

HAA 10 FINAL STUDY GUIDE

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Readings

Week 7

Klein and Zerner: Italian Art, 1500-1600

COMPARATIVE MERITS OF THE ARTS

- Painters and sculptors argued over which art was more prestigious in the middle ages, and the comparison or controversy between the different arts was called *paragone*
- The paper begins with Leonardo's ideas on painters versus sculptors
 - Sculptor has greater physical fatigue, Painter has greater mental fatigue
 - Sculptor must make the figure look good from all sides b/c it is 3-d, but this does not make the work of the sculptor more difficult than that of the painter
 - Sculptors say their work is more difficult because once they remove something, its gone forever, whereas a painter could add it, but Leonardo maintains that if a sculptor removes too much, he is not a good sculptor anyway
 - The sculptor has fewer matters to consider, because he does not need to worry about light or color
- Leonardo then discusses the differences between painting and sculpture
 - Painting appears to be detached from the wall, but it is really not, and this contrasts with sculpture, because sculpture appears as it truly is
 - The painter must evaluate shadows and lights, but nature provides these for the sculptor
 - The painter must create perspective, but again, sculpture is helped in this regard by nature, and the sculptor does not have to create perspective
 - Painting requires greater skill and is more marvelous than sculpture because the painter becomes an interpreter between nature and art
 - Painting achieves many effects like mist and fish playing between the surface of the water and the bottom of a river which sculpture cannot attain.
 - The bas-relief is kind of like painting because it has perspective but it is still not able to portray shadows and lights. Thus, it is a mix of painting and sculpture. It is greater than sculpture and requires less physical fatigue than sculpture but more study because of its use of perspective.

- The sculptor says his art is more worthy than painting b/c his work is more enduring
 - Leonardo declares that this does not make his work more worthy b/c the endurance comes from the material and not the artist, and certain kinds of paintings can endure
 - Sculpture looks distorted if it is shown in an area with lighting different than that in which it was made, but this does not happen to painting.
- Ideas about the Paragone from Bronzino
 - Bronzino believes that painting is the superior art
 - He says that arguments presented in favor of sculpture are that it seems to be more permanent than painting and thus that it can bring back memories of the time in which the statue was made because it lasts longer, so in that way, it is more useful. In addition, statue requires more effort because it is made out of hard materials, and that it requires more judgment because you cannot put something back once you have taken it away. Sculpture also is able to mimic nature more effectively and is able to be known through more senses than painting because one can touch it. Additionally, as Leonardo said, the sculptor must make the sculpture look good from all angles, whereas the painter must just make it look good from one. Thus, sculpture is more difficult. In addition, the viewer enjoys being able to move around a sculpture and see it from all sides, so it must be more enjoyable than painting.
 - People who prefer sculpture also say that it is a great ornament for cities and that sculpture is useful because it can be incorporated into architecture, while painting has no utility except for giving pleasure
 - In reality, however, there is more to be said for painting than sculpture
 - While sculpture is more durable, it is not to the credit of the art because the material is not in its power, but rather in Nature's power
 - Sculpture has less dignity than painting, because the more an art is exercised with manual and physical exertion, the closer it comes to a mechanical craft.
 - Although sculptors say that they cannot add once they have taken away some part of their sculpture, in fact, colossal statues are made in many pieces
 - The 3-d part of sculpture is to nature's credit because nature made the material and all that sculptors make are the lines, so the three-dimensionality is not a result of the sculptor's art.
- Michelangelo gave his ideas on the difference between painting and sculpture

- Painting is considered excellent as it approaches the effect of relief, while relief is considered bad in proportion as it approaches the effect of painting.
- He considers that painting and sculpture are the same thing
- Artists should do equal amounts of painting and sculpture
- The debate between painting and sculpture should end
- Someone already has Cellini's article, which goes over Perseus and this article repeats, so all I will add is the bit of commentary at the beginning
 - Cellini used the technique called "lost wax." It is risky because if the cast is not successful, the model is lost, which is why Cellini was so nervous
 - One makes a clay core which is about the shape of the statue, this is completed with wax that has the exact appearance of the finished work.
 - The figure is then wrapped in a cloak made with clay, and is heated so that the wax melts and runs through the holes in the "cloak." The empty mold is then baked and molten metal is poured into the space between the core and the cloak. This metal becomes the statue and the mold is broken to reveal the statue.

Week 8

Ivins (Road Block, Tyranny, Prints)

The Road Block Broken:

- Discusses the rise of printmaking in the 15th and 16th centuries and its significance
- Woodcuts came before engravings as early as 14th century, but very primitive form and were not struck off a printing press
- The subject of a print influences the way it is made
- The earliest prints were not intended to convey information to an audience
- Woodcut vs. Engraving:
 - Engraved plate wears out faster than the woodblock
 - Engraving more expensive
- 15th and 16th century woodcuts were "facsimile cuts" meaning that they tried to copy an artist's drawing directly with little translation
- By first-half of 16th century, woodcuts became more detailed and "information saturated"
- Push for more detail encouraged the transition to engraving on copper plates

Tyranny Broken:

- 0. Between 1800 and 1900, boom in the printed picture
 - . The photograph replaced the print
 - . 19th century marked the rise of wood-engraving and lithography
 - . Lithograph's could be practically identical to the artists' drawing, which was a major advantage

How Prints Look:

- 0. Woodcut = artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges
 - . Produces a negative image
- 0. Intaglio process – means to cut into – the image itself is hollowed out, then filled with ink
 - . Requires high pressure
 - . Etching is the process of using strong acid to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal, usually copper
 - . Cover metal plate with resin, use etching needle to scratch surface so only lines don't have resin surface, put into acid bath
 - . The acid eats the metal where it has been scratched
 - . Lithography is a method for printing using a plate or stone with a completely smooth surface. By contrast with intaglio printing which uses a plate that has been engraved (engraving), etched (etching) or stippled (mezzotint) to produce cavities to contain the printing ink, lithography simply uses oil or fat and gum arabic to divide the smooth surface into hydrophobic regions which accept the ink, and hydrophilic regions which reject it and become the background

Monotyping is a type of printmaking made by drawing or painting on a smooth, non-absorbent surface. The surface, or matrix, was historically a copper etching plate, but in contemporary work it can vary from zinc or glass to acrylic glass. The image is then transferred onto a sheet of paper by pressing the two together, usually using a printing-press

Rosenberg: Rembrandt, Life and Work

Main aspects of R's technique:

- Chiaroscuro (painting and etching/drawing)
- Coloristic treatment (painting)
- Brushwork (painting)

Painting

- . R follows in footsteps of Caravaggio (esp, chiaroscuro), but less harsh/more subtle
- . Sees light and dark as elements in and of themselves; highlights space, not just objects
- . "airy transparency," avoids "dramatic intensification," achieves "harmonious total unification"

- . Uses chiaroscuro as way to focus interest
- . (Slowly) developed a warmer tonality that set him apart from later northern European painters
- . Varied technique with scratching paints

Etching

- . More prolific use of etching than others of his time; more playful with medium, more cognizant of the potential of etching for “wavering” lines
- 0. Whiteness of paper as a source of light
- . First explored dry-point (leaving burr of copper plate to collect ink and produce a “velvety” darkness) – combined this with etching and burin work

Drawing

- . Exploited drawing as an art itself (not just for preparing for paintings)
- Easily developed freedom and spontaneity in drawing

Week 9

Rosen and Zerner: The Ideology of the Licked Surface

- “Official artists” in France in 19th century, the pompiers
 - Supported by the government, most honored by Salons, etc.
 - These artists specialized in large historical and religious pictures
 - However, their popularity declined in the early 20th century, the pictures and artists were held in contempt by many critics
- Among the pompiers was Bouguereau, whose paintings contributed to a popular commercial style
 - His paintings often appeared on sentimental postcards early in the 20th century
- Pompiers are said to preserve the grand style of the 16th and 18th centuries
- Impressionists worked against official art, that of the pompiers
 - They considered themselves realists,
- What factors governed the “official” taste in last 19th century France
 - Which paintings were worthy enough for the government to purchase and display in the Luxembourg exhibition, and which were not.
 - Interesting considering many famous painters, Monet, Degas, etc, refused to paint pictures that the government would buy.
 - The gov. had two factors that were most important to it
 1. Subject matter
 2. The “licked” or polished surface
- Subject
 - Government wanted to maintain the traditional hierarchy of painting
 - Preference went to historical paintings,
 - ≠ Mythology, sacred and profane history
 - Grandes machines
 - ≠ At the time such subjects were unpopular with the public
- “licked” surface

- Referred to as the “fini”
 - A smooth and glossy painting, traditional transitions between colors, unbroken modeling of forms, polished works
 - Symbolizes careful work
 - Guarantees the amount of work done and the quality of execution
 - Unfortunately, it also can be seen as rubbing out traces of real work
 - Brush strokes
 - Fills in broken lines
 - Difference between fini and realists
 - Both are versions of realism
 - Fini is the faithful representation of an illusionary scene
 - Think of Ingres, “the brush stroke...should not be visible, otherwise it prevents the illusion, instead of the object represented it calls attention to the process”
 - Realists
 - Concerned with painting light, asserting the independence of art itself
 - Rejecting the licked surface proclaimed opposition to the Academy
- Refusal to hold everyday reality at a distance by a process of idealization

Eitner: Gericault, His Life and Work

PART 1

In the Nouvelle Athenes

Gericault traveled to Italy before returning to Paris at the age of 26. Upon returning he was involved in personal turmoil involving his Uncle's young wife so he moved to a Bohemian area of Paris known as La Nouvelle Athenes.

- His neighbor and friend was Horace Vernet, a popular and charismatic painter.
- Eitner discusses Gericault's early work called Charging Chasseur (1812) which was greeted with enthusiasm by the art world and his 1814 piece, Wounded Cuirassier which was treated as a disappointment compared with the earlier work.

The Cattle Market

- . Before completing his masterpiece, Raft of the Medusa, Gericault completed several smaller works, including The Cattle Market.
- . The Cattle Market is especially notable for its distant landscapes and overcast sky, the walls that divide the view, and the congested surge of animals in the lower foreground. The work hints at the changes in his work that probably took place during his trip to Italy.

Imaginary Landscapes and Moral Allegories

- . Gericault rarely painted anything resembling a landscape before 1818 because he believed that the depiction of nature should be centered around animals and humans.

- . In the summer of 1818 he completed 3 large landscapes: *Landscape with Fisherman*, which represents a morning departure, *Landscape with Roman Tomb*, which depicts a thunderstorm at noon, and *Landscape with Aqueduct*, which consists of a bathing scene on a cool evening. The three works are not indicative of actual landscapes that the artist personally witnessed, but draw upon artistic conventions and the works of other artists. They were specifically influenced by the Italian wall landscapes of Joseph Vernet (not Horace Vernet, Gericault's neighbor in La Nouvelle Athenes). However, Gericault left his individual mark on the works with the concreteness rather than haziness of the landscapes and his borrowing of figures from Italian masters such as Michelangelo.
- . The 3 landscapes also show a progressive continuity in that they seem to be sequential in order, they have common features such as a winding river, and if placed in order, the two outside works are darker than the middle work, making the three together tonally symmetrical.
- 0. Eitner speculates that the apparent impending doom of the storm in the middle work represented Gericault's own impending turmoil over his affair.
- . Moralizing Allegories: Gericault produced two significant such works, *Man Led Astray by Voluptuousness and Folly* and *Man Tearing Himself from the Arms of Vice*—both contained a young man, a young woman, a dagger, demonic pursuers, and the Furies. Representative of his own life and reminiscent of Hennequin's *Remorse of Oresles* (1800).

Return to Modernity

- . Gericault saw Horace Vernet's choice of modern subject matter and the vivacity it lent his work and hoped to achieve a similar effect.
- . He was looking to directly appeal to viewers' emotions with events and circumstances of an immediate human interest.
- . He mostly depicted modern military scenes in the same epic style he had used for scenes of classical mythology. In the *Standard Bearer*, he depicts one of the black slaves in rebellion as the hero of the work in contrast to more patriotic work by other artists.

The Early Lithographs and The Fauldes Drawings

- . Lithographs of 1818-19 are often considered the first masterworks in the already popular medium.
- . Lithography was attractive to Gericault and other artists because of its richness of tone and its ease of handling.
- . Gericault's lithographs were usually depictions of the Napoleonic Wars but they lacked the patriotic rant of more popular lithographers of the time. They usually depicted the struggles of common soldiers and did not refer to a precise event or contain a specific narrative.

Around 1818, he completed a series of drawings based on the murder of a mayor named Fualdes which reflect his growing interest in painting current events in a heroic and dramatic fashion.

