hours. Goya shows the firing squad carrying out the execution orders as the Spaniards are highlighted. The central figure in white is illuminated and has his arms outstretched as if on the cross. The Catholic church in the distance remains quiet and in the dark as this horrific event takes place.



Saturn Devouring His Son, Goya

https://www.metmuseum.org/toah/hd/goya/hd_goya.htm

https://www.nationalgallery.org.uk/artists/francisco-de-goya

https://smarthistory.org/goya-third-of-may-1808/

Romanticism

What we also see during this period is an interest in the power of nature and man's struggles and place in the natural world. Themes of death and destruction, and struggles against the powerful forces of nature are painted. This is also a time when authors and visual artists begin exploring the same themes in their work. The European romantic novels will differ somewhat from the darker romantic writings of authors in America such as Edgar Allen Poe.

Two types of landscape paintings emerge during the Romantic Period. One type emphasizes the tranquility and beauty of nature. Paintings by the British painter John Constable, like the one below, place emphasis experiences he had growing up in the Stour Valley. Although he trained at the Royal Academy, he was disenchanted by the formulaic approaches taught at the school. Returning home, he studied the subtleties of the landscapes and skies around him and painted them with a sensitivity to the changing atmosphere and lighting. His approach was more scientific, logical, and connected than some of his contemporaries.



Another major British landscape painter of the time is Joseph Mallord William Turner. Turner painted monumental scenes in a grand style with historical references. History painting was considered the high mark in painting and Turner approaches landscapes in the same manner. Following the writings of Burke, he nfuses the concept of the sublime into his works. They are indeed grand, filled with the awe-inspiring violence only nature can produce at the time.



Snowstorm: Hannibal and His Army Crossing the Alps. 1812 Turner

Turner shows the enormous power of nature and the folly of empires with the painting featuring Hannibal's army being pummeled by a snowstorm. The concept of the sublime is expressed and is the over-ridding theme to the work. Both France and England vied for supremacy at the time, so the painting can also be seen as a rebuke towards these two competing nations.



The Slave Ship Turner 1840



The Monk by the Sea, 1810 Caspar David Friedrich

https://www.metmuseum.org/exhibitions/caspar-david-friedrich-the-soul-of-nature

https://www.getty.edu/art/collection/person/103KQF



Abbey in an Oak Forest, 1809-10 Caspar David Friedrich

https://www.cnn.com/2024/01/30/style/caspar-david-friedrich-painter-tan/index.html



The Oxbow, 1836 Thomas Cole

https://smarthistory.org/cole-the-oxbow/



Portrait of Napoleon on His Imperial Throne, Jean-Auguste-Dominique Ingres 1806



Grande Odalisque, Jean-Auguste-Dominique Ingres 1814

Artists often have the desire to create original works, not just imitate nature. Exaggeration of forms, shapes, and the human body is one way to create something original and Ingres does this in the painting *Grande Odalisque.* Richly painted, it is an intellectually

erotic experience through the carefully manipulated parts of the female form. Stretching and elongating the spine and right arm to create a sensual curve, Ingres presents his interpretation of the sensual odalisque, or harem woman. She looks back at us, the viewer, with a calm, cool glance engaging us and connecting us with the work. It is precisely painted in a Neoclassical style with a twist. Thoughtful, creative, intellectual manipulation of forms and proportions make it more sensual to the eye.

https://www.metmuseum.org/art/collection/search/436708

https://www.frick.org/art/artists/ingres



Riace Bronzes (460-420 BCE)

The *Riace Bronzes* do not have a sacrum (large “v-shaped” bone at the base of the spine). Also, their musculature and body creases between muscle masses are exaggerated. They are “more human than human."

In the reclining nude painted by Ingres, there are several vertebrae added to the lumbar spine. This lengthens her torso. Also, her arms appear more flexible, almost as if the underlying bony structure is missing – look at her elbow region and see if you agree. All of this done intentionally to make her more sensual than a woman with normal proportions. Artists often feel the need to exaggerate, or bring additional creativity to depictions of the human body.



Napoleon in the Pesthouse at Jaffa, March 11, 1799 Antoine-Jean Gros 1804



The Raft of the Medusa, Théodore Géricault 1818-19



Portrait of an Insane Man, Théodore Géricault 1822-23



Scenes From the Massacre at Chios, Eugène Delacroix 1824



Death of Sardanapalus, Eugène Delacroix 1827



Women of Algiers, Eugène Delacroix 1834



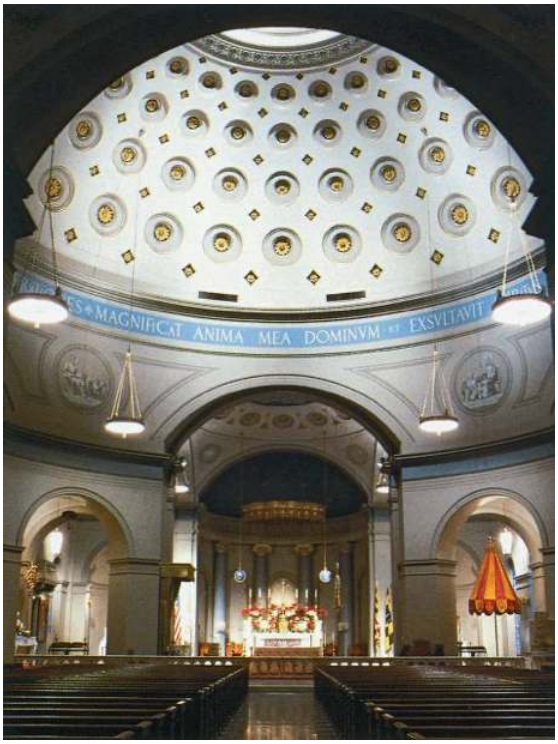
View of Rome, The Bridge and Castel Sant' Angelo with the Cupola of St. Peter's, Jean-Baptiste-Camille Corot 1826-27





https://human.libretexts.org/@go/page/219616





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14: The Age of Positivism

Introduction

We see the ebb and flow of life through the seasons where the need to grow and bloom begins in the spring and by fall nature begins preparing for the winter hibernation. So it is with art through history where the creative ideas are pushed until they reach a zenith and artists, unable to further the styles, move off ina another direction. It's our human desire to be creative and imaginative. Albert Einstein reportedly states "**Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.**" It is the ebb and flow of creativity that can be seen through art history, from the Hellenistic Empire and rising up through the Roman Empire to be torn down again with the fall of that empire. European art rises again through the Middle Ages to culminate in the soaring style in the Age of Gothic. That style is thoroughly explored reaching a climax in the late 14th century and we begin again with a totally new direction in the classical revival of the Florence Renaissance. Beginning in the Italian Renaissance, we see a steady evolution of painting and architectural styles that continues for centuries in Europe with many artists referencing and honoring the great Early and High Renaissance masters. However, by the 19th century, much of the ideas beginning in the Renaissance have been explored and the major works in painting appear more formulaic and lacking in originality. Thus, Europe is ripe for a new direction in art and that is exactly what begins around 1850. With the large painting With *A Burial at Ornans*, Gustave Courbet rejects the status quo and presents a new vision of painting in stark contrast to other entries at the Paris Salon.



Burial at Ornans, 1849-1850 Gustave Courbet



The Stone Breakers, 1849 Gustave Courbet

Courbet was trained in Paris and frequented the cafés where he formed socialist views through conversations with the prominent journalists, writers and social critics. Encouraged to return to his rural roots, he returned to Ornans where his prosperous family had land. He painted in a realistic style the townsfolk and traveling workers. Using his home as his studio, he painted large canvases that were displayed at the Salon. His painting *Burial at Ornans* is a significant work depicting a burial. The person being buried is not identified, so perhaps the painting represents the burial of past art styles such as Romanticism. The people are represented on a dreary, overcast day in detail. They are neither glamorized, nor idealized, but instead represented as he observed. This is a stark departure from the academic paintings of the time that often used mythological themes, grand statements of Nature, or Neoclassical subjects intended to inspire higher aspirations and loyalty to a cause.

https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/courbet-a-burial-at-ornans



The Sower, 1850 Jean-François Millet

https://www.youtube.com/watch?v=0juvG7vWXBY







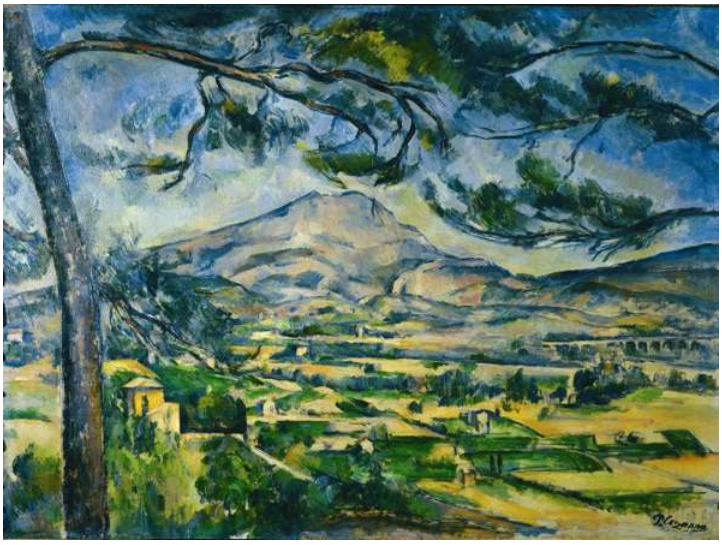


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15: Europe in the Late 1800s

Introduction

A new creative freedom begins with *A Burial at Ornans* and evolves with the French Realist painters and those who follow. We look at the work of Manet and see the start of treating the canvas as a flat plane with color added. That concept of flattening the visual field will be explored with an emphasis on color, shape, and composition. External influences like the imported prints from Japan will also open up new ways of representing shapes and forms. It is an exciting time in art as Europe races towards the new century with people either feeling thrilled with the energy and new technologies or overwhelmed by the increased speed by which the world is changing. Techniques in painting change because of the studies of color theory and the industrial application of tubes for paint. Paint in tubes allows artists to more effectively paint outside the studio since the tubes are portable. In previous centuries, art styles evolved slowly, sometimes taking 100 years to be adopted across Europe. During this era, we see styles emerging and lasting for decades rather than centuries. Art Nouveau emerges through the work of Alphonse Mucha and gains much popularity around 1890, but by 1910 it is loosing popularity. We are soon to see a rapid move to modern concepts and the exploration of new directions in art. Manifestos are written pushing ideas about the functions of visual art and challenging traditional concepts. William Morris will advocate for quality in art and architecture rather than poorly mass-produced works. In Glasgow and Vienna, new styles emerge as well in response to the Arts and Crafts Movement by Morris. Impressionist painting evolves into Post-Impressionism exploring dramatic applications of paint and subjects. The most popular paintings of all time are created by Impressionists and Post-Impressionist artists such as Renoir and Vincent Van Gogh. It is all leading up to the 20th century Modern Movement that will revolutionize art as we know it.



