

Movements in Western Art History

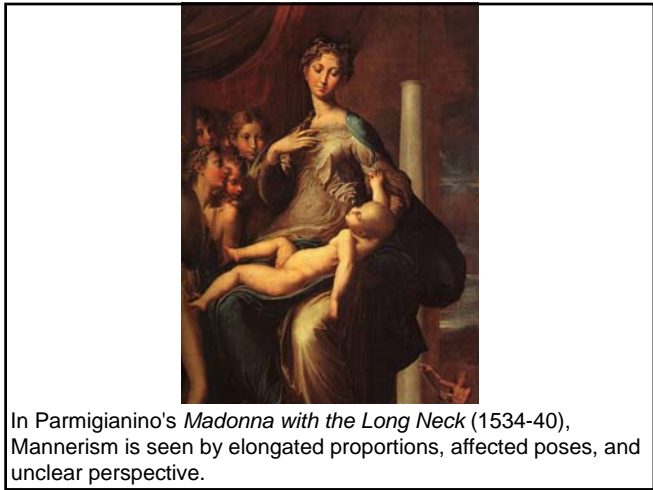
- Renaissance: Devotion to Classical ideals (balance, simplicity, elegance, beauty), imitation of nature, use of perspective.
- Mannerism: Artists deliberately moved away from the Renaissance ideals.
- Baroque: Used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur.
- ...

Mannerism

- Mannerism is a period of European painting, sculpture, architecture and decorative arts lasting from the later years of the Italian High Renaissance around 1520 until the arrival of the Baroque around 1600.
- The early Mannerists are notable for elongated forms, exaggerated, out-of-balance poses, manipulated irrational space, and unnatural lighting. These artists matured under the influence of the High Renaissance, and their style has been characterized as a reaction to it.



Michelangelo's *The Last Judgment*, circa 1538.



In Parmigianino's *Madonna with the Long Neck* (1534-40), Mannerism is seen by elongated proportions, affected poses, and unclear perspective.



Baptism, by El Greco, 1608-1614. Aspects of Mannerism found here include the unusual color, elongated and tortured anatomy, irrational perspective, crowded composition, and obscure and troubling iconography.

Baroque

- The Baroque period commenced roughly at the turn of the 17th century in Rome, and was exemplified by drama, tension, exuberance, and grandeur in sculpture, painting, literature, dance, and music.
- Baroque emerged as the Counter-Reformation Church was searching for authentic religious art with which to counter the threat of Protestantism. For this task the artificial conventions of Mannerism, which had ruled art for almost a century, no longer seemed adequate.

Caravaggio



- 1571-1610
- Great Baroque painter.
- Caravaggio's novelty was a radical naturalism which combined close physical observation with a dramatic, even theatrical, approach to chiaroscuro, the use of light and shadow.



Caravaggio, *The Calling of St. Matthew*, c. 1597-1601

Bernini (1598-1680)

- Chief architect and sculptor of the Counter-Reformation
 - Fountains, palaces, churches
- Religious-themed sculptures
 - *David* (1623)
 - *Saint Teresa in Ecstasy* (1645-1652)



Ecstasy of St. Theresa, Gian Lorenzo Bernini, 1647-1652.

Baroque (and Rococo)

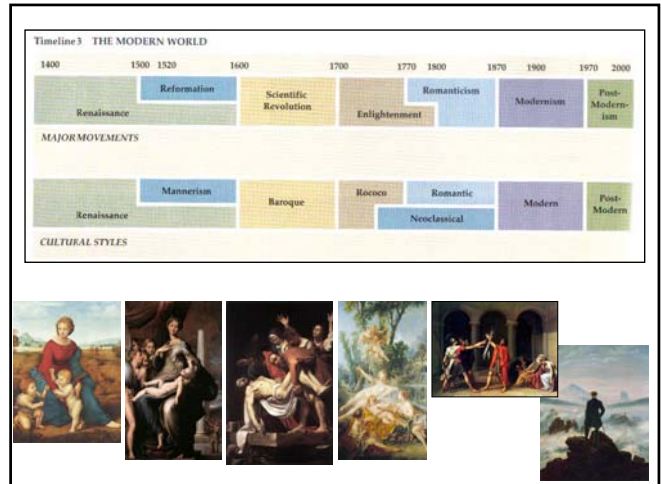
- The emphasis that Baroque art placed on grandeur is seen as Absolutist in nature. Louis XIV said, "I am grandeur incarnate," and many Baroque artists served kings who tried to realize this goal.
- The Baroque love for detail is often considered overly-ornate and gaudy, especially as it developed into the even more richly decorated style of Rococo.