PART 2

- Frigate, La Meduse ran aground July 2nd 1816 due to captain's incompetence, steering a bad course. It was on the way to new colony of Senegal
- painted only 2 years later, still a matter of controversy
- after 2 days, had to abandon ship. 6 life boats could cater for 250 crew members
- remaining 150 members had to make a life raft
- life boats were supposed to tow raft to safety, but in their desperation to get away, they cut the ropes, leaving the men on the raft to their own survival
- some men on raft died of injury, then as famine sunk in, men got aggressive, angry and desperate
- by the second night there was mutiny, and 65 men were killed in battle. After this the hungry men resorted to cannibalism
- 15 healthy men left on the raft, survived a further week, were on the raft for 13 days before they were rescued
- 135 perished on raft, 15 rescued
- of the 15, 5 died before they got back to land.
- Survivors reported story to Navy who tried to play down incident
- Chief of police found out, who hated the Navy, stirred up trouble
- Gericault took survivors' testament from Corréard and Savigny and turned it into painting
- used a carpenter to construct mini-version of the raft, studied paintings of suffering people
- victims and defenders on left, savages and rebels on right
- Gericault drew sketches
- proximity of raft makes us focus on raft, not ship in background. A contrast between near and far. Basically, raft is so near, as though unavoidable struggle, while rescue ship is so far away, as if unattainable
- figures on raft blend into one. Gericault did not want to overcomplicate painting nor draw attention away from the focus.
- So, he split figures into 4 groups: the dead, the alert, the pleading, and the 3 men that are handling the barrels
- nearness of raft and people was designed
- Gericault had fathered a bastard, stayed away from people during scandal so that he could finish work and stay out of trouble

Week 10

Wolfflin: Principles of Art History

specific "principles" are necessary because of the need for establishing a firm basis of the classifications of art history (not a value judgment, but classifications of style)

- we must interpret art within its own terms/context (time period, region, etc)
- three kinds of style:
 - individual
 - national

- time period
- though it is possible for even artists born at the same time and in the same place to have different styles, there are “certain thoughts that can only be thought at certain stages of development” and so Pollack could not have done his work if he was born in 16th century Italy, for example
- Style is unique to the artist, and the same scene will be rendered differently by different people, this is particularly evident when the subjects are from the artist’s imagination
- Thus, Botticelli paints women in a distinctive way, and color and line are often distinguishable between different artists
- individual artists with their personal styles can also be compared in groups, i.e. the style of the school or the country (i.e. Dutch subtlety vs. Flemish massiveness)
- these are categorizations that are only apparent when you are able to compare larger groups of artists to each other
- there are also distinct categories that can be drawn in terms of time period (called the “period” style)
- not all kinds of art are possible at all times (an artist is influenced by what has come before him)
- analysis of the stages of the High Renaissance/ terms for formal analysis:
 - linear to painterly style
 - plane to recession (classical art reduces the parts of a total form to a sequence of planes, while the baroque emphasizes depth)
 - closed to open form (classical art is more closed, baroque is more loose and open)
 - multiplicity to unity (in classical art, the single parts of a painting maintain independence, while in “primitive” art there is anarchy, and the spectator moves from one part to the next)
 - absolute vs. relative clarity (this mostly refers to subject matter)
- these formal terms are important because they represent a specific schema within which we can talk about works of art, beauty, representation of forms, etc. taken as a whole, they also represent a logical progression of art (linear vision had to come before the painterly)

Schapiro: Style (first version)

This is a fairly recent reading: Schapiro wrote this in 1962 and included it in his volume on the Theory and Philosophy of Art as the section on Style. The reading has nine parts, clearly delimited with roman numerals.

Style is defined as a constant form in the art of groups or individuals. For the archaeologist, style is a motif or pattern exemplified by works of art. To the historian of art, style is an object of investigation, with an inner correspondences, life history and problems of formation and change. For the synthesizing historian of culture, the style is a manifestation of culture as a whole, the visible sign of its unity. The critic of art, like the artist, tends to conceive style as a value term – a quality that the painter or writer has. Common to all these approaches is the assumptions that each style is peculiar to a period and that in each period, there is only one style or a limited range of styles.

Styles are not defined in a strictly logical way. Usually, its definition involves the time and place of the style rather the specific features it represents. Although there is no established pattern of analysis for style, in general the description refers to three aspects of art: form elements or motifs, form relationships, and qualities (including an all-over quality that we may call the “expression”). This conception of style is not arbitrary, but it has arisen after much investigation. An analysis of style is not a precise mathematic science, but rather an art in itself, in which small differences from main trends have to be disengaged and analyzed separately.

The analysis of the style of primitive and early historical cultures has been strongly influenced by the standards of the recent Western art. However, it may be said that the standards of modern art have led to a more sympathetic and objective approach to exotic arts than it was possible a hundred years ago. In the past, a great deal of primitive work was regarded as artless – what was valued were mainly the ornamentations and the skills of the primitive industry. Naturalistic representation was highly valued. However, with the changes in art over the last hundred years, naturalistic representation has lost its superior status. As a result of this new view, all the arts of the worlds, even the drawings of children and psychotics have become representations of art. This radical change in attitude depends partly on the development of modern styles in which the raw material and the distinctive units of operation – plane of canvas, brush strokes, etc – are as pronounced as the elements of representation. Much in the new styles recalls primitive art.

Students have observed early that the traits that make up a style have a quality in common. They all seem to be marked by the expression of the whole, or there is a dominant feature to which all the elements have been adapted. This approach has been supported by the experience of students in identifying a style from a small fragment of a work of art. Despite this interesting trends, Schapiro identifies many exceptions to the rule, such as early Byzantine works, in which rulers are represented in statuesque, rigid forms, while smaller figures retain the liveliness of an earlier naturalistic episode. This approach (for a single object) can be easily applied to a group of works - the group usually has many similarities, but may contain elements that belong to different historical strata. Schapiro illustrates these differences by showing a multitude of images (please see text if you have time).

The organic conception of style has its counterpart in the search for biological analogies in the growth of forms. One view, patterned on the life history of the organism attributes to art a recurrent life cycle of childhood, maturity and old age, which coincides with the rise, maturity and decline of the culture as a whole. Another view pictures the process as an unfinished evolution from the most primitive to the most advanced step, in terms of polarity, evident at every step. With regards to these two broad ideas, he describes the Wofflin system, which marks the distinction between classical Renaissance and Baroque as a necessary, natural process; however, this approach has several weaknesses, one of them being leaving styles such as Mannerism outside the framework.

In accounting for the genesis of a style, early investigators gave great weight to the techniques, functions and materials of an art. In modern art, this approach appears in the program of functionalist architecture and design. There is no doubt, however, that these practical conditions account for some peculiarities of style.

The theory that the world view or mode of thinking and feeling is the source of long term constants in style is often formulated as a theory of racial or national character. The weakness of the racial concept of style is evident from the analysis of the history and geography of styles, without references to biology.

Lastly, Schapiro explains connections between style and forms of social life. The idea of a connection between these forms is already suggested by the framework of the history of art. Its main divisions, accepted by all students, are also the boundaries of social units and periods which mark significant stages in social development. The great historical epochs of art such as Middle Ages, antiquity and the Modern era are the same as the epochs of economic history, corresponding to great systems, like feudalism or capitalism. Religion and major "world views" are broadly coordinated with these eras in social history.

Quick note: if you have time, I would strongly encourage you to read the text in its entirety. This is supposed to give you a quick summary of the text, but in the article Schapiro himself tries to summarize nine of his main concepts defining style, which creates 56 pages of extremely dense text. Reading this article will not only help you understand what he means (because you will get to look at his examples - pictures are included in the article) but also help you develop your own framework of analysis, which may be very helpful on the essay section of the final. □

Schapiro: Style (second version)

- Style – constant form in the art of an individual or group
- Meaning for different people:
 - Archaeologist – motif
 - Historian – essential object of investigation
 - Philosopher of history – manifestation of culture as a whole
 - Critic – value term.
- Style is peculiar to a period of a culture
- Style refers to three aspects – form elements or motifs, form relationships, and qualities
- Change in thinking about different types of art – primitive art was not true art
- Art is an evidence of the basic unity of mankind
- New styles actually recall primitive art
- Variation within style is important to remember
 - Another exception is the difference between the marginal and dominant fields in certain arts
- Individuals can also produce works with different styles
 - For example, work of the same man in different arts
- Group style – contains elements that belong to different historical strata
- Can also compare styles of arts of the same period in different media – for example, Baroque
 - Broad guiding idea to "impose a common form upon the most varied contexts"
- Organic conception of style – biological growth of forms
 - Each stage has its own style
 - Can break up Western development into medieval and modern

- Wolfflin’s model – five pairs of polar terms through which he defined the opposed styles of the two period (Renaissance versus Baroque)
 - Linear versus painterly
 - Parallel versus diagonal
 - Closed versus open
 - Composite versus fused
 - Clear versus unclear
 - Weaknesses of his model:
 - Difficult to fit Mannerism, modern art into scheme
 - Frankl – model of development which combines dual polar structure with cyclical pattern
 - Recurrent movement between style of Being and style of Becoming
 - Within each style, three stages – preclassic, classic, and postclassic
 - Representation of natural forms has been a goal in the arts of many cultures
 - Riegl – tried to embrace artistic development as a single continuous process
- Move from representation based on vision of the object to representation of the whole perceptual field as distant continuum

Week 11

Baudelaire: The Painter of Modern Life

Baudelaire, “The Painter of Modern Life”

I. Beauty, Fashion, and Happiness

There is a duality to beauty – eternal and relative. However, beauty’s impression is single.

Fashion exemplifies this principle, as Baudelaire describes the seamless timeline of French costume (from origin to present day). One’s ability to use history as a means to recreate present from past unveils the relative nature of beauty.

To say that Beauty offers a promise of Happiness overshoots the mark – the eternal nature of Beauty clashes with the variable nature of Happiness. (i.e. Beauty does not always promise happiness.) □ □ □

II. The Sketch of Manners

An artist’s ability to capture the peculiarities of things in life (people, scenery, etc.) is linked to his/her ability to quickly and effectively do so. External things vary with time, and the speed of execution on the artist’s part correlates to the element of variable beauty that a work embodies. The better an artist is at this, the more beautiful his/her work will be.

III. The Artist, Man of the World, Man of the Crowd, and Child

Baudelaire describes art in a new light - as a man of the crowd. Curiosity in all things is what drives beauty in art. To him, traditional artists are encapsulated village intellectuals. It is clear that worldliness has become important in an artist’s ability to convey the beauty and truth associated with manner.

The child is a metaphor for the impressionist. To a child, everything is new – he is always “drunk.” For an artist to treat his subjects this way, whatever or whoever they may be, is to extend an objectivity to the work. The genius of childhood is that nothing has become stale.

IV. Modernity

This passage is circuitous and unclearly motivated. The idea, though, is that every age contains its own identity, and that modernity (the period accompanying impressionism) is marked by the artist’s ability to recapture what has been “diluted” in daily life. For instance, culture during this period discounts the fantastical reality of nature, instead placing emphasis on nature utility to man. Impressionistic painting, then, reintroduces this fantastical (childlike) reality.

V. Mnemonic Art

Painting with an emphasis (possibly an exaggerated one) on the salient (luminous) points of an object, aids in human memory. Hmmmm...shall we say, impression? □ □ □ □ □ □ □ □ □ □ □ □

IX. The Dandy

This passage touches on the Dandy class, to which Baudelaire belonged. In short, they dressed like aristocrats but were of the same status as the Bohemia. To Baudelaire, the dandy is an assumed self, one that embodies the “man of the crowd.”

X. Woman

Baudelaire discusses the nature of the woman and her place in art. There is specific emphasis on beauty not being limited to status or class. Women of all walks may be beautiful. Further, a reference to female attire (the dress, in particular) is made in order to equate fashion with status and sexuality. Beauty is found in capturing these elements.

XI. In Praise of Cosmetics

Baudelaire condemns traditional notions of Nature and Beauty. He accentuates the horrid, and deplorable aspects of human nature, both in character and physiognomy (i.e. cannibalism and facial blemishes). Hence, “In Praise of Cosmetics” – this passage seems to digress from the vein of Beauty through natural peculiarity, but its purpose, I think, is to dispel the myth that Nature is perfect and always beautiful.

XII. Women and Prostitutes

Here we find a general recapitulation of this essay’s theme: that there is a distinct beauty in the artifice of Modernity. It’s pretty blah, blah, blah, to be honest. Do note, though, that Baudelaire’s notions, although “modern,” are not current. He, in a sense, objectifies the woman, and attaches beauty to artificiality.

XIII. Carriages

This final passage seals Baudelaire’s argument. He describes his ideal painter, Monsieur G. as painting carriages with the same attention to detail as a marine painter’s depiction of ships. This symbolizes the impressionist’s desire to capture the “fugitive, fleeting beauty of everyday life.” Further, this attention to distinguishing detail captures the peculiarity and quintessential character of each carriage.

Eisenman: Symbolism and the Dialectics of Retreat

The task of modernism was to continue the work and traditions of the masters, while remaining in touch with the growing use of abstraction, such as the abstraction of Wagner's music. Eisenman argues that symbolism was a reaction to a generation-long recession of capitalist cultures in Europe, and allowed art to rise above the tradition of mimesis which had previously held sway. Symbolism allowed the artist to become like God, taking from nature only inspiration in order to create something above it, escaping from the worldly environment which seemed to be failing, and creating a language apart from representation with which to express ideas. Albert Aurier defined symbolist painting in five terms: ideist, for it will express an idea, symbolist, for that idea will be expressed indirectly, synthetist, because the ideas will be presented in a form which is "generally understandable", subjective, for an object will be not an object but a sign as perceived by the subject, and decorative, for art defined by the other four terms is by definition also decorative. The historical meaning of symbolism was not as clear as its definition. Some argued that it was a new form of Christian expression, others felt that the sensual liberation of symbolism was leading civilization towards revolution and anarchism. Eisenman himself describes the symbolists as "shar[ing] certain formal features: flatness, decorativeness, reductiveness, and abstraction; certain iconographic features: a concern with dreams, visions, and the spiritual; certain ideological features: avoidance of contradiction, disdain for history, and a flight from modernity." Or, if one thinks of symbolism as myth, one can consider it a way of organizing and making comprehensible the contradictions of modern life. This is why, according to Eisenman, much successful symbolist art is primitive - it provides an alternative myth through which European culture may be understood.

James Ensor saw symbolism as a method of reviving Belgian art in the vein of Bruegel and Bosch. As soon as his group of outcast Les Vingt included those from other nations, however, he removed himself, and began to think of himself as an outcast among outcasts, who was unbound by any rules of popular or unpopular art. Unsurprisingly, Ensor became involved in radical politics, socialism in particular, through which he expressed his interest in returning to the intimate folk life similar to that painted by Bruegel. Despite his attempts to revive old traditions, however, Belgium was inevitably modernizing, and even the quiet town he revered as the heart of tradition became a tourist-laden beach town. Ensor retreated from modern society through tradition and carnival, while other painters turned to nature and landscapes as the alternative to an unsupportable modern existence.

Whereas before nature had been portrayed as the complement of civilization, a measure of either its success or failure, it increasingly was portrayed as the escape, the alternative. In symbolist paintings, nature is placed in contrast to man - it is consistent where civilization is hypocritical. In nature, man was portrayed as becoming almost inanimate, meaningless in the presence of non-sentient things. Part of the regression back to nature resulted in primitivism, as is seen in Gauguin's Tahitian works. Such primitivism rests on certain archaic, racist and sexist ideals of the primitive woman as

animalistic, both lustful and virginal. Gausin's work embodies the symbolist movement by its being a reaction to European culture, freeing color from representation, and rebelling against all laws and hierarchy, even though it creates its own hierarchy in doing so.

