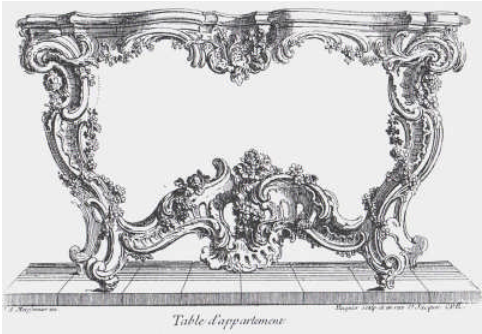


Week 3 – 18th Century Europe

- French Rococo
- Highly decorative style of French art and interior design of 18th century
 - Rococo style rooms are characterized by elegant ornate furniture, small sculptures and ornamental mirrors
 - Came into fashion during the reign of King of France, Louis XV
 - Major period in European art history
 - Metalwork, porcelain figures, frills
 - The word 'Rococo' is combination of French *rocaille*, or shell and the Italian *barocco*, or Baroque style



Ballroom at Catherine Palace in St Petersburg, Russia



Rococo table



Rococo settee

- Jean-Antoine Watteau
- 1684-1721
 - First great Rococo painter
 - Influenced by Claude Gillot with whom he trained under. Inspired his theatrical-themed works
 - Influenced other Rococo painters of his generation



Pierrot, 1718-19



The French Comedy, 1714



Portrait of Watteau by Rosalba Carreira, 1721



The Italian Comedy, 1714



An Autumn Pastoral, 1749

Francois Boucher



- 1703-1770
- Known for idyllic and voluptuous paintings on classical themes, decorative allegories, pastoral activities



Self-portrait



The Birth of Venus, 1740

<p>Jean-Hogare Fragonard, 1732-1806</p> <ul style="list-style-type: none">• Prolific painter and printmaker in late Rococo style• His works have been described as exuberant and hedonistic• Popular for his genre paintings conveying the atmosphere of intimacy and veiled eroticism• Influenced the Impressionists with his lush colours and confident brushstrokes	 <p>Self-portrait, 1769</p>	 <p>The Swing, 1767</p>

English Rococo

- Regarded as the “French taste”
- Influenced silverwork, porcelain and silks
- Thomas Chippendale, a London cabinet maker and furniture designer transformed English furniture design using rococo elements
- William Hogarth helped develop the aesthetic theories of rococo through his work *Analysis of Beauty*, 1753.
- Rococo in England connected to revival of interest in Gothic architecture in 18th century.
- By 1785 became out of fashion and replaced by Neoclassicism.



Self-portrait



Colonel Acland and Lord Sydney, *The Archers*, 1769

Joshua Reynolds

- 1723-1792
- First president of the Royal Academy of Arts
- Historically one of the most important English painters
- Dominant English portraitist
- Went to Italy in 1749, spent three years there
- Maintained his own gallery in London selling both his own and old masters paintings
- Promoted “Grand Style” of painting which focused on idealization of imperfect

Angelica Kauffmann

- 1741-1807
- Swiss neoclassical painter and graphic artist
- Known for her artistic, musical and linguistic abilities
- Went to England, where she was successful as a fashionable portrait painter and decorator
- Protégée of Sir Joshua Reynolds
- Married Venetian painter Antonio Zucchi and lived in Italy where she flourished in artistic and literary circles
- Reynolds, Winckelmann, Goethe and Garrick commissioned her to paint their portraits



Self-portrait



A Sleeping Nymph, watched by a Shephard, 1780

Thomas Gainsborough





- 1727-88
- His portrait style is influenced by Jan Van Eyck
- Royal family's favourite painter
- Painted from observations of nature and people