Neoclassicism

- As time passed, many artists were repulsed by the ornate grandeur of the Baroque and Rococo styles and sought to revert to the earlier, simpler art of the Renaissance, creating Neoclassicism.
- Neoclassicism was the artistic component of the intellectual movement known as the *Enlightenment*, which was similarly idealistic.

Romanticism

- Romanticism was an artistic and intellectual movement that originated in late 18th century Western Europe. This movement is typically characterized by its reaction against the Age of Enlightenment and against the rationalization of nature. Whereas the Enlightenment emphasized the primacy of reason, Romanticism emphasized imagination and feeling.



Movements in Modern Art

- Realism
 - Daumier, Millet, Courbet
- Impressionism
 - Manet, Monet, Renoir, Degas
- Post-Impressionism
 - Cezanne, Seurat (Pointillism), Matisse (Fauvism), Gauguin
 - Vincent van Gogh
- Expressionism

Realism

- Realism in the visual arts and literature is the depiction of subjects as they appear in everyday life, without embellishment or interpretation. The term also describes works of art which, in revealing a truth, may emphasize the ugly or sordid.

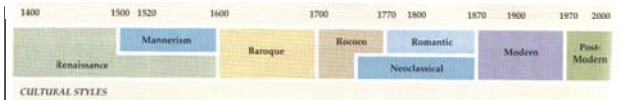


The Gleaners, Jean-Francois Millet, 1857.

The Salon

The *Salon*, beginning in 1725, was the official art exhibition of the *Académie des Beaux-Arts* in Paris, France.

Between 1748–1890 it was the greatest annual (or biannual) art event in the western world.



Academic Art



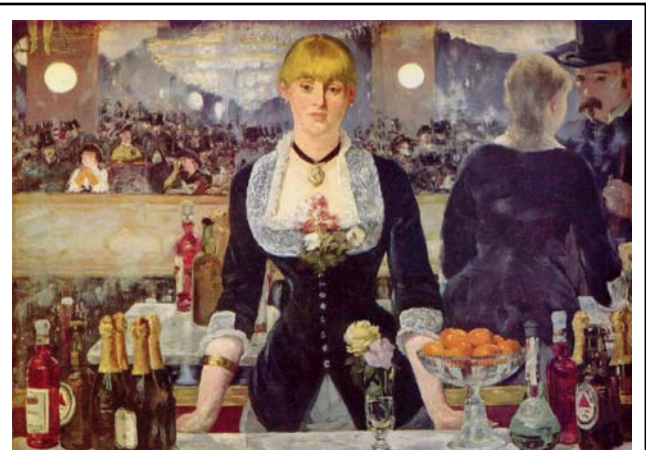
Birth of Venus, Alexandre Cabanel, 1863.

The Salon de Refuse

The *Salon des Refusés*, French for “exhibition of rejects”, is generally an exhibition of works rejected by the jury of the official Paris Salon, but the term is most famously used to refer to the *Salon des Refusés* of 1863.



Dejeuner sur l'herbe, Edouard Manet, 1863.



Bar at the Folies-Bergeres, Manet, 1881-82.

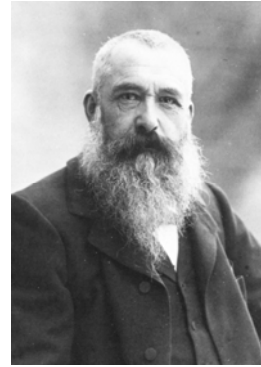
The Impressionists

Artists' petitions requesting a new *Salon des Refusés* in 1867, and again in 1872, were denied.

In the latter part of 1873, Monet, Renoir, Pissarro, and Sisley organized the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* for the purpose of exhibiting their artworks independently.

The "Impressionists" exhibited together eight times between 1874 and 1886.

Claude Monet (1840-1926)

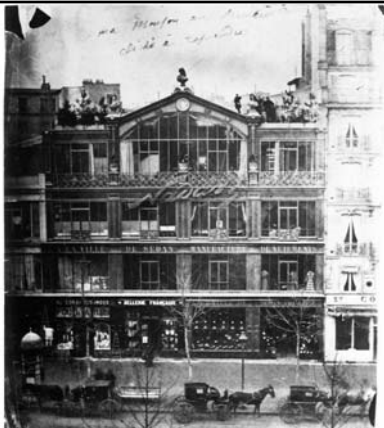


Impression: Sunrise, Claude Monet, 1873.

Impressionism

Impressionism was a 19th century art movement that began as a loose association of Paris-based artists who began publicly exhibiting their art in the 1860s. Radicals in their time, early Impressionists broke the picture-making rules of academic painting. They began by giving colors, freely brushed, primacy over line.

