

ARTH2502 Exam Review

Vigee Le Brun, Marie-Antoinette and her Children, 1787, Neoclassicism

- Official portrait of Marie Antoinette
- Vigee Le Brun was official painter of the queen
- Struck sympathetic friendship with Marie Antoinette
- Improves public opinion about the Queen
- Le Brun was to rectify the Queen's reputation for French Republic
 - Part of a series of portraits of the queen
 - Portrayed as a loving mother
 - Portrait with children
 - 9 feet tall
 - Life size
 - Eldest son points to empty bassinet
 - Gave birth to girl who died in infancy
 - Still incorporated in portrait
 - Baby playing with lace
 - Sense of intimacy
 - Affection and adoration of eldest daughter
 - Touch of the children
 - Sympathetic, intimate
 - Portrayed as mother who deeply cares for her children
- Was told to evoke Madonna and child

Joseph Wright of Derby, Experiment on a Bird in the Air Pump, 1768, Neoclassicism

- Example of enlightenment value
 - Shows artificial world of learning
 - Shows air moving, science
- Light creates dramatic atmosphere
- Experiment where air was withdrawn from glass with a bird in it
 - To see when it died
 - Source of entertainment for learned man
- Men use it as a source of knowledge
 - Not overwhelmed by what they see
- Father encourages daughter to look
- Most beloved one in family
- Shock on scientist's face as if we are walking in on the experiment
- Heightened tension
 - Life or death state
 - Drama heightened by chiaroscuro

Oath of the Horatii, David 1784-85, Neoclassicism

- History painting (Roman history) Linear style, Stage like, classical
- 3 brothers defend their fatherland
- Easily divided into sections
- Subject matter: Republican, revolutionary work, bringing people to be against the gov
- Was not even revolution at that time
- Emphasis on line over color
- Clarity of composition and figures
- Strong emphasis on anatomy and body posture (men vs women)
 - Man powerful, women weak

West, Death of Wolfe, 1770

- History painting
 - Predominantly reserved for stories from bible/ classical past
 - Most important subjects
- Represents contemporary historical moment
 - Wearing contemporary clothing
 - Event from 7 years war
 - On the plains of abraham
 - Moment where general wolfe is mortally wounded
 - Moment of his death
- West urged by contemporaries to avoid painting wolfe and the army in modern costume
 - Thought to distract from heroism of the event
 - "the same truth that guides the pen of the historian should guide the pen or pencil of the artist"
 - Not journalistically truthful
- Wolfe in centre of piece
 - Attended to by the army
 - Only number of people came to assist (historically, not as many as depicted)
 - A lot of artistic license to impose dramatic scene
 - Not entirely historically accurate
 - Heightens drama of the moment
 - Adapts known motif - Christ descending from the cross
- Depicts Wolfe as Christ-like figure
- Dramatic storm coming in from the right side
- Light shines on Wolfe's face - like a spotlight
- Important historical figures pressed onto foreground
- Fights on behalf of British army
- Something that happened
- Contemporary event
- Wolfe about to die on battlefield
- West concerned with being historically accurate
- American born, trained in england

David, Death of Marat, 1793

- Memorial painting of journalist Marat
 - Was doctor before revolution
 - Advocate for lower class welfare
 - Feminist
- Worked mainly from bathtub
 - Soaked self in medicinal baths and made workplace in his bathtub - had a skin condition
- Pose - similar to pieta
- Compared to images of christ coming down from the cross
- Divided into halves
 - Lower half
 - Upper half
 - Counter balance of blank space above him
- Holding a quill
 - Killed in the process of writing by daughter of impoverished aristocrat
 - Plotted to kill him by posing interview
 - Saw him as an enemy of France
- Letter has date of death and name of murderer
 - "given that I am unhappy, I have a right to your help"
 - Arguably letter given to him or one that he had written
- Desk beside him
 - Translation "in able to corrupt me they murder me"
- Murder weapon on floor covered in blood
- Propaganda piece
- Presents carefully staged death as if theatre scene
- Sense of space reduced to a minimum
 - Keeps attention on marat
- Intended as official commemorative portrait
- Not concerned in realism as if an actual snapshot from the scene
 - Idealised scene

