CHAPTER 21

Late Eighteenth and Nineteenth Centuries
Learning Objectives

1. Explain the social and political ideas that gave rise to Neoclassical art and architecture.

2. Recognize the visual characteristics and themes in Romanticism.

3. Discuss the origins of photography and its relationship to painting in the nineteenth century.
4. Describe the stylistic features and artistic concerns characterizing Realism, Impressionism, and Post-Impressionism.

5. Identify representative artists and artworks of the late eighteenth and nineteenth centuries.

6. Assess the use of current events by artists to call attention to social concerns.
Introduction

- Modern age launched by Industrial, American, and French Revolutions
- Enlightenment
  - "Age of Reason"
  - Rational and scientific approach to beliefs
- Stylistic pluralism
- Traditional sources of patronage gradually withered
Neoclassicism

- **Neoclassicism**
  - Emulation of classical Greek and Roman art
  - An effort to represent non-hereditary government (republic)
- **David, Oath of the Horatii**
  - Story of virtue and readiness to die for liberty
  - Sculptural quality of figures
Oil on canvas. 10' 10" × 14'.
Musée du Louvre, Paris, France. RMN-Grand Palais/Gérard Blot/Christian Jean. [Fig. 21-1]
Neoclassicism

- Angelica Kauffmann
  - Overcame obstacles of women's exclusion from professional art
  - *Cornelia, Pointing to Her Children*...
    - A different vision of women's abilities in comparison to *Oath of the Horatii*
    - Cornelia as an important shaper of her children, who became important figures in the development of the Roman republic
Angelica Kauffmann.
*Cornelia, Mother of the Gracchi, Pointing to Her Children As Her Treasures.* c.1785.
Oil on canvas. 40" × 50".
© Virginia Museum of Fine Arts, Richmond. 75.22/50669.2. The Adolph D. and Wilkins C. Williams Fund. Photo: Katherine Wetzel. [Fig. 21-2]
Neoclassicism

- Thomas Jefferson, Monticello
  - Based on Andrea Palladio's reinterpretation of Roman country-style houses
  - Often called Federal style
    - Inspired civic virtues of courage and patriotism
- Neoclassical architecture found in almost every U.S. city
Monticello/Thomas Jefferson Foundation, Inc. [Fig. 21-3]
Romanticism

• Romanticism
  - In reaction to Neoclassicism
    • Agrees with Neoclassic importance of individual liberty
  - Emotional expression
  - Imagination/emotion more valuable than reason
  - Nature less corrupt than civilization
  - Preoccupation with current events
Romanticism

- Francisco Goya
  - Experienced horrors of Napoleon's occupation
  - *The Third of May, 1808*
    - Depicts firing squad executing suspects
    - Mechanical uniformity of faceless firing squad
    - Ragged, emotional targets
    - Protest against tyrannical governments
Francisco Goya. *The Third of May, 1808*. 1814. Oil on canvas. 8' 9" × 3' 4". Museo Nacional del Prado, Madrid. © Museo Nacional del Prado/Oronoz. [Fig. 21-4]
Romanticism

- *The Burning of the Houses of Lords and Commons*, J.M.W. Turner
  - Captures disastrous fire in Parliament from only months before
  - Loose, expressive brushwork
  - Emphasis on feeling rather than actual geography
Joseph Mallord William Turner. *The Burning of the Houses of Lords and Commons*. 1834. Oil on canvas. 36-1/4" × 48-1/2". © Cleveland Museum of Art, Bequest of John L. Severance. [Fig. 21-5]

Video: J. M. W. Turner (Exhibition: National Gallery of Art) (requires QuickTime plugin)
Romanticism

• American landscape painting
  ▪ Thomas Cole, *The Oxbow*
    • Broad, panoramic view
    • Hudson River School style
  ▪ *Blue Hole, Little Miami River*
    • Robert S. Duncanson, an African-American with an international reputation
    • Precise realism of Hudson River School
Oil on canvas. 51-1/2" × 76".
The Metropolitan Museum of Art, New York. Gift of Mrs. Russell Sage, 1908 (08.228) © 2013. Photograph © The MoMA/Art Resource/Scala, Florence. [Fig. 21-6]
Robert S. Duncanson. *Blue Hole, Little Miami River*. 1851. Oil on canvas. 29-1/4" × 42-1/4".