Characteristics of Impressionist painting include visible brushstrokes, light colors, open composition, emphasis on light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, and unusual visual angles.



Nadar's studio, site of the 1874 exhibition of the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs*.



Luncheon of the Boating Party, Auguste Renoir, 1881.



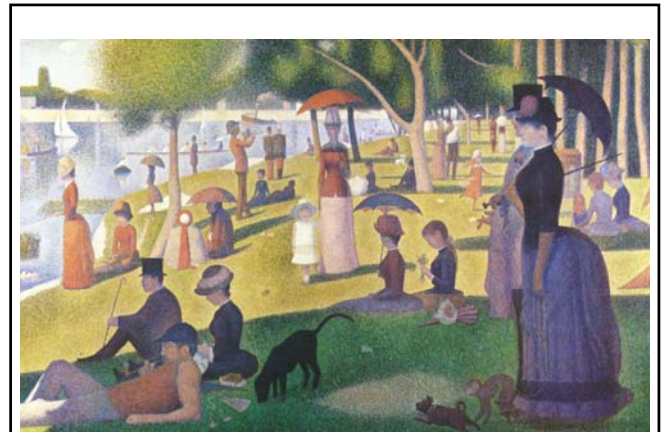
The Dancing Class, Edgar Degas, 1871-72.



Mont Sainte-Victoire, Paul Cezanne, c.1904.

Post-Impressionism

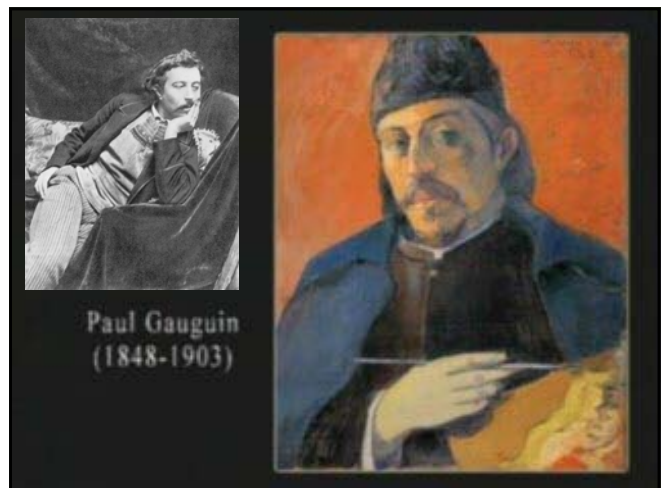
The rebellious, experimental spirit instilled by the Impressionists had freed art from the tyranny of a single style. Artists now moved in many directions, united only by a common desire to extend the boundaries of Impressionism. This ambition signified the triumph of the Modernist notion that art must constantly change in order to reflect new historical conditions – the opposite of the Classical ideal of eternal truths. This movement is known as Post-Impressionism.



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



The Dessert: Harmony in Red, Henri Matisse, 1908.



Paul Gauguin
(1848-1903)



Day of the God (Mahana no Atua), Paul Gauguin, 1894.

Vincent van Gogh

Vincent van Gogh (1853–1890) was a Dutch Post-Impressionist artist. His paintings and drawings include some of the world's best known, most popular, and most expensive pieces.

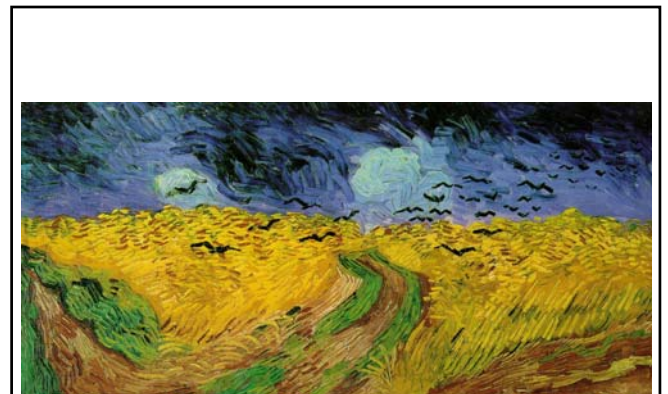
Van Gogh is a pioneer of what came to be known as Expressionism.



The Potato Eaters, Vincent van Gogh, 1885.



The Starry Night, Vincent van Gogh, June 1889.



Wheat Field with Crows, Vincent van Gogh, 1890.

Expressionism

- Expressionism sought to express the meaning of "being alive" and emotional experience rather than physical reality. Expressionists tended to distort reality for an emotional effect. The term often implies emotional angst.



