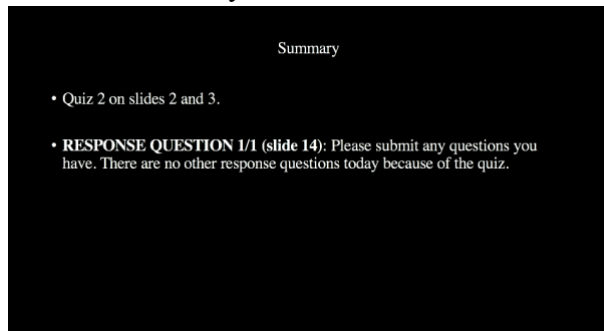


4.22.2020 Neoclassicism and Romanticism

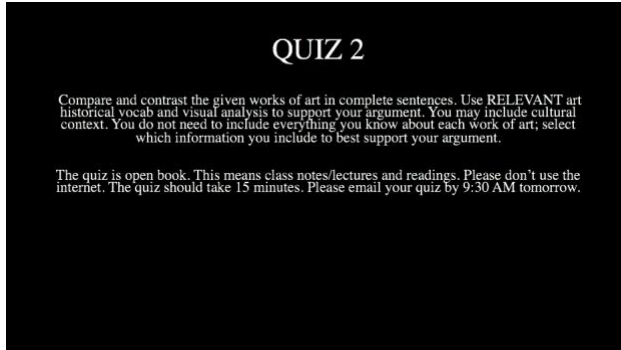
Slide 1: Summary



Quiz 2 on slides 2 and 3.

RESPONSE QUESTION 1/1 (slide 14): Please submit any questions you have. There are no other response questions today because of the quiz.

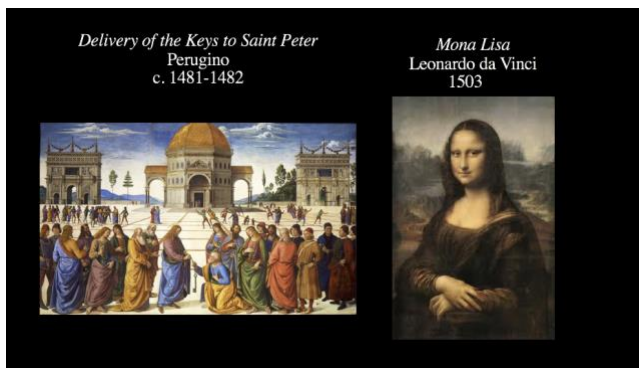
Slide 2



Compare and contrast the given works of art in complete sentences. Use **RELEVANT** art historical vocab and visual analysis to support your argument. You may include cultural context. You do not need to include everything you know about each work of art; select which information you include to best support your argument.

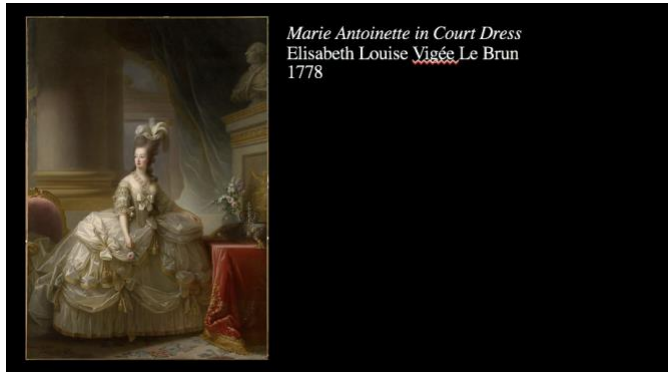
The quiz is open book. This means class notes/lectures and readings. Please don't use the internet. The quiz should take 15 minutes. Please email your quiz by 9:30 AM tomorrow.

Slide 3



No notes.