Gericault, The Raft of the Medusa, 1819, Romanticism

- Romanticism
- Massive
 - Size of a genre painting
 - Size reserved for important subjects
- Gruesome story
- Ship called medusa
 - Ship was wrecked
 - Raft made from lumber of boat

- High status people in lifeboat
 - Raft pulled behind
 - It slowed down the lifeboat so they severed the rope and left them
 - Starvation, murder, cannibalism
 - Some people intentionally killed to feed survivors
- Gericault made model of the raft
 - Interviewed survivors
 - Obtained body parts from the morgue to accurately depict them
- Bodies based on ancient greek and roman sculptures
 - Organised strategically in a triangular shape
 - Makes statement
 - Anti-heroic painting
 - Visual language of academy
- Captain incompetent
 - Failed to protect the people he was entrusted to protect
 - People dying for no reason
- Romanticism
 - Concerned with human emotion
 - Fluid brushwork, energized composition
 - Emphasis on diagonals and movement
 - Power and majesty of nature
 - Enlightenment gave people sense they could control enviro and craft a better future for the people
 - Associated with the failure of the enlightenment movement

Delacroix, Liberty Leading the People, 1830, Romanticism

- Romanticism
- Depicts paris uprising
 - Doesn't present the actual event
 - Allegory of revolution
- Bare chested woman
 - Representing liberty
 - Encouraging rebels forward to victory
 - Figure and dress suggest classicism
 - Armpit hair suggests her as a real person rather than an ideal
- Political significance
 - Workers, royalist leaders, people of society depicted
- Towers of notre dame place it in paris
- Triangular composition
 - Highlights heroism, death and suffering

Delacroix, The Death of Sardanapalus (1827), Romanticism

- Inspired by play by Lord Byron
- Theme of destruction
- Baroque style
- Complex composition
- Sense of the irrational

Overbeck, Joseph Sold by his Brothers (1817)

- References to the past
- Brothers selling Joseph to Egypt to slavery, but he saved Egypt and returned to his father.
- Most beloved one in family
- Guy on the right shows in The reconciliation of Joseph and his brothers
- Fresco technique

Turner, Rain, Steam, Speed- The Great Western Railway (1844), Romanticism

- Train/ Railway
- Notion of modernity
- Rabbit on train track about to be killed: nature cannot beat urban innovation
- Loss versus gain of industrialization
- Technique: modernity and speed
- Landscape painting, difficult to interpret

Constable, The Haywain (1821), Romanticism

- Sense of nostalgia (boyhood)
- Pre-industrial England
- Process of enclosure: agricultural productivity
- Idealized representation of land (uncorrupted and pure)
- Captures an area of Constable's father's estate
- Connects scientific depiction with emotion
- Use of texture
- Paints for urban audience: sentimentalized rural area

Rousseau, Landscape with a Clump of Trees (1842-46), Realism

- Horizontal format
- Vision of nation not changed by revolution, industrial or political

Friedrich, Monk by the Sea, 1808-10, Romanticism

- Landscape takes on form of history painting
- Forms ideas
- Pendant
 - Painted to be a pair

- Medieval themes
- Ruined abbey in the oak forest
- Monk by the sea
 - Lonely monk
 - Contemplating the ocean
 - Very small compared to the sea
 - Sublime
 - Restored a few years ago
 - Became more blue
 - Originally had ships that he got rid of
 - Leaves the monk lonely

Girodet, Monsieur Belley, 1797

- Previously a slave but became a member of the National Convention during the French Revolution
 - First black deputy to take a seat in the convention
- Exhibited in paris
- Convention uniform
- Relaxed pose yet stylish

Vanderlyn, The Murder of Jane Mccrea, 1804

- White colonist captured and murdered by native americans
- Woman
 - Captured while going to meet her fiance - a soldier with the British army
 - Other stories say she was killed by a stray militiaman bullet and scalped by the natives after her death
 - Innocent, vulnerable, bathed in light
- Native men
 - Evil, in darkness, anger/savagery on their faces

After Midterm

Millais, Ophelia, 1850, Realism

- Quintessential pre raphaelite
- Painted shakespeare a lot
- After hamlet murdered her father
 - Let herself fall into river and drown
 - Goes mad
- Millais picks up on the botanical specificity from shakespeare's description