Mont Sainte-Victoire, 1885-87 Paul Cézanne



Still Life With Apples in a Bowl, 1879-83, Paul Cézanne

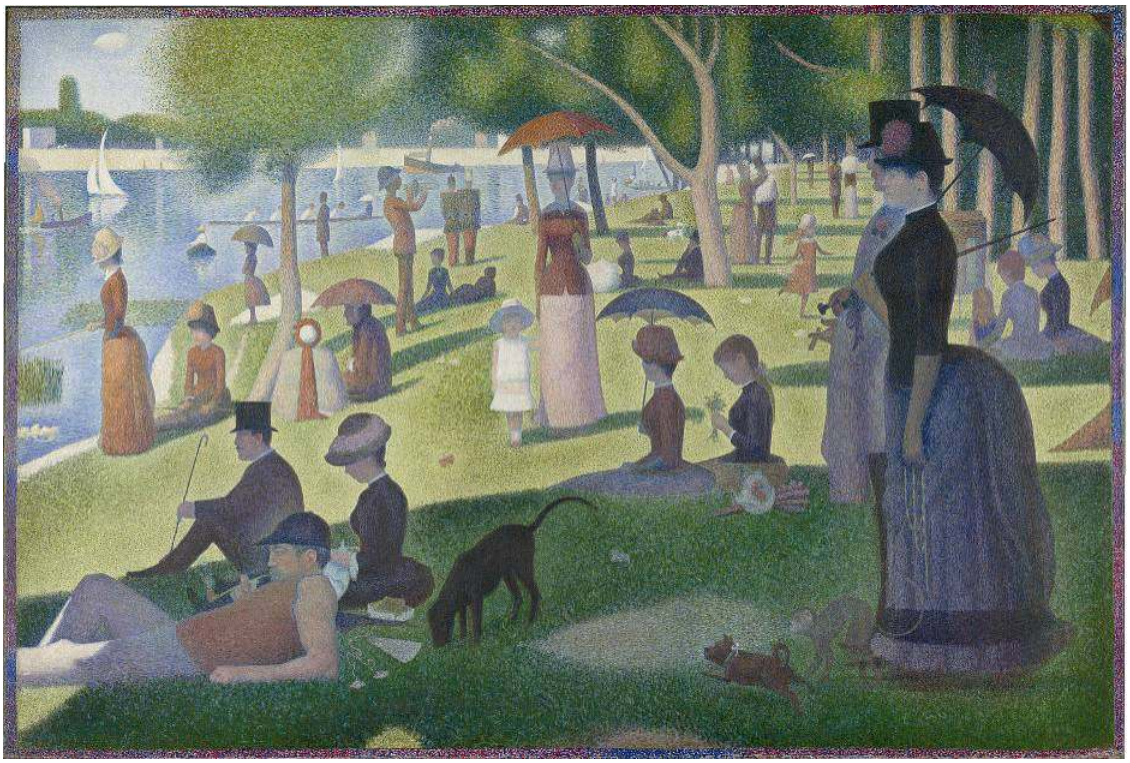


Mont Sainte-Victoire Seen From Bibemus Quarry, 1897-1900, Paul Cézanne

With the paintings of Cézanne, we see a continuation of Manet's flattening of the canvas by use of color. Note the color (hue) intensity, and values become more and more similar in Cézanne's paintings as the decades progress. This move away from traditional ways of painting still-life, landscapes, and portraits moves visual art forward towards a new, modern interpretation of representing form. Painting in the open air, outdoors, continues with the work of the Impressionists and Post-Impressionists.

https://www.youtube.com/watch?v=MFdliclkdlE

https://www.youtube.com/watch?v=n3m9nNomPOE



A Sunday Afternoon on the Island of La Grande Jatte, 1884-86 Georges Seurat





Georges Seurat (1859-1891)

Known for Pointillism:

Pointillism is a technique of Post-Impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of color. Although technically not a grid, there is a systematic application of the tiny dots of color creating a similar organized rhythm within the painting.



La Goulue, 1891 Henri de Toulouse-Lautrec



At the Moulin Rouge, 1892-85 Henri de Toulouse-Lautrec

Henri de Toulouse-Lautrec gains fame for his creative approaches to graphic posters that were displayed all around Paris. These advertised the popular entertainment establishment the Moulin Rouge. *La Goulue* poster features two famous dancers who are featured in an upcoming event. It demonstrates Toulouse-Lautrec's creative use of positive and negative space, and the use of sans serif text, a very modernist approach for 1891. Sans serif text usage in printed materials will become an important component in modern graphic design because of the simplicity and legibility (form and function). The font Universal will be developed during the De Stijl movement of 1917 as an easily read and functional font, however, we see an early example of sans serif text with these posters.

Toulouse-Lautrec includes himself in the painting *At the Moulin Rouge*. Henri paints a rather depressing scene that reflects his heavy drinking and lifestyle.

https://www.youtube.com/watch?v=XLcbGHNFcpM

https://www.youtube.com/watch?v=f399l3ot12Y



The Potato Eaters, 1885 Vincent Van Gogh



Portrait of Père Tanguy, 1887-88 Van Gogh

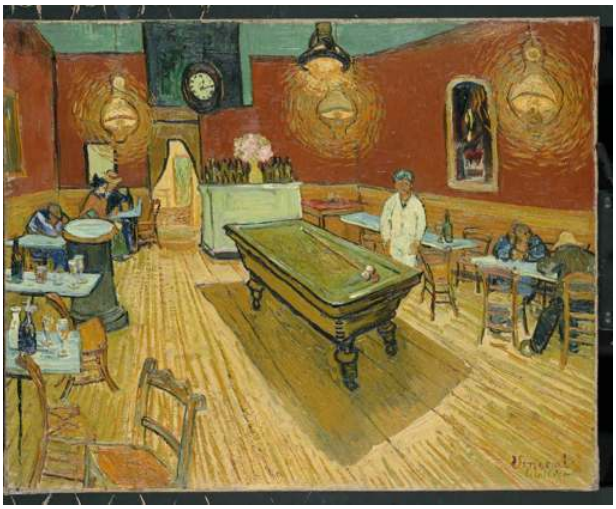
The two paintings were both painted by the Dutch artist Van Gogh. Obviously both are significantly different! The first (dark) painting titled ***The Potato Eaters*** (Dutch: *De Aardappeleters*) is an oil painting painted in April 1885 in Nuenen, Netherlands. It is in the Van Gogh Museum in Amsterdam.

The second (bright) painting was created during a period when Van Gogh lived in France and shows the influence of the Post-Impressionist art style. Also, the painting shows bold brush strokes using complimentary colors side by side to increase luminosity.

Of course, in this case, the more you know about the context of these paintings by Van Gogh, the more you'll be able to appreciate them.

https://www.youtube.com/watch?v=wk9L1N9bRRE

https://www.youtube.com/watch?v=p7-v3RvNjWw



Night Café, 1888 Vincent Van Gogh

While in Arles, Van Gogh painted the people and locales in a very natural manner. He was able to explore his own art style with freedom while in Arles. This was a most productive time for his works. Although he had difficulty being accepted by his contemporaries, and could not sell his paintings, he continued painting with the undying support of this brother Theo.



Starry Night, 1889 Vincent Van Gogh

Van Gogh had more difficulty controlling his emotions and mental mood swings. It is difficult to accurately diagnose his condition, but it led to his confinement in a mental assylum. It is here that he paints his *Starry Night.*

https://www.youtube.com/watch?v=ndwOgL3ZgCQ



The Vision After the Sermon, 1888 Paul Gauguin



Where Do We Come From? What Are We? Where Are We Going? 1897 Paul Gauguin

Gauguin and Van Gogh painted together in the south of France. They had a friendship but very different temperaments. Gauguin did not have the financial struggles of Van Gogh and eventually the two painters parted ways. Gauguin, having grown up traveling with his family to far off lands such as South America, desired to explore the exotic South Pacific and ended up in Tahiti. This is where he painted during his final years and eventually passed away.

https://artuk.org/discover/stories/the-tahitian-woman-behind-paul-gauguins-paintings

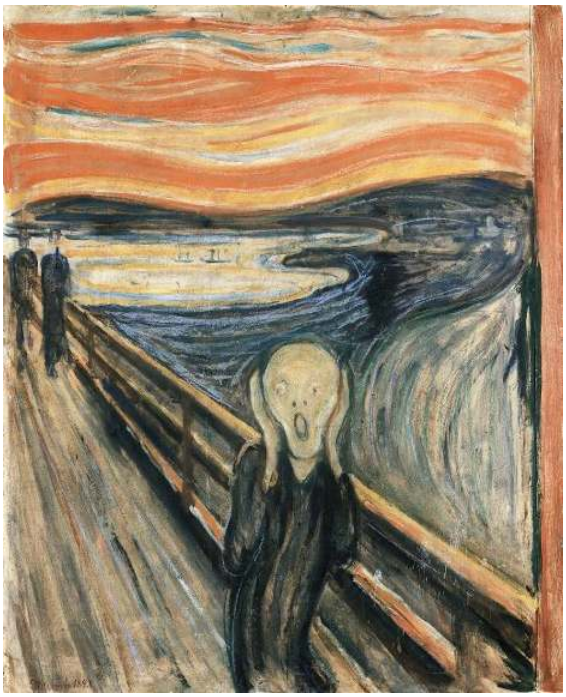
https://www.youtube.com/watch?v=y8lMRTJ5RAM



The Dream, 1910 Henri Rousseau

A self-trained artist who began painting later in life, Rousseau admired the hard edged painting style of Ingres. In *The Dream*, Rousseau includes exotic tropical plants inspired by his visits to the enclosed tropical botanical gardens in Paris. This Symbolist painting also includes references to sex with the reclining female nude in a setting with voyeuristic lions, a snake charmer, a phalic looking snake, and a rhino.

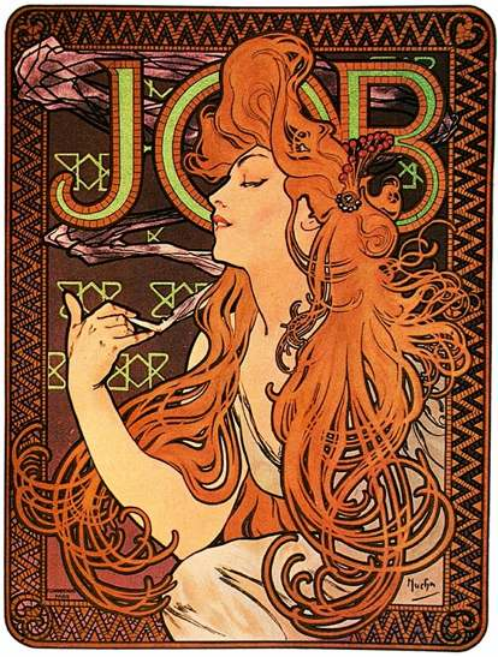
https://www.youtube.com/watch?v=tMV77M9NWGM



The Scream, 1893 Edvard Munch

Munch was friends with the Norwegian playwrights Henrik Ibsen and August Strindberg. His Symbolist paintings explored sexuality and psychology, just like the plays written by his friends. *The Scream* embodies the anxiety of the age where European life was changing at a rapid pace with new discoveries in science, medicine, and psychology were challenging conventional wisdom. Add to this the steam engine, electricity, internal combustion engines, and the exploration and experimentation of flight and you have a world turned upside down for many. Some people looked at the end of the 19th century as a time of dread, the fin de siècle. Munch captures that exact feeling in *The Scream*.

https://www.youtube.com/watch?v=xPb8y-f0jlE



Job, 1896, Alphone Mucha

https://www.youtube.com/watch?v=P7xaoxiKYoU



Salomé, 1892 Aubrey Beardsley Pen and Ink, 6" x 11"





The work by Aubrey Beardsley (right side) shows Japanese influence. He was notorious for drawing in pen and ink erotic and violent images that were very much in demand by the urbanites of the day, very much to the dismay of William Morris. William Morris challenged Beardsley by taking him to court over his copying of the Arts and Crafts style Morris developed. The Arts and

Crafts style looked back to Medieval Europe for inspiration and a focus on quality and spiritual renewal in an age of industrialized products that were often inferior. Beardsley took this style and changed the context 180 degrees upsetting Morris. Artistic expression won the day in court and Beardsley was found innocent of any wrongdoing.