Week 12

Sekula: On the Invention of Photographic Meaning

"the meaning of a photograph, like that of any other entity, is inevitably subject to cultural definitions" 248 □ tries to develop what can be called a "photographic discourse" □ "the photograph is a token of exchange both in the hermetic domain of high art and in the popular press." 248 □ "a photograph communicates by means of its association with some hidden, or implicit text; it is this text, or system of hidden linguistic propositions, that carries the photograph into the domain of readability" 249 □ the difficulty in establishing a discourse for photography lies in the inability to translate cultural context. □ "photography is a universal and independent language or sign system." 249 □ "Put simply, the photograph is seen as a representation of nature itself, as an unmediated copy of the real world. The medium itself is considered transparent. The propositions carried through the medium are unbiased and therefore true." 250 □ □

Roland Barthes finds a primitive core of meaning devoid of cultural context, then a second level of culturally determined meaning. Any meaningful experience with a photo must occur on this second level. □

However, "only by developing a historical understanding of the emergence of photographic sign systems can we apprehend the truly conventional nature of photographic communication." 251. Essentially, it is necessary to find a connection between photography and high art. □ □

Looks at two photographs - one by Lewis Hine in 1905 (Immigrants going down gangplank), the other by Alfred Stieglitz (The Steerage) in 1907. □ viewed together, the photos are iconographically similar - gangplanks and immigrants are involved in both, yet their messages and design are decidedly different. □ we are forced to accept the "polysemic" character of the photograph, "the existence of a floating chain of significance, underlying the signifier" □ only when we consider the social and historical contexts of the photographers can we understand their meaning as related to intention. □ □

Stieglitz's "Steerage" appeared in "Camera Work" in 1911 - this book established the idea that photography could be art. The very title "Camera Work" connotes craftsmanship. □ "In a technological sense, the most significant feature of a photograph is its reproducibility; the status of the photograph as a unique object had an early demise with Talbot's invention of a positive-negative process" (254) □ However, "Camera Work" came at a time when the daguerreotype was a dominant force in the reception of photography - a daguerreotype was an irreproducible image. □ □
19th century photographic discourse: □ two separate truths of the photograph - the truth of magic and the truth of science (255). □ magic has to do with the fetish - imaginary

status as a relic that can penetrate appearances, transcend the visible. □ the scientific, informative function of the photograph is grounded in empiricism. □ □

Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" (1936) defined an antagonism between artwork as a unique object and artwork as a reproducible entity. "As a vehicle for explicit political argument, the photograph stands at the service of the class that controls the press," and is therefore inferior to irreproducible artwork. □ □

French romantic and proto-symbolist criticism saw both journalism and photography as enemies of art. □ photography had to overcome the stigma of its definition at the hands of Baudelaire (negative) - "The invention of photography as high art is grounded fundamentally in the rhetoric of romanticism and symbolism." □ □

"Camera Work" was instrumental in the invention of photography as high art - Stieglitz's career represents the triumph of metaphor in the realm of photography. □ Sekula argues that the "devolution of photographic art into mystical trivia is the result of a fundamental act of closure. This closure was effected in the first place in order to establish photography as an art. A clear boundary has been drawn between photography and its social character...Estheticism must be superseded, in its entirety, for a meaningful art, of any sort, to emerge." 261 □ □

Croce, Roger Fry, and Clive Bell form a kind of loose esthetic syndicate around early 20th century art. Fry's separation of the "imaginative" and the "actual" life, and Bell's "significant form" are further manifestations of closure effected around modernist art. These critics represent the legitimacy that photography aspired to. The invention of the "photographer of genius" is possible only through a disassociation of the image maker from the social embeddedness of the image. The invention of the photograph as high art was only possible through its transformation into an abstract fetish, into "significant form" □ □

Returning to the Hine photograph (Immigrants going down gangplank) - Hine was a sociologist, and his photo is immediately liable to political criticism because of its context. "The photo is embedded in a complex political argument about the influx of aliens, cheap labor, ghetto housing and sanitation, the teaching of English, and so on." 263. However, there are two levels of connotation characteristic to the rhetoric of liberal reform - one is as a sort of empirical image, evidence, the other is of "spiritual" rhetoric that makes the image a symbol. Hine's realism is the realism of report, and his role as a photographer is twofold - one as witness, one as seer. □ □ □

All photography takes place in the conditions of a binary folklore. That is, there is a "symbolist" folk-myth and a "Realist" folk-myth. The misleading but popular form of this opposition is "art photography" vs. "documentary photography..." Photographer as seer vs. photographer as witness, photography as expression vs. photography as reportage, theories of imagination vs. theories of empirical truth, affective value vs. informative value, and finally, metaphoric signification vs. metonymic signification. □

Buchloh: Readymade, Photography and Painting in the Painting of Gerhard Richter

- Richter's paintings have been accused of lacking identity and moral engagement, or even aesthetical cynicism.
- Richter's has also received praise by others saying his paintings are flexible and cannot be pinned down to any particular position thereby expressing art and reality
- His painting are interpreted as a kind of pure realism

Richter Bio

- German painter born in 1932
- His work s full of tension between depicted reality and the actuality of painting: process and material
- known for his photo paintings mainly his landscaped and his involved abstract paintings
- reality is a process of imagination in his works and his paintings are the relationship between illusion and reality
- used photographic imagery as starting point for his early paintings and then he makes them unique with blurges of paint and smudges

Historical Outline

- studied under the guidance of Picasso in Germany
- He organized an exhibit in 1963 titled Demonstration for Capitalist Realism which rejected the dominant aesthetic modes of the time

Readymade

- Art by Duchamp that took ordinary manufactured objects and modified them to what he called retinal art
- All objects could be endowed with the status of a work of art merely by placing them on a pedestal
- Pieces were selected with visual indifference..anything could be art
- Richter decided to choose amateur photography as his readymade object
- An ideal object is returned to the viewer in the form of art
- The pieces refer to nothing beyond itself and its own concrete and material objectivity, thereby directioning spectators attention back on to themselves (Richter's Four Panes of Glass)

- "it is not a question of imitating a photograph. I want to actually make a photograph. And bc I want to go beyond the idea of photography conceived merely as a piece of light sensitive paper, I make photographs with other means-not just which are derived from photographs." Richter

Photography and Painting

- an object to a camera comes out differently than an object to the human eye
- painting should use photography as a dictionary of nature which should be carefully consulted(Delacroix)
- to Richter photography was a dictionary of culture..he is concerned with studying the collective conditions of perception
- photography also transposes a lived reality into history
- Richter believed a photograph was deprived of the qualities that he thought was

art..it had no style, no composition, it was judgmental ..that is why he wanted to possess it, to show it, not use it as a vehicle for painting but use painting as a vehicle for photography

- Richter used amateur photography as his start

The painting of Painting

- "one thinks that humanity could be changed by painting"
- what appears blurred is in fact the very precision of the self-reflexive pictorial practice
- Richter's abstract paintings are built up cumulative layers of nonrepresentational painting. The painting evolves in stages based on his responses to the pictures progress..he then uses the same process he uses in representational techniques by blurring and scraping the veil to expose prior layers...his work is remarkable for the illusion of space that it develops out of an incidental process

Lectures

Lecture 3/10: Gian Lorenzo Bernini: Structure and Light

-Gian Lorenzo Bernini

- Most powerful inventor/artist of the completely new style: baroque
 - Commanded every major artistic enterprise in Rome for about 50 years
- Self-portrait, c. 1635
- Damned Soul, 1619
- Genius
 - Translates life's forces into his work
 - Role of physical light in his figures
- Space around his figures
 - "radiant sculpture"
 - ≠ Extends beyond its actual surface
 - ≠ Manipulation of light
 - ≠ Allusion to wind; "wind-filled" figures
 - Ex. Angel with the Crown of Thorns, 1669
 - Bust of Francesco I. d'Este, 1650-1
- Self-portrait, c.1625
 - Dark skinned, black hair, piercing eyes
- Urban VII. Barberini, 1623-4
 - Widely believed that Barberini died
 - ≠ Bernini revived Barberini
 - Could embody different personalities
- Santa Bibiana, 1624-6
 - Becomes a sacred item not executed by human hands
 - Used personality and soul of person to convey in final sculpture
- Tomb of Urban VIII., completed 1647
 - Thing that is superior to anything else in art
 - Confronts death with an unprecedented vitality

€

○

Work after this tomb suddenly turned

€

€

○

○

Received Pope Innocent's blessing

€

○

Despite lack of formal training

Phoenix reborn in the flames

Sculpture

○

- Anonymous

○

Inborn spirit of French ruler

Exceeded King's wish to be portrayed despite the King's "weakness of spirit"

– Bernini

○

- Apollo and Daphne, 1622-4
 - Ovid's Apollo and Daphne
 - Extremely realistic
 - Difficult to represent skin in stone, but then also skin turning into a tree
- St. Laurentius on the Grill, 1616-7
 - Fire animated in stone
- ✱ Permanence and transience
- ✱ Life and death
- Aeneas, Anchises, and Ascanius, 1618
- Santa Bibiana, 1624-6
 - Outstanding first example for the activation of low light
 - One of the first sculptures to echo Michelangelo's figure of Rachel from the tomb of Julius II., 1542
- ✱ Except Bernini's entire figure affected by light
- Intensity at cheek and throat, face and hair
- Strikes, impacts, forms figure
- Pillar column on which she is supported also projects slightly to the right
- Golden palm branch in her hand
- Light reflected in figure
 - Slight smile
 - Direction of golden palm branch
 - Healing leaves of a sage plant at her right foot
 - Appears almost to levitate
- ✱ Right leg lifted upward
- ✱ Pillar loses its weight and appears light and mobile
- St. Longinus, completed 1638
 - Appears to lean back diagonally into his niche
 - Frontally oriented
- ✱ A testimony of faith
- ✱ Light reflected on his chest, arms, and head
- Brightness of statue in his enormous eyes
- Four Rivers Fountain, 1648-51
 - Meditates on the fact that in antiquity chariot races were held in honor of the sun god
 - Drama culminates in one of the river god's throwing himself as if blinded and appears as a wildly gesticulating figure
- ✱ At this point, at midday, the sun hits, so he is forced to protect his eyes
 - Delicate equilibrium
- Triton Fountain, 1642-3
 - Mixes light with water
- Chapel of Saint Theresa, 1647-51
 - In front of chapel, in late afternoon, there is a warm, mysterious light cast over shadow

- € Oval shaped opening above sculpture of saint
- € Upper portion is warm, golden, honey-colored while the lower part remains cool, bluer tones in shadow
- Weightlessness, levitation
- € Exactly as she describes her levitations: full of bright light
- Equestrian statue of Constantine the Great, completed 1670
- Relief exploits same dramatic light as Longinus
- € Immobilizes and at the same time mobilizes
- Raised, open right hand of emperor
- € Fully plastic
- € Bathed in light
- Very bright light from window above
- Monumental curtain behind figure seems to be pushed aside by the light
- € Long vertical fold appears as a beam of light which points towards the emperor's head

Lecture 3/12: Caravaggio and Poussin

- . Nicolas Poussin (1594-1665)
- . Portraits
- . Self portrait
- . Solid, dense
- . Difficult to understand and appreciate his work
- . Rome
- . Arrived after Caravaggio had already died
- . Painted in Rome
- . But paintings made for French
- . Much admired in Paris
- . Did not like working for Parisian court
- . Works always immediately purchased
- . We know a lot about Poussin from letters, etc.
- . Hated Caravaggio
- . Even though he never knew him
- . Could not stand anything by Caravaggio and said that he came into the world to destroy painting
- . More tranquil painting than Caravaggio
- . Triumph of Flora, c.1628
- . Clear that he has looked at Titian, Rafael
- . Visibly grounded in the works of his predecessors
- . Extreme Onction, 1644
- . Baptism, 1646
- . The Finding of Moses, 1647
- . Seven sacraments arrive in Paris
- . Caravaggio

- . Older than Poussin
- . Very little known about his training
- . Also very difficult to date his work
- o. Arrived in Rome around 1590
- . David with the Head of Goliath (c.1606-7)
- . Tradition says that the severed head of Goliath is a self-portrait of Caravaggio
- . Confirmed by a portrait of him done by another artist who knew him, Ottavio Leoni, (Portrait of Caravaggio) most likely done from life
- . Which means that he portrays himself as the "low art" part of the painting
- . Based on the Antique Statue of Apollo with the flayed Marsyas that belonged to Giustiniani
- . Grotesque
- . Myth of Apollo and Marsyas
- . Contrast between high art and low art
- . David
- o. Adolescent boy
- . But not like the boy in Love Triumphant
- . Perhaps based on a young servant
- . Does not look happy or proud
- . All we know about Caravaggio is from police records and trials
- . Something of a sociopath
- . Even killed someone
- . Bacchus, 1590s
- . Highly realistic, immediate and central
- . Specialty of painting fruit
- . Characteristic of his early work
- . Popular with Rome's aristocracy, nobility, cardinals
- . Love Triumphant, 1598-9
- . For marchese Giustiniani
- . Adolescent boy worked directly from the model, from nature
- . Seems to have worked directly from model onto canvas; did not draw much
- . Sensuous
- . Saint John the Baptist
- . Not very religious
- . Common smile
- . Martyrdom of Saint Matthew
- . One of his earlier works
- . Nobody had painted like this before
- o. Immediacy with hugely dramatic light
- . Allows him to give a sense of space and also of physical presence of his characters
- . Narrative drama

- . Madonna of the Pilgrims
- . Vulgarity of his figures in religious images
- . i.e. very dirty feet
- . The Doubting Saint Thomas
- . Unheard of physicality
- 0. Cropping of the picture
- . Cinematic "zooming"
- . Closeness
- . The way Christ looks down and displays his wound
- . Pushing Thomas' hand into the wound
- . Thomas' closeness to Christ
- . Unclear if this is the original or a very, very close copy
- . Caravaggio's works were very often duplicated
- . The Sacrifice of Isaac (c.1595)
- . Had enormous impact on the painting of his period
- . Lighting
- . Simon Vouet (1590-1648): Fortune Teller
- . Valentin de Boulogne (c.1594-1632): Fortune Teller, 1631
- . Poussin completely turned his back on Caravaggio's type of painting

