

Art in 18th-century Europe: Rococo, Neo-Classicism, Romanticism

Week Five

Goals

- Understanding the art of Nicolas Poussin and how his art harkens back to Classicism and the Renaissance in France.
- Understanding art as imperial propaganda in France under the reign of Louis XIV, and its development into Rococo.
- Understanding the different characteristics of Rococo, Neoclassicism and Romanticism in art.

Nicolas Poussin, *Et in Arcadia Ego*,
1637-38, oil on canvas, 87 x 120 cm
(Musée du Louvre, Paris)



What is the Subject?





Poussin's Place in Art History



Nicolas Poussin, *Et in Arcadia Ego*, 1637-38, oil on canvas, 87 x 120 cm (Musée du Louvre, Paris)

Hyacinthe Rigaud. Louis XIV. 1701. Oil
on canvas. 9'2" x 7'10 3/4" (2.19 x 2.4
m)





r. 1643-1715





Absolutism



L'état, C'est Moi



French court under Louix XIV



- Louix XIV had the longest reign in European history
- French courtly life was the envy of all other rulers
- 1668: began to enlarge a small chateau at Versailles built by his father, Louix XIII.
- Moved to Versailles in 1682, and required court to live there as well

Palace of Versailles. 1668.



Jules Hardouin-Mansart and Charles Le Brun.
Hall of Mirrors, Palace of Versailles. Begun
1678. Length 240' (73 m)



Rococo

(Early 18th century – Late 18th century)

- Developed circa 1715 (upon the death of Louis XIV)
- Refined and fanciful style in art and architecture.

Rococo

(Early 18th century – Late 18th century)

- When Duke of Orleans moved the French court from Versailles to Paris, French courtiers built elegant townhouses in Paris.
- Entertainments that mimicked Versailles activities
- Refinement to reflect the patrons and society

Salon (living room):
center of social life for aristocrats



Germain Boffrand. Salon de la Princesse.
Stucco ornaments. Paris. Begun 1732.





Jean-Antoine Watteau (1684 – 1721)

- Painter of Rococo style
- Moved to Paris in 1702
- Studied art of Rubens, Giorgione and Titian
- Painted for urban aristocrats via art dealers
- Known for rich brushwork and colors



Jean-Antoine Watteau. Pilgrimage to the Island of Cythera. 1717. Oil on canvas.
4'3" x 6'4 1/2" (1.3 x 1.9 m)



Cythera and Love



Stages of Love







fête galante



Are they going to or leaving Cythera?



Note on Pictorial Style





Emphasis on color and brushwork



Jean-Honoré Fragonard. The Swing. 1767.
Oil on canvas. 2'8 5/8" x 2'2" (82.9 x 66 cm)





How is this a representation of Rococo style?



Jacques-Louis David. Oath of the Horatii. 1784-85. Oil on canvas. 10'8 ¼" x 14' (3.26 x 4.27 m)



Rome (Horatii) vs. Alba (Curatii)



