ART 202: HANDOUT 19, NEOCLASSICISM AND ROMANTICISM IN THE FIRST HALF OF THE 19th CENTURY

Jacques Louis David: French Neoclassical painter whose style was based on that of Poussin, but with attention to the hard linearity of ancient Roman relief sculpture. His work often shows the worship of Reason and Patriotism common in the early years of the French Revolution (The Oath of the Horatii, 1784), in other canvases he heroized Republican figures (The Death of Marat, 1793). By 1800 he had soured on the Revolution and turned to hero-worship of Napoleon (Coronation of Napoleon, 1805).

Jean Houdon: French Neoclassical sculptor whose work both demonstrates the artificiality of the style (George Washington, 1792) and its ability to present clear symbolic and patriotic imagery based on Classical Antiquity.

John Constable: British painter whose ideal landscapes explored the unchanging tranquillity of the English countryside (The Hay Wain, 1821). His magnificent skies show God's presence in the world.

William Turner: British Romantic painter known for his dramatic and misty landscapes, which at times became virtually abstract (The Fighting Téméraire, 1838).

Antoine Gros: Pupil of David who switched to a more dramatic Romantic style based on Baroque precedent during the Napoleonic Wars in order to depict the great leader (Napoleon in the Pesthouse at Joffa, 1805).

Jean-Auguste Ingres: French Neoclassicist and pupil of David, known for his beautiful linear style and exquisite coloring (Odalisque, 1814). His portraits reveal the formal behavior which characterized the 19th century.

Theodore Gericault: French Romantic (Neo-Baroque) painter whose The Raft of the Medusa (1819) exposed a government scandal as well as presenting a dramatic image of human struggle for survival.

Eugene Delacroix: leading French Romantic painter, known for his exotic and dramatic work in a swirling, coloristic style. His most famous work is a celebration of the 1830 riots in Paris which toppled the King (Liberty Leading the People, 1830), but later moved on to exotic and often erotic scenes of the Near East (Tiger Hunt, 1834).

Francois Rude: French Romantic sculptor whose work celebrated the French Revolution and the Napoleonic Wars to inspire patriotism (Departure of the Volunteers of 1792= "La Marseillaise," 1836).

Antonio Canova: Italian Neoclassical sculptor whose work shows virtuosity but few emotional qualities: Pauline Borghese as Venus (1808) is a rather tasteless image of Napoleons ill-behaved sister.
Francisco Goya: Spanish painter whose style developed out of the latest European Baroque work. His portraits (The Family of Charles IV, 1800) illustrate the decline of the absolute monarchies and aristocrats of Europe, while his masterpiece, The Third of May 1808 (1814), is a moving comment on the effects of modern war on civilian populations. His prints (The Sleep of Reason Produces Monsters, 1798) often have a proto-psychological quality.

Caspar David Friedrich: German Romantic painter whose work emphasized the lonely power and grandeur of Nature, often with an added theme of the brevity of human life and the human quest for spiritual meaning (Abbey in an Oak Forest, 1810).

Thomas Cole: Leading American painter of the first half of the 19th century, he specialized in "sublime" views of the Hudson River (The Oxbow, 1836) as symbols of America’s greatness.

Early Photography: In the 1830s Louis Jacques Daguerre invented the earliest viable method of photography (the daguerreotype). By the 1840s a more modern method of photography had been invented, and the earliest significant images of celebrities were produced in France by Nadar (Delacroix, 1855). In America, Matthew Brady organized a corps to document the Civil War, one of the earliest examples of photodocumentary.
Gustave Courbet: French Realist painter who maintained that the subject matter of art should be taken from the artist's experience and not idealized. His *Stone Breakers* of 1849 was heavily criticized because it implied that French society oppressed the lower classes. *A Burial at Ornans* of 1849

Edouard Manet: the earliest Impressionist (although he didn't like to be called such), his *Luncheon on the Grass* (1863) and *Olympia* (1863) caused a storm of controversy due to "improper" subject matter (fallen French women) and sketchy qualities. Later works can be very flat and two-dimensional, and show the influence of Japanese prints. Manet's last work is deliberately visually ambiguous (*A Bar at the Folies-Bergeres*, 1882), and is one of his "Impressionist" paintings (actually it is far too complex to be a real impressionist painting).