Looking at the Japanese Geisha above, with her black overcoat dropped to the ground, you see a striking use of what is essentially a flat black shape. Beardsley sees the visual possibilities of this strong compositional element and immediately begins using large black shapes in his ink drawings as you see in *The Peacock Skirt*.

https://www.youtube.com/watch?v=7irwknBsBHA



The Kiss, 1907-1908 Gustav Klimt

https://www.youtube.com/watch?v=BRUOACBkFRg



The Gates of Hell, Auguste Rodin. 1880-1900

https://www.youtube.com/watch?v=bfv9T1lSO2U

https://www.youtube.com/watch?v=Z4AEXRtDEEY

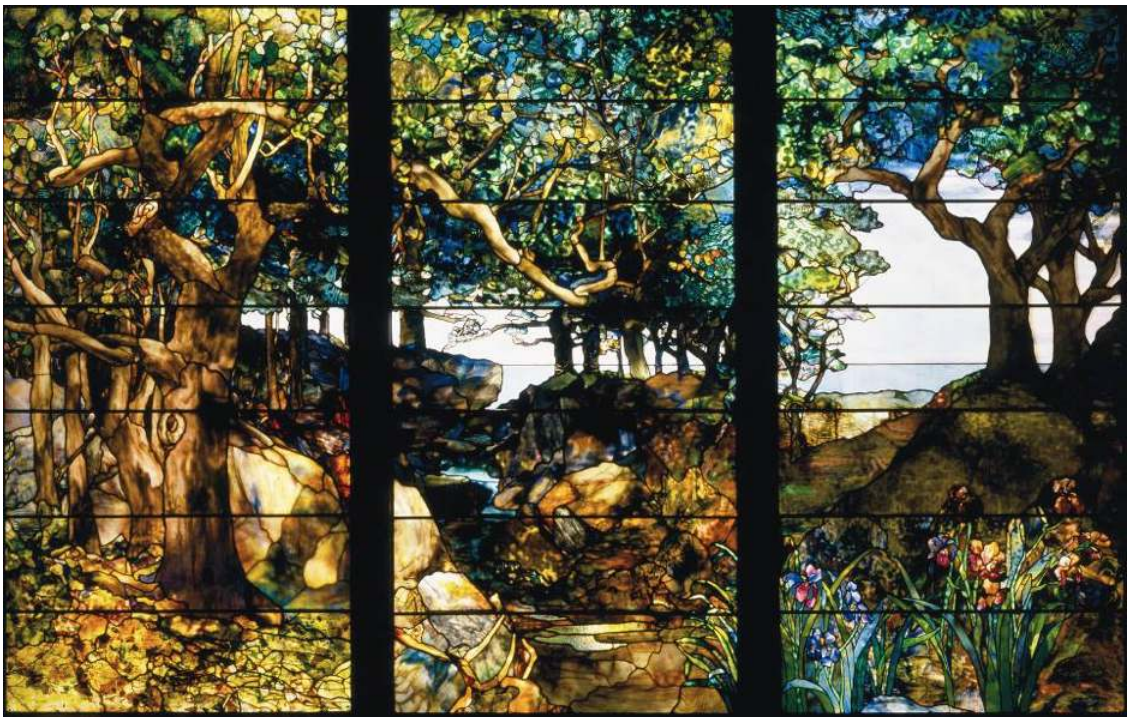


The Thinker, 1879-1887 Auguste Rodin



Burghers of Calais, 1884-89 Auguste Rodin

https://www.youtube.com/watch?v=MAPf_1MG9uk



A Wooded Landscape in Three Panels, 1905 Louis Comfort Tiffany



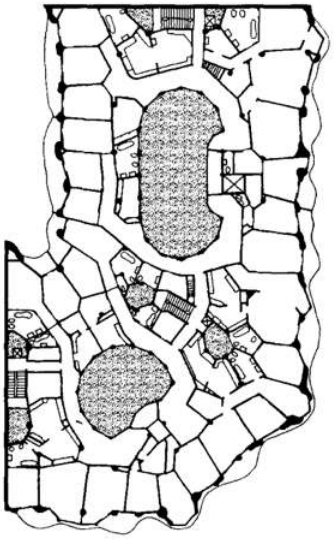
Victor Horta, Interior stairwell of the Tassel House, Brussels, 1892-93



Hector Guimard, Métro Station, Paris 1900

https://human.libretexts.org/@go/page/219618





Casa Milà, Barcelona, Antoni Gaudi

https://www.youtube.com/watch?v=ebfbFAoo9aA

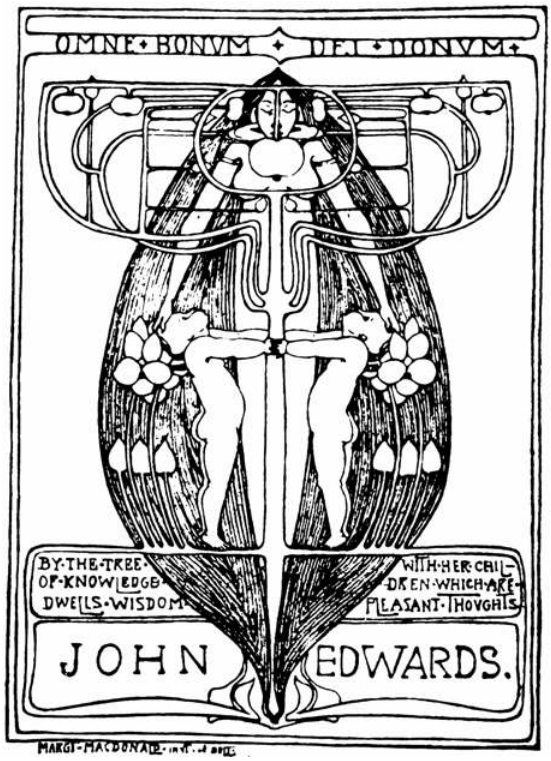




The Glasgow Four formed a school of art in Scotland with their own response to the Arts and Crafts Movement and Art Nouveau.

https://www.youtube.com/watch?v=AvrXFP2ss8Y

https://www.youtube.com/watch?v=n6d_NiQ0nPc







https://human.libretexts.org/@go/page/219618



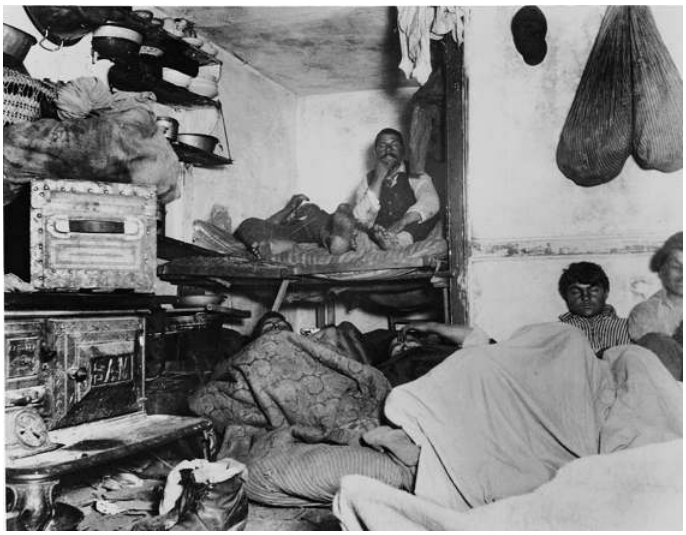
Robie House, Chicago 1908-10 Frank Lloyd Wright

https://www.youtube.com/watch?v=63q2PC5uN8Q



Living Room of the Francis W. Little House, Wayzata, Minnesota, designed 1912-14 (reproduced at the Met, NYC)

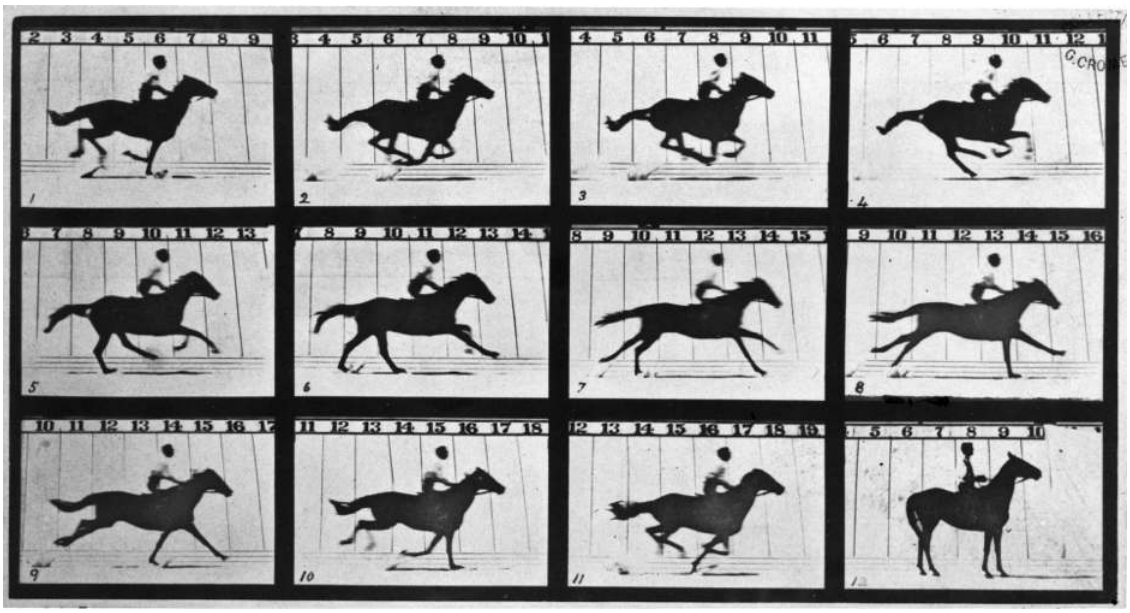
https://www.youtube.com/watch?v=upNT0OFyErM



Five Cents a Spot, Jacob Riis 1889

https://ca.pbslearningmedia.org/resource/jacob-riis-video-gallery/new-york-documentary-film/

https://www.youtube.com/watch?v=K3NwFB9zuF8



Eadweard Muybridge, Untitled 1878

Using special shutter speeds, Muybridge developed the technology to capture the mechanical movements of a horse. Leyland Stanford, a horse lover, sponsored this photographic experiment. This was photographed on the site that is now Stanford University.

https://www.youtube.com/watch?v=4P_r0LZWvDc

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16: Europe and North America during the Modernist Revolution of 1904-1914

Introduction

Paris had established itself as the center of the Western Art world for quite some time by the beginning of the 20th century, and two artists were gaining much attention. Henri Matisse and the Spaniard, Pablo Picasso, were competing with one another for attention and influence. Western patrons like Gertrude and Leo Stein financially supported artists like Picasso and helped young artists establish a following. However, with the radical painting *Les Demoiselles da Avignon*, Picasso alienated many of his admirers. The painting is so shocking it abandons all previous art conventions and establishes a new order and direction for art. It destroys the past and moves ahead in uncharted waters.