Bravery, Honor, and Patriotism

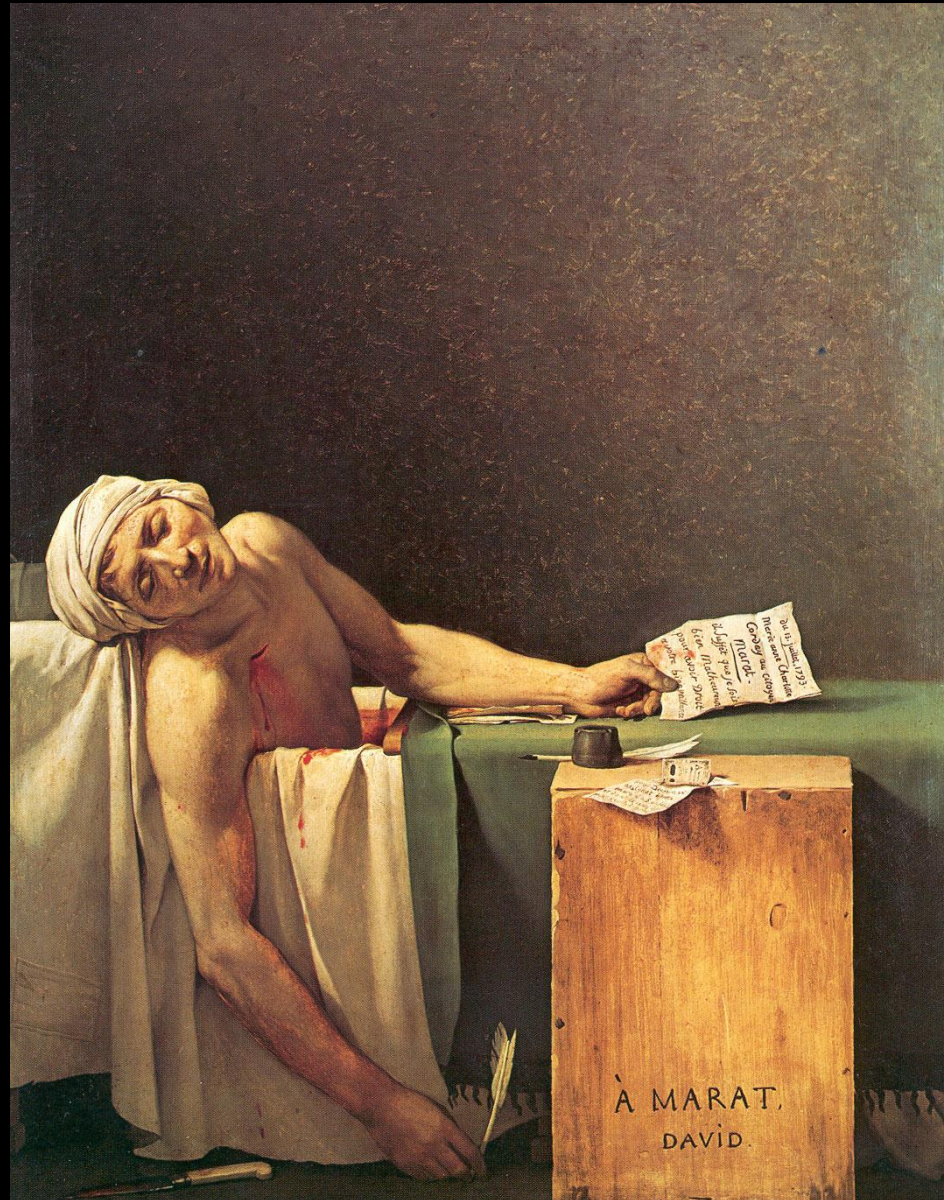




Neo-classicism
vs.
Rococo



Jacques-Louis David. Death of Marat. 1793. Oil on canvas. 5'5" x 4'2 1/2"
(1.65 x 1.28 m)



What kind of person was Marat as shown here?



What emotions does the artist solicit from the viewer?