Cincinnati Art Museum. Gift of Norbert Heermann and Arthur Helbig. 1926.18. Photograph: The Bridgeman Art Library. [Fig. 21-7]
Romanticism

• France's Romantic paintings
  • *The Death of Sardanapalu*
    • Based on a play by Lord Byron
      • Title character takes poison and orders favorite possessions destroyed before him
      • Viewers' response to this horrifying event
    • Diagonal composition with chiaroscuro recalling the Baroque
  • **Painterly**
    • Loose, open style
Oil on canvas. 12' 1-1/2" × 16' 2-7/8".
Musée de Louvre, Paris. Photograph: Copyright Kevaler/Art Resource, NY. [Fig. 21-8]
Photography

- Cameras freed painters from the role of narrator/illustrator.
- Technology cumbersome, toxic in its early phases
  - Presented practical challenges in barren regions of the Western wilderness
- Timothy O'Sullivan, *Iceberg Canyon*
  - Stark, austere, and well-crafted
  - Sitter perfectly positioned on rocks
Timothy O'Sullivan. *Iceberg Canyon, Colorado River, Looking Above.* 1871. Albumen print. 8" × 11".
National Gallery of Art, Washington D.C. Diana and Mallory Walker Fund and Horace W. Goldsmith Foundation through Robert and Joyce Menschel 2005.10.1. [Fig. 21-9]
Photography

• Difference between camera vision and human vision apparent to Delacroix
  ▪ Cameras useful for details of complete construction

• Nadar (Félix Tournachon)
  ▪ Elevated mechanical aspects
  ▪ *Sarah Bernhardt*
    • Exhibits link between Romantic painted and modern glamour portraits
Nadar (Félix Tournachon). *Sarah Bernhardt*. 1855.
Courtesy of George Eastman House, International Museum of Photography and Film.
[Fig. 21-10]
Realism

• **Academic art**
  - Tradition-minded works that follow formulas laid down by an academy or school
  - French Academy's *Salon*
    - Annual exhibition in the nineteenth century and only way an artist might become known in those days
Realism

- **Realism**
  - A style depicting the ordinary without idealism, exoticism, or nostalgia
  - Reaction to both Neoclassicism and Romanticism
  - "Look at this"

- **Gustave Courbet, The Stone Breakers**
  - Ordinary road workers
  - No dramatization of struggle
Oil on canvas. 5' 5" × 7' 10".
Galerie Neue Meister, Dresden, Germany. Photograph: © Staatliche Kunstsammlungen Dresden/The Bridgeman Art Library. [Fig. 21-11]
Realism

- Accusations toward Courbet
  - Raising "a cult of ugliness"
  - Inartistic and socialistic work
  - Led him to set up his own exhibitions

- Oil painting outdoors
  - First done by Courbet
  - Made possible by portable paint tubes
  - Ability to capture first impressions
Realism

• Rosa Bonheur, *The Horse Fair*
  ▪ Specialized in rural scenes with animals
  ▪ Surging energy
  ▪ Possible self-portrait near the center

• Jean-Léon Gérôme
  ▪ Teacher of Thomas Eakins
  ▪ *Pygmalion and Galatea*
    ▪ Story from mythology executed with academic, controlled fashion
Oil on canvas. 96-1/4" × 199-1/2".
Rosa Bonheur 1853.5. Gift of Cornelius Vanderbilt, 1887. Acc.n.: 87.25. Image copyright
The MoMA/Art Resource, NY/Scala, Florence. [Fig. 21-12]
Oil on canvas. 35" × 27".
The Metropolitan Museum of Art, New York. Gift of Louis C. Raegner, 1927. Acc.n.: 27.200. © 2013. Image copyright MoMA/Art Resource/Scala, Florence. [Fig. 21-13]
Realism

1. Thomas Eakins, *William Rush*…
   - Contrasts *Pygmalion* with a realist view
   - Somewhat lumpy model
     - Painting people the way they actually looked shocked the public.

2. Tanner, *The Banjo Lesson*
   - Dignified portrayals of blacks
   - Avoids sentimentality but exhibits humanistic content
Thomas Eakins.