Influential concepts put forth in the Modernist Revolution will arise from the influential Bauhaus school in Germany. A house for building, as the German name suggests, will push concepts such as **Form follows Function** and **Less is More**, both vital ideas in the Modernist Movement. Abstraction ties into the concept of Less is More in that it can be a process of elimination and simplification. Less certainly can be more in visual art, however less can also leave the viewer wanting more in what appears to be an overly simplifies or unfinished work. This will become the grey area and struggle for many artists and designers in the years to come.



Mountains at Collioure, 1905 André Derain

André Derain continued to explore flattening of the space represented on the canvas in paintings like the *Mountains at Collioure.* The bold brushstrokes and the application of adjacent complementary colors used by Van Gogh is pushed even further in these new works. We also see the popular Art Nouveau style coming through in the organic lines. The color saturation is pushed to the limits and was disconcerting to the salon critiques who compared the group of artists, including Matisse, as acting like fauve (the French word for wild beasts). The term has remained attached to the work and artists from this time and they are referred to as the Fauvists with the art style termed Fauvism.



As we reflect on art in history, understand that paintings by artists like Vincent Van Gogh were not always accessible in their time. Matisse was unaware of Van Gogh's paintings until he was introduced to them by van Gogh's friend, and fellow painter, John Peter Russell. Seeing the color palette, joy, and energy expressed in Van Gogh's work inspired and encouraged Matisse to explore his own direction. This took courage from a man who was rejected and scorned for his lack of artistic abilities. Artists like Matisse were considered outsiders in the inner circles of the established art world by successful artists such as Bouguereau. For some modern painters we study today, creating successful visual art did not come easily. These artists struggled, yet persisted, in creating and advancing the techniques and approaches to visual art. How many influencial modern artists were rejected by the prestigious art schools and programs of their day? Matisse was one of those artists who was challenged by the rigors of academic art training, and considered the training too restrictive. He left the Académie Julian and was initially rejected by the the École des Beaux-Arts, but, by 1886, was elected as associate member of the Sociéte Nationale, enabling his paintings to be displayed at he salon.

Matisse discarded traditional ways of representing space and depth and experimented more with shapes and color interactions, simplification, and abstraction. In the painting *Joy of Life*, we see Matisse experience freedom in the placement of figures, include aspects of Art Nouveau's curvilinear forms, and distill painting down to the essence of the art elements of line, texture, color and shapes. The painting is flattened by the elimination of a recognizable light source and the use of the same color intensities of hue and value running from foreground to background. A more traditional approach to the subject is shown below demonstrating what the painting would look like with a light source (backlighting coming from the opening in the trees), the figures in a more natural size and scale, and shadows.





The Red Studio, 1911 Henri Matisse

https://www.youtube.com/watch?v=zDYlSLWAjQs





The influence on contemporary concept designers, animators, and artists can be seen in the opening credits for the animation Monsters, Inc. We see Matisse's *Red Studio* reflected in the animated door sequence. Paying homage to the artists who created paintings, sculpture, and architecture in earlier art periods is an important link to the past that artists often employ. Although often recognized by the discerning few, it helps to reinforce the Renaissance idea that art is meant for the educated. Of course, art can be appreciated by any viewer who takes the time to look and see the work.



Les Demoiselles d'Avignon, 1907 Pablo Picasso

https://www.youtube.com/watch?v=pngGDycLQuE

https://www.youtube.com/watch?v=XyLNPumMMTs



The Portuguese, 1911 Georges Braque

https://smarthistory.org/braque-the-portuguese/



Girl with a Mandolin, 1910 Picasso

https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/cubism/v/picasso-guitarist



Ma Jolie, 1911-12 Picasso

https://www.youtube.com/watch?v=FskeS9S7X8A



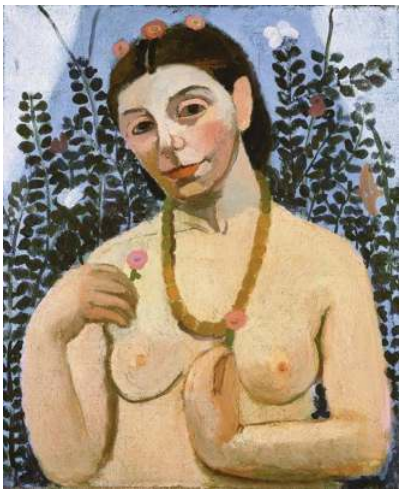
Guitar, Sheet Music, and Wine Glass, 1912 Pablo Picasso

https://www.metmuseum.org/art/collection/search/760178

https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/cubism/a/synthetic-cubism-part-ii



Violin, 1915 Pablo Picasso



Self-Portrait with an Amber Necklace, 1913 Paula Modersohn-Becker

https://www.moma.org/artists/4037

Paula Modersohn-Becker presents a self-portrait where she takes possession of her own nude image in a bold painting. With a tilt of the head recalling both icon paintings, and Venus in Botticelli's Primavera, she paints her image in a natural, and unassuming space. The flowers repeat the shape of her nipples and are also featured in her hair. At a time when women were fighting for the right to vote and to work, she shows both strength and dignity in her painting.



Street, Dresden, 1908 Ernst Ludwig Kirchner

https://smarthistory.org/kirchner-street-dresden/



The Last Supper, 1909 Emil Nolde

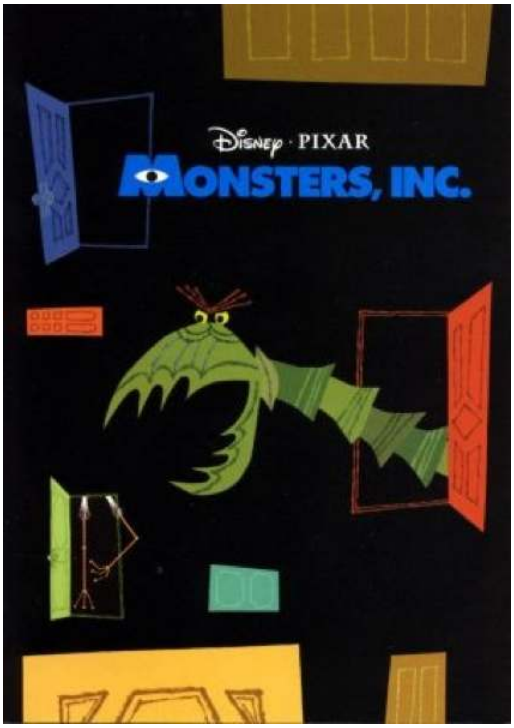
https://app.smartify.org/en-GB/objects/emil-nolde-the-last-supper



A Crystal Day, 1913 Erich Heckel

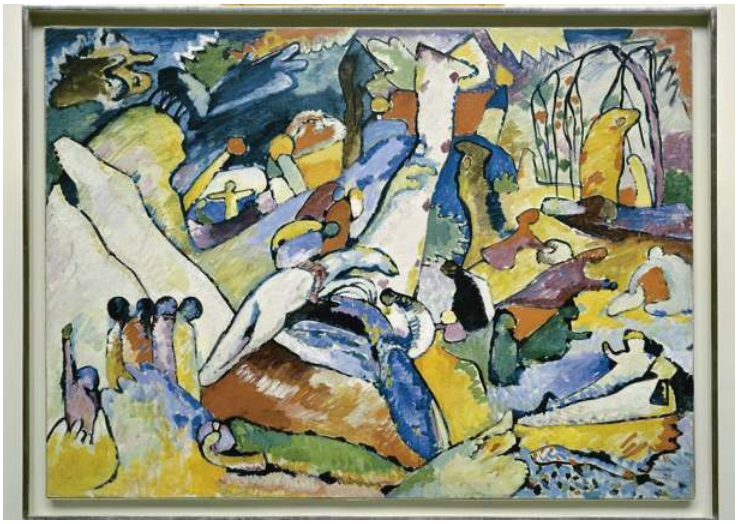
https://www.theartstory.org/artist/heckel-erich/





Peter Schlemihl: Tribulations of Love, 1915 Eranst Ludwig Kirchner

https://www.youtube.com/watch?v=PvB7Aq9X1Do





Sketch I for "Composition VII" 1913 Vasily Kandinsky

https://www.youtube.com/watch?v=0_YDrJoUe8s

https://www.youtube.com/watch?v=Sa3FyvaKYVw



Animal Destinies, 1913 1913 Franz Marc

https://www.youtube.com/watch?v=1uvlxQfsBpQ



The Niesen, 1915 Paul Klee

https://www.metmuseum.org/perspectives/videos/2022/12/paul-klee



The Bride of the Wind, 1914 Oskar Kokoschka

https://www.youtube.com/watch?v=1xtcniYFAhw



Self-Portrait, 1910 Egon Schiele

https://www.youtube.com/watch?v=BN73JesYJhc

https://www.youtube.com/watch?v=t87YE71GPwM



States of Mind I: Farewells, 1911 Umberto Boccioni

https://www.khanacademy.org/humanities/art-1010/xdc974a79:italian-art-before-world-war-i/art-great-war/v/dynamism-soccer-player-boccioni



Unique Forms of Continuity in Space, 1913 Umberto Boccioni

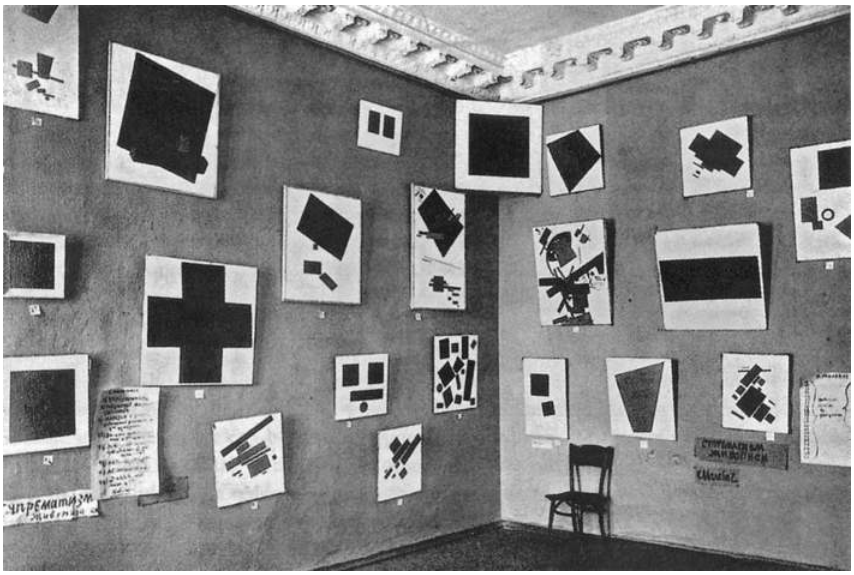
https://www.youtube.com/watch?v=Wo8WN-iJ6RE