Lecture 4/7: Gericault and Romanticism

– 1. Ary Scheffer 1795-1858 The Death of Gericault

- . this is a small painting
- . Scheffer was one of a number of young artists (33 at the time) on 1/26/1824 when Gericault died
- . Gericault died among a group of fervent admirers and young artists who admired him
- . cast of his head after death is made as well as this painting
- . this was cast in great numbers and found places in many studios
- . this representation of the artist as a hero is something that accompanies romanticism
- . although we see Gericault as a rebel, he had enormous reverence for David
- . Gericault had exhibited very little in his exhibition, 3 paintings
- . 2. Biography
- . Gericault is from an affluent family
- . this is important because it gives him economic independence
- . if you were poor, you could make a career as an artist
- . get a fellowship/scholarship to go to paris
- . if you win prize at Academy, you can paint with expenses paid for a while
- . but you have to observe all rules of Academy
- 0. Gericault had some form of training, but not all that much
- . trained with painter who was famous for painting horses
- . throughout his life, Gericault himself also becomes obsessed with horsemanship and horses
- . ended up dying from riding accident
- . many artists at the time went into the louvre and copied grand tradition of past, rejected academic teaching at the time which they said did not adhere to tradition

of past

- . Gericault got into a fight with one of the guards at the Louvre, was sent a letter telling him not to come in and copy paintings anymore
- . In 1812, Gericault decides to show himself at the salon

- . this was the other way (besides school/academy) that you could make a name for yourself

. 3. **Charging Chasseur 1812**

- . one of the main aspects of Gericault is the application of genre
- . Gericault only showed very large paintings
- . this is an example of not quite doing history painting but still something that is very grand
- . equestrian portrait is at the top of the portrait genre
- . implicit rules create a strain on the artist and an expectation in the public
- . this is clear in portraiture
- . e.g. because of single-person format, you expect it to look like someone in the world
- . this painting is inappropriate because subject was a modest officer in the army who was rather old
- . he had risen in the rank, so he was not the normal kind of person that you would normally draw an equestrian portrait of
- . this is a painting which had no place (subject could not have put it in his house, doesn't even have space)
- . the painting itself remains with Gericault until he dies
- 00. exhibit in 1812 opposite another painting: **Gros Marshal Ney, King of Naples**
- . 9 foot high painting
- . represents real art
- . Gericault's painting is a portrait in format, but it is a picture of the engagement in battle
- . on one hand Gericault is observing rules, on other hand he is pushing the boundaries

. 4. **Gericault – Wounded Cuirassier**

- . 1814, things changed because Napoleon starts to lose
- . Gericault displays this new painting and the old one under a new name
- . In showing these two together, he made himself like a historian of the Napoleonic wars

3F: . 5. **Race of the Barberi Horses in Rome: the Start 1817**

- . Gericault often likes to paint horses like in this painting
- . had an affair with the young wife of his old uncle who is the richest man in the family
- . ended up getting her pregnant
- 0. the young lady was sent off to a country house
- . Gericault leaves paris, tries for admittance into the Academy but didn't make it, so decides to be an artist on his own money
- . Travels in Italy, in Rome was fascinated by a carnival horse race
- . it is a race of riderless wild horses through the main streets of rome
- . he made many little paintings of this, perhaps in preparation for a large painting

in the salon

- . in the painting, you can see rope and grooms holding horses back before they start
- . In other versions, you can see that Gericault is very much interested in classical art
- . it is quite clear that he had knowledge of art of the parthenon
- . can see in background the buildings of antiquity
- . Tension in many works of Gericault between sense of the grand tradition and modernity
- o. at the height of Romanticism, the idea of a return to a very distant past
- . 6. Gericault and horses
- . he projects his fantasies onto horses
- . parallel between the animal world and the modern world in his fantasies
- . **Mazeppa 1823**
- . inspired by poem by Lord Byron
- 0. this is a very small painting
- . story is that Mazeppa sleeps with wife of patron, as punishment he is attached to a horse
- . characteristic of high romanticism
- . the poem itself is written in fragments, so it has the quality of a montage
- . **portrait of a horse**
- 0. thought to be the portrait of the artist as a white horse
- . used the portrait format to do other things
- . **7. Study of adolescence**
- . one of many that Gericault did not make as a proper portrait
- . made for himself in order to express own concerns
- 0th. the child is shown as very pensive and rather disturbed
- . childhood is another major theme of Romanticism
- . the idea of naivete is something that pervades Romanticism
- . Gericault uses it in a very strange way
- . **8. Portrait of Louise Vernet 1817-1818**
- . daughter of one of Gericault's friends (son of Carl Vernet who Gericault studied with)
- . the dress sliding off her shoulder and pulling dress off the knee is highly suggestive and usually not done in child portraits
- . **9. Philip Otto Runge: The Hulsenbeck Children 1805-6**
- . Runge is a contemporary of Gericault, another figure of the Romantic movement
- . Manifestation of children as humanity in the grass
- . **10. Gericault, Alfred and Elizabeth Dedreux**
- . two kids of one of his closest friends (their father is one of the people seen in picture of him on his death bed)
- . they tower over the landscape, there is something strange and large about them
- . boy is subdued and the girl is fierce and standing straight up
- . the issue of gender in general in Gericault is very interesting
- . study for the painting, much more conventional with girl looking at boy, slouched down more
- . proportions have also been changed so that lower part of the boy's body has been shortened

- . **11. Raft of the Medusa**
- . the painting represents a disaster
- . Medusa foundered off of the coast of Africa in 1816
- . this story used as anti-monarchist propaganda
- . not allowed to call it the raft of the medusa, just called it a shipwreck, but people knew what it was depicting
- . Gericault is doing history painting like David, but his topic is not appropriate to the style
- 0. Gericault wants to make a subject like this (ordinary suffering) deserving of grand painting
- . makes a point by putting black man on top of pyramid because he is very anti-slavery
- . drew other episodes of the raft, some of them show cannibalism
- Zero. studied pieces of bodies
- 0. painted a play on the idea of a still life (dead nature in french) with limbs from bodies
- . also had a severed head of a dead person, does sketches and an oil painting, see
- . **Study of Two Severed Heads** is another oil sketch with two heads. one is the head that he had, the other a live woman posed for
- . these things are not economic in order to paint the raft, he will not actually show these things
- . he was dissatisfied with idea of history painting, did a **series of portraits based on the mentally ill**
- 0. shows them like real people, have true humanitarian sense
- moving in the direction of increasing not by the size of one work but by making series

Lecture 4/9: The Rise of Landscape

Constable, John (1776-1837)

Turner (1775-1851)

Caspar David Friedrich (1774-1840)

Jean-Baptist-Camille Corot (1796-1875)

– 1. Introduction

- . how artist at the time tried to make landscape have the same kind of weight as history painting
- . landscape in the western tradition is fairly rare
- . classical greek art was not interested in landscape
- 0. a little landscape towards the end of the Roman Empire
- . then it disappears again throughout the Middle Ages
- . returns at the beginning of modern times, especially in the north
- . landscape is the kind of art which is most directly related to our experience of the world
- 0. first artist to paint a painting that is only a landscape in Germany

- . landscape as representation takes on a very strong sense of identification with a place
- . 17th century is a time when landscape assumes fairly important position in independent art
- o. example: Poussin interested in landscape
 - . Claude Lorrain, a contemporary of Poussin, exclusively a painter of landscape.
 - . Became very famous and was highly sought
 - . strong sense of history in his landscapes
 - . Nature and Rousseau
 - . Rousseau defended idea that civilization distracted men from his good nature in his first essay
 - . a lot of talk about landscape in the late 17th early 18th centuries, but not a particularly strong field
 - . Big developments in landscape
 - . those who will try to establish landscape as an important branch of art
 - . are not in France, Rome the strongholds of established Academy
 - . present in England and Germany which do not have constraints on what artist can and cannot do
 - . most outside of tradition is Friedrich
- . all three artists we are talking about today are contemporaries, also contemporaries of Wordsworth and Coleridge, romantics
- . 2. Friedrich
 - . representation of Friedrich in studio shows studio uncluttered
 - . **self-portrait**
 - . shows self as seer with intense gaze
 - . **Tetchen Altarpiece 1880**
 - . made a big splash with this painting
 - . sent two drawings of landscapes to Goethe which had nothing to do with subject of competition
 - . won anyway because they were so impressed by it
 - . the altarpiece is a landscape
 - . cross is clearly visible in it, but is small compared to the rest of the landscape
- o. **The Monk on the Sea shore 1808-10**
 - . shown in Berlin in 1810
 - . major figures in German literature asked to write a review
 - . no obstacle between you and the landscape (no trees, etc.) it is like "having your eyelids capped"
 - . seriousness of intention that no landscape had had since the 17th century
 - . **Times of day**
 - . four small pictures of different times of day
 - . shown the evening part
 - . this shows that landscape is dependent on time as well
 - . relationship between space and time

- . sense that what is far in the distance in space implies a distance in time
- . **North Sea landscape**
- . where Friedrich spent his youth
- . ages of man child, adult, older man
- . ships symbolic of the voyage of life
- . while this is a representation of nature, it is clearly a commentary on human life as well
- 0. so Friedrich achieves a role previously only filled by figure or history painting
- . Friedrich was fairly isolated. there are people who painted somewhat like him in Germany, but overall he does not have a large sphere of influence
- . England has a stronger tradition in landscape
- 0. **3. Paul Sandby, Windsor Castle**
- . water color
- . part of a series of watercolors looking at Windsor castles from different POV
- . this practice, aristocrats commissioning landscapes of their estates is quite common
- . as the land is changing its appearance by very intensive agricultural use, there is a part of society that cuts out some chunks of it in order to give it a natural look, meaning it looks like Lorraine and Poussin
- . this is known as the picturesque landscape
- . 4. Turner
- 0. he wanted to make landscape the most important art that there was
- . was a poor boy, by time he was 15, was making a living by making watercolors of other people's estates or well-known places
- . **Llanthony Abbey, Monmouthshire c. 1792**
- . painted at 17
- . abbey is integrated into picturesque landscape
- . Turner was successful very quickly
- . integrated into royal academy 1802 (age 27)
- . **Snow Storm: Hannibal and his Army Crossing the Alps 1812**
- . introduces classical topic in order to give weight to the landscape
- . humanity is engulfed in the phenomena of nature
- 0. totally abstract vortex represents snowstorm
- . this is characteristic of Turner's mature work
- . **Dido Building Carthage, 1815**
- . integration of ancient architecture into landscape painting
- . merges narrative/history painting with landscape painting
- 0. **Snow Storm - Steam Boat off a Harbour Mouth 1842**
- . no longer needs a classical topic
- . it is true to the experience of a snowstorm
- . feeling that everything is topsy turvy
- . tossed ship with flag in middle
- . characteristic of the kind of art that Turner does
- 0. left all pictures to create a Turner gallery
- . wanted to imitate Claude Lorraine

- . left one painting to gallery of England, with stipulation that it must hang in same gallery as similar painting of Lorraine's

- . **The Slave Ship 1840**

- . alludes to a scandal
- . slaveships that took slaves from Africa to sell were insured, but the insurance did not cover people who died en route
- . so they got rid of people who were dying rather than letting them die quietly
- . this is a small picture, but the intensity of the color is what makes it so poignant
- 0. it is very abstracted, but it's the emotional impact that is extraordinary

- . Turner paints sensational things, exceptional views of nature, unlike Constable

- . Turner was immediately successful

- . 5. Constable

- . in a way he was more ambitious because he wanted to give the same kind of weight to the representation of normal scenery

- . **Dedham Vale (earlier version)**

- . town is small in the center of scenery
- . was looking at Lorraine's painting
- . structure of the pictures are very similar
- . take structure from Lorraine and thoroughly naturalizes by actually integrating his own observations

- . **Wivenhoe Park, Essex, 1816**

- . a commission by nobility
- . house can be scene on a hillside in the background
- . very organized landscape with cattle and such
- . in spirit, it's very close to the work of Jane Austen (who is the same generation)
 - . discussion of scenery and garden architecture on Austen's works
 - . Austen urges people to write about things you know
 - . treating in a subtle and unexpected way the great themes of life and society

- . Constable knows the landscape tradition very well

- . but when he paints his picture, he makes it his own painting, makes it an english landscape

- . never paints anywhere else, unlike turner who took tours, etc.