The Pre-Raphaelite Brotherhood: a group of young British artists who wanted to break away from the artificiality of Romantic style around 1850. The initial phase of the group (in the 1850s) sought inspiration in Renaissance painting before Raphael (hence the name of the "brotherhood"), especially in Jan van Eyck's *Wedding Portrait* of 1434. The result was moralizing paintings with a strong emphasis on realistic details (John Stuart Millais *Ophelia* 1852). By the 1860s a more mystical Symbolist turn appears in the work of the group, which was dominated by Dante Gabriel Rossetti (*Beata Beatrix* 1863). The major inspiration of the last works of the school was Medieval art and romances.

Thomas Eakins: great American Realist, trained in France, who ran Philadelphia’s Pennsylvania Academy of Fine Arts for years. Eakins believed in truth to appearances in art, and wanted to celebrate the heroes of the new Modern Age. Accordingly his best-known paintings are of Medical Doctors operating and lecturing to students (*The Gross Clinic* 1875), and athletes.

Henry Ossawa Tanner: black realist painter who studied with Eakins, and then moved to Paris in the 1890s. He mostly painted Christian paintings, but did an important group of genre images of African-American life on a visit to the US in 1893 (*The Thankful Poor*, 1893).

Impressionism: a style of painting which developed in France around 1865-1875, and continued to be significant until ca. 1890. The Impressionists tried to record how one might see objects at a particular moment in time, and hence their paintings are akin to oil sketches. Impressionist subject matter is generally realist, but the emphasis is on the record of the artist's seen experience rather than the message of the subject matter of the painting. In order to capture a moment, Impressionism developed new techniques, especially "broken color", where pure colors were applied next to one another, and then blended by the onlooker's eye rather than on the artist's palette. The main content of the paintings is often how color forms pleasing patterns on objects in the natural world.

Pierre Auguste Renoir: Impressionist painter known for his jolly evocations of middle class life (*Le Moulin de la Galette*, 1876).
**Claude Monet:** the purist among the Impressionists, Monet throughout his life remained interested in the way things appeared in light at a single moment in time (*Impression: Sunrise*, 1872; *Gare Sainte Lazare* 1877, *Rouen Cathedral*, 1894). He painted the pleasing scenes of pleasant things in middle-class life.

**Berthe Morisot:** Manet's sister-in-law, known for her sensitive views of upper middle class life, and especially the women of that milieu. *Villa at the Seaside* 1874 depicts a woman and her child at the beach, depicting the new world of vacations.

**Edgar Degas:** a follower of Manet, Degas preferred to draw in pastels *The Tub* 1886, a kind of colored chalk, although he also painted. His favored subjects were ballerinas (*Rehearsal*, 1874), women bathing, and horse racing.

**Mary Cassatt:** American-born Impressionist who lived in Paris. A friend of and follower of Degas, she is best-known for her views of upper class domestic life. Some of her best known works are intimate scenes of domestic life (*The Bath*, 1892). Her work shows the influence of Japanese prints.

**Auguste Rodin:** the founder of modern sculpture, Rodin recalled many of the qualities of Michelangelo's work. He also left his statues deliberately unfinished to create an air of organic change (*The Walking Man* 1905). Although his work is related superficially to Impressionism through its sketchy qualities, Rodin was essentially an Expressionist who concentrated on themes of universal interest to mankind (*The Burghers of Calais*, 1886).

**William Morris and Art Nouveau:** English designer and member of the PRB who tried to revive medieval crafts to combat the low quality of manufactured articles in the second half of the 19th century. His attractive designs (*Green Dining Room*, 1867) instead led to the creation of a style used by modern industrial art called Art Nouveau ("The New Art"). This was characterized by a graceful, sinuous line and strong two-dimensional abstraction, even though it frequently drew inspiration from vegetal motifs. Art Nouveau was a pervasive part of late 19th century art and into the early 20th century. Its influence can be seen in painting (Toulouse and Klimt; see also Gauguin and Matisse) and in architecture (Sullivan, Gaudi).

