

Analysis of Creative History



Gloria Barsoum

Auguste Renoir: By the Seashore

Title: *By the Seashore*

Artist: *Auguste Renoir*

Date: 1883

Medium: *Oil on
canvas*



Auguste Renoir was a French artist who is most known for his involvement in the development of the impressionist style. In 1883, Auguste Renoir painted *By the Seashore* a painting in which he utilized the techniques of impressionism. Impressionism was a 19th-century art movement that began in 1860; it was the practice of painting a person, light, atmosphere, object, or landscape through the impression that an artist had of their subject. Impressionism is mostly known for painting the outdoors and on the spot rather than painting indoors from sketches. It is also mostly known for its utilization of bold brushstrokes and vivid color. During the time that Renoir was painting this picture, radical changes were taking place. Renoir was an impressionist and during that time impressionism was considered a radical art movement. This is because impressionists were against classical subject matters and were embracing modern subject matters instead; it was perceived as unconventional. Renoir painted this painting as a result of his trip to Italy from 1881 to 1882. During his trip, he was simply “inspired to unite the “grandeur and simplicity” that he admired in Renaissance art with the luminosity of Impressionism.” In his painting, Renoir used the techniques of the impressionists by repeating the same shades of blue and green that he utilized in the painting’s background (seascape) in the female’s skirt.

Raffaellino del Garbo: Holy Family with an Angel

Title: *Holy Family with an Angel*

Artist: *Raffaellino del Garbo*

Date: *ca. 1490*

Medium:

*Tempera on canvas,
transferred from
wood*



Raffaellino del Garbo was an Italian painter who is most known for his involvement in the High Renaissance. In 1490, Raffaellino del Garbo painted Holy Family with an Angel; in this painting, he utilized techniques that were developed from the early Renaissance and perfected them. The High Renaissance was a period of artistic production in Italian states and by historians, it is considered the "height of the Renaissance." The High Renaissance style is mostly characterized by balance and harmony. Along with this, it is also characterized by linear perspective and the manipulation of the dark and light. Raffaellino began his career as an assistant for Filippino Lippi; Lippi was an Italian painter working in Florence, Italy. Raffaellino's Holy Family with an Angel compares closely to the artistic style of Filippino; who may have been responsible for the design of this painting. The size of the painting suggests that it was intended for a family portrait. The design of the virgin offering the child (christ) her breast was popular because it highlighted and represented the human nature of both holy figures; the virgin and christ.

Francisco Jose de Goya y Lucientes: Friar Pedro Shoots El Maragato as His Horse Runs Off

Title:

Friar Pedro Shoots El Maragato as His Horse Runs Off

Artist: *Francisco José de Goya y Lucientes*

Date:

1806

Medium:

Oil on panel



Francisco Jose de Goya y Lucientes was a Spanish painter and printmaker who is most known for his involvement in the Romanticism movement. Romanticism was an “artistic, literary, musical, and intellectual movement” that originated in the 18th century. The movement focused on Human creativity, emotions, feelings, and nature rather than reason and objectivity. Romanticism was influenced by politics, social reforms, major historical events, etc. In 1806, Francisco de Goya painted *Friar Pedro Shoots El Maragato* after being interested and inspired by contemporary Spanish events. In 1806, a major event was taking place when *El Maragato* was seized by Pedro de Zaldivia. This event swept and gathered the attention of many throughout Spain with many newspapers and pamphlets publicizing it. Francisco's painting was influenced by the tale of Zaldiva and Maragato. In 1806, the same year of the event, Francisco was inspired to make his painting that resembles the tale of Zaldiva and Maragato. In Francisco's painting, this climactic scene of the event presents the bandit's humiliating and comical downfall at the hands of Pedro de Zaldivia; the brave monk. Francisco de Goya captures the drama of this event through his quick brushwork and the details that he included in his painting.

Ifugao people: Rice Deity (Bulul)

Title: *Rice Deity (Bulul)*

Artist: *Ifugao people -
Collected by William G.
Beyer, Luzon, Philippines;
[Gambuk Enterprises,
Pasay City, Philippines,
until 1980]; Francis and
Claudine Belmont, New
York, 1980-1992.*

Date: *19th-early 20th
century*

Medium: *Wood, fiber,
shell*



During the 19th to the early 20th century, around the North-Central part of the island of Luzon, the Ifugao communities would take part in the practice of carving religious and ancestral figures. The Ifugao people were originally referred to as Igorots and they are the mountain people of Northern Luzon, making them people of the Philippines. These ancestral and religious figures that the Ifugao people carved were called the Bulul. The Rice Deity (Bulul) in this image is a carved wooden sculpture that the Ifugao people of Northern Luzon also used to guard their rice crop. This sculpture is carved from wood and it depicts a human who possesses unrealistic features. This Bulul is one of the many sculptures that represent the ancestors of the Ifugao people. This sculpture as well as the many other Bulul sculptures supposedly give people power from the presence of the ancestral spirits within them. Along with this, the Bulul sculpture is the most known and is the most abundant type of the Ifugao Figurative sculptures.

Mali Empire: Crouching Figure

Title: *Crouching Figure*

Artist:

*Mali
Empire- Gift
of Mr. and
Mrs.
Bernard
Leyden, New
York, 1980*

Date: *13th–19th
century*

Medium: *Terracotta*



During the 13th to the 19th century, sculptures and Pottery were produced by the Mali empire. The Mali empire was located in the Inland Niger Delta region; this region is also known as the Macina or Masina. The sculptures that the Mali empire produced were up to 50 cm tall and they were mostly made of solid pottery. The decoration of these sculptures was usually engraved, painted, or achieved by adding three-dimensional pieces. These sculptures consisted of human figures, bearded warriors riding a horse, and kneeling or crouching figures with upturned faces. This image is a representation of one of the many Mali empire's crouching figure sculptures. This crouching figure as well as the other sculptures that the Mali empire produced were used as everyday decorative objects. Along with this, these sculptures were also used for ritual and or burial purposes.

Professional References

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