Slide 4



A few classes ago we talked about Rococo art, which was all about frivolity, luxury, and sensuality. It showcased aristocratic wealth and leisure at a time when the wealthy nobles were getting richer and the poor were getting poorer. By 1789, the political situation in France was in turmoil and the country was on the brink of its first revolution. Art responded to these political tensions, so the art that we'll look at today, of the Neoclassical period, is a rejection of the light and playful sensibilities of the Rococo. The French government was deep in debt because of war and was raising taxes, and a bad year agriculturally meant that there wasn't enough food. The people revolted. Neoclassical artists were living in a revolutionary moment, when democracies were beginning to form. In fact, one reason France was in such bad debt was because they helped America during the Revolutionary War. Neoclassicists wanted art to be serious and logical, unlike Rococo styles. Some things to look for in Neoclassical art are tight brushstrokes, modelling, perspective, and idealism. Neo means new, so this art is "new classical." This is in a way a return to Greek democratic ideals. But, the art does not just replicate ancient Greek art.

Slide 5



Before looking at some Neoclassical paintings, let's look at this much later work. Featured in this Heim painting is a salon. The salons were gatherings organized by the intellectual elite to discuss art and literature. The salon hosted an annual art exhibition put on by the Academie des Beaux-Arts in Paris, the fine arts school. The Academy determined who could show what in this exhibition, so the Salon controlled what art was acceptable and "good." The salons began in the Neoclassical period.

Slide 6



The *Oath of the Horatii* is a very typically Neoclassical work, which was painted in 1784 in Rome and displayed at the 1785 Salon in Paris. And people absolutely loved this painting. Let's start with historical context- who were the Horatii? There is a story, first told by a Roman historian named Livy, that said the Romans were in conflict with a rival area in Alba. Instead of going to war, Rome and Alba decided to elect three representatives each to fight on behalf of their homelands. The Horatii brothers fought for Rome and the Albans picked the Curatii brothers. In this painting we see the Horatii brothers at the moment that they are swearing to defend Rome. An older man, likely their father, officiates the oath. The brothers raise their swords high. On the right though, are weeping women and children. They sit slumped upon each other, their curving bodies very unlike the upright, rigid stances of the men. This painting is extremely organized and ordered; this logic is characteristic of Neoclassical art. David uses perspective to put the oath scene in the foreground of the composition, and emphasize it as the most important element of the painting.

Who are these women? These are the families of the Horatii and Curatii. They are so sad because the two families are connected. One woman is the daughter of the Curatii married to a Horatii brother, and another is a Horatii engaged to a Curatii brother. No matter who wins, Rome or Alba, these families will suffer. This makes their sacrifice to defend their homes even greater. Why might this story be of interest at this moment in French history? The story proclaims Republican values as the brothers defend the Roman monarchy. Their sacrifice for their nation was seen as a metaphor for the revolutionaries of 1789 defending France against a corrupt monarchy. Jacques-Louis David was a revolutionary, so this painting is his way of supporting the revolution. This is a **history painting- a genre of painting that depicts a narrative from classical history, mythology, or the bible**. Most academic painting was history painting.

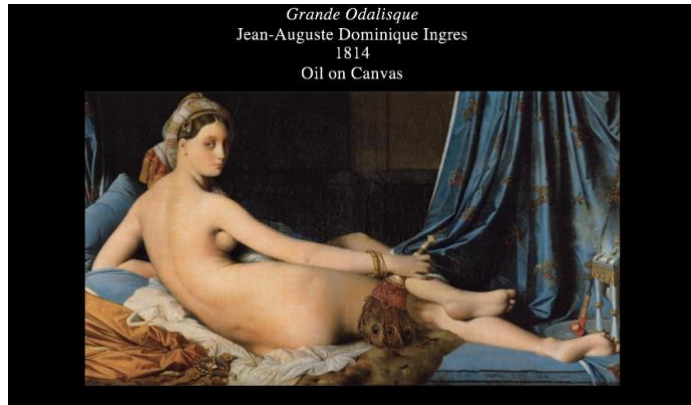
Slide 7



4.22.2020 Neoclassicism and Romanticism

In his painting, David uses very tight brushstrokes, unlike some of the later Renaissance and Rococo paintings we've seen. Neoclassicism is all about order and formality.