**Louis Tiffany:** American Art Nouveau designer and jeweler best known today for his Modernist interior furnishing (*lotus table lamp*, c. 1905).
Paul Cézanne: Post-Impressionist painter who lived in southern France. His early work was vaguely Impressionist in style, but often psychological in theme, but after 1880 he sought to modify Impressionist methods of painting to create an abstract but lasting and monumental art (*Mont Ste. Victoire* 1902-1904).

Georges Seurat: Post-impressionist painter who used a style derived from Impressionist methods and scientific color theory (pointillism or divisionism). With this he hoped to create a timeless and lasting art (*A Sunday Afternoon on the Island of La Grande Jatte* 1886). A devout Socialist, his paintings usually celebrate the contemporary life of all walks of society.

Paul Gauguin: Post-impressionist painter who examined primitive spirituality, used heightened (i.e exaggerated) color, and a simplified linear drawing style (*The Vision After the Sermon* 1888). He deliberately painted from memory in order to increase the visionary qualities of his work, because he believed that a painting should be a Synthesis of what the artist has seen and his feelings about the subject matter. After 1891, Gauguin spent much of the rest of his life in Tahiti painting his visions of a Primitive Paradise and its religious experience (*Where Do We Come From? What Are We? Where Are We Going?* 1897). The Tahitian paintings were sent back to Paris to be sold, where they were seen by younger artists.

Vincent van Gogh: Post-impressionist painter from Holland whose expressive works were all done during the last five years of his life. In 1886 he moved to France and evolved the colorful style for which he is known, dealing with heightened emotional responses to the world (*The Night Café*) or spirituality (*Starry Night* 1889).

Symbolism: a late 19th century movement which grew out of Romanticism. The earliest manifestation of it in art are paintings by Dante Gabriel Rossetti in the 1860s. Symbolism sought to present images of a transcendent reality which lay beyond the world of the senses. In order to create these "symbols", artists linked to this movement took their subject matter from fantastic themes, and increasingly, from the world of dreams. Gauguin is the greatest painter linked to Symbolism. Symbolist work often explored the subconscious world of dreams and nightmares (Henri Rousseau *The Dream* 1897, Odilon Redon *Cyclops* 1898), or sexuality (Gustave Klimt *The Kiss* 1908). Symbolism fed directly into 20th century Fantastic and Surrealist (or psychological) art.

Edvard Munch: Norwegian painter of the subconscious, generally nightmares and irrational fears (*The Scream* 1893). A major influence on later German Expressionism.

Henri de Toulouse-Lautrec: French Graphic artist and painter known for his graceful line and sardonic comments on the seamy qualities of bar-life (*At the Moulin Rouge* 1892). His lively lithographic posters for bars and dance halls popularized the whiplash line and flat shapes of Art Nouveau.
Jacques Soufflot: French architect of The Pantheon (originally the Church of Ste. Genevieve, 1755-1792) in Paris, one of the earliest Neoclassical churches. Its dome is based on that of St. Paul's in London, its facade is a Roman temple (see the Pantheon in Rome), and the sober order of its flanks is anti-Baroque.


The Crystal Palace: an enormous greenhouse-like structure built in 1851 by Sir Joseph Paxton, It enclosed a large area of Hyde Park, and was used for an International Exposition on Science and Industry. Showed the structural possibilities of iron-framed architecture.

Charles Garnier: architect of the opulent Neo-Baroque Paris Opera (1861-1874), which reinterpretes the Baroque East Facade of the Louvre in 19th century terms. It was a palace for the Grand-Bourgeois (wealthy business class) that ruled the Parisian Republic.

Beaux-Arts Style: a late form of the revival styles of the 19th century architectural mainstream, named after the most important conservative French art school in Paris. Beaux-Arts buildings can be quite attractive and successful.

The Eiffel Tower: created by the engineer Gustave Eiffel for a World's Fair in Paris in 1889, it resembles a vertical bridge and is 985 feet tall. It allowed people a chance to ascend to great height and look down for the first time, and swiftly became a symbol of Modernity. Its equivalent in the U.S. was the Brooklyn Bridge, finished in 1883.


Antoni Gaudi: Spanish Art Nouveau architect known for the flowing, sinuous contours of his buildings (Casa Mila, Barcelona, 1905-7).