- . Constable paints mostly within 10 miles of his own house

- . In the 20's he begins to get his full power

- . begins to paint 6 foot paintings

- . **The Hay Wain**

- . first of big paintings, very homey affair

- . it is not industrial agriculture

- . unlike paintings of Turner where...

there are people in the picture and their figures stick out

it is easy to project into the figures because they are very much similar to the landscape

- . the humanity of constable is part of the landscape

- . detail: trick of flecks of white paint which makes things sparkle
 - . has an ability to evoke midday and greyish light
 - it does not color things in particular
 - . this picture was exhibited in Paris
 - this one created a huge sensation because landscape was not very loved in France
 - painters amazed that you could do that kind of thing with landscape
 - we are told that Delacroix saw this painting, went back and entirely repainted the landscape background of his painting after seeing Constable's work
 - . **Dedham Vale 1828**
 - Constable redoes this to mark his own progress
 - the paint is very apparent
 - much more intense
 - building structure is very recognizable in the background although it is very small
 - for more info, see notes on first rendition of Dedham Vale (above)
 - . **Cottage at East Berghold**
 - sketch by Constable
 - almost as sensational as Turner
- it is a modest scene, but the elements and the weather are evoked sensorially, pictorially just as intense as Turner's

Lecture 4/14: The American Sublime

- American sublime - type of landscape painting that rose to prominence
- Sublime - antiquity located sublimity in human beings, not natural landscape
 - Sublimity is the echo of great soul
- Revived in 18th century
 - England - terrible and pleasurable sensations were associated with awesome natural forces of the natural world
 - "Delightful sublime"
 - Burke: organized sensory experience into the beautiful (delicate, smooth) and the sublime (brutal, extreme, jagged)
 - Sublime characterized by obscuring darkness or excessive light
 - Kant: sublime was bold, overhanging rocks, thunder clouds piling up in the sky, hurricanes, boundless oceans, mighty river, high waterfall
 - Sublime in nature entailed vulnerability to natural might and an encounter with our power of reasons, provides an independence that keeps our vulnerability to landscape from overpowering our humanity
- Few Americans had the classical education that was required to make history paintings fully comprehensive
- History paintings reminded American elite what Europe was
- John Vanderlyn, 1796, left New York for Paris, becoming first major American painter

- to study there
- Painted Marius on the Ruins of Carthage
- Napoleon selected this picture for a gold medal
- Returned to the US to do history paintings but discovered American patrons and public weren't interested
- He resigned himself to making landscape portraits and panoramas
- The Niagara River at the Cataract
- Landscape was something Americans had in abundance and emphasis on landscape on immediate emotional experience eased concerns about lack of history of culture
- Thomas Cole
 - Kaaterskill Falls
 - Born in London but moved to Ohio at 17, developed reputation for moody landscapes, associated sublime with increasingly popular American tourist sites
 - Includes overhanging rock, one of the natural features Kant specified as exemplary of the sublime
- The landscape painting was not a turn away from history but was a way to investigate another history--that of the earth itself
 - Study of natural history and geology in particular occupied a central place in intellectual life in the 19th century
 - Geology presented Americans with a reason to claim their new country was grander than Europe
 - Cole was a avid student of geology--started in early 1920s assembling collection of minerals and fossils
 - 1829, Cole goes to Europe, met Turner in London and became quite taken with his work and with John Martin's work
 - Visits Italy and returns to New York with ambition of painting a higher style of landscape
 - Greatest work: The Course of Empire series
 - Formed a cycle starting with lower left
 - Higher style consisted of dovetailing natural and human history, harnessed affective qualities of landscape and moral and historically significant narrative
 - Takes great pains to alert his viewer that each scene takes place in the same location
 - Includes a promontory that stands as a marker that despite vast changes, it is the same site on the globe
 - Also notable that this promontory has on top of it a glacier erratic--rocking stones
 - Savage State: Obscuration of shadows, clouds, white-capped waves
 - Pastoral State: Realized ideal relation between people and natural world
 - Consummation: Natural landscape is almost completely obliterated by construction
 - Destruction: Sublime has returned
 - Strong relationship between savage state and destruction

- Empire has fallen into corruption
 - War and violence, moral inequity
- Desolation: Nature re-takes the landscape
 - First animals re-inhabiting the landscape are birds
- Cole is extremely skeptical Euro-Americans were developing and industrializing the land
 - Supportive of the landed aristocracy and agrarian based privileges
 - Jacksonian Democrats were in his view paving the way to ruin, Andrew Jackson = modern day Caesar
- Geology of the site does not take part in the narrative, promontory is a constant reminder that the time of the earth is not the time of civilization
- Principle of uniformitarianism
- Modern geology was in the process of sweeping aside the Biblical time table and substituting a geological history stretching back millions/billions of years
- Absolute shocking shift in conception of time
- Strenuous efforts were made to sustain human and biblical accounts of history in modern geological history
- Cole's promontory played a vital role in these efforts
- Several important geological texts argued that rocking stones and other geological curiosities were proof of the great flood and could not be explained by ordinary geological processes
- Biblical accounts maintained purchase on new geological order
- Rocking stone is sign that divine justice persists through tunnel of modernity, links new empire of US with gods judgment of Noah to wash away civilization
- System of justice and retribution--all this is intact despite changing conceptions of the world through modern geology
- Reconciliation between Bible and modern geology was not easy
- German naturalist Schumpter said rocking stones were residual effects of glacier retreat
- These developments would not have been lost on Cole nor lost on his patron who commissioned the Course of the Empire
- In the Course of Empire, two paradigms clash: rocking stone ambiguously signals the divine punishment and the science of geology that threatened to overturn this biblical story
- Sublime is tripartite:
 - Bleak doom
 - Ruptured temporality
 - Nagging doubt
 - Confrontation with a dark future for the US and confrontation with the incomprehensible magnitude of geological history and confrontation with the incomprehensible divide between geological history and the divine
- Decided to paint a picture of Mt. Holyoke, view of bend in the Connecticut river
 - Was not considered appropriate for landscape from the Western

tradition

"Absurdity of carrying a painter to the top of a large hill to make a view"

Cole noted that for all its beauty, the scene was too extended and maplike for the canvas

His determination stemmed from the desire to representation for collecting views

Desire was evidenced, associated with national ethos for bringing optical spaces under control

Panoptic sublime, magisterial gaze

Imperial ambitions for controlling vast spaces

Explains the great popularity of the panorama in the 19th century

Original panorama consisted of a 360 degree view painted on inside of large cylinder

€ Brightly illuminated while viewing platform was in darkness

Moving panorama--large canvas on spools

The Oxbow

€ Challenged to put this panoramic view on normal sized canvas

€ Solution was to compress the landscape

€ Sketch for the Oxbow--see how sketch does not stay on a single page

€ In the painting, he compresses most of the sketched view onto a single canvas

€ Finished picture has the look of two different views/two different types of landscapes and moment in time pushed together

€ Left side reflects the sublime, the right shows the beautiful and harmony of delicate tones and light

€ As life savage state has been pushed up with the pastoral state on the right

€ Spatial and temporal compression

€ Showing history in the making in the canvas

€ Landscape bears cryptic signs of religious meanings

○ Looks like one tree is embracing the other tree (pieta composition)

○ Markings in the distance and clearings in the wooden hill
Markings resemble the Hebrew for Noah or for the all-mighty

Art historians argue those are legible as Hebrew words

Believed Hebrew was the source of all languages and more natural

Manifest destiny--expansion had special primature from the divine

There seems to be an ambiguous temporality--
island is cleansed or being cleansed--divine punishment?

€ Can see artist peeking out--umbrella connects two portions of the

- landscape==>sign of his ambition and how precariously they are joined
- ≠ Inclusion of artist: declaration of self-confidence in American landscape painting
 - Novel construction
 - Confrontation between artist his ambitions, audience and their expectations
- Frederic Church was Cole's student and carried on his tradition
 - Storm in the Mountains
 - Romantic overtones
 - Greater transparency of atmosphere
 - Fidelity to natural forms
 - Brought new emphasis on optical and taxonomic specificity
- ≠ Interest and insecurities of capitalists--rendering of geological minutia guaranteed painting embodied knowledge
- ≠ Positivist mindset with emphasis on materiality and precision
- ≠ Interest in botany and meteorology was popular
- 1940s, Cosmos, Humboldt
 - Informed by extensive investigation of South American tropics
 - Emphasis on exploration and researching with scientific accuracy
 - Acquisitive spirit that required details of nature
 - Homage to Cole in the blasted tree
 - Great meticulousness in representing the foliage
 - Splinting of the bark--great specificity
- Church's Niagara
 - Marketing ingenuity: displayed as one picture exhibition in the commercial gallery
 - Landscapes became spectacular entertainment
 - Broadened out to show expanse of the falls
 - Gets rid of the foreground
 - Middle ground rendered with such exactitude
 - Detail of flowing water
- Heart of the Andes, 5x10 feet
 - Ventured into the tropics of Ecuador
 - Like Niagara, represented as part of a single picture exhibition
 - Effect of being a tourist
 - Commercial success
- Sublimity is peculiar
 - Stems from vastness and detailed work
 - Transparency of atmosphere, optical and cognitive command
 - Contradict obscurity and gloom, which exceed what our mind can grasp
- Cotopaxi
- Aurora Borealis
- Heade, Approaching Storm
 - 1819, 7 years before Church
 - Specialized in small pictures of tranquil scenes

- Contemplative
- Has approaching thunderstorm-sky is larger overhead
- The Long Storm, 1859
- Sublime register
- Mid-sized
- Sublimity from odd contradictions between prenatal and impending gloom/meteorological gloom
- Foreground looks like an aftermath
- Similar to what Cole was pursuing in the Oxbow
- Temporal sublime
- The figure stands on ship in the middle, oscillation across the center
- Correspondence as though the figures represent two figures at two different stages of time
- Past and future held together gingerly □

Lecture 4/16: Photography and the Western tradition

- . Reed Warbler feeding a Cuckoo
- . Photography appeared as an offspring of the Western tradition and draws on the tradition for its vitality
- . But it is also perceived as an alien
- . France announced Daguerre had invented the first photographic print
- 0 -. Talbot had advanced his own claim to inventing the photographic process
- . Photography was a product of applied science not scientific research
- . Daguerre and Talbot brought photography to the world as a technological commodity
- 0. Camera was at least known for 2000 years
 - . Diagram of a camera obscura
 - . Photograph of camera obscura image of Manhattan view
 - . End of 16th century, camera obscura had become popular as an aid of drawing--tracing
 - Lens at the aperture and image to project the image upwards rightward up
- . Early 19th century, many artists became interest in the camera obscura not simply as a tracing device but also as a producer of optical effects
- . 19th century, shift away from history painting to lower genres such as landscape
- 0. Away didactic, high narrative to optical experience
 - . Daguerre was an entrepreneur dedicated to using his skills to exploit the market for public entertainment
 - . 1821, co-inventor of the diorama
 - Consisted of specially designed rotating stage and two large semi-transparent paintings on canvas
 - Using light effects, these scenes would become scenes of storms
 - . Experiments carried out in the 18th century discovered light darkened silver salts
 - . Earliest known experiments had nothing to do with the camera

- . Daguerre put a surface coated with silver salt so that the light traced the illusion of the space in front of the camera
- . Camera covered act of drawing from tracing but delivered the picture by direct action of light alone
- . Daguerre proved unique: putting silver iodide on a copper plate and inserting it in the camera, exposed the plate to mercury vapor and fixing the image with "hypo"
- . Resulting pictures had interesting qualities
 - . Daguerretype only made a single image
 - . Daguerretype was hard to look at, it had a polished silver surface that had mirror-like qualities
 - . Image was reversed and this mirror-like quality augmented the image's truthfulness
 - . Gave the image a apparitional quality
 - . It was much cheaper than a quality painting but it wasn't cheap by the standards of photography to come
- 0. Long exposure time (a few minutes)
 - . Extraordinary resolution--freakish accident of history
 - . Highest image resolution of any process ever devised
 - . Our modern cameras pale in comparison to the Daguerretype
- . Photography was treated as an offspring of the Western tradition
 - o. Was also a bird of another feather all together
- . Photographic camera was designed to produce pictures that conformed to the Western tradition conventions; photography was conservative
 - . Monocular
 - . Immobile
 - . Cleanly framed
 - . Rectangular
 - . Perspectival
 - . Way to bring world into a culturally and historically bound
 - . Photography preserved idea of one-point perspective
 - . Piero della Francesca, Architectural View
 - . Photograph has become so naturalized that we often neglect how conventional photographs are in this respect
- 0. Photography was revolutionary
 - . Exactitude helped separate photograph all together
 - . Guaranteed Daguerretype was not like any form of print-making
 - . Sense of the world in miniature
 - . Promised new form of production associated with the populist and the popular
 - . Long thought of as a democratic medium
 - . Daguerre promoted his process as a ready-use process anyone could employ
 - . Emergence of photography became quickly associated with the social upheaval of modernity and social distinctions
 - . How would photography change the rules of what constituted art, expectations for art, how would it compete, would it compete or corrupt the art?
 - . Daguerretype portrait miniatures
 - . Photography strengthened definition of the middle class

Narcissim
Artist's Studio

- . Daguerretype was understood as a new type of drawing rather than a new type of painting
 - Prominent academic painter Paul della Roche evaluates Daguerretype as if the practice drawing of a student
 - Puts Daguerretype through the academic test of what a quality drawing is
 - Della Roche departs from traditional language of studio criticism--uses reproduction
 - Reproduction belonged exclusively to the realm of biology
 - Capacity of nature to regenerate is associated with photography as if nature just reproduced itself in the camera
 - Equation of photography with drawing left its status uncovered
 - Daguerretype, Fossil Shells, mode associated with taxonomy, archive, detached scientific gaze
 - Concern that the mechanical qualities of photography prohibited photography from rising to the level of art
 - Mechanical in the mid-19th century referred to any thoughtless labor
 - This issue whether photography could constitute art played out in the 19th century
- . Simultaneous appearance of different process in England (Talbot)
- . Talbot claimed that his tinkering with photography with his frustrations as an artist
- . Talbot used a device called the camera lucida, held a prism before the eye and when the user looks through the prism on the writing paper, he sees superimposed, an image of the figure in front of him
- . Converted act of drawing into act of tracing
- . Talbot was frustrated with the device because his skill as a draughtsman was very bad ==> led him to want to put the image directly on paper
- . Photography starts within the Western tradition of picture making and the tradition of the arts
- . Talbot's process uses paper with silver salts, fixes image with hyposulfide
 - Photograph that resulted from this process is called the callotype
 - Callotypes inverted the image but solved this image by re-photographing the image (negative, positive)
 - Callotype had three advantages over the Daguerretype
 - Negative/positive technique could yield multiple copies
 - Once he had the negative, he could make multiple copies
 - Callotype was easy to look at
 - Didn't have reflective quality
 - Was relatively cheap because it used cheaper materials
 - One great disadvantage
 - Lack of resolution
 - More resembled a drawing

- In the end, it is Talbot's process that historically led the way in the developing of photography
- . In the early 1850s, paper negative is replaced by glass plate, which eventually gives weight to roll film
- . Between 1844-1860, The Pencil of Nature, Talbot describes his process and presents examples of his callotypes
- . Assertion by Talbot that the replacement of drawing skill with the mechanism of photography isn't going to less the production values of such a volume
- . Era of labor-saving devices
 - . Early 19th century: steamboat, reaping machine, sewing machine, telegraph
 - . Talbot associates photography with labor-saving devices
 - . Photography bears a complex relationship to the Western tradition in the Pencil of Nature
 - Writes of The Open Door, the chief object of the present work is to place on record the new beginnings of a new art before its being brought to maturity by British talent
 - Anticipates photography as being a new art
 - Value of art long stemmed from labor and judgment of the artist
 - His invention dispensed any need of skill of the hand
 - Talbot addresses challenge by addressing this issue: a painter's eye will often be arrested where ordinary people see nothing remarkable
 - Proposes art is a matter of the eye, and not the hand
 - Chance encounters binds art of photographer to the art of the painter
 - Training of the hand and training of the eye were thought intertwined--he tore these two apart
 - Drawing was independent of the aesthetic and a task left to menial machines
 - He alleges he did not see the clock tower in the back
 - The passage constitutes that the eye operating the camera lacks the capacity to take full credit for the plentitude of the photograph
 - "Invisible hand" of the camera
- . Notion of photography as a brute parasite
 - . Cuckoo is culturally much more important to us as the Reed Warbler
- . Photography can be understood through the notion that the Western tradition is often countered in the photographs
 - Photography is the form of the Western tradition, encompasses the tradition
 - Photography has been central to the constitution of the Western tradition in the late 19th century to the present
 - 1947, Andre Malraux's Museum Without Walls
 - Constituting art history through photographic reproduction
 - Photography has been raised to be a nice offspring of the Western tradition and fills out into a giant cuckoo dominating its parent
- . Photography does have a parasitic relationship to the conventions of the