Self-portrait, 1759



The Blue Boy, 1770

<p>Joseph Wright of Derby</p> <ul style="list-style-type: none"> • 1734-1797 • English landscape and portrait painter • Noted for use of chiaroscuro and candle-lit subjects • His works are often based on the meetings of the Lunar Society, a group of very influential scientists and industrialists living in the English Midlands, during the Age of Enlightenment 	 <p><i>An Experiment on a Bird in the Air Pump</i>, 1768</p> <ul style="list-style-type: none"> • shows people gathered round observing an early experiment into the nature of air and its ability to support life. 	 <p><i>The Alchemist in Search of the Philosopher's Stone</i>, 1771</p> <ul style="list-style-type: none"> • Depicts discovery of phosphorus by German alchemist Hennig Brand in 1669 • A flask of urine has been boiled down, and is seen bursting into light as the phosphorus, which is abundant in urine, ignites in the air
<p>Moralizing Art William Hogarth</p> <ul style="list-style-type: none"> • 1697-1764 • Example of moralizing art • Major English painter, printmaker, pictorial satirist, social critic, and editorial cartoonist • Pioneered western sequential art, i.e. cartoons and comic strips • Themes include poking fun at contemporary politics and customs, referred to as Hogarthian • Achieved success through his series of six morality pictures: <i>The Harlot's Progress</i>, <i>The Rake's Progress</i>, <i>Marriage a la Mode</i> • Masterpieces of British painting: <i>The Shrimp Girl</i>, <i>Captain Coram</i> • Famous for his "Moralizing Art", a series of artwork based on moralistic themes, expressed in a satirical manner 	<p>A Rake's Progress, etching & engraving, 1735</p>  <p>Scene 1 - The Young Heir Takes Possession Of The Miser's Effects</p>	 <p>Scene 6 - Scene in a Gaming House</p>

A Harlot's Progress, etching & engraving, 1732



Scene 1



Scene 2



Scene 3



Scene 4



Scene 2 - Surrounded By Artists And Professors



Scene 3 - The Tavern Scene



Scene 4 - Arrested for Debt



Scene 7 - The Prison Scene



Scene 8 - In the Madhouse





Scene 5



Scene 5 - Married to an old maid

Fete Galante

- A rich outdoor party in a paradisiac setting
- Translated from French, literally meaning "gallant party"
- A genre of drawings and paintings depicting such parties from the 18th century
- Fete galante artists include Antoine Watteau, Jean-Honore Fragonard, Francois Boucher
- Antoine Watteau created this painting style in order to please his private clients and the Académie des Beaux-Arts by painting his clients in idyllic settings.
- The Academie ranked scenes of everyday life and portraits, the paintings most desired by private patrons, as lower than morally educational paintings illustrating history and mythology. By portraying his patrons in scenes like that of the mythological Arcadia, where humans supposedly lived in leisure and

<p>harmony with nature, Watteau was able to get his paintings the highest ranking at the Academie.</p> <ul style="list-style-type: none"> Fête galante paintings are an important part of the rococo period of art, which saw the focus of European arts move away from the hierarchical, standardized grandeur of the church and royal court and toward an appreciation for intimacy and personal pleasures. <p>Lush, outdoor settings of fête galante paintings were often mined from earlier paintings, especially from Venetian paintings of the 16th century and Dutch paintings of the 17th century.</p>		
<p>Genre Art/Painting</p> <ul style="list-style-type: none"> Also known as genre scenes or genre views Paintings or artwork that represent scenes or events from everyday life, such as markets, domestic settings, interiors, parties, inn scenes, and street scenes. Appears in all art traditions Such artists include Pieter Brueghel, Johannes Vermeer, Pieter de Hooch, Francisco de Goya, William Hogarth, Chardin, Fragonard, Boucher 	 <p><i>Nighthawks</i>, 1942. Edward Hopper</p>	 <p><i>Woman cleaning turnips</i>, 1738. Jean-Baptiste-Siméon Chardin</p>



Automat, 1927. Edward Hopper



Milkmaid, 1658-1660. Johannes Vermeer

History Painting

- Painting of scenes from classical and Christian history and mythology
- Taught in academies of art from Renaissance to 19th century
- Regarded as highest form of art in a hierarchical group that ranked still-life painting lowest on the list
- Dominant form of academic painting in 19th century and post-Revolutionary France
- Examples: Velazquez's *Surrender at Breda*, Rubens' *Life of Marie de Medici*, scenes from Classical Antiquity, Picasso's *Guernica*







Surrender at Breda, by Velazquez. 1634-35



- Depicts transfer of key to the city from Dutch to Spanish army during Siege of Breda, part of the Eighty Years War between the Netherlands and Spanish Empire.