William Rush Carving His Allegorical Figure of the Schuylkill River. 1876-1877.
Oil on canvas on masonite. 20-1/8" × 26-1/8".
Philadelphia Museum of Art. Gift of Mrs. Thomas Eakins and Miss Mary Adeline Williams, 1929. Acc.n.: 1929-184-27. Photograph: The Philadelphia Museum of Art/Art Resource/Scala, Florence. [Fig. 21-14]
Oil on canvas. 49" × 35-1/2".
Hampton University Museum, Virginia. [Fig. 21-15]
Art Forms: Commentary

- Current events in art
  - Goya as a witness in his *Third of May, 1808*
  - *Raft of the "Medusa"
    - Romantic depiction of a scandalous 1816 shipwreck
    - 152 passengers stranded on a makeshift raft and only 15 survived
    - Not journalistically accurate but portrays the most dramatic, emotional moment
Théodore Géricault. *Raft of the "Medusa."* 1818–1819. Oil on canvas. 16' × 23' 6". Musée du Louvre, Paris. Photograph: akg-images/Erich Lessing. [Fig. 21-16]
Current events in art

- **Media Burn**
  - Staged event on July 4, 1975
  - JFK lookalike actor delivered speech
  - Smashed futuristic-looking car into a pile of burning television sets
  - Protest against homogenous television programming and sensational news broadcasts
Ant Farm. *Media Burn.*


Photograph: John Turner. [Fig. 21-17]
Current events in art

- **Algorithm**
  - Pipe organ operated by a functioning automatic teller machine
  - Keystrokes created input that was interpreted by the organ as music
  - The more money withdrawn/deposited, the longer the song clip
  - Money as replacing religion in our focus of worship during the economic downturn
Custom-built pipe organ, automatic teller machine. Height 20’.
U.S. Pavilion, 54th International Art Exhibition. Presented by the Indianapolis Museum of Art. Photograph: Andrew Bordwin. [Fig. 21-18]
Realism

- Edouard Manet
  - Predecessor of Impressionism
  - Combined flattened painting in the Japanese style with Courbet's realism
  - Interest in visual issues over content
  - *Luncheon on the Grass*
    - Female nude with clothed males and no allegorical context
    - Shocked viewers and critics
Oil on canvas. 7' × 8' 10".
Musée d'Orsay, Paris. RMN/Hervé Lewandowski. [Fig. 21-19]
Impressionism

- Group formed after denial to 1873 Salon and organized independent exhibition
- "Impressions" of what the eye actually sees, rather than what the mind interprets
- Claude Monet, *Arrival*…
  - Focuses on play of light amid steam of locomotive
Podcast: Slamming the Impressionists

Claude Monet. *Arrival of the Normandy Train, Gare St.-Lazare*. 1877. Oil on canvas. 23-1/2" × 31-1/2". © The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection, 1933.1158.[Fig. 21-20]
Impressionism

• Impressionists
  ▪ Term arose from Monet's versions of *Impressions: Sunrise*
  ▪ Initially meant to be derogatory, but a fitting description for the artists
  ▪ Small dabs of color that are separate strokes close up, blended farther away
    • Pure color for more vibrancy
  ▪ Optimistic about new technology
Oil on canvas. 19-1/2" × 25-1/2".
[Fig. 21-21]
Impressionism

- Renoir, *Le Moulin de la Galette*
  - Contemporary middle-class people enjoying outdoor leisure activities
  - Interest in human drama balanced by interest in light filtering through trees
- Edgar Degas
  - Somewhat different approach
    - Spontaneous-looking compositions actually posed like street photography
Pierre-Auguste Renoir. *Le Moulin de la Galette*. 1876. Oil on canvas. 51-1/2" × 68-7/8". Musée d'Orsay, Paris. Photograph: RMN Reunion des Musées Nationaux. [Fig. 21-22]
Impressionism

- Edgar Degas
  - *The Ballet Class*
    - Shows unglamorous character of class
- Mary Cassatt
  - Philadelphia-born, befriended Manet and Degas in Paris
  - *The Boating Party*
    - Resemblance to Japanese prints
    - Subtle feminist content
Oil on canvas. 32-3/8" × 30-1/4".
Photograph: Art Resource/Scala, Florence. [Fig. 21-23]
Impressionism

• Disbanded after eighth exhibition in 1886
• Auguste Rodin, sculptor
  ▪ Contemporary to Impressionists
  ▪ Used Michelangelo's unfinished pieces as inspiration for rough finishes
  ▪ Media of plaster and clay
  ▪ *The Thinker*
    • Universal artist/poet as creator
Bronze. Life-size.
Photograph: Christie's Images Ltd./Superstock. [Fig. 21-25]
The Post-Impressionist Period

• Did not share a single style
  ▪ All reactions to Impressionism

• Formal style
  ▪ Seurat, *A Sunday on La Grande Jatte*
    • Not an image of a fleeting moment despite Impressionist qualities