Western Tradition

Joe Rosenthal, Flag Raising on Iwo Jima, 1945

Diagonal dynamically bisects the scene, blasted debris feeling of resurrection on the ground of the dead, soldiers seem like relief sculptures of a pediment, midday light heightens the figure's sculptural qualities, progress of men form a tightly knit group suggesting solidarity of these men, obscurity of faces and overlapping all speak to subsuming of individual identity of teamwork

Figure group is not entirely homogenous, one figure comes forward to plant the flag into the ground taking the position of a leader

Very rich rhetorical photograph

Produced by chance

Certain madness that such a picture could be created by a click of the shutter

Few examples from Western tradition that show why this photograph bears a rhetorical punch

Jacques Louis David, The Oath of the Horatii, fused bodies

Flag raising found throughout the Western pictorial tradition

Clearly reference to the bearing of the cross, the erection of the cross

Photograph taps into an exceedingly rich tradition, piggybacking this tradition

Lecture 4/21: Picasso

Picasso and Cubism- subject as human being could be traced; Gertrude Stein complained about the number of sessions she had to sit through; final version, a masklike representation, he took a series of Iberian sculptures as a model for the mask

0. His recovery or discovery of Iberian sculpture; the large ear returns from the statues to the Desmoiselles d'Avignon; absence of space and spatial differentiation; shared by masks in all cultures, interesting to recognize, in the beginning deconstruction, all these models of representation become central to these concerns; masks become models by which Renaissance representation can be broken down; on the right paintingàa huge scandal, fell into silence for almost 20 years, produced in 1907; Leo Stein said this painting is a mess, put it in frank American times; responded as if he had said, it looks as if it were painted on gasoline, people thought he was on the brink of madness; nudes, but not gratifying, aggressive nudes of all kinds and all types; a spatial construction that was shocking on every level; no modeling, no spatial recession, no air between the figures, the air looks like packed ice between the figures, no proper sense of the location; five figures that in and of themselves are dismantling on every level all the conventions with which we were comfortable; non-Western objects, already in place in 1905-1906 period but Picasso claims to have discovered African art and sculpture on his own; he said that women on the right were modeled after these African art pieces; we are looking at a

- . brothel, "The Philosophical Brothel" which is what Leo Stein would later title his famous essay on it, and also "Desmoiselles d'Avignon"; in any case this is a brothel scene; five prostitutes are staring at the spectator; none of the poses can be said to be alluring or seductive, all are aggressive and confrontational, so the painting was not easily consumed
- . Lily Bliss brings the painting to MOMA; Picasso's rivalry with Henri Matisse is at stake, Matisse's *The Bonheur de Vivre* 1905-1906, the theory of sexuality being articulated, the image of Arcadian and bliss; Picasso reacts to this work, instead of giving us an image of libidinal delight, a piece of desexualized sexuality, so prostitution becomes the metaphor by which he counteracts the idea of personal happiness; the rivalry becomes the fuel by which the two interact, an important dialogue; what kind of gratification does painting deliver to us? Does painting give us a model of truth?; two more models when Picasso was clearly in communication; 1863, Edouard Manet's *Olympia*, the prostitute becomes the heroine of modern life, an act of public resistance, diffidence; Picasso's move into the *Desmoiselles* was a period of isolation, of breakdown with his partner Fernand; death and sexuality, his early sketches of the *Desmoiselles* has an element of death and sexuality, carrying skulls, books, doctors entering, sailor sitting in the center; another sketch, shows as they progress, removing sailor and doctor, the five women are still in a narrative structure, we still look at the scene as unimplicated spectators; explicitly confrontational; medical student is replaced by the woman on the left, the figures in the center have ambiguity, looks like a Murphy bed, are simultaneously vertical and horizontal, can't tell if she is standing or lying down, an overall attempt to dismantle efforts at representation; after the return from the Musée Trocadero; two on the right take on masks, far left source of disembodied hand, two in center/left are Egyptian, Iberian?; non-representational structures; two phases in his primitivism; his magic phase- "I finally found what I want to do—I want to paint as an exorcism"
- . Cubism-Cezanne is the figure who will displace the most important impact of the symbolist/impressionist painter (Gauguin); Cubism: *The Large Bathers*, how can we create depth, spatial representation, light, etc. that will not fool the spectator but will also be a representation of the world around them?
- . Primitivism disappears almost completely; is the *Desmoiselles* really the first Cubist painting; on the right Georges Braque, *Large Nude*, both recumbent and upright; analytic Cubism means that the painter goes about constructing the pictorial representation where the spectator can follow at each turn, at each hollow, so it can be traced in every single detail; early phase of Cubism, landscape in the legacy of Cezanne; a portrait of Georges Braque by Picasso, we can no longer clearly identify what the motivation of the depiction is, there is a tinge of derision and caricature, but it is a violent revolt against naturalistic representation; Picasso and Braque were often referring themselves as the Brothers Right (Wright?), intense proximity, friendship at the center of the Cubist years; at some point they stopped being friends, Picasso says "you left for the war"

and never came back”

- . 1909-1910- Ambroise Vollard by Picasso and The Portuguese by Braque; always have to reconstruct the representation when the point of the painting was to deconstruct representation; application of found lettering mechanizes the painting, in this peculiar accumulation of a variety of strategies, goes into the center of what is the naturalism of paint application, by skillfully applying paint via brush on canvas, efface the traces of application on the canvas, here we see the opposite, a systematic foregrounding of the device, the device of making becomes the object of depiction; stencil lettering=paint deposit, and he eliminates color, Cubism withdraws from color altogether to make structure and form the key object of attention; Grisaille
- . in 1912, Braque makes another discovery, forces Picasso to realize that Braque is an extraordinary pioneer, a true threat; this is his Still Life with Fruit Dish; industry had taken over that desire for precious services, he uses an external, industrial, anti-aesthetic, tackiest, cheapest, plebeian; fake wood, puts in in his painting of still life, collage aesthetics; when Picasso discovers this painting, he puts in a piece of linoleum that carries the imprint of painting in a photographically mediated technique, then he puts the traditional elements of still life; frames it with rope, a reference to kitsch culture; his insertion of bad taste objects degrade the quality of the still life; defines it by an oval, turning it from a tableau into a table, reducing the object
- . 1912, Guitar, cut out with scissors, shifting from collage into montage and assemblage sculpture, object of Romance development into a fully industrially produced and disfigured structure

Lecture 4/23: Jackson Pollack and Barnett Newman

- . 1964, MOMA, enormous veneration that Newman found in the next generation of artists, particularly the minimalists, Newman's work slowly became accessible and readable to the public, by the early 1960s, a totally different set of operations came into place; to make the connection quickly, we ended in 1911, with George Braques, stand at a historical threshold, abstraction, as close to abstraction as one might ever get; 1917, Green Vertical Stripe; made the transition into a fully non-representational painting, what is at stake, what makes them so extraordinary? Two facets in particular, the one on the right, implements chance as the primary force of linear formation; in this case, the artist does not have full control, there is an element of chance, a scandal in the world of Cubism; resubjectivation, dismantling control, forces that rule and regulate tactile and material responses at large, death of the author
- . Surrealism, 1925-1926, “we will break his guitar” about Picasso, abstraction, biomorphic abstraction, forces of the unconscious, wild type of imagery, right, Henri Macon, a drawing, the claim that drawing as it wants to become the record of unconscious process has to occur outside of skills

(?); surrealist manifesto, colleagues argue against conscious processes in favor of the dream, of autonomous fiction, the collective subconscious, rather than the self-centered subject

. Pete Mondrian, Macon, Bretton, to name a few (sp?); all lived in NY to avoid fascism in the late 1930s, enormous presence of European avant-garde thinkers in the US, Victory Boogie Woogie, in the presence of the fascist surrender, the end of WWII, moment in NY in 1944, presence of European artists, are they on the side of constructivism or on the side of abstraction, the great presence of avant garde artists; either in outright defiance, in outright rejection, begin from ground zero, or in a moment of exchange in which Pollack benefited, how do you compare the work of two generations, especially when they emerge in two geopolitical spheres?; presence of the Mexican muralists, Rivera, et al., living in the US, at the time of a great liberal movement of public spaces, place large scale mural paintings into the mural space; archaeologist on the right, the mother on the left; mural workshop in which public painting was taught by Ciceros (sp?) actively affiliated with the dynamit left of the 1950s, Pollack attends the workshop, necessity of transforming the limits of easel painting into a way of communicating with the masses, a move from isolation and esoteric knowledge, important in his early work

. Self-portrait, studied with Thomas Hart-Benton (sp?), living in Paris, performed roundabout reversal, liked regionalist, emphasis on the necessity to paint local, regional, American topics that could speak to the people, so we have Pollack's Going West from the 1950s, authentic, not influenced by European modernism, nor by Parisian ideals

. Left, seascape; romantic outsider, seascape from 1932, landscape as expression becomes very important, on the right Pollack's The Flame, would make up the term for this type of work, abstract expressionism, in response to his discovery of Kandinsky; Pollack's Man with a Knife on the left and Woman on the right, these people had a large impact on Pollack; he breaks down, addresses one of his key problems, alcoholism, seeks Jungian psychoanalyst, so he goes into regular treatment; in those sessions; reiterating artistic clichés

0. In 1943, Pete Mondrian, closing befriending Betty Gugenheim, commissions a painting by Pollack, a breakthrough painting for him; first large scale mural size work, Mexican tradition of making it the size of a billboard; reduction to primary colors as Mondrian had done; graphic delineation shifted onto the level, get to the point where we have to accept Pollack's discovery of an all over composition, various points of entry, center of gravity, multi-focal, establishes central hierarchy; all-over compositionality becomes a function of Pollack's work, as decomposition becomes central; major paintings; New York stole the art of Pollack, becomes the center of modern art, has not given it up, great achievement in Pollack's work, everyone was disgusted, suspicious of; degree of pejorative commentaries predicts his immense success; no one knew how to handle what Pollack was doing, to drip paint on the canvas, to give into the

painterly process, to submit to the forces of gravity, to place the canvas on the floor, to make it the receptacle of the various random processes in order to define that labyrinthine network of linear definitions, generates immense fascination; can say, as we did for the Cubists, the more persistent the number of efforts to clarify the work of art, an indicator of the complexity of the work itself; generates the most contradictory ratings; Greenberg's reading of Pollack, immensely important, his process of dematerialization; objects, conventions shifted into the register of pure abstraction; painting becomes the act in which the painter confronts chaos, up to the point at which he steps into the arena; what makes Pollack's webs are subject to so many orientations; no control whatsoever; the eternal prejudice against modern art, generations have made the joke that a child of five could do this; people tried to fake Pollack's work, even then you can tell, when someone has all the intelligence, you can still recognize its falsity, that which is supposedly subjected to pure chance, that level of desubjectivization, the primary central feature of Pollack's work

- . Most of Pollack's work is horizontal, but this one was vertical; Leo Steinberg as a young critic, tips off his wife who worked for Life magazine, something brewing, so she goes out and researches a piece; breakthrough and breakdown of Pollack, to one extent he is famous now, to the other he is the cowboy artist, that discreditation accompanies the cover in Life magazine, haunting Pollack even more takes a series of photographs and a movie of Pollack at work, on these large scale abstract painting, this myth-making process will destroy him in the end

- . Pollack's ambition as an artist is canceled by his reception in the fashion world in the media culture, see the models posing in front of his work, he is sensationalist, leads to his demise, goes through a crisis, in 1956, relapses deeply into alcoholism, kills himself, so he is heroicized

Newman is the other great figure of abstract expression; his father was a well to do merchant, runs for mayor of NYC, naivete, loses; Hess would become a key writer of Newman's work, in its radial abstraction, is completely illegible, even to the most informed critics; 1943-1944, Gia (sp?) = organic earth; Newman was an immensely well-read scholar, his attempt to bridge his Jewish traditions; on the left, hard to see, constructing a threshold of almost imperceptible color differentiation, the great theoretical question, Newman's conception of a vertical linear formation, how can we understand that this model is a historical counterpart to Pollack's model of abolition of verticality, insistence on random processes like gravity; verticality as Newman himself would have stated is the quintessential form of human existence, the upright stance to stand upright is the definition of human existence; it is almost the opposite in Pollack's, who confounds that sense in order to reimbue painting and vision with a stochastic dimension; so in some ways the opposite of each other, but the two correspond, recognize that perception is anchored in the bodily idea of self

Lecture 4/28" Contemporary Artists as Historians

-Fred Wilson's controversial exhibit Mining the Museum, Baltimore. focus on black figures

- representation of slave history
- mining like digging, getting things out of the museum, but also "making it mine"
- art turns attention to the institution itself

-What is history? is it a disinterested uncovering of facts or a story of the victors?

-Wilson shows what an artist can do about history: think, feel, live ideas and questions

-Rauschenberg, Monogram

-work is left on the ground, very tactile, with actual stuff attached (newspaper, goat, wood)

-called a "combine," painting and sculpture

-"Broadcast" -legacy of abstract expressionism. also a collage. has 2 knobs that control 3 radio stations (only volume and channels so they are never in sync, all change at once)

-expresses idea that visual art doesn't have to be still and silent

-also idea of modernity: too much info, media overload, everything comes at you at once

-seen, heard touched

-the world of art and the world of information/consumer objects have become intertwined

-this leads us to Warhol

-Marilyn, 1964. photo transferred to a silkscreen= a painting that came from a photo, using a mechanical tool)

-works of art indistinguishable from actual products of society ("Brillo boxes")

-Rauschenberg and Warhol insist on blurring the line of art and life

-start from assumption that artist is meant to engage, not escape from, the world

-connection to Fred Wilson: make the art gallery proclaim what is usually hides. making history tell the story it normally hides (slavery) and making a museum display something you would see in a grocery store.