- Nature has spiritual power
 - depicts what is as true as possible
 - Abandons idea of idealizing nature
- Most faithful to nature in terms of botanical accuracy
- Willow tree fallen and regrown
 - Upturned roots mimic her arms
- Poppies - death violence
- Violets - faithfulness
 - Symbolic meaning of flowers understood by Victorian public
- Palms upturned
- Eyes open
- Welcoming Guests
- Not dead yet
- Light moving through reeds
- Intensity of colours
- Previously rejected painting on dark ground
 - Dark water background highlights her illuminosity

Rossetti, Ecce Ancilla Domini (The annunciation), 1850, Realism

- Mary and the angel Gabriel with the halo
- Artist is not trained
- Virgin purity
- More material, shadows brings it to modern world
- More simplified/primitive
- Rossetti was not classically trained
- Sense of parity from the whiteness of the canvas
- Looking at early renaissance Italian painting
- Rejection of modernity

Millet, The Sower, 1850, Realism

- Unintelligible features
 - Could be any sower
 - Can be related to the idea of disconnect between classes
- Powerful figure throwing seeds
- Monumental - large
- Gives peasant prominence, power, monumentality
- Taken politically radical
- Suggests something awful about peasant life
 - Should change
- Sowing things that may grow

Courbet, The Stonebreakers, 1850, Realism

- Wanted his paintings to inspire change
- Audience meant to think about inequality they're living
- Idea of hard labour
- Older man and a younger man
 - The idea of generations staying within their classes

Manet, Dejeuner sur l'herbe, 1860, Impressionism

- women are undressed, men are dressed: gender differences
- Conservative critics called this "indecent" and "unfinished"
- Looks sketch-like (brushwork)
- Reveals modern morals through art
- Was referencing renaissance works
- *Raimondi after Raphael, judgement of Paris*
- Not blending into their background
- Harsh lighting
- Flatness to the figures
- Disassociation to the figures
- Connection between Titians work,
- The idea of decent and indecent
- You can see the strokes
- Looks like a sketch
- *Tissot, Partie Carrée*
- Manets work is similar to Tissot's, but there is little action between the figures
- Revealing modern morals

Cabanel, Birth of Venus, 1864

- nude

Manet, Olympia, 1860, Realism

- Exhibited in salon
 - Received a lot of negative backlash
 - Thought it was an offense to the classical notion of the reclining nude
- Painting had to be moved so it wouldn't be harmed
- "dead skin"
 - Like looking at dead body
- Painting in tradition of the nude
 - Venus of Urbino
- Direct eye contact
 - Makes you accountable for looking
- In possession with herself
 - Confrontational

- Hand positions
 - Right arm holds her up, shoulder back , owns her body
 - Left arm over her crotch
 - Very there
 - Owns it
- Not idealized
 - Painterly quality

Manet, A bar at the Folies Bergere, 1880, Impressionism

Shown in salon

- Horseshoe shaped bar
- Trapeze artists
- Scene on the top level
 - Male point of view
 - Reflection of what's behind you
- Reflection
 - People on the right
 - Impossible reflection, doesn't really make sense optically
- Could be a bar-maid, prostitute, working class woman, aspiring actress
- Painted woman
 - More upright
 - What she is feeling
 - Sense of detachment
 - Portrayed as something to be sold

Eiffel Tower, 1889

- World's Fair, part of the celebration of 100 years revolution
- Symbol of modern tech, metal

Caillebotte, Paris Street, Rainy Day, 1877, Impressionism

- Mixture of classes
- Light depicted through puddles
- Photographical composition
- Painting for middle-class people
- New Paris wide streets
- Movement
- Going to work

Monet, Boulevard des Capucines, 1837, Impressionism

- Shows mix of classes
- Very light, open
- Photography

- New Paris
- Social scenes of Paris
- Can find anything there
- People walking in the streets shopping
- Hustle and bustle

