

Part 1 - Test 3: Late Renaissance to Romanticism

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This essay will compare and contrast two works of art in an attempt to show how they both utilize specific techniques to portray a unique perspective. The two pieces of art that are analyzed in this paper are *Self-Portrait* by Albrecht Durer and *Portrait of Madame de Pompadour* by Francois Boucher.

When looking at these paintings, we can immediately see some similarities visually. The first most distinct similarity between these works is the medium. *Self-Portrait* by Albrecht Durer is a 66cm x 49 cm German Renaissance oil painting, and Francois Boucher's *Portrait of Madame de Pompadour* is a 212 cm x 164 cm Rococo painting. This sets the groundwork for similar works of art. When looking at the figures in these pieces, we can tell that these paintings have similar subject matter in what they depict—humans in a posed position. Both figures are centered in the frame and take up most of the space, as few other objects or background detail are provided in the frame. The way these depictions differ is in the details. *Self-Portrait* shows us a man looking straight to the audience, with a soft but defining light source, whereas *Portrait of Madame de Pompadour* shows us a woman, reclined and gazing off the canvas, with a more bright and harsh light. It is also worth observing that these two paintings' framing differs as Durer shows us a medium-close shot, and Boucher relies on a full-body frame. In colour, these two paintings almost seem to juxtapose each other, as one relies heavily on darkness and

browns without much lighter shades. The other only uses darkness to enhance the appearance of the abundance of bright colours. Overall these are two dynamic portraits of individual figures.

When piecing together this analysis, we can see how these techniques show us two different perspectives. The combination of facial expressions, colours, and lighting gives us two very different views and tones. In the painting *Self-Portrait*, Durer uses these details to capture a feeling of stoicism and earnestness. The painting exists as introspection and is uninterested in glamourizing or embellishing reality. In *Portrait of Madame de Pompadour*, Boucher portrays a light-hearted and even dreamy mood, with the ideas of dreaming and abundance. This painting is the epitome of glamour and embellishment. We can also see the similarity that these moods as both individuals seem to be quite important, as they hold significant weight or power.

It is upon a comparison and contrast of these works of art that they are perfect as they work to juxtapose and complement each other. Although these paintings share a lot of differences, they also share many similarities, and they find a way to portray different moods in a way that feels familiar to one another. By comparing *Self Portrait* by Albrecht Durer and *Portrait of Madame de Pompadour* by Francois Boucher, we can see the impact an individual's outlook has on a painting's outcome. The individual artist may believe in ultimate glamour, or a more realistic and unglamorous approach to their art, as in the case of these paintings. Overall, we can see how these two artists masterfully created two portraits from two unique and powerful perspectives.

Part 2 - Test 3: Late Renaissance to Romanticism

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In the following paper, I will attempt to contrast and compare Jacques-Louis David, *The Oath of the Horatii* from 1784 with Francisco Goya's *The Third of May, 1808*, from 1814. At first glance, these paintings are almost shockingly similar, but when we look at the details, we can see just how much they differ.

Jacques-Louis David's painting, *The Oath of the Horatii*, is a large oil painting that is 329.8 cm x 424.8 cm and was created as a French Neoclassical painting. Goya's *The Third of May, 1808*, is another large oil painting at 268 cm x 347 cm, in French Romanticism. Both of these works depict images relating to war, and both use similar means to do so. In both works of art, dramatic angled lighting is cast upon the subject in focus, as they hold dynamic poses. Even the placement of figures in these pieces is similar, as that both show the leading figure with warriors in front and huddled figures behind them. The background on David's painting is an interior pillar room, whereas Goya's background appears to be an exterior, with a city in the distance. Both pieces also have an emphasis on weaponry and danger. Overall, the paintings also look very visually similar because they utilize similar colour schemes as mainly dull and earth tones. However, there is defining colour used on both of the key figures. Aesthetically speaking, these images share a lot of qualities, and techniques, which each artist masterfully used to convey two very different perspectives. It is when we look deeper that we can see just how different these works are.

In both pieces, similar framing and image structure are used; however, it is slightly different. In David's painting, the main subject is centered and striking a powerful pose to united with the other figures. In Goya's, the prominent figure is in an active pose, pinned to one side of the canvas and shown at odds with the other figures. The two paintings are almost opposite in ideas; one shows a strong man uniting for the sake of his army, one shows a trapped man being killed for his opposition to the military. In comparing these two pieces together, we can see something unique in that they offer the spectrum of war-related sentiments. One piece is obviously for large united and powerful wars, the other a grand antiwar statement. Both Jacques-Louis David's *The Oath of the Horatii* and Francisco Goya's *The Third of May 1808* were made in France, in similar time periods, yet show two very different schools of thought. By comparing these, we can see how people can convey a wide degree of ideologies and personal realities through the medium of art. We can also see how people felt about their realities and the impact of war in this time period.

Although these paintings look shockingly similar at first glance, it is through careful examination that we can see the difference. After a review, it is evident that David and Goya had two very different outlooks on the reality of war. It is with these two artists that these pieces are incredibly masterful in conveying two very different perspectives. *The Oath of the Horatii* is a pro-unity military painting that shows its audience the power of a united army. *The Third of May 1808* is often considered one of the greatest antiwar paintings of all time, as it shows the pain and malice of battling for freedom from a powerful army. Only when looking closely can we see how these messages serve to speak to our own thoughts, ideas, and perspectives.