The Scream by Edvard Munch (1893).

Modern Art, part two

- Cubism
 - Picasso
 - Braque
- Dadaism
 - Duchamp
- Surrealism
 - Magritte
 - Dali
 - Kahlo
- Abstract Expressionism
 - Pollock
 - De Kooning
- Pop Art
 - Warhol

Pablo Picasso (1881-1973)



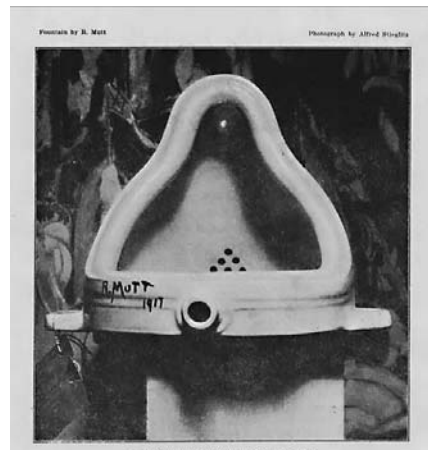
Les Femmes d'Alger (O.J.), Pablo Picasso, 1907.



Violin and Candlestick, Georges Braque, 1910.

Duchamp and Dadaism

- In Europe: Protest against war
 - Nonsense language, dissonant music, anarchic irreverence
- In NY: Anti-Art
- Marcel Duchamp (1887-1968)
 - Ready-mades
 - Kinetic art ("mobiles")



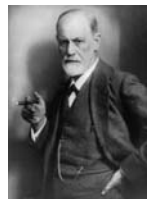
Fountain, Marcel Duchamp, 1917.

Surrealism

Surrealism is a movement stating that the liberation of our mind, and subsequently the liberation of the individual self and society, can be achieved by exercising the imaginative faculties of the "unconscious mind" to the attainment of a dream-like state different from, or ultimately 'truer' than, everyday reality.

Freud, the Unconscious, and Surrealism

- Sigmund Freud (1856-1939)
- *Interpretation of Dreams* (1900)
 - Id, ego, superego
 - Dreams and the unconscious mind



Ceci n'est pas une pipe.

The Treachery of Images, Rene Magritte, 1928-29.

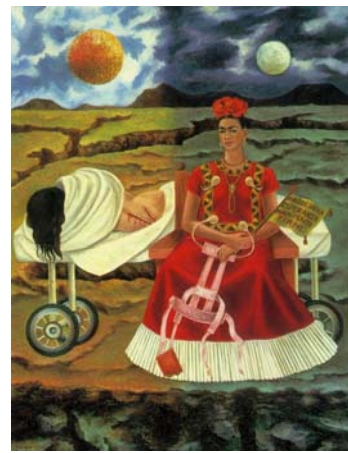
Salvador Dali



"There is only one difference between a madman and me. I am not mad."



The Persistence of Memory, Salvador Dali, 1931.



Tree of Hope, Frida Kahlo, 1946.

Art as Protest: *Guernica*

- Picasso's protest against inhumanity
- Hope in the face of horror
 - Inspired by destruction of war
- Social, pivotal document
 - Expressionistic, Cubist
 - Technical experimentation



Guernica is a 1937 painting by Pablo Picasso, showing the Nazi German bombing of Guernica, Spain, by twenty-eight bombers, on April 26, 1937 during the Spanish Civil War. The attack killed between 250 and 1,600 people, and many more were injured.

Abstract Expressionism

Abstract expressionism was an American post-World War II art movement. It was the first specifically American movement to achieve worldwide influence and also the one that put New York City at the center of the art world, a role formerly filled by Paris.



The Irascibles, Nina Leen, 1950.

Abstract Art

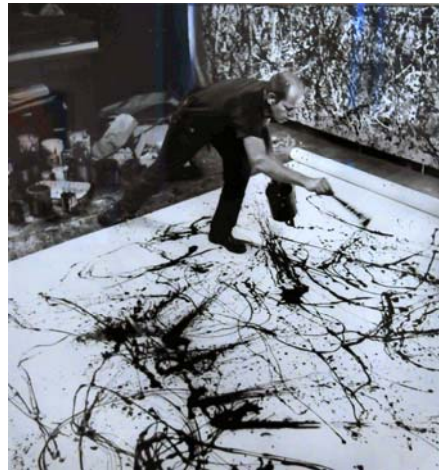
- an abstract genre of art; artistic content depends on internal form rather than pictorial representation
- Kandinsky
- Geometric abstract art
 - Malevich, Mondrian



On White 2, Wassily Kandinsky, 1923

Abstract Expressionism

- Devoid of recognizable content
- Subjective aesthetic experience
 - Line, color, shape
- Jackson Pollock (1912-1956)
 - Radical break from tradition
 - Action Painting



Lavender Mist, Jackson Pollock, 1950.