-anxiety about lack of sense of history: amnesiac vs being hung up on the past

-Greta Pratt, Using History

-contemporary people and places, trying to reenact historical scenes

-gives a sense of the earnestness of reenactors (compare to Leutze's original Washington crossing the Delaware)

-painting also has anachronisms (wrong flag)

An-My Le (photographer)

-Small War series: photos look like war images, gravity, sense of danger

-but something is off; too sharp, clean, beautiful

-she documented Vietnam war reenactments

-signifies desire for past, authenticity (she was a Vietnam refugee, had to leave bc

of war). photos are sympathetic

-many reenactors are real vets or were too young to be deployed at the time of the war. connection to her being a refugee: defining experience/missed experience. she recognized something shared with them, "vietnam of the mind"

Robert Longo- photographs contemp reenactments

- seeing the elephant= slang for first battle
- living the past is like trying to see the elephant. it's never quite like the real thing
- the way we know the past is through other media, representations
- his photos are really long, like 20th century cinema

Kota Ezawa

- redrew O'Sullivan's Harvest of Death
- appropriates another picture, like Warhol's Marilyn

Jon Haddock- Screenshots

- video-game scenes of historic events (image appears to be in the 'wrong' style)
- fictional movie scenes mixed with dark events
- controversial. is it ok to use video game style on these events? what is the right style to use?
- images meant to be seen on a computer, the visual vernacular of our culture
- also de-familiarizes the familiar scenes

Michael Blum

- made up the fake tribute to Safiye Bahar
- books, plaque over her 'home,' all fake! lots of ppl fooled
- testing the power of authoritative representation of history, questioning acceptance

Lecture 4/30: Velazquez's Las Meninas

- Diego Velazquez did the painting in 1646. almost 10 ft high, very ambitious
- he was trained in Seville, Spain not very advanced in art at the time

- why is it so special? serenity, easy naturalness
- represents figures at court, but painter is side by side with royalty, very bold (he got away with it bc Philip IV like him)
- he had exclusive rights to paint Philip IV's portrait, did like 40

-Las Meninas is a group portrait

- compare to titian's portrait of the pope and his illegitimate grandson/godsons. Also Rembrandt's "Syndics" (also group portraits)
- they key: what is on the viewer's side is interesting.
- LM is super complex, there are a lot of ppl in it and we know who each one is
 - Infanta Mararita, important bc she is marriageable
 - the ladies in waiting, the big mastiff, the two dwarves, the chamberlain, all have

names

- whole painting looks like a snapshot, frozen moment
- free, spontaneous, and so evocative

- the tease: we don't know what Velazquez is painting, only see back of his canvas
- king and queen visible in the mirror
- two theories: it reflects whats on the viewers side, or whats on V's canvas
- princess is center of painting. compared to actual portraits of her she looks exactly the same in LM
- maybe V is doing her portrait? more likely he is doing the king and queens' portrait
- he also included his own self portrait, with the crest of the Knights of Santiago (v wanted it soo badly, finally got it in 1659 so the crest was added later bc painting is from 1646)

- reflections in mirror are just like the real portraits of the king and queen.
- mirror is center of painting, margarita is most noticeable, velazquez is placed highest
- painting is fiction: he never did a double portrait of the king and queen
- other theories: king and queen just walked in and everyone looks up at them
v is painting las meninas
- he gives different clues, but there is no one answer. the work is not just of perception and transcribing, but also intellectualism
- the royal couple is absent from the scene itself, yet they dominate it

- title Las Meninas (the ladies in waiting only appears in 19th century inventory
- other titles were "the picture of the empress" (margarita had married and become empress by then) and "the picture of the family"
- first seen as a portrait, only recognized as a genre scene later on

- Mazo: son in law and successor of V
- 1660: Family of the Artist is sort of a paraphrase of LM

- Goya, the next great spanish painter, does an etching of LM (1778)
 - can tell he understood the painting well, sensitivity and importance of LIGHT
 - also in 1778: goya paints family of Louis of Bourbon. also references LM (shows himself painting them in the lower left). imaginative but coherent, not as teasing as LM
- 1800: The Family of Charles IV, again references LM
- the family looks in a mirror, and Goya paints their reflection. it will be very honest, thats how they see themselves, not how he sees them (the mirror).
- it's a way to justify Goya painting them uncompromisingly
- 1815: Junta of the Philippines. colonialism there was ruthless. ppl in painting are scattered, huge huge void in center. it's also a group portrait. motion of light and empty space is again a reference to LM

- Courbet, 1855: "The Painter's Studio: A real allegory..... "long ass title. It's also spatial, light, large size= LM

-John Singer Sargent. 1882: "Daughter of Edward Darley Boit". space and light again, daughter is like "princess" in the middle

-Manet was a huge fan of Velazquez. mirror in "Bar at the Folies-Bergere" is not realistic, manipulated.

-Picasso in 1957 did a whole series of paraphrases of LM (54 total!!) sometimes the whole thing, sometimes just one part

-Richard Hamilton 1973: "Picasso's Las Meninas" super clever.

-replaced V with Picasso and a communist logo, each part of painting is in a diff style of Picasso, king and queen in mirror replaced with Hamilton himself

-Joel-Peter Witkin 1987: "Las Meninas after Velazquez" weird sexual masochistic rendition.

Sections

Week of March 10 (version 1)

The topic of this week's section was sculpture. It was described as significant in both its ancient tradition and characteristic of being long-lasting.

1. Slodtz: "Portrait of a Man" 1750

-Sculpture has a distinct front and back, made of marble

-In forming, a model block must be split: to shape, polish, and drill holes

-Popularity from eternalizing someone, three-dimensionality, evoking and dissolving a whole body

-Face of this sculpture is idealized and beautiful

2. Maillol: "Young Cyclist" 1925

-Bronze sculpture

-Contrapposto: pose that sculpture takes (leaning, slight forwardness of hip)

-Compare this sculpture to Colossus painting by Cellini

-Artist wanted to first create wax model of statue, then put clay on wax to make mold, then puts bronze on mold

3. Unidentified Artist: "Colossal Statue of Hercules" 3rd C AD

-Statue looked up to, symbolic of tradition

4. 2 paintings by Sargent

-One depicts Cellini's Perseus

-Significant in that two levels of interpretation are occurring: the modern artist looking at the Renaissance, and the Renaissance looking at the classics

5. Unidentified Artist: Statue of "Christ Mocked" 1675

-Statue of Christ being tortured

-Can imagine people on both sides beating and torturing Christ

-Statue looks clearer when kneeling à meant to depict Christ as elevated (figure was

previously hung on a wall)

-Colored: gold shines through like tempera, traces of blood

6. Holzinger: "Sacrifice of Isaac" 1730, Ivory

-Made of one elephant tusk → forced to depict story in certain way (vertical)

-Story: God wants to prove Abraham's loyalty and sends Angel to stop from killing son at last moment

-Lines and shapes are more pronounced than traditional sculpture

-Amazing details

-Shows that while painting has lots of space to depict a story, sculpture must choose very carefully

7. Andreani: "Rape of Sabine" 1584

-Story of Romans who go to Sabine and rape women depicted

-However, looks like a dance, not a rape → very elegant

-Beautiful painting to look at even though story is so ugly

8. Gabo: "Construction in Space with Balance" 1967

-Sculpture paints → leaves shadow

-Uses plexiglass so transparent

-Claims sculpture not only about gravity and volume, but a 4th dimension of movement and time → another reality

9. Lachaise: "Kneeling Female Figure" 1930-1935

-Not a finished work

-Certain parts of body exaggerated: "orgastic" position

-Example of primitivism: essence of the woman; norms undermine the original

Week of March 10 (Version 2)

– material was expensive to work with and move

– form dissolves on side- fictitious

– seems like figure is looking at something, with turned head – appears lifelike

– hair is more detailed than any other part

– the back: cut out- resulting in a cave with a spine-like support (makes work lighter and easier to transport); rough marks, not smooth as in front

– with this medium, everything is planned out first

– marble is by nature a reductive process – requires continual cutting away

Aristide Maillol

. lost wax cast, bronze

. defend sculpture as art

. Cellini about self-pewter addition – elevating self. The larger the statue the more skill necessary

. Introspective stance quotes Michelangelo's David

. Mythological subject matter, nude male athlete = Antiquity

. Contraposto Classical stance- more natural, fluid

Madonna & Child

. 15th century

. Polychromed, framed

0. Conveys emotion – proximity and actual touching

Competition between art

- . painting (should be liberal arts) vs. sculpture
 - . Leonardo daVinci: painting requires more skill
 - . Arrogance about class
 - . Painting takes more into account and needs more to make it lifelike
 - . Sculpture – light, space
 - Bronzino
 - . Justifies sculpture despite being a painter
- Construction in Space with Balance on Two Points
- Interacts with and bisects space

Week of March 24

This week's section was about print making. Three processes examined: wood cut, etching, and lithograph. Print-making became popular in the 1460s to disseminate and reproduce images → Durer was famous for exploiting such reproduction of art.

3 families of prints were described:

- 1) Relief process: areas to be printed are in relief: carving around area to be printed
- 2) Intaglio process: areas to be printed have been hollowed out (encompasses largest number of techniques)
 - 3) Planographic process: image executed on surface itself – no carving (ex: lithograph)
 1. Durer: relief woodcut (man playing flute)
 - No color: how to suggest 3-D is dependent on hatching, shadows
 - Woodblock shows how print was made: gauges used as tool to carve
 - Image appears in reverse on block
 - Apply ink on surface, put moist piece of paper on block, press → final image
 2. Woodcut: called a charoscuro print (yellowish pic of Zeus)
 - Contrast light and dark with shades → 4 shades counted, meaning 4 woodblocks used
 - Represents Diogenes
 - Chicken seen on right
 - Plato: man is a biped without feathers
 3. Intaglio engraving: Head of Christ
 - One simple spiral: artist showing mastery of engraving technique on copper
 - Carving areas to be printed with a burin → difficult to change direction
 - Areas darker than others – shows going deeper into copper plate with burin
 - Process: put ink on print, ink remains in places you've carved out (need lots of pressure)
 4. Durer: Adam and Eve, example of intaglio engraving
 5. Reubens. Head of Cyrus bathed in blood because queen's son killed
 - Revenge picture, intaglio engraving
 - Very fine process with thin lines – clean, straight lines
 - Way to suggest shading = cross-hatching
 - more hatches → dark area
 - Engraving more expensive than woodblock bc requires copper plates
 6. We were then shown 4 etching prints of facial portraits
 - Process: copper plate, put on wax, use etching needle to make design. Then, place

copper plate in acid bath → only areas that have etched out will be eaten by acid to show shading and tones

a. Rembrandt: Images of Clement of Jongha

- Compare engraved line with etched line → etched print looks more like drawing, more spontaneous: lines in more directions, more free

7. Etching and Drypoint: "Christ Presented to People" 1655

- Dry point process: scratch copper plate with etching needle

- Scratching creates burrs, ink attaches to burrs, different quality of line based on how it was scratched

- Rembrandt stops doing dry points because burr doesn't last long and costs lots of \$

8. Mezzotint: "English Manner" (picture of horse) Stubbs

- Copper plate worked by rocker

- Work from dark to light: where removed burr appears as lighter area

- Looks softer than etching/engraving

- Curls (burr) left on plate, then ink applied

9. Lithograph by Delacroix (Horse)

- planographic process: image executed directly on surface

- Repellance between grease and water

- Printed on stone

- Use greasy pen to do design on stone, put water over stone → only adheres to areas unmarked by grease

- Advantage is a simpler process, closer to drawing

Week of March 31

This section discussed history painting, the process of creating a documentary through artwork.

1. Gericault: "Raft of the Medusa"

- Tells story of 1816 France: Medusa carries soldiers and settlers to Senegal

- Medusa hits sandbag and sinks

- Captain decides to build huge wooden raft and puts 150 ppl on it

- Some food on raft, most die in 1-2 days, 15 ppl survive for 2 weeks and rescued by ship

- What is shown in painting is disappointment after ship passes

- Unlike traditional history painting (seen as highest genre of art), which glorifies and commemorates historical event

- This is not a glorifying, but rather a gruesome painting

Important distinction between study and sketch:

Study: drawn from nature

Sketch: leads to final composition

Example of a. Copley work: grid drawn, must be sketch

b. Breenberg work: model used

3. Copley composition: "Monmouth before James II" → Sketch

- Makes squares smaller/larger → input into composition at right size

- Sketch because can still see grid, not colored

- Steps taken towards finished painting

- “finished sketch”: sketch which exists as artwork
- 4. Delacroix: “A Mounted Arab” → sketch
 - Not study because panther in painting (can’t be drawn from nature)
 - Meant to get relation right between arm and animal, lines
- We looked at four works in the showcase:
 - Sketchbook of David
 - -Grid shown → must be sketch
 - . b. Turner: Colorful Landscape
 - . -Sketch is watercolor even though print is in black and white
 - . → example of finished sketch
 - . Print after painting from Turner → black and white
 - . Giquinto: “A Group of Old Testament Figures”
 - -Sketch: function to show conventions
- 5. Alinari: “Ugolino and His Children” – finished work
 - Shows man putting fingers in mouth
 - Story is from Dante’s Inferno
 - sees man burning in hell, knowing on head of arch enemy; invites to dinner and eats head
 - Bishop puts Ugolino into tower to starve, sons tell dad to eat them
 - Question: does Ugolino die of hunger or eat sons?
 - Steps to make work: wax cast in plaster
- 6. Ingres Sketches (4) → made over 50 years, lead to final print
 - Story: Virgil reads Aeneid to Augustus; Octavia faints → reminds her of death of son
 - Olivia orders death of Octavia’s son
 - In painting, Olivia in shadow, figure on side in judgment, reflective pose
 - Implication: we should judge what happened
 - Notice very subtle changes from sketch to final work
- 7. Crawford: 3 Prints, Photograph taken in NYC
 - “Support for 3rd Avenue Elevated”
 - Object leads to abstraction
 - Documentary → fictional work
 - Photo does not lead to realistic painting, but rather abstraction

Week of April 7

Style

- Style: associated with paradigm and rules. There is a chronological aspect too, as well as a conception of it as unique to each artist, each time and each place. Fundamentally, style is a way of making a difference and a distinction between oneself and others.
 - Schapiro (1962) conceived of style as constant form, element, qualities, expressions and associated activities of an individual group.
 - Wolfan (1915): individual, geographical/racial/national/period style.
 - Both thought that style was associated with identity formation and self-determination. It can be the product of the temperament/psychology of the individual or of a time period.