• Divisionism (*pointillism*)
  • Optical color mixture achieved by controlled dots of color and mixed with the eyes
Georges Seurat. *A Sunday on La Grande Jatte*. 1884–1886. Oil on canvas. 81-3/4" × 121-1/4". © Art Institute of Chicago. Helen Birch Bartlett Memorial Collection 1926.22. [Fig. 21-26]
The Post-Impressionist Period

- Formal style
  - Paul Cézanne
  - Intended to make Impressionism "solid and enduring" like museum art
  - Planar surfaces of subjects seen in terms of color modulation
  - *Mont Sainte-Victoire*
    - Impression of air, depth through color use
    - Almost geometric planes and masses
    - Rhythm of parallel brush strokes
The Post-Impressionist Period

- **Expressionist** style
  - Emotional intensity through strong color contrasts, bold brushwork, and contours
  - Vincent van Gogh
    - Highly textural brushwork
    - Strong color to express emotions clearly
    - Influence of Japanese prints
      - Flat color areas and simplified shapes
      - *Japonaiserie: Flowering Plum Tree*
After Hiroshige. Oil on canvas. 21-1/2" × 18".
Van Gogh Museum, Amsterdam (Vincent Van Gogh Foundation). [Fig. 21-28]
The Post-Impressionist Period

- **Expressionist** style
  - Vincent van Gogh
    - Influence of Japanese prints
      - *The Sower*
    - *The Starry Night*
      - Powerful symbolism
      - Tremendous cosmic forces in sky
      - Church's spire echoes cypress trees
      - Small scale of human life
Vincent van Gogh. *The Sower*. 1888. Oil on canvas. 12-3/5" × 15-3/4". Van Gogh Museum, Amsterdam (Vincent Van Gogh Foundation). [Fig. 21-29]
Closer Look: Vincent van Gogh, *The Starry Night*

Vincent van Gogh. *The Starry Night*. 1889. Oil on canvas. 29" × 361/4".
The Post-Impressionist Period

- **Expressionist** style
  - Paul Gauguin
    - Critical of materialism of industrial society
      - Worked as a stockbroker for several years
    - *The Vision After the Sermon*
      - Depicts Brittany peasants' vision
      - Tilted, brightly colored background plane
      - Divided by trunk of apple tree
Paul Gauguin. *The Vision After the Sermon (Jacob Wrestling with the Angel)*. 1888.
Oil on canvas. 28-3/4" × 36-1/2".
National Galleries of Scotland. [Fig. 21-31]
The Post-Impressionist Period

- **Expressionist** style
  - Paul Gauguin
    - Desired to rejuvenate European art with insights from non-Western tradition
      - Left family for Tahiti at age 43 in attempt to break with civilization
    - *Mahana no Atua*
      - Summary of several years of painting
      - Symbolic "language of dreams"
      - Color of water nothing like reality
Oil on canvas. 26-7/8" × 36".
© The Art Institute of Chicago. Helen Birch Bartlett Memorial Collection, 1926.198. [Fig. 21-32]
The Post-Impressionist Period

- **Symbolism**
  - Developed around 1885
  - Decorative forms and symbols that were intentionally vague or open-ended
  - Henri de Toulouse-Lautrec
    - *At The Moulin Rouge*
      - Unusual angles and cropping
      - Expressive, unnatural color heightens feelings about the people in the world he painted
Oil on canvas. 48-3/8" × 55-1/4".
© The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1928.610. [Fig. 21-33]
The Post-Impressionist Period

• **Art Nouveau**
  - "New art" of architecture and interior design
  - Victor Horta, Tassel House
    • Abstracted forms from nature into controlled, graceful shapes
Victor Horta. Stairway. Tassel House, Brussels. 1892–1893. © 2013—Victor Horta, Bastin & Evrard /SOFAM—Belgium. [Fig. 21-34]
The Post-Impressionist Period

• Edvard Munch
  ▪ Carried Symbolism to expressive intensity
  ▪ The Scream
    • Dominant figure caught in isolation, fear, and loneliness—a "soul-cry"

• Avante-garde
  ▪ Creative artists working outside the normal channels of advancement
Tempera and crayon on cardboard. 36" × 28-7/8". 
National Gallery, Oslo 
Foto: Jacques Lathion/Nasjonalmuseet © 2013 The Munch 
Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), NY. [Fig. 21-35]