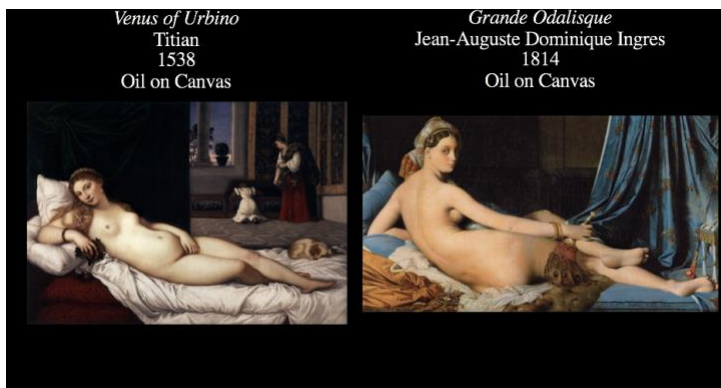
Slide 8



Shortly after Neoclassicism, a movement called Romanticism became popular in France and Britain in the early 19th century. Romanticism responded to the logical values of the Enlightenment and Neoclassicism. It doesn't entirely reject those ideals, but moves away from them. David's neoclassical works, like *The Oath of the Horatii*, greatly influenced early Romantic artists. As a quick aside, Romantic with a capital R refers to the movement in the arts and literature. It does not have anything to do with romantic with a lowercase R, which has to do with love. Romantic art is very interested in nature because nature is powerful, unpredictable, and potentially dangerous, which is in juxtaposition with the order and logic of the Enlightenment and Neoclassicism. Romantic art will often show disaster scenes, like shipwrecks, to think about man's struggle against nature.

Here we have *Grande Odalisque*, by Ingres, which was painted in an in-between moment between Neoclassicism and Romanticism. What looks Neoclassical? The tight brush strokes should stand out as Neoclassical. But does something look off about this woman? Her body is elongated. Look at her long arms and her back, with this intense curve that is not anatomically correct. Art historians have studied this painting, and found that she is depicted with an incorrect number of vertebrae. Ingres is not emphasizing correct anatomy but is abstracting the figure to conform to an ideal of beauty.

Slide 9



4.22.2020 Neoclassicism and Romanticism

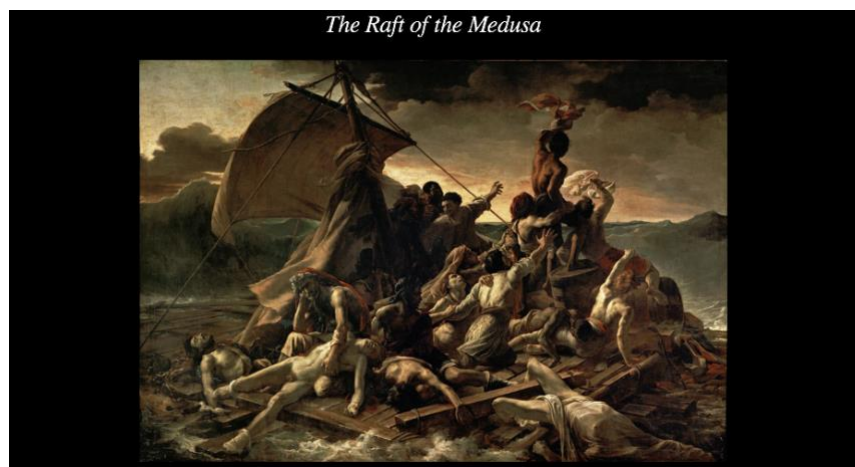
Think about *Grande Odalisque* compared to the *Venus of Urbino*. Both are clearly similar compositions. They are both reclining nudes and both women look out at us, the viewer. Neither conforms 100% to accurate anatomy but *Grande Odalisque* is more abstracted. While the Renaissance was interested in anatomy, the Romantic artists were less so.

Slide 10



These are two typically Romantic paintings, both of which show man's relationship and struggle with nature, but in many different ways. *The Raft of the Medusa*, which we're going to look at closely, is dark and full of agony and turmoil. *Wanderer Above the Sea of Fog*, in his light blue scheme, is much calmer and contemplative, with an aristocratic man standing on top of a mountain and looking out over the sea of fog. Both are Romantic depictions of nature; the Romantics were interested in how man related to nature. This relationship could be one of conflict or of contemplation.