Degas, Absinthe, 1875, Impressionism

- Woman and man, woman with blank look
- Slumped over looking down
- Apparently the man's drink is something you take for a hangover
- Absinthe had particular connotation at time
 - Drunkenness it gives doesn't resemble any known drunk
 - Lose footing think you're heading toward infinity but you're only really heading toward incoherence
- Viewer is seated at a table observing
 - Tables keep you removed from her
 - Detached
 - Play with proximity and distance
- Shows urban life

Renoir, Dance at the Moulin de la Galette (1876), Impressionism

- Painting of a particular club
- Livelines, movement, flickering of life
- Represents "the love of city life"
- Mixing working class men and women
- Refers back to aristocratic dancing scenes

Utamaro, A Scene on a Bridge and Below It (1797-98)

- Everyday life depictions
- 6 different prints - work together OR separately
- Different classes of women
- Leisure

Hokusai, A Great Wave off Kanagawa (1829-33)

- Series of prints dedicated to Mount Fuji: sacred place
- Meant for merchant class with more leisure time
- Colour woodblock print
- Boatmen = samurai warriors? - sustain themselves to natural forces, Boats waves trying to row
- Metaphor for Japanese national identity of obedience and calm
- People made postcards, books, prints... for people to buy

Seurat, A Sunday at the Grande Jatte, 1884, Impressionism

- Brushwork like 'machinery'
- Optical mixing of paint
- Idea that the eye mixes colours
 - Light comes to make things more luminous
 - Primary and secondary colours
- Closeup
 - Putting paints systematically - but not really dots
 - Chromo lumineurism (spelling?)
 - What he called it
 - Colours vibrate from a distance
 - Combine different colours on one level of the flat surface to create simultaneous contrasts on the canvas
- Did prep work
 - Sketches and studies of figures
 - Landscape experiments
 - Working like an academic painter
- Subject matter
 - Variety of people on island
 - Rigid quality to posing
 - Pose similar to what was seen in fashion magazines
- Critiquing superficiality of perisian world
- Idea of people being detached and by themselves
- Social more than personal
- Ordered more than irregular
- Portrays the Universal rather than the individual
- Painted frame
 - Gives distance from scene
 - Keeps the viewer from being involved in scene
- Inhabited by people of all different classes
 - Seen in painting
 - Working class, upper class, soldiers,
 - Sunday the only day when everyone had the day off
 - Monkey - prostitution
 - Woman with fishing rod - symbol of prostituion
 - Fish/peche refers to sin

Seurat, La Chahut, 1890, Post Impressionism

- Depicts performance of a dance
 - Typically performed by the upper class
 - Shown in professionalized form here
- Presentation of decadence in a society
- Controlling emotions - gaiety, calmness, & sadness

- Commentary on industry
- Commenting on the world
- Elements of caricature
- Manipulation of people through entertainment
- Mechanical techniques
- Progress and degeneration of the city

Morisot, In a Villa at the Seaside, 1874, Impressionism

- Outdoor painting
- Gender and class limited her into painting her own world
- Seaside leisure
- Loose brushwork

Cassatt, The Bath, 1893, Impressionism

- Ages, childhood, womanage, teenage
- American who work in Paris
- Inspiration from Japanese prints, use of space

Cassatt, Woman in Black at the Opera, 1879, Impressionism

- Questioning power of relationship
- Looking at Malpulas
- Guy looking at her

Bazille, Summer Scene, 1869, Impressionism

- Relaxing in the countryside
- Social activities
- After work

Cezanne, Large Bathers, Post Impressionism

- <https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/post-impressionism/v/paul-c-zanne-the-large-bathers-1906>

Cezanne, Mont Saint-Victoire, Post Impressionism

- Naturalist and symbolist
- Brush work
- Objectivity and subjectivity
- Clarify
- Novelist
- Representing nature putting structure in nature
- Doing something more internal
- Individuality
- Systematic
- Subject development

- <https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/v/cezanne-montsv>

Munch, The Sick Child (1885-86)

- Scratchy, violent method of painting
- Painted of his sister who died of tuberculosis
- No sense of hope within painting
- Shows people suffering - typical of Munch

Munch, The Scream (1893), Expressionism

- Perspective - creates a sense of unease
 - Rushes backward evokes anxiety, fear
- Self portrait?
- Bloodied sky
- City engulfing country - the cry of nature
- On top of bridge
- Representing inner space
- Thinking about the world

