Daniel Shu

Professor Margot

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The Tate Britain holds a diverse collection of artworks of many different genres and time periods. Romanticism was a style from a time period in which the art is primarily focused on evoking emotions and feelings from the audience. Its style is very distinctive, in that one may recognize it from the warm or gloomy colors, making them feel the same level of emotions as the artist. Neoclassic art steered towards illustrating what the art piece is instead of what it made an individual feel. Romanticism and neoclassicism were very influential movements that influenced artists for centuries to come.

Beginning in the late 18th century to the late 19th century, Romanticism revolved around the emphasis of emotions and placed art focus on non-traditional values. It stressed on self-expression and individual uniqueness and men and women were to be guided by warm emotions. James Mallard William Turner was a widely acclaimed artist of the Romanticism movement. He was one of the boldest painters of that era, resulting in him getting heavily chastised for his unique art pieces at that time when he first dove into the art scene. He may have created paintings that evoked bewilderment in people and raised the question of what exactly he was painting. Many of his artworks exhibited by the Tate Britain appear as though they are not yet finished; however, he was excellent at getting his point across, in the feelings created from each of his paintings. In one of his more prominent paintings, *The Fighting Temeraire*, the ship from the Battle of Trafalgar that helped to lead and defeat France is displayed being dragged to shore by another machine to be destroyed into scraps, after decades from the war. It is manifest that the painting was painted following a battle or some kind of conflict, as some broken pieces of wood from ships are in view in the water. This suggests that it was after the Battle of Trafalgar, one of the bloodiest naval battles in England history. Turner also draws parallels with the gore and violence of the battle with the red water. The sun promptly shines on the water to make the water appear as if it is red, indicating that there may be blood within the waters. The boat being dragged away is also emblematic of the fall of Britain’s protector, as the Temeraire is known to have been extremely valiant through the battle. Although not clear, I saw the sun setting to be corresponding to the act of the Temeraire being pulled to shore. As the sun rose again, a new protector would be born and Britain would still be safe. Overall, the painting is very evocative and elicits feelings of loss, pride, and admiration. The ship looks calm, and stern even after the battle, implying that it doesn’t go down with shame.

Ranging from around the same time era as Romanticism, neoclassical art was greatly associated with academic art, in which artists created their art works from a structured system. The term ‘academic art’ is conventionally used to describe the style of true-to-life and realist outlook taught by institutions for art in Europe. Benjamin West was a well-established artist in the neoclassical art movement. One of his paintings, *Pylades and Orestes Brought as Victims before Iphigenia*, reveals two nearly naked men who look to be detained for committing a crime. A man forcefully restricts their hand movements while another man points them out to a group of women, who appear to be high-class. A woman standing in front with white drapes and a green headband on, who looks to be an authoritative figure, looks at them bewilderingly. Another man directly at the center of the picture behind the glamour of the front scene looks suspicious and inconspicuous, as if plotting something mischievous, while he turns around and stares at the incident with his eyes covered by the shadow of his hood. This visual narrative perfectly embodies characteristics of neoclassicism because it contains elements of seriousness, blandness, and authenticity. The illustration doesn’t evoke feelings, but makes an individual ponder about the backstory behind the art. West exploited somber colors, with a touch of vibrancy in the robes of the two thieves, possibly to deliberately draw attention to them. In actuality, the painting is a product of the play by Euripides. The two men have been arrested for attempting to steal a gold statue and were brought forth to the priestess to be sacrificed. It was then that the priestess realized one of the men to be her long-lost brother. The story draws the audience in, while at the same time establishing accuracy in how the incident occurred. There are no noticeable blurs present in the painting. This is attributed to the fact that neoclassic art is known to appear finished and contain all the minute details, making the painting look realistic as a result. *Pylades and Orestes Brought as Victims before Iphigenia* is influenced by academic art, in that it promoted a sense of intellectual style and involved a degree of rationality displayed by the characters. The man asks for permission, and rationalizes that the men should be sacrificed or punished; however, the female who appears to be in charge seems to be contemplating and figuring something out.

When compared to romantic art, neoclassic art is much more clear-cut and detail-oriented. While romanticism centralizes on drawing emotions and creating unconventional pieces, neoclassic art focuses on illustrating the real painting for what it is and depicting the reality of the painting for individuals to view. Furthermore, both movements were powerful in influencing other artists. Romantic art took the helm in giving people the assertiveness to draw with correspondence to what one felt at the moment and neoclassic art inspired people to create crisp paintings that followed the structure of the existing era.