Slide 11

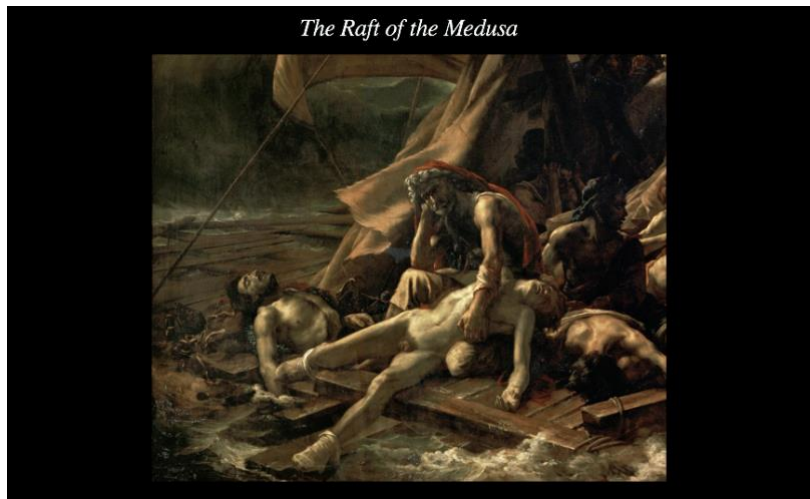


Looking more closely at *The Raft of the Medusa*, this painting is based off of true events. In 1816, a French royal navy ship, The Medusa, left to colonize Senegal but crashed in a sandbank. There were too few lifeboats on board, so the survivors of the initial shipwreck built a raft to

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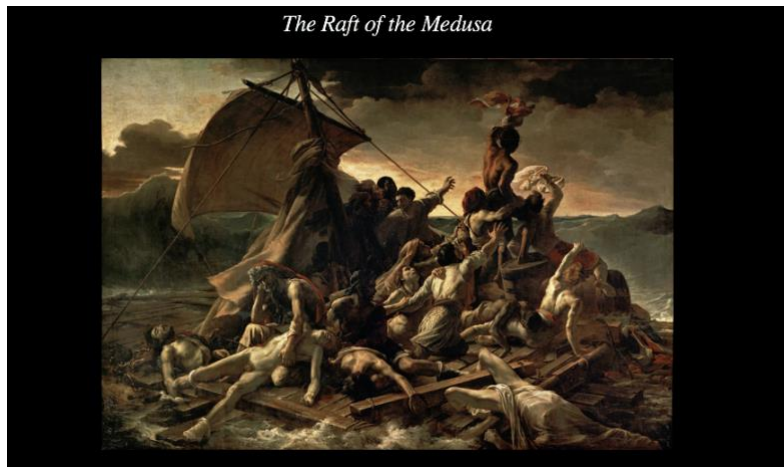
carry 150 people to safety. After 13 days at sea on the raft, 140 people had died, the remainder had survived by resorting to cannibalism. The disaster was widely covered in the French news. Géricault was very interested in this event and interviewed survivors to depict it accurately. Against a raging sea, Géricault uses dark colors and chiaroscuro to show the emotion of the scene. This is very much about man's struggle with nature. It's also a political painting; the captain of the ship was very old and probably shouldn't have been captaining the ship because he hadn't sailed in about 20 years, but was chosen anyway. There was widespread anger at this, because perhaps a more experience who had bene sailing recently could have avoided the sandbank and the disaster. When this painting debuted at the Salon in 1819, it was admired but it also caused scandal, because such brutality was not often shown in paintings.

Slide 12



This detail of the painting really showcases the brutality. In the background, people sit in agony, while an old man clutches the body of a younger man. These three men form an orderly triangle, but there is something sinister happening. Look at the two slumped bodies. The color of their skin is sickly, and slightly green. Their bodies languish. These are corpses. Géricault does not overlook the tragedy of the disaster, but highlights it.