Abstract Expressionism

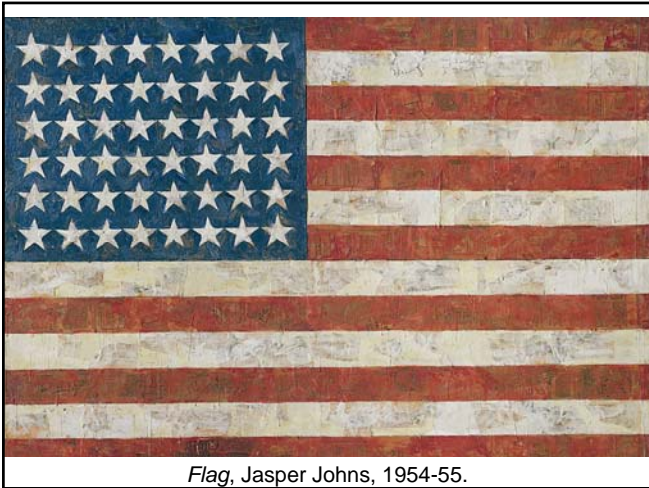
- Color field paintings
 - Color detached from imagery
- Artistic goals
 - Break with other conventions of art
 - *Feeling*, not seeing
- Mark Rothko (1903-1970)



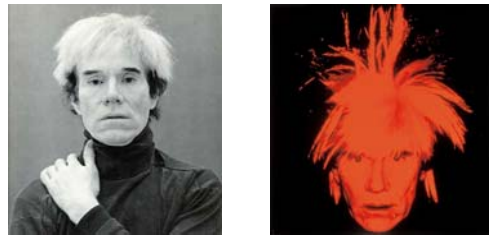
Seagram murals

The Return to Representation

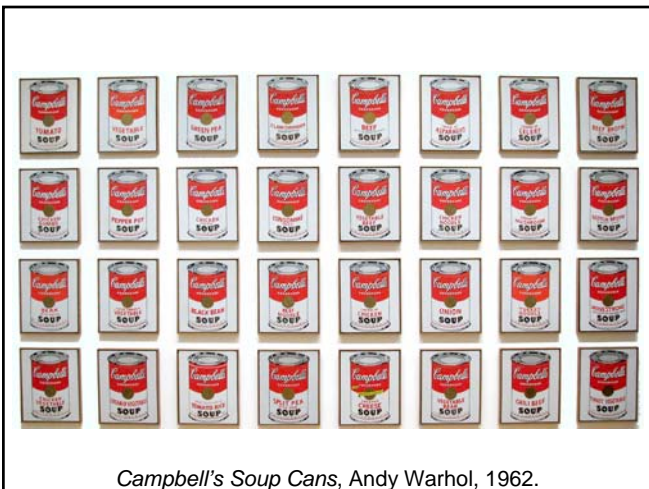
- Consideration of the object
- Conceptual art
 - Jasper Johns (b. 1930)
- Pop Art
 - Popular culture, consumerism
 - Andy Warhol (1928-1987)



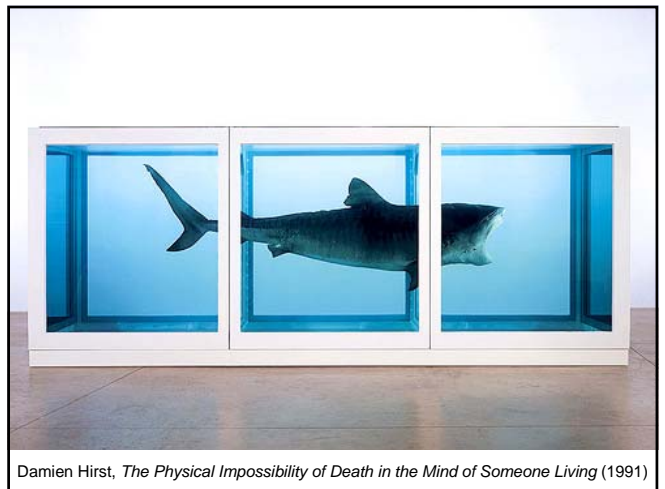
Flag, Jasper Johns, 1954-55.



Andy Warhol was an American artist, avant-garde filmmaker, writer and social figure. Warhol was one of the founders of the Pop Art movement in the United States in the 1950s.



Campbell's Soup Cans, Andy Warhol, 1962.



Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living* (1991)