Dagnan-Bouveret, Breton Women at a Pardon, 1887, Post Impressionism

- National geographic representation: ethnographic approach
- Sense that those portrayed are living in a different time (otherness)
- Rejection of urban progress
- Style closer to realism
- Escapes to Brittany (like Gauguin) and painted similar scenes
- Pardon is a religious ceremony and is considered primitive
- Something of the past
- Capture in a naturalist style

Gauguin, Vision after Sermon, 1888, Post Impressionism

- Large areas of frame, large areas of colour
- "primitive" style
- Inspired by stained glass
- Linear lines and design
- Painted scene
- Rejection of modernity
- Spiritual

Gauguin, Spirit of the Dead Watching, 1892, Post Impressionism

- Based off of Gauguin's (teenaged) tahitian lover
- Represents primitive fear
- Gauguin sees himself as the primitive spirit depicted

- Emotionless on the bed
- Criminive people

Gauguin, Where do we come from? Where are we? Where are we Going?, 1898, Post Impressionism

- Different women representing different stages of life, Birth, Maturity, temptation (Eve), death
- More simple than Gauguin's academic paintings
- Allegorical painting (life to death)
- European tradition of the cycle of life
- Obscure representations (ie. the mummy)
- Saw the primitive as regenerating
- Tihitian subject matter
- Unpolish
- Style
 - Decoration
 - Sympify
 - Emotions

Van Gogh, Potato Eaters, 1885, Realism

- Deep affinity for poor people: humanity and moral beauty
 - Thought of in relation to his closeness to peasants
- Seen as a history painting
- Presents peasants as reality, coarse - contrary to "happy model" peasant motif often seen
- 5 isolated / alienated figures
- Different world
- Van Gogh distances the viewer and himself by drawing the back of the picture
- Title: cheap form of food, nutritious - symbolic of class
- Different from "us civilized human beings"
- Wants bourgeoisie to see peasants in a certain light

Van Gogh, Starry Night, 1889, Post Impressionism

- Painted while in asylum
- Projections of a night sky
- Moon and sun at same time - bible viewed this as the apocalypse
- Nature consoling Van Gogh
- Conveys didactic image + his struggles
- Visionary picture inspired by a religious mood
- Returning to a previous theme
- Projections of spiraling things in the sky
- Scene from his window, but the church is from a town in Holland
- Idea of the end of the world
- In the bible it talks about the moon and sun in the sky at the same time, JOSEPH the 11 stars
- Painting of nature consoling van Gogh

- Van Gogh can't find consolation in religion but can find it in nature
- The figure of Christ is blue, angels in yellow...trying to paint the agony in the garden
- Starry night is the end of van Gogh thought about the agony in the garden
- The thought that nature can help you away from your suffering
- Questions around the use of materials
- Desire to stick to the motif sense of consolations, being consoled by the starry night and replacing religion

Bernard, Breton Women in the Meadow, 1888, Academic

- Sencial form
- Sensation
- Symbolism
- Bring together of unity
- Harmony of colors
- Simplifying

Serusier, Landscape in the Bois d'Amour: The Talisman, 1888

- Synthesized, simplified landscape
- Gauguin directed Serusier through this painting
- The importance of symbolism and spiritualism
- Almost abstract style
- Lake with reflection
- Express emotion without representing

Monet, Rouen Cathedral, 1894,

- Painted a lot of series of something like this
- Painted in different effects of lights and different moment at the day
- Define ephemeral quality of light
- Come back day after day
- Capturing something that is fleeting
- Heavy 3D
- Light and shadow
- Meant to be seen together
- What could be seen its a symbol of what there is

Mackintosh, Glasgow School of Art, 1869

- Mackintosh 1897 to 1909
- Linear
- Art nouveau
- Used of iron in the window
- Structures all goes together

Wagner, Post Office Savings Bank, Vienna, 1904, Modernism

- Built powerfully: trust in bank
- Modern materials used (concrete)
- Uses bolts as a design element (no structural value) - functional building with symbolic + aesthetic value
- Economical, efficient
- Functional
 - Has symbolic value
 - Economies
- Transparency
- Something like a basilica
- Exterior looks like attach to bows