Guernica, by Picasso. 1937

- Depicting Nazi German bombing of Guernica, Spain by 28 bombers on April 26, 1937 during Spanish Civil War. Killed between 250 – 1,600 people
- Picasso adapted it from a previously ready work depicting a bullfight
- His protest against Francisco Franco, the Spanish dictator and political and ideological beliefs of the artistic elite of the time.

<p>Jean-Baptiste-Siméon Chardin</p> <ul style="list-style-type: none"> • 1699-1779 • King Louis XV allowed him his own studio and living quarters in the Louvre • Master of still life painting, favourite themes include domestic life and interiors, genre painting. • Apprenticed with history painters Pierre-Jacques Cazes and Noel-Nicholas Coypel • Became a master in Académie de Saint-Luc, 1724 • Advocate of genre painting in a time when history painting was more popular • A number of modern schools of painting are inspired by the abstract style of his compositions. • Starting in 1737, he exhibited regularly at the Salon. As a 'dedicated academician' he attended their meetings for fifty years, functioning as counsellor, treasurer, secretary, and installation of Salon exhibitions. • Famous works include: <i>Benediction</i>, <i>Return from Market</i>, <i>Blowing Bubbles</i>, portrait of <i>Mme Chardin</i> • Artists who were inspired by him include Manet, Braque, Cezanne, Lucian Freud, Morandi, Soutine 	 <p>Self-portrait, 1771</p>  <p>Still life with Glass Flask and Fruit, 1950</p>	 <p>Boy with a Top, 1735</p>  <p>Blowing Bubbles, 1734</p>
<p>Neoclassicism (1784-1840s)</p> <ul style="list-style-type: none"> • Set in difficult times of the French Revolution (1789) to the rise and fall of Napoleon • Influenced by Renaissance theories – e.g. Geometry, symmetry, mathematical analysis, perspective and knowledge of human anatomy • Formed the concept of 'Academy' (initiated by French Baroque Artist Poussin) 	<p>Jacque Louis David (1748-1825)</p> <ul style="list-style-type: none"> • Highly influential French painter in the Neoclassical style • Influenced art, fashion, interior decoration • His brand of history painting moved away from Rococo style to a more classical and strict one, reflecting a moralistic tone. • Active supporter of French Revolution, dictator of the arts under French Republic • Friend of Maximilien Robespierre • After Robespierre's fall from power, he 	

<p>Philosophy</p> <ul style="list-style-type: none"> • Noble simplicity and calm grandeur – revival of Greek classicism • Respect for Academy and technique – importance of public recognition • Transcendental – superhuman finishing, god-like abilities to create <p>Aesthetic theory</p> <ul style="list-style-type: none"> • Ideals of Greek classicism – simplicity, proportion, harmony, reason, restraint and type • Drawing over colour, i.e. discipline over expression • Transcendental – any trace of human labour is eradicated, perfect finishing and photorealism • Stable, eternal, built to last <p>Subject matter</p> <ul style="list-style-type: none"> • Greek & Roman stories & themes • Current history/political events used as propanganda <p>Trademark – stern, rigid, cold & inexpressive, unnatural, inhuman</p>	<p>aligned himself with Napoleon I</p> <ul style="list-style-type: none"> • Developed his 'Empire style', notable for its use of warm Venetian colours. • Had huge number of pupils, making him the strongest influence in French art of 19th century, especially academic Salon painting. 	
<p>Elisabeth-Louise Vigel-Le Brun</p> <ul style="list-style-type: none"> • 1755-1842 • Most famous 18th century woman painter • Started painting portraits professionally as a teenager • Applied at the <i>Académie de Saint Luc</i> and was allowed to exhibit her work at their Salon. Made a member in 1774 • 1776, married Jean-Baptiste-Pierre Le Brun, a painter & art dealer • Painted portraits of nobility in her day, especially Marie Antoinette, the French Queen consort. Became her court 	 <p>Self-portrait, 1782</p>	 <p>Marie Antoinette, 1783</p>