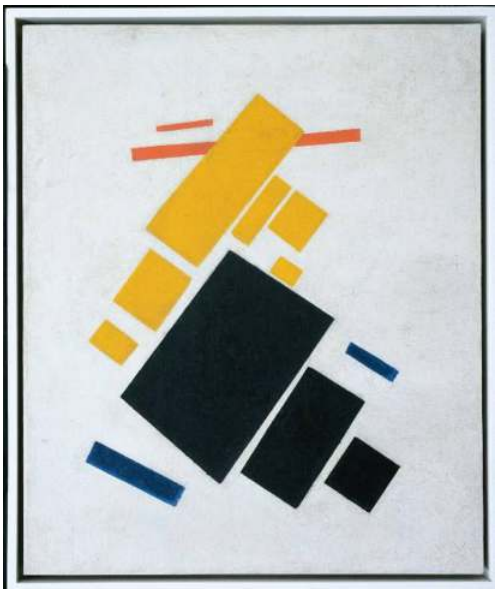


The Traveler, 1915 Lyubov Popova

https://www.nortonsimon.org/learn/watch-and-listen/videos-podcasts-and-lectures/popovas-the-traveler/



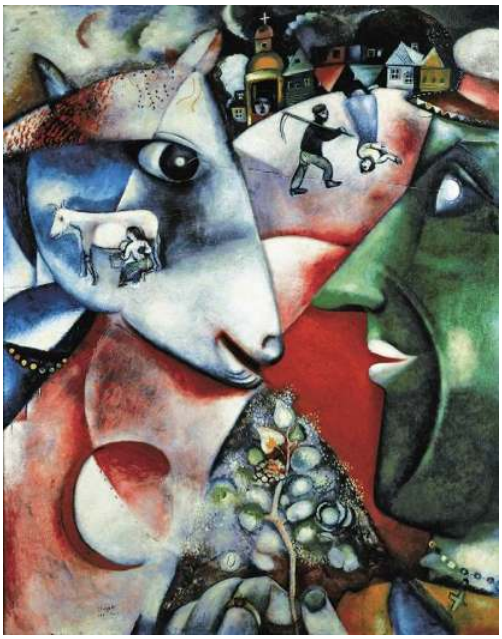
Kazimir Malevich, photo of his paintings, 1915



Suprematist Composition: Airplane Flying, 1915 Kazimir Malevich

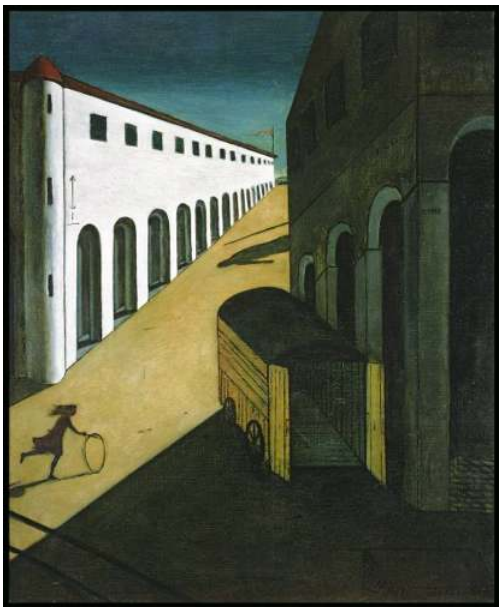
https://www.youtube.com/watch?v=e3YS6uZ87Ec

https://www.youtube.com/watch?v=-TF_y0bJzIU



I and the Village, 1911 Marc Chagall

https://www.youtube.com/watch?v=VjgHErPUN1s



Mystery and Melancholy of a Street, 1914 Giorgio de Chirico

https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/moma-dechirico-anxiousjourney



Nude Descending a Staircase, 1912 Marcel Duchamp

https://philamuseum.org/collection/object/51449

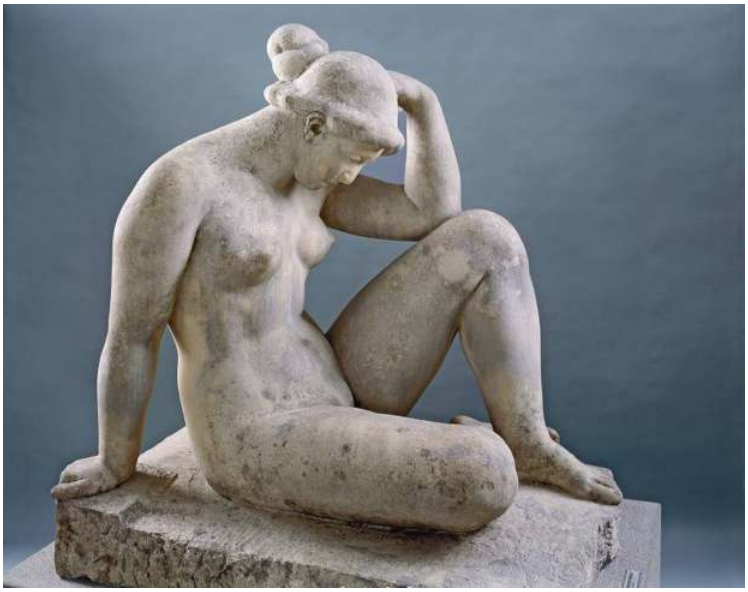
https://www.youtube.com/watch?v=uZnUTrfxbj0



Horse, 1914 Raymond Duchamp-Villon

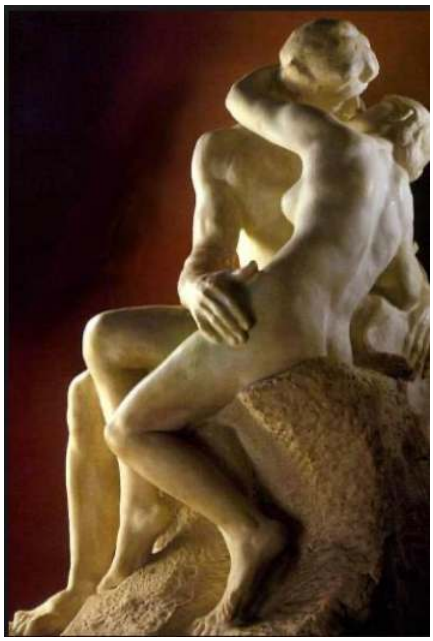


Bicycle Wheel, 1913 Marcel Duchamp



Aristide Maillol

https://www.youtube.com/watch?v=ChIDxCnGjHw

Brancusi (1909) Rodin (1889)

Rodin represents the physical passions of an embrace. The emotions and desires of both male and female are on display. The fact that they are nude adds to the universal message (clothing would place it both in time and place). Brancusi, on the other hand, gives us a “PG” version. It represents the idea of love through a kiss and embrace. This is further enhanced by one stone used to carve the two figures (monolithic mass). This is more abstract in concept and execution.

Both sculptures are art: same subjects, with very different meanings.



The Newborn, Constantin Brancusi 1915

https://www.youtube.com/watch?v=r3ttwvNvors



Bird in Space, Constantin Brancusi 1928





Fagus Factory, 1911 Walter Gropius and Adolf Meyer

https://whc.unesco.org/en/list/1368/

https://www.youtube.com/watch?v=oqK5K6qFJuI

This page titled 16: Europe and North America during the Modernist Revolution of 1904-1914 is shared under a CC BY license and was authored, remixed, and/or curated by Michael Leonard.

17: Art Between the Wars (WWI and WWII)

Introduction

World War I devastated Europe, and artists responded to the war by creating art that summed up the utter nonsensical nature of this brutality with the art movement called Dada. Dada and other visual art at this time often uses collage to visually communicate ideas. Modern art used for propaganda can be seen in the Russian Constructivist movement and similar art from the Dutch with the De Stijl movement. Exploration of the human psyche in the writings of Andre Breton is part of Surrealism and several artists are invited into this group, including Salvador Dali and René Magritte. Picasso continues his influence on art by combining aspects of Cubism with recognizable imagery. North American art in the United States and in Mexico are also recognized for originality. Female artists and photographers find success in male dominated fields and are also noted for their significant artistic contributions. Photography is now being recognized as both an art form and for its ability to document the world through popular publications like Life Magazine. Style comes into the American Industrial Age with the architectural style of Art Deco which had originated in Pris in the 1910s. In Germany, the Bauhaus, or house for building, becomes the most influential modern art school in Europe furthering the concepts of modern art, design, and manufacturing.

DADA: Anti Art (New York and Europe)



The Entombment of the Birds and Butterflies, Jean Arp 1916-17

https://www.youtube.com/watch?v=3wm0589mLbM

https://www.youtube.com/watch?v=dkqJmMECZCs



Fountain, 1917 Marcel Duchamp



Mechanical Head, 1920 Raoul Hausmann

https://www.youtube.com/watch?v=ef5_PLKpEiE

https://www.youtube.com/watch?v=ABNwtDyx7T4



Dada Art



Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany, 1919 Hannah Höch



Germany, A Winter's Tale, 1918 George Grosz





I Copper Plate I Zinc Plate I Rubber Cloth 2 Calipers I Drainpipe Telescope I Piping Man, 1920 Max Ernst Untitled, Man Ray 1922

https://www.youtube.com/watch?v=sWAzhHQKX5c

https://www.youtube.com/watch?v=26dRG-iAkWg

https://www.youtube.com/watch?v=2umyxWJslJY

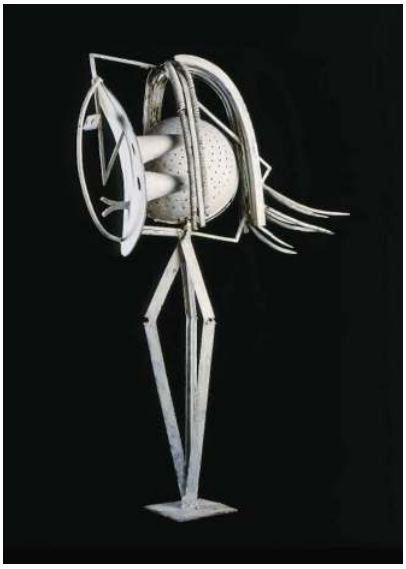




Three Musicians, 1921 Pablo Picasso *Three Dancers*, 1925 Pablo Picasso

https://www.youtube.com/watch?v=D_D4pwe7NSI

https://www.youtube.com/watch?v=kHcg9U25yV0



Head of a Woman, 1929-30 Pablo Picasso



Head, 1935 Julio González

Surrealism:

Andre Breton Manifesto

Breton wrote the manifesto of 1924 that defines the purposes of the group. He included citations of the influences on Surrealism, examples of Surrealist works and discussion of Surrealist automatism.

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

- The mind unbounded. Complete freedom of expression without societal, religious moral constraints.
- Technique still important to communicate visual ideas.
- Painting, film, photography and sculpture media are used. There is certainly exaggeration of forms in this art movement! The following slides show several examples.