Impact of this painting





Memorial to a
Martyr

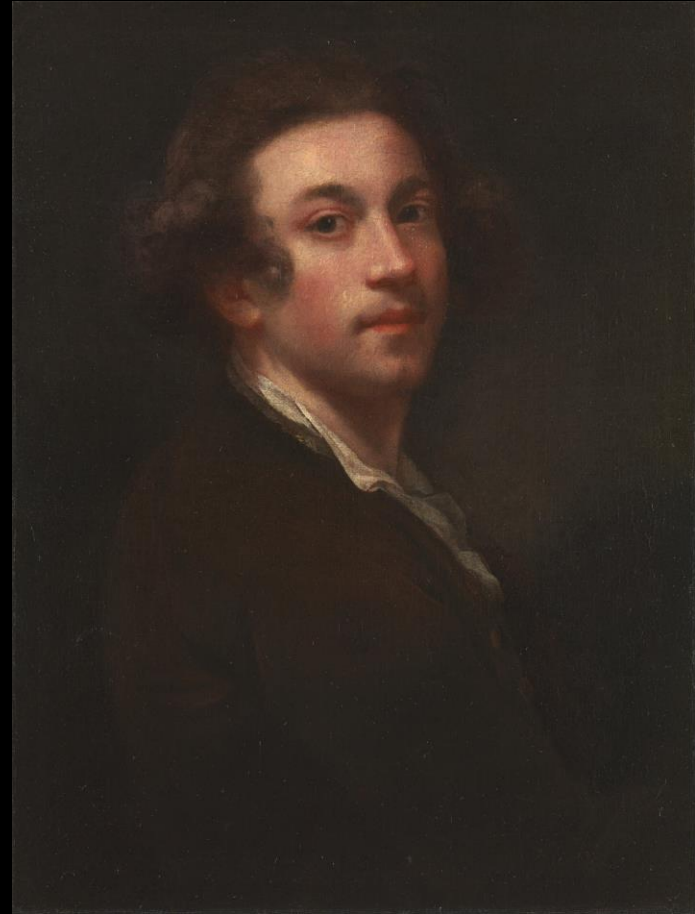


Neo-Classical Art in Britain



Sir Joshua Reynolds (1723 - 1792)

- Represented mainstream of 18th century British art at the end of the century
- Believed that artists should study the great masters of the past, especially the classical artists
- Called for avoiding representation solely based on observation of nature
- Created the Grand Manner





Joshua Reynolds.
Lady Sarah
Bunbury
Sacrificing to the
Graces.

1765. Oil on
canvas. 7'10" x
5' (2.42 x 1.53
m)

Angelica Kauffman (1741-1807)



- Born in Switzerland
- Worked in Britain from 1766-1781
- Known for Neo-Classical paintings
- Protégé of Joshua Reynolds
- Died in Rome

Angelica Kauffman. Cornelia Pointing to her Children as her Treasures. Circa 1785. Oil on canvas. 40" x 50" (101.6 x 127 cm)



Théodore Géricault. The Raft of Medusa. 1818-1819.
Oil on canvas. 16'1 x 23'6" (4.9 x 7.16 m)



Political Statement





Eugène Delacroix. Liberty Leading the People: July 28, 1830. Oil on canvas. 8'6 ½" x 10'8" (2.6 x 3.25 m)



Who is the woman and what is her attitude?



Idealism and Reality of War



Innovations of this painting



Francisco Goya. Third of May, 1808. 1814-15.
Oil on canvas. 8'9" x 13'4" (2.67 x 4.06 m)



Commemoration of an actual event





Neo-classicism vs. Romanticism



Rococo

vs.

Neo-classicism

vs.

Romanticism

Last Week:

What is the socioeconomic status of the patrons? Give two reasons that is supported by the visual evidence in the painting.



Wealthy

- Type of clothing the wear (quality, type, color due to scarcity)
- Fame of the artist (most famous in the area at the time)
- Objects in the room (chandelier, mirror etc.)



Do Not simply describe the painting or what's in the painting and assume your reader understands their importance.

Not all details in the painting will support your answer. Do NOT include evidence that detract from your argument.

The woman is pregnant (how is that related to her wealth?)

Because they have a dog (why does that mean the couple is rich?)

The room is pretty (not a detailed enough description to argue that the room belongs to a wealthy person)



There are oranges (significance?)

It is a red room, signifying power
(color interpretation depends on the
person, not all colors mean the
same thing in different cultures)

Piety of the man (how is that a show
of his wealth?)



Midterm Format

- All the works on the weekly sheets that were covered in class (see powerpoints)
- Short answer questions (12), 8 minutes each
 - Give the title, date and artist's name (when available)
 - Answer the prompt, use description to support your answer whenever possible.