<p>painter in 1789</p> <ul style="list-style-type: none"> • After the arrest of royal family during French Revolution, she fled France and worked in Italy, Austria and Russia • In Rome, her works met with critical acclaim and she was elected to the Roman Accademia di San Luca • In Russia, she painted the family of Catherine the Great and was member of Academy of Fine Arts of Saint Petersburg • During Napoleon I's reign, she was in demand by the elite of Europe. In Switzerland, she was honorary member <i>Société pour l'Avancement des Beaux-Arts</i> of Geneva. 	 <p>Self-portrait, 1790</p>	 <p>Étienne Vigée (brother of the artist), 1773</p>
--	---	--

- H. Wölfflin. *Principles of Art History. The Problem of the Development of Style in Later Art*, Translated from 7th German Edition (1929) into English by M D Hottinger (Dover Publications, New York 1932 and reprints).

In this work Swiss art critic Heinrich Wölfflin (1864-1945) formulated five pairs of opposed or contrary precepts in the form and style of art of the sixteenth and seventeenth centuries which demonstrated a shift in the nature of artistic vision between the two periods. These were:

1. From **linear** (draughtsmanly, plastic, relating to contour in projected ideation of objects) to **painterly** (*malerisch*: tactile, observing patches or systems of relative light and of non-local colour within shade, making shadow and light integral, and dominant to contours as fixed boundaries.)
2. From **plane** to **recession**: (from the 'Will to the plane', which orders the picture in strata parallel to the picture plane, to planes made inapparent by emphasising the forward and backward relations and engaging the spectator in recessions.)
3. From **closed (tectonic) form** to **open (a-tectonic) form** (The closed or tectonic form is the composition which is a self-contained entity which everywhere points back to itself, the typical form of ceremonial style as the revelation of law, generally within predominantly vertical and horizontal oppositions; the open or atectonic form compresses energies and angles or lines of motion which everywhere reach out beyond the composition, and override the horizontal and vertical structure, though naturally bound together by hidden rules which allow the composition to be self-contained.)
4. From **multiplicity** to **unity**: ('Classic art achieves its unity by making the parts independent as free members, and the baroque abolishes the uniform independence of the parts in favour of a more unified total motive. In the former case, co-ordination of the accents; in the latter, subordination.' The multiple details of the former are each uniquely contemplated: the multiplicity of the latter serves to diminish the dominance of line, and to enhance the unification of the multifarious whole.)
5. From **absolute clarity** to **relative clarity** of the subject: (i.e. from exhaustive revelation of the form of the subject, to a pictorial representation which deliberately evades objective clearness in order to deliver a perfect rendering of information or pictorial appearance obtained by other painterly means. In this way instead of the subject being presented as if arranged for contemplation, it avoids this effect and thereby escapes ever being exhausted in contemplation.)

Wolfflin argued that these principles were affected at an international level in the periodic transformations of western art, much as Burckhardt and Dehio had postulated a periodicity in its architecture. The process led first from a more primitive, inchoate stage in which no single aspect of style predominated, to one in which other elements were subordinated to the need to define and objectify absolutely, and then to a further stage in which exact delineation was superseded by a more unified transcendental vision of the world of appearances. By defining these observed principles as what belonged in this broader province of art-historical understanding, this

psychology of stylistic development, he therefore provided a framework within which the national and personal elements of stylistic evolution could more readily be identified.