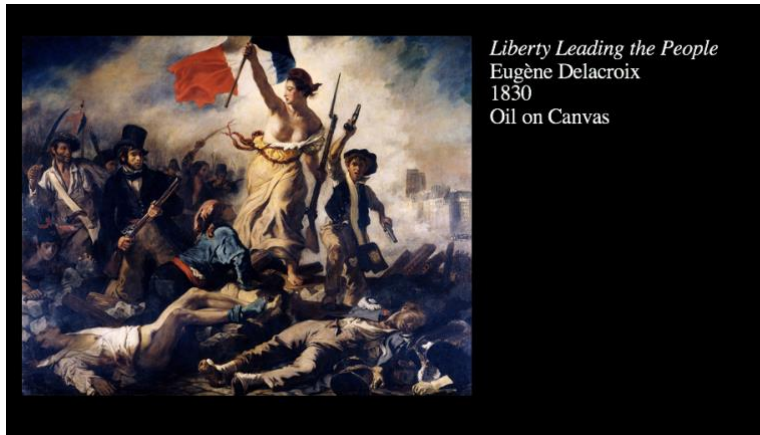
Slide 13



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While emphasizing tragedy, Géricault composes an orderly composition, recalling some of the logic that was essential to Neoclassical works. Remember that Romanticism did not totally reject Neoclassicism, so they do have some things in common. Where is the order in *The Raft of the Medusa*? As the bodies pile up on each other in chaos, they form a triangle that directs the viewer's eye towards the top right of the painting. This triangle provides order, balance, and logic to the scene of chaos.

Slide 14



Finally today, we're going to look at Delacroix's *Liberty Leading the People*. This is a very political painting. It was painted in 1830, the year of the July Revolution, which got rid of the French king Charles X and installed a new king, King Louis-Phillipe. This was a 3-day revolution. So, Delacroix's painting is of this event, which makes it a history painting. But it's a new type of history painting that shows contemporary events in French, while typically history painting only showed events from mythology, the bible, or classical (ancient) history.

Delacroix includes many references to revolutionaries. Let's start with the center of the image, where a woman raises the French flag and leads the mob of revolutionaries. This is a personification of liberty; she wears a Phrygian cap, which was a symbol of liberty. Her visible chest is a reference to antiquity and the democracy of Athens, which produced many nude sculptures. The group of people that she leads includes people of all class, with the message that this is a revolution for all. The man with the pistol and no jacket is a peasant. The man with a hunting rifle, jacket, and top hat is a wealthy member of the bourgeoisie. The young boy with a school cap and bag, and two pistols is a child; this revolution is for the future of France as well. But Géricault does not show the glory of revolution; the fallen French soldiers acknowledges that revolution is not just about victory, but has a huge cost. Géricault's painting does not idealize violence.

The cobblestones reference the barricades. The revolutionaries torn up the cobblestone streets of Paris to create barricades to protect themselves. Liberty leads the people over the barricade to encourage them. In the background, hidden behind clouds of smoke, is Notre Dame, a building associated with a French monarchy. It is very hard to see in this small image, but a revolutionary stands on the roof and waves a tricolor (the red, white, and blue flag which was a symbol of the Revolution), reclaiming the structure from the monarchy for the people.

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This painting, like *The Raft of the Medusa*, is chaotic and ordered at the same time. Again, the chaotic group of body is arranged in a pyramid that directs the viewer's eye. It is very personal though, and the foreshortened arms of the fallen soldiers in the foreground draw the viewer into the painting and place us in the same plane as the action. Loose brushstrokes add energy to the composition and create a sense of urgency, rejecting the very tight brushstrokes of Neoclassicism.

This painting was purchased by King Louis-Phillipe, the new moderate king, but eventually returned to the artist because it was considered dangerous. As Louis-Philippe became less popular, he didn't want to encourage ideas about revolution, because he feared another revolution. The painting was put on public display when King Louis-Phillipe was ousted.

RESPONSE QUESTION 1/1 (slide 14): Please submit any questions you have. There are no other response questions today because of the quiz.