Attirement of the Bride, Max Ernst (1940)

https://www.youtube.com/watch?v=8BkXjea4NBc



The Elephants Celebes, 1921 Max Ernst



Salvador Dali

https://www.youtube.com/watch?v=gA0RAPh2ZgU

https://www.youtube.com/watch?v=BH7xxDLexvw



The Persistence of Memory (Melting Clocks), 1931 Salvador Dali

https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/salvador-dal-the-persistence-of-memory-1931

https://www.youtube.com/watch?v=dHY9mBvlRec

https://www.youtube.com/watch?v=6mp-fBJNQmU

https://www.britannica.com/video/240496/Salvador-Dali-Persistence-of-Memory



Dali



Dali



The False Mirror, 1928 René Magritte

https://www.youtube.com/watch?v=-bX9cFGKm1o

https://www.youtube.com/watch?v=NZCE3ot6lf8

https://www.youtube.com/watch?v=Jf3XhoVkRFI



Behind the Gare Saint-Lazare, Cartier-Bresson (1932)

https://www.youtube.com/watch?v=WsNnJLv1pkk



The Gift, Man Ray (1921)

https://www.youtube.com/watch?v=9vlyStRcxoQ

https://www.youtube.com/watch?v=vcPJWZcxqvM



Object (Luncheon in Fur), Méret Oppenheim (1936)

https://www.youtube.com/watch?v=zwJZGPHwU78

https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/meret-oppenheim-object-fur-covered-cup-saucer-and-spoon

Sculpture





Lobster Trap and Fish Tail, 1939 Alexander Calder



Alexander Calder

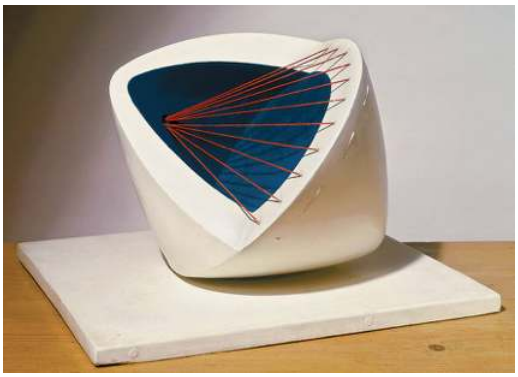
https://www.youtube.com/watch?v=CIEqg-nSu7M

https://www.youtube.com/watch?v=FUchd9wwBoI



Recumbent Figure, 1938 Henry Moore

https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/why-art-matters-apah/v/describing-sculpture-henry-moore



Sculpture with Color (Deep Blue and Red) [6] 1943 Barbara Hepworth

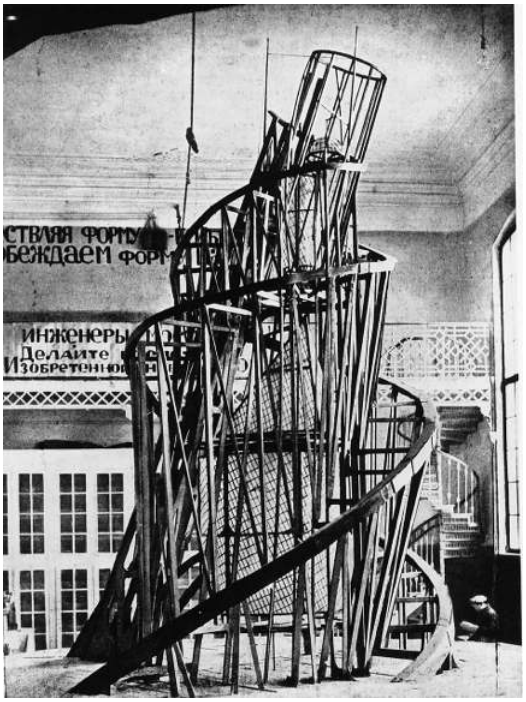
https://www.youtube.com/watch?v=8PPM8foaH_k

https://www.youtube.com/watch?v=Qt9zRz-Jguc

https://www.youtube.com/watch?v=WUNtgt9IqBM

Russian Constructivism

https://www.youtube.com/watch?v=BuefUigp0Ws



Monument of the Third International (Tatlin's Tower), 1919-20 Vladimir Tatlin

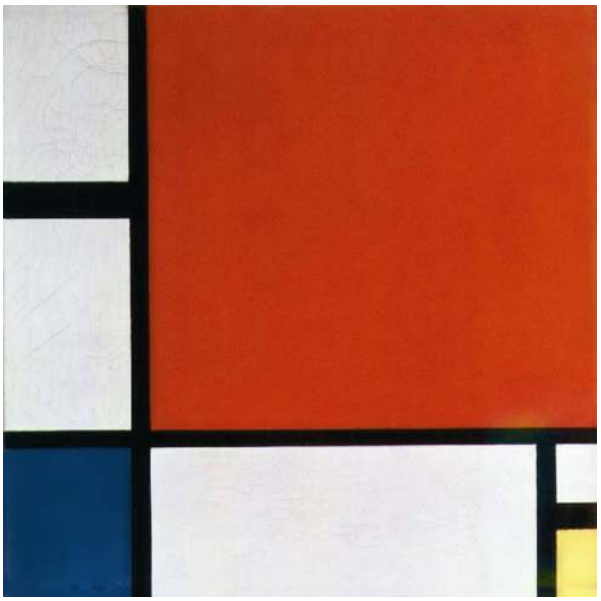
https://www.youtube.com/watch?v=7KyWM9LrEcQ



Advertisement: "Books!", 1925 Alexander Rodchenko

De Stijl Movement

https://www.google.com/search?client=safari&sca_esv=5d0811d5ae0715ef&rls=en&q=de+stijl&tbm=vid&source=lnms&prmd=isvnmbtz&sa=X&ved=2ahUKEwiho_rj3NiFAxXjSDABHQCtBvoQ0pQJegQIDRAB&biw=1173&bih=738&dpr=2#fpstate=ive&vld=cid:c148e7ec,vid:ygiPcUKDdtM,st:0



Composition No. II/Composition No. I//Composition en Rouge, Bleu et Jaune (Composition with Red, Blue, and Yellow), 1930 Piet Mondrian



Gerrit Rietveld, Interior of Schröder House, with "Red-Blue" chair, Utrecht, Holland 1924

Bauhaus

https://www.youtube.com/watch?v=lhXPQt8U3Zs



Walter Gropius, Werkbund housing development, Stuttgart, Germany (furniture by Marcel Breuer) 1927

https://www.youtube.com/watch?v=oqK5K6qFJuI



Walter Gropius, Shop Block of the Bauhaus , Dessau, Germany 1925-26

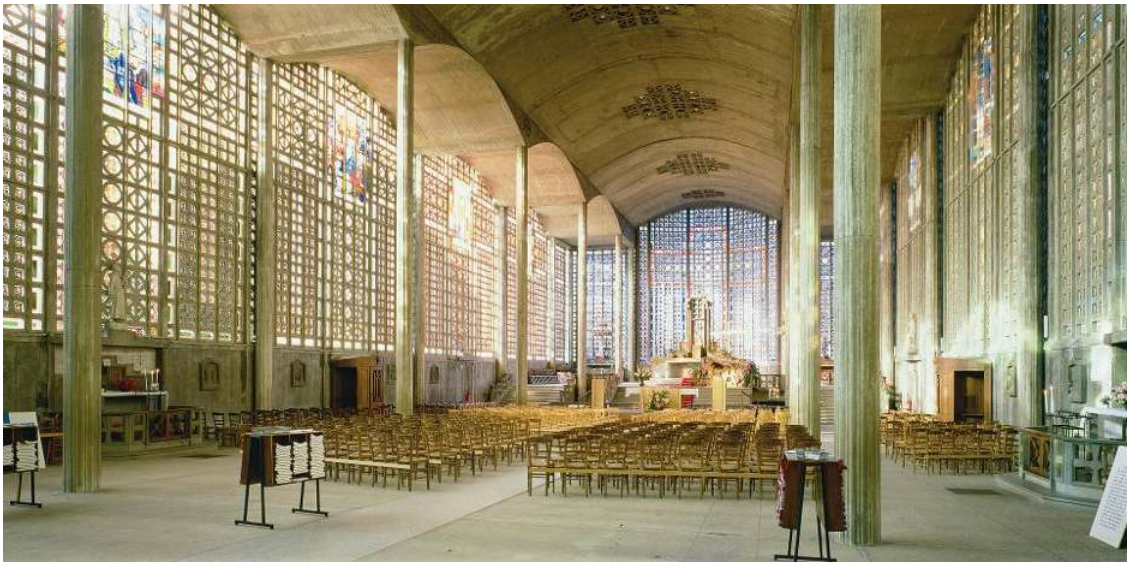


Ludwig Mies van der Rohe, German Pavilion 1929 (Guggenheim International Exposition, Barcelona)

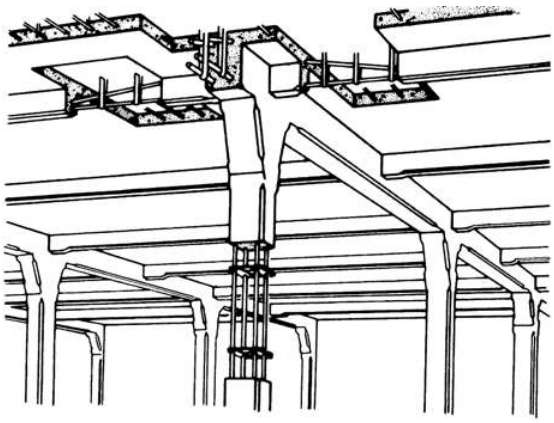


Interior of the German Pavilion, 1929

Reinforced Concrete



Auguste Perret, Notre Dame, Le Raincy, France 1923-24



Françoise Hennebique, System for reinforced concrete, 1892 (After Curtis)

Art Deco



The Voice of the City (New York Interpreted), 1920-22 Joseph Stella (see below)





https://www.youtube.com/watch?v=B7MzNE66TlI

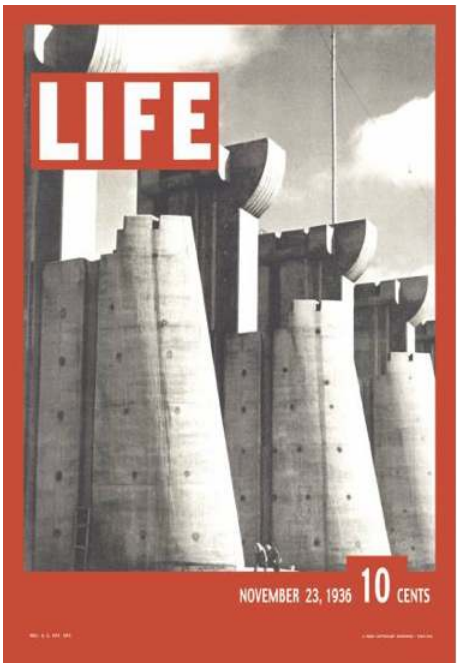


Wire Wheel, 1917 Paul Strand

https://www.youtube.com/watch?v=pm7CEt2okuc









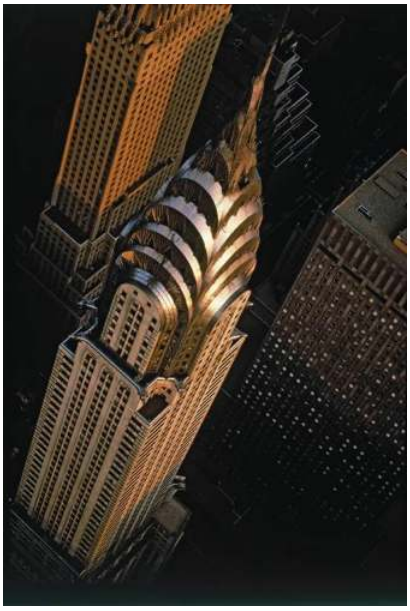
Photography by Margaret Bourke-White 1930s

https://www.youtube.com/watch?v=FVzRbbCFeCA



My Egypt, 1927 Charles Demuth

https://www.youtube.com/watch?v=cDezhBHW4MM



William van Alen, Chrysler Building, New York, 1928-30

https://www.khanacademy.org/humanities/art-1010/architecture-design/ny-skyscrapers-landmarks/a/van-alen-chrysler-building

