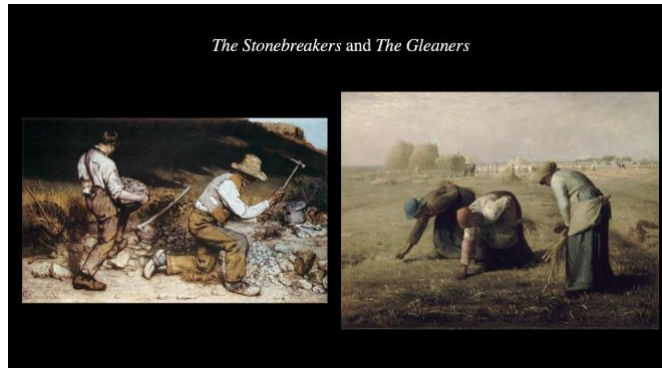


RESPONSE QUESTION 1/3: Compare and contrast these two paintings in a paragraph.



As many of you noted, Courbet's depiction is much more aggressive than Millet's, both in brushstrokes and theme. We can sense the agonizing labor of the stonebreakers, while the gleaners are very idealized as "perfect, happy peasants." Many of you focused on the themes in these paintings and how they contrast, as discussed in the powerpoints, which is great. But, try to bring in the formal qualities of the work and really describe what you're seeing rather than restating what is said in the lecture notes. Combine the context I and the readings give you with what you observe. For these works, it would have been excellent to mention the difference in brushstrokes, with Millet's much tighter and Courbet's quicker and more aggressive. You could have discussed the idyllic, bountiful landscape of *The Gleaners* and compared this to the rocky, harsh one in *The Stonebreakers*. The poses are also important; the stonebreakers are hunched over and struggling under the weight of the rocks and the laborious nature of their task, while the gleaners seem much more at ease, leisurely looking for scraps of grain.

RESPONSE QUESTION 2/3: Write a paragraph comparing and contrasting these paintings.



The responses for this question were quite good, focusing on formal aspects of the painting. Many of you talked about differences in perspective, comparing the deep linear perspective of the *Venus of Urbino* to the flatter surface of *Olympia*. Many of you looked at their gazes, noticing that while they both look at the viewer, Olympia seems more aggressive, sitting more upright and lifting her head. You brought this into context, noting that Titian's figure is an idealized Venus type, even if possibly based on the Duchess of Urbino, while Olympia is a known prostitute.

Student Questions

Were colors being tested with to see if different hues could create different emotional attractions?

Different hues do create different emotions. Think of *The Stonebreakers* and *The Gleaners*. The muddy yellows and dark browns of *The Stonebreakers* feel heavy, dirty, and disheartening, while the light greens and pastels of *The Gleaners* are much calmer and seem peaceful. So yes, colors were being used to invoke different emotions in the viewer.

Was Japonisme only found in European woodblock printmaking? Also, does this mean that Japan introduced woodblock printmaking to Europe?

Japonisme refers to the use of Japanese styles in non-Japanese art, particularly in Europe and America. Woodblock printing existed in Europe for centuries before the Impressionists were making prints. It originates in ancient China and slowly spread across continents.

Was Realism also used to promote a political statement/ propaganda? For the painting, *The Snake Charmer* many of my other classes discussed how offensive the painting is and how people translated the arabesque writing in the background and found out how it has no real meaning. I was wondering if painters at this time were commissioned to create certain works to create a certain idea of a subject for the viewer.

Yes. Orientalism as a movement can be racist and this painting is no exception. It wasn't commissioned, but created by the artist in attempt to show some idea of this imagined place, which we can take to be somewhere in the Middle East based on the arabesques. The calligraphy doesn't translate to anything; this artist didn't know Arabic, or really anything about the place and culture he thought he was depicting. But, he depicted this scene with such naturalism that it has a *fake* documentary quality to it. This would have been viewed by a European audience so it propagates false ideas about non-European places. Excellent question.

Can you say that the *Venus of Urbino* is both naturalized and idealized or are these two contradicting terms? Naturalistic because her features are detailed, idealized because this was the beauty ideal.

Yes, you absolutely can. Idealism changes culture to culture, so it will never look exactly the same. In Renaissance Italy, the ideal was extremely naturalistic, so the *Venus of Urbino* is both.

Will there be any more engineering blueprints of structures for comparison from here on out?

We will not be comparing any more blue prints, but we will be look at architecture again.