- Rubens- new leader, theme of bringing harmony like Neptune to the Sea
- Periods- Renaissance (Rembrandt, Caravaggio), Baroque (Rococco), Neo-classicism period, Romanticism (Delacroix), Impressionism
- Classic and Renaissance style studied through Rubens' *The Tempest*. Mythology is at the foreground, contemporary history at the background. Rubens adopts the classical form and theme, but the style differs.
 - Shift in style (Renaissance-Baroque): linear vs **painterly**, absolute vs **relative** clarity, closed vs **open** form, multiplicity vs **unity** (not everyone has a unique role), planes vs **recession** (figure in depth in plane)
 - These are the differences between classical and Renaissance/baroque style as exemplified in the image.
- Rubens' *Leda and the Swan*: This kind of composition was invented by Michelangelo and copied by other artists. Rubens renders this form in a more baroque way. Casts a figure against open landscape, which suggests open form and recession into space. The light in the background draws attention to the sides. There is a change in the motif, as is apparent in the different hairdress. The slightly darker painting also marks the transition from absolute to relative clarity.
- Rubens vs Michelangelo, *Leda* image
 - Rubens- landscape; Michelangelo- just figure, closed form
 - paint application: fleshy, tangible to erotic
 - However, when considering the image by itself, Rubens builds from an inherently classical composition. Therefore, the degrees of style and evaluation of baroque depend on comparative grounds.
- Bernini sketches: unfinished in clay—the finished product would have been in marble or some kind of stone. Schapiro thought that these sketches could be wide applications of the manifestations of baroque style. There is a sense of movement, as opposed to the steady, solid, static, heavy classical sculptures. The open positioning of the body and finer figures create this impression.
- Poussin, *The Holy Family* (1650-2): Intertwinement of classical and baroque style. Figures are rather classic and statuesque. The visible background is baroque, while the classical architecture in the foreground and the clarity of the background is classical. Poussin is generally considered classical and part of the attempt to generate a “national style” that was “very French”. Despite this, there are still discernible baroque elements in his work.
- Poussin, *Hannibal crossing the Alps* (1626-7): More baroque, more dissolution in colour. Blurry lines between soldiers and environment. The significance of this painting lies in the fact that it stands as evidence of change even within one's own personal style.
- Any of Caravaggio's works are evidence of the style among artists who all painted in roughly the same period.
- Rococo style juxtaposed bright figures against dark, obscure backgrounds.
- Genre painting offered themes of every day life. An ornamental style, infused with lots of detail, was more appropriate for this than for history paintings
- Delacroix vs. Ingres: The former was an artistic upstart, who rejected conventionality, whereas the latter was loyal to the Academy and its principles.
 - In Ingres' paintings, the lines are more precise, colours are muted, no brush

- strokes are visible (the epitome of the 'licked surface').
- Delacroix's style involved blurry, unclear boundaries between figures and the background, resulting in the unbounded use of colour. The colour itself served to build up form and was vibrant and saturated. Delacroix is frequently thought of as a 'colourist' because he was aware of the chromatic and luminous effects of colour and light.
- This relationship has often been understood as a political one, affiliating Ingres with conservatism and Delacroix with socialism.
- Both Orientalists—though the Oriental manifests itself differently in their paintings.
- Interesting to see what happens to their students (Chasseriau) and how they embody the student-teacher relationship in the way they integrate competing influences into their own work.

Picasso: The painting of the young girl wearing a large hat was originally covered in paint. This was because Picasso used the other side of the canvas to paint in a different style. Prime example of the reinvention of personal style. The young girl imitates French impressionism, while the other side lacks definition in some places, has heavy outlines and vivid colour marks the surfaces as Picasso moved away from the monochrome. Evidence of two (or more) different styles within the same artist. Style as a progression.

Week of April 14 (first version)

Modernism

Pissaro's *Mardi Gras on the Boulevards*, 1897

-Shows a Paris affected by Hausmanization (sp?). This is clear from the wide boulevards, houses in large brownstone. Hausmanization made Paris more controllable. Painting exemplary of modernism because of its emphasis on crowds (Baudelaire). Being in the crowd has an individualizing effect. Uses colors in a way that makes it difficult to identify people: individual is merged into the mass (modernism). Watching, spectating seen in painting. Collectivity seen in the work.

Manet's *Skating*, 1877

-Typical modern image; crowd in the background; leisure or the idea that we have to escape is depicted. Modernism causes man to escape from nature. Roller skating depicted in the work.

-the flaneur: idea of person relishing the space and feeling at home everywhere. Baudelaire's dandy presented.

-Idea of mass production visible in the painting: everyone is wearing similar dresses except Baudelaire's dandy who sticks out. Baudelaire claims that art should seek to capture the present moment, something fleeting or fugitive. B also says we should "paint our own day." (a rebuke to neoclassicism and old forms of art?).

Renoir's *Self-Portrait at 35*, 1876

-Presents Renoir's concept of flaneur? Work emphasizes a person moving through time and space. Work demonstrates a consciousness of the contemporary definition of an artist. Seems to stand in cityscape, in front of a wall perhaps. Encourages the idea that the artist is someone exceptional who stands out from the crowd, idea first articulated by Baudelaire.

Monet's Gare St. Lazare: Arrival of a Train, 1877 and Monet's [Red Boats at Argenteuil, 1875](#)

-Monet rejects (or doesn't reject, I couldn't hear my TF correctly so check me up) chiaroscuro.

-Monet concentrates on light and color in both works. Note equalization of brush strokes on canvas. Both are impressionist work; note broad brush strokes. Red Boat work shows concept of vacation as part of modernity; in this sense the work is a commentary.

-St. Lazare painting is a very naturalistic and harmonic rendering of a train station. Presents to us idea of industrial, urban sphere. Impressionists like Monet always eager to find prominent visual expressions.

Gauguin's Barbares, 1896

Painting is closely identified with symbolism: the inventing of symbols to represent higher meanings. Symbol represents higher concept. Painting also an example of Gauguin's commitment to primitivism, an artistic movement that emphasizes the search for something more essential in human beings. Note the gesture of blessing and the monkey, who is an Australian goddess. Spirituality is an aspect of primitivism, and is certainly an aspect of this painting along with sexuality.

Van Gogh's Self-Portrait Dedicated to Paul Gauguin, 1888

-Includes inscription to his friend, Gauguin. Shows VG in half profile. Note blank background and missing hands, rare in any painting let alone self-portrait. Work focuses on technique. Note that paint is thickly applied, particularly on the forehead. Work renders thought. Painting associated with the idea of rendering interior life as personality. Work an example of Japonism (<http://en.wikipedia.org/wiki/Japonism>), which is essentially a term referring to the influence of the arts of Japan on the West. Van Gogh is essentially rendering himself as a Japanese person it seems.

Redon's Death of Orpheus, 1904

-Depicts the myth of Orpheus, who was attacked and ripped into shreds by followers of Bacchus. Displays myth in the format of a modern painting.

-Work reaches for the past: idea of primitivism applied to the golden age of ancient times. Emphasizes the primitive state of animals; something more essential.

-What we see is a fragmented, terrorizing image. Scene is not very well-defined, mere color, tending towards abstractionism. Lumps of color observed. Have to imagine this was a flat surface.

Week of April 14 (second version)

Modernity -Manet, *Skating* and Pissarro *Mardi Gras* both suggest modernity. The parade on the paved road and the forms of urban space (chimneys) remind one of the redesign of Paris to include wide boulevards, conformity of façade and systemization. There is a change from the licked surface to the visible brushstroke. The heavy population indicates urbanization.

Baudelaire has elaborated on the relationship between the crowd and the painter. The painter is the observer, who "strolls through". The crowd is faceless and functions as a builder of perspective. They are fragmented figures, offering kaleidoscopic vision.

Baudelaire speaks of this as "controlled barbarism"

In Manet's painting, the top hat references one's middle class, bourgeois position. Feet are cut off the picture, allowing no body to be complete. The portrait of Henriette Hauser, a mistress, is suggestive of the modern role of female subjects.

-Degas: affected by photography. His images of dancers put the artist in a privileged position, as it appears that he 'earned' the right to watch the rehearsal. Degas' hangover woman in public is a departure from the traditional portrayal of women and conventions of propriety.

-Monet: What does impressionism mean? Departure from chiaroscuro for use of light colour as underpainting. Often painted outdoors, in natural environments, in the "plain air."

Distinction between mimetic art (what we know to be) vs. impressionist art (what painter sees, the impression of light and colour on the individual). The brushstroke is more visible and the painting is more textured.

The theme of industrialization manifests itself in the view of residential Paris, the architecture of the station, the selective representation of industrialization eliminates smoke stacks in the beach paintings, smoke clouds are white in the train station one etc.)

-Van Gogh and his boots painting: not thought of as impressionist now; perhaps post-impressionist. Acknowledgement of working class efforts. Subject of multiple interpretations.

Move towards chromoluminism in his self-portrait because of heavy impasto. Depicts himself as a Buddhist monk, has "Japanese eyes" that are accentuated. Finds Japan as his 'foreign other'.

Week of April 21

Photography

- *Early Operation Using Ether*: was a reconstruction and not the actual operation—evidence of how you need context to understand image. This was also a reflection on the fact that photography was not entirely instantaneous at the time and could not take place simultaneously to the performance of the actual surgery. Calls into question what we see vs. what is real. The technique of 'whole plate daguerreotype' requires a long exposure time (hence the reconstruction), but yields a high resolution, evidenced in the high level of discernible detail in the image. This is a case of a modern mode of depiction being paralleled with modern events, such as the advancement of surgery.
- *Untitled postmortem portrait of infant with flowers*: Photography replaces painting of

the same genre. Photography as commemoration/reconstruction of memory/creation of a particular memory postmortem. The fact that the daguerreotype was hand-colored leaves traces of human agency and suggests human mediation.

- *Chartres Cathedral*: The photogravure is larger scale and printed on paper. The negative of an image is projected on a copper plate. The projection acts like etching and the textured plate produces the final image. Unclear what the image conveys besides the fact that it is obvious that it only depicts part of a whole. Could be an architectural study, an emphasis on a wondrous architectural feature etc.
- *Vivien and Merlin*: evidence of pictorialism, not documentary photography. The artist was criticized for not retouching the images, as well as for being too sentimental. There is a soft focus and a contrast between the lighter and darker parts of the image, as a result of the albumen silver print.
- *Articles of China*: evidence of documentary photography, with traces of pictorialism. Blurs the distinction because the objects are carefully laid out in the photograph in the way they would be for a still life painting, but it is impossible to know the context in which the image came into existence. Case of photograph serving as inventory.
- *Untitled (The Hourdel Road)*: Similar to painting. The trees form an energetic line, as do the diagonals. Evidence of pictorial photography. High contrasts, strong sense of motion.
- *St. Paul's from Ludgate Circus*: selected for time of day. Visible clock contradicts the statement of the artist that he did not notice until later. This is how photographs become a testament of their own temporality. The gravure is of lower resolution and the image is more aesthetic than documentary. It elevates photography as a work of art because it resembles painting.
- *69 Quai de la Tournelle*: Artist commissioned to take photographs of Paris at the turn of the century. Documentary project aimed at capturing the image of a changing city. Aesthetic undertones in a project with clear documentary intents.
- *Migrant mother with infant at breast*: Dorothea Lange commissioned to photograph the plight of workers and farmers at the height of depression. Surrendered her photos to the government, but was concerned she was losing control over the process of development. A photograph is more than just snapping a shot of what you wish to depict. Thematically, the image evokes the religious relationship of Mother and child and bears connotations of poverty.

Week of April 28

Abstraction

- . Abstraction- nonfigures, reducing to essentials (vs accidental)
- . Poussin, *Moses & the daughters of Jethro*, 17th century: reduce to shadow, light and shade to depict images
- . Flaxman, 19th c: no depth, shading, ~Greek face painting
- . Hokusai, wood cut print: elements of Japanese art, all on the same plane, ideas of simplicity; stylized clouds, not natural (Matisse)

- . Matisse, *Circus*, 1944: cut colored paper w/ scissors, line and color are one and the same
- . Kandinsky: came to US, landscape- surrealism
- . Degas, late 19th c, monotype landscape, *Road in Forest*: overlay plate with stuff- only one impression (role of chance, reduction)
- 0. Victor Hugo, 19th c: use of ink & writer, use varying densities of the ink
- . Picasso, 1912: cubist collage; words not incorporated, not connected; cerebral, intellectualize, semiotics, meaning of sign, arbitrary use of words, language is arbitrary; collage as a rejection of Alberti (window to the world notion); need depth, 3D etc; but cubism uses real world material on canvas; can't look through newsprint, therefore can't observe the picture plane
- . Ellisistky: aerial view, meant to be seen on your lap; Russian constructivism, w/ Picasso, overlay shapes so not sure of the top- arch, can reorient; Bolshevik Revolution- vision how world order; avant garde- rejected by authority
- . Surrealism: retreat to the childlike state, biomorphic abstract
- . Juan Miro: confusion between interior & exterior, automatic drawing from the subconscious
- . Hoch: cubism, analytic, planes, cuts, needlework blueprints
- . Siskand: photo, friends w/ Newnan, close-up
- . Richter: ready-made photo of building, solvent used to obliterate image
- Rauschenberg: silk screen, pop art, brush stroke; parody of abstract, brush stroke- myth as industry of genius, drip of brush; mechanical, not individual