Painting and Photography in America



Black Iris III, 1926 Georgia O'Keefe

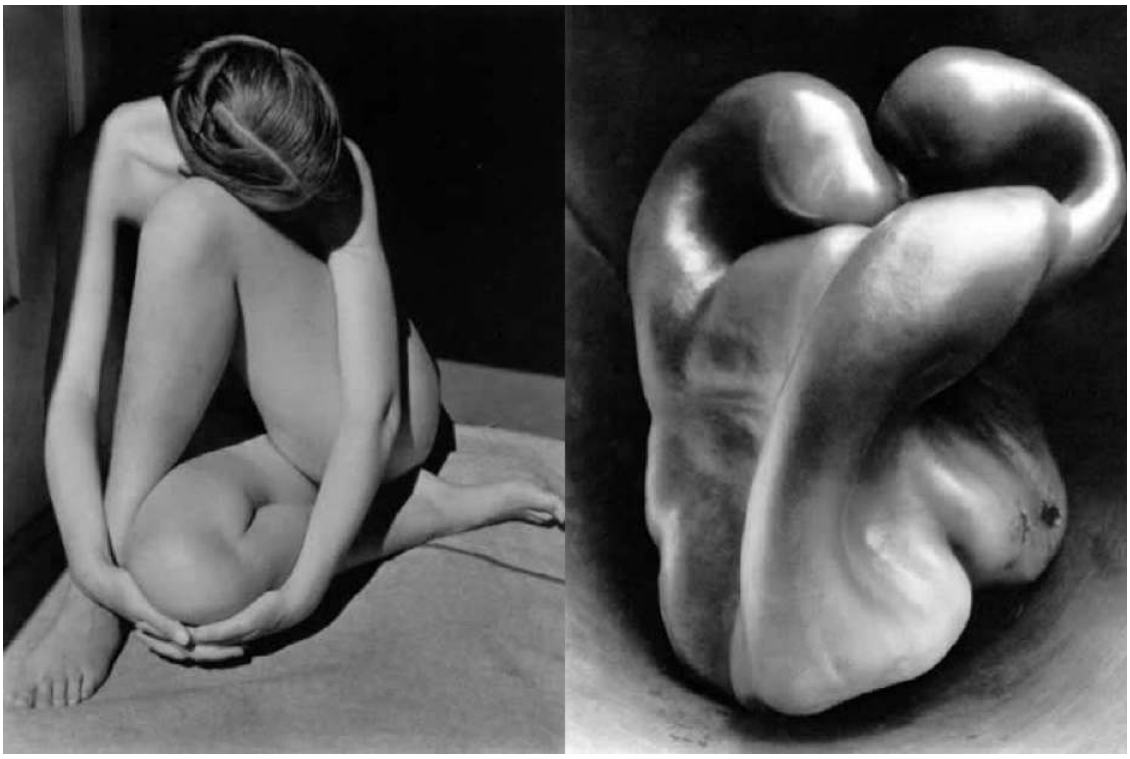
https://www.youtube.com/watch?v=83ggxS21mFM



Pepper, 1930 Edward Weston

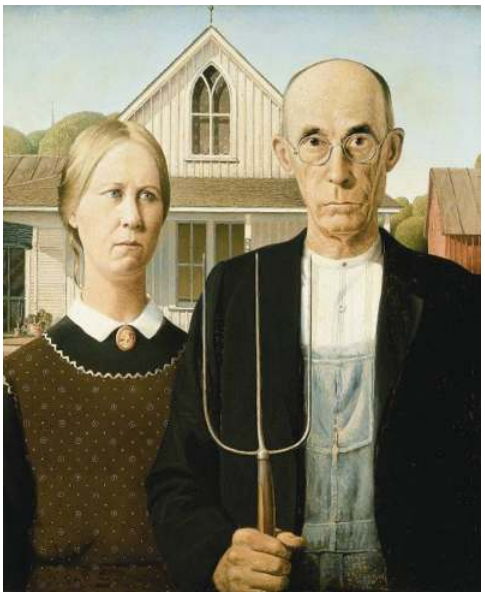
Vintage film covering Weston available in the link below:

https://www.youtube.com/watch?v=yjSWgoRTn2Q



Photos by Edward Weston 1930s

https://www.sfmoma.org/watch/edward-weston-nature-is-the-great-stimulus/



American Gothic, 1930 Grant Wood

https://www.britannica.com/video/239225/interpretations-Grant-Wood-American-Gothic



In the North the Negro Had Better Educational Facilities, 1940-41 Jacob Lawrence

https://www.youtube.com/watch?v=aYRI-NiucuA

Frieda Kahlo and Diego Rivera



Man, Controller of the Universe, 1934 Diego Rivera

https://www.sfmoma.org/watch/how-diego-rivera-made-his-murals/

https://www.youtube.com/watch?v=mrT0uuZGxFU



The Two Fridas, 1939 Frida Kahlo

https://www.youtube.com/watch?v=B9XYtPqWLB4

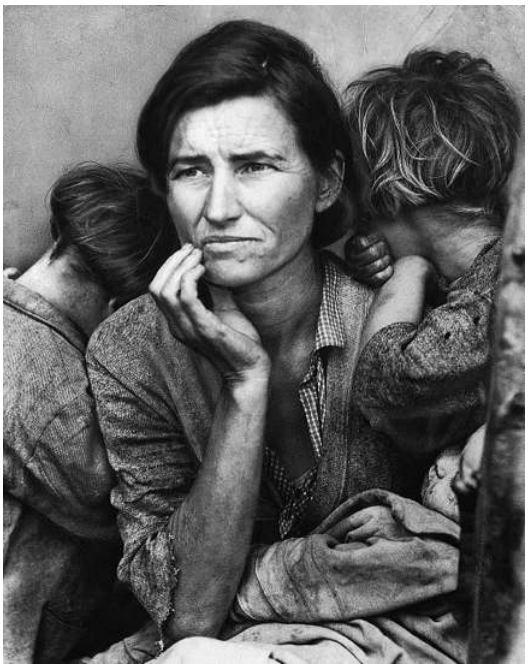
https://www.youtube.com/watch?v=nOcgYdu8HKY

Edward Hopper



Early Sunday Morning, 1930 Edward Hopper

https://www.youtube.com/watch?v=lKIbT-4UFaE



Migrant Mother, California, 1936 Dorothea Lange

https://www.youtube.com/watch?v=Ae1n1JQ0wKc

https://www.youtube.com/watch?v=21nPEFybmtQ

Picasso



Guernica, 1937 Pablo Picasso

https://www.youtube.com/watch?v=qJLH7JAsBHA

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18: Postwar Europe and North America (after 1945)

Introduction

The victorious in wars often reap the spoils and in some cases those benefits are somewhat surprising. After entering WW II in both the European and Pacific theaters, the United States military proved itself as a modern force that was capable, and considered morally superior to their German, Japanese, and Italian adversaries. Liberating cities and towns across Europe, as well as the islands and regions of the Pacific, made the U.S. troops heroes to many people across Europe, Asia, and the South Pacific. Couple this with many intellectuals, academics, artists, and architects fleeing Europe during the war and you have a country ready to push ahead in many cultural and economic areas. Europe and Japan needed rebuilding due to the large scale bombing and devastation. America was there to either lend financial support or help with the physical rebuilding process. America was now a major global economic and cultural influence, and with this status replaced Paris as the center of the Western Art World with New York City.

The New York School

https://www.youtube.com/watch?v=Qs8VidTChms



The Liver is the Cock's Comb, 1944 Arshile Gorky

https://www.youtube.com/watch?v=3nPfagPsYdM



Autumn Rhythm, 1950 Jackson Pollack

https://www.youtube.com/watch?v=aXLS_WDIugk

https://www.youtube.com/watch?v=PYpA0iWhjJc



Woman I, 1950-52 Willem de Kooning

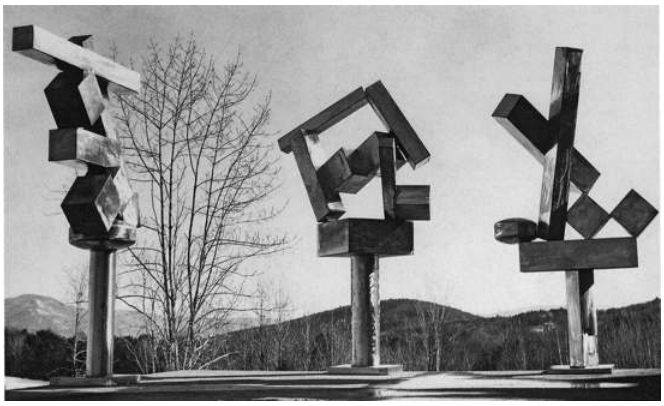
https://www.youtube.com/watch?v=y0xbZTe1JSM



No. 61 (Rust and Blue), 1953 Mark Rothko

https://www.youtube.com/watch?v=E1lcO9ncz90

https://www.youtube.com/watch?v=wpwU-VQPqK4



Cubi, 1964 David Smith

https://www.youtube.com/watch?v=7VJfTQtmrE0

https://www.youtube.com/watch?v=jsVuKbWz138



Sky Cathedral - Moon Garden Plus One, 1957-60 Louise Nevelson

https://www.youtube.com/watch?v=cj9MwUr4Jd8

https://www.youtube.com/watch?v=nnfEmNRzoCs

Pop Art



Three Flags, 1958 Jasper Johns

https://www.youtube.com/watch?v=9bWJt2hjBH0



Drowning Girl, 1963 Roy Lichtenstein

https://www.youtube.com/watch?v=x9WycliNfx8

https://www.youtube.com/watch?v=AG6M1uo2PVY



Campbell's Soup Cans (Los Angeles Ferus Gallery show), 1962 Andy Warhol

https://www.youtube.com/watch?v=J2CtQD3OLRI

https://www.youtube.com/watch?v=RNltAsoKJNg



Gold Marilyn, 1962 Andy Warhol

https://www.youtube.com/watch?v=lXfzq27fGvU



Standard Station, 1966 Ed Ruscha

https://www.youtube.com/watch?v=5kHmzhiWrLQ



Empress of India, 1965 Frank Stella

https://www.moma.org/collection/works/79806

Environmental Installations/Earthworks/Site-Specific Art



Spiral Jetty, 1970 Robert Smithson

https://www.youtube.com/watch?v=vrbNsHs7ptE



Running Fence, 1972-76 Christo and Jeanne-Claude

https://www.youtube.com/watch?v=nBVpgN4JAsE

https://www.youtube.com/watch?v=xo5YpuH2dBs

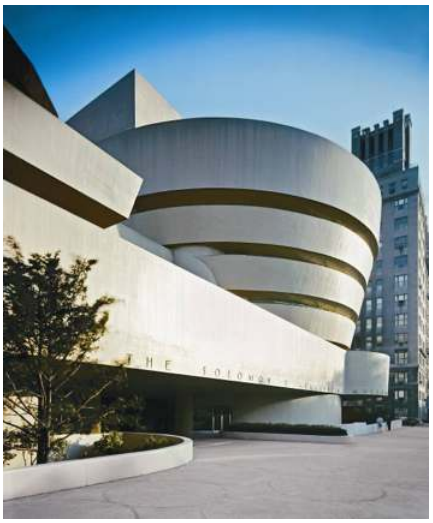
Architecture



Seagram Building, New York 1954-58, Ludwig Mies van de Rohe and Philip Johnson

https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/mies-van-der-rohe-seagram-building-new-york-city-1958

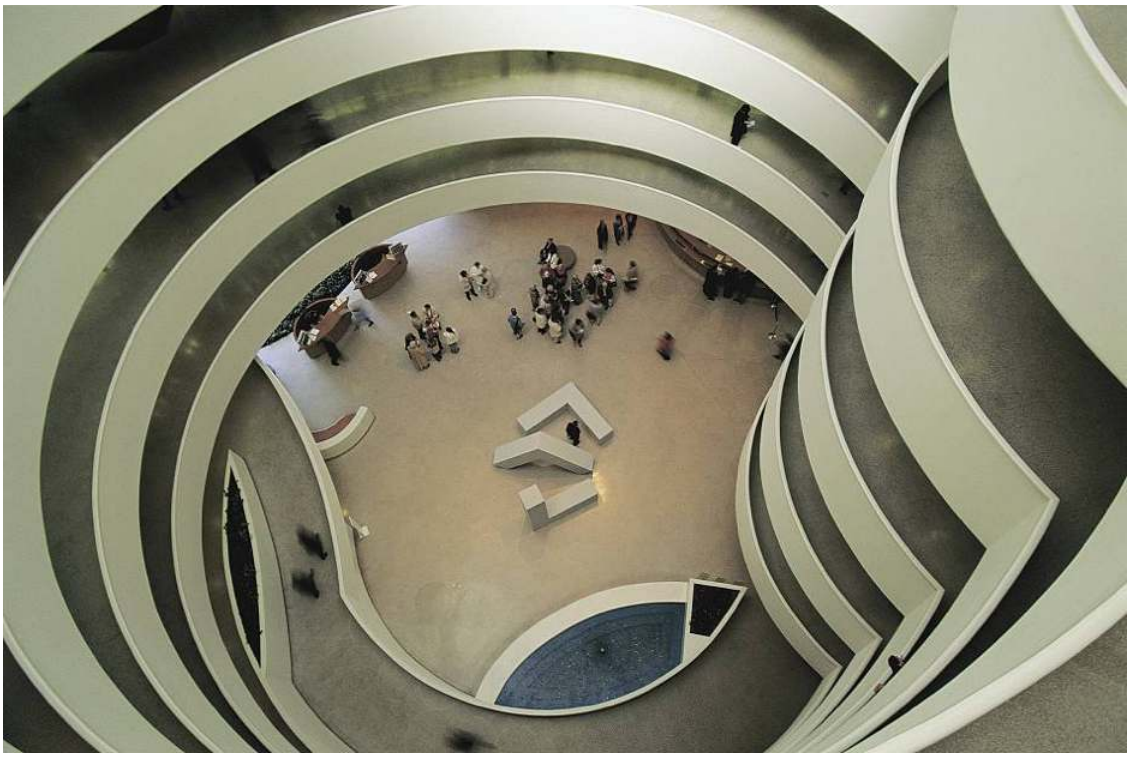
https://www.youtube.com/watch?v=ZyyuflY5k2k



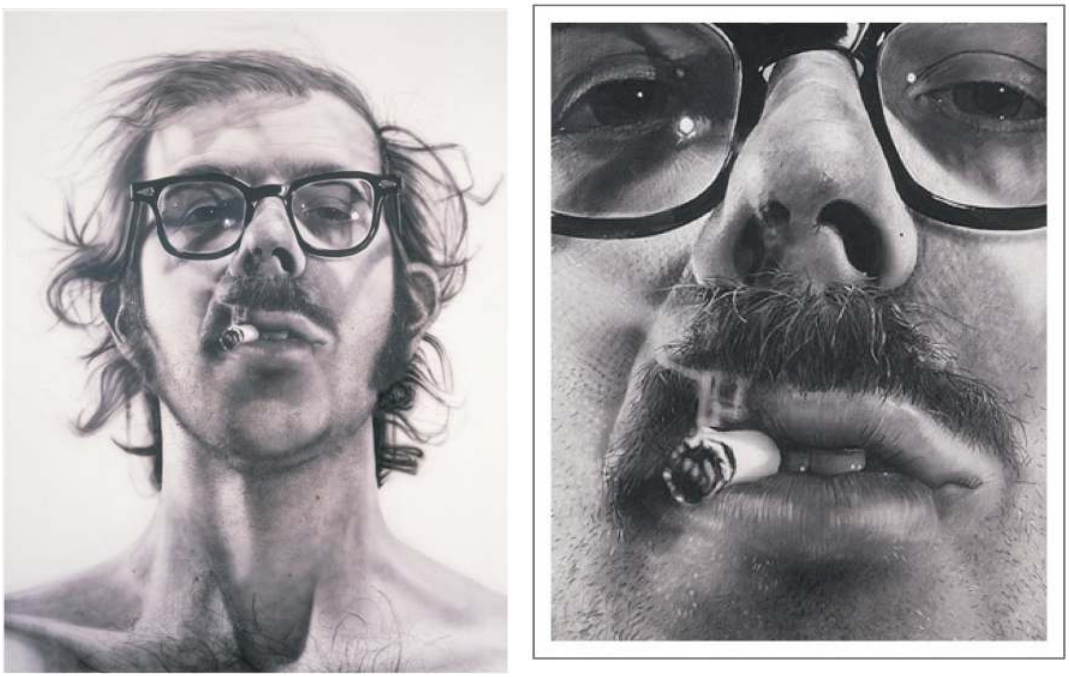
Guggenheim Museum NYC, Frank Lloyd Wright

https://www.youtube.com/watch?v=JVm-ePTIKR4

https://www.guggenheim.org/video/frank-lloyd-wright-from-within-outward



Photorealism



Self Portrait, 1967-68 Chuck Close



1980s Chuck Close in front of his 1968 exhibit paintings in New York City

https://www.youtube.com/watch?v=lGOJ_s0S99k

https://www.youtube.com/watch?v=tXsuo4NWOUY

https://www.youtube.com/watch?v=iDUTMDXwWfk

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19: The Postmodern World

Introduction

With the many manifestos written in the early 1900s and the technological innovations arriving after WW II, the modern age was embraced allowing for more leisure time, and would ultimately be a time of progress, peace, prosperity, and happiness. The realities of the Modern Movement did not fulfill those high expectations, and art soon moved to counter and criticize the modern with the emergence of Pop Art and overall cynicism. Postmodern art allows the space for critical reflections on modern life as well as creating art from multiple periods. Postmodern artists can pull from the classical past, the Renaissance, world art, and the modern world to create art in a wide range of media. The visual art produced in this period still functions just as art has functioned for thousands of years - it moves us, its uses are many and varied including propaganda, visual delight, to protest, to inform, to educate, and for the fun of it.



Vanna Venturi House, Chestnut Hill, Philadelphia 1962 Robert Venturi

https://video.pbsnc.org/video/geoffrey-baer-tours-9-vanna-venturi-house-web-exclusive/





SITE design for Best Products, Towson, Maryland circa. 1978

https://www.moma.org/documents/moma_catalogue_1781_300297029.pdf

https://failedarchitecture.com/the-ironic-loss-of-the-postmodern-best-store-facades/



550 Madison Avenue, Philip Johnson John Burgee

https://550madison.com/design/



Neue Staatsgalerie, Stuttgart, 1977-83 James Stirling

https://www.youtube.com/watch?v=uzE5X2kVuog







Centre National d'Art et Culture Georges Pompidou, Paris 1971-77 Richard Rogers and Renzo Piano

https://www.youtube.com/watch?v=9DOVlROG-lY

https://www.youtube.com/watch?v=LC2NpJQCVHQ



Hong Kong and Shanghai Bank, Hong Kong, China 1979-86 Norman Foster

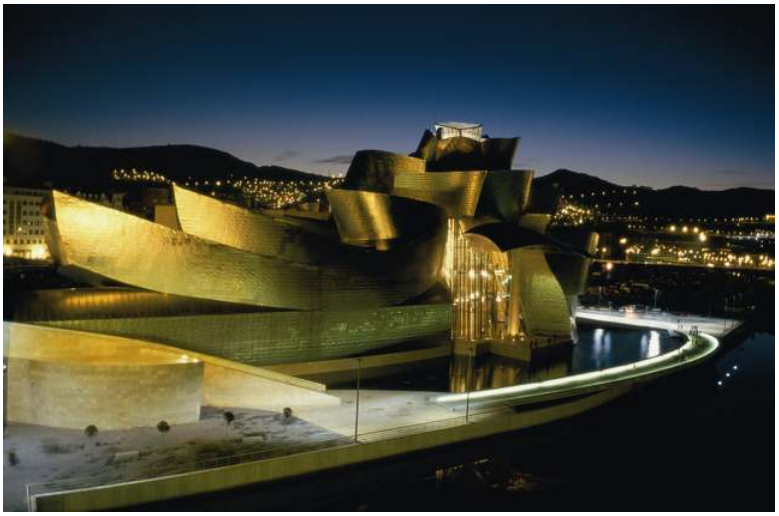
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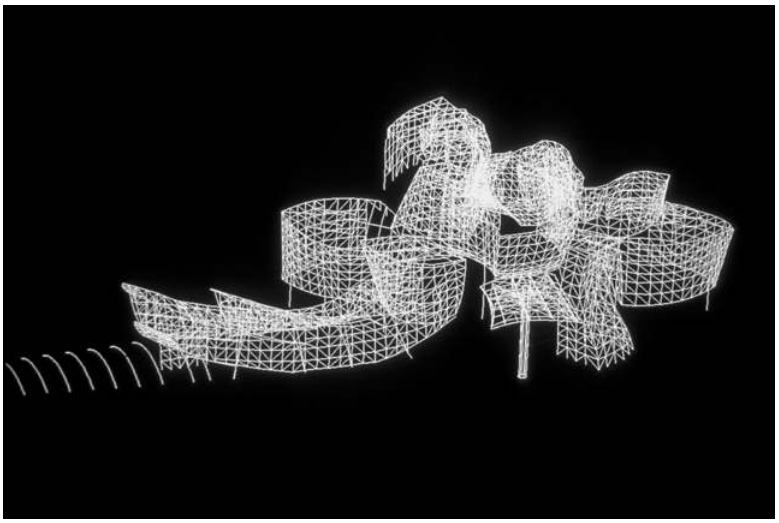


Kansai Airport, 1988 Renzo Piano Building Workshop

https://www.youtube.com/watch?v=va4j-bcmuPI



https://human.libretexts.org/@go/page/219622



Guggenheim Museum, Bilbao, Spain 1992-97 Frank Lloyd Wright

https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/gehry-bilbao

https://www.youtube.com/watch?v=XrVCVJOcvzs





Vietnam Memorial, 1982 Maya Lin

https://www.youtube.com/watch?v=wuxjTxxQUTs

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