**Théodore Géricault**

Was a French painter and lithographer, whose best-known painting is The Raft of the Medusa. Despite his short life, he was one of the pioneers of the Romantic movement.

**The Raft of the Medusa - Théodore Géricault, (1819)**

Originally titled Scène de Naufrage – is an oil painting of 1818–19 by the French Romantic painter and lithographer Théodore Géricault. Completed when the Artist was 27, the work has become an icon of French Romanticism.

**Portrait of a Kleptomaniac – Théodore Géricault, 1822**

Around 1820 Théodore Géricault painted the Portrait of a Kleptomaniac. This Painting was part of a series of ten portraits of people confined in a madhouse, Five of which have been preserved. At the time the artist had befriended doctor Etienne-Jean Georget, who was a member of a group of enlightened medical Practitioners, the so-called alienists. They no longer considered madness to be a Divine punishment, but rather an illness or a disability, which needed to be Treated.

**The Woman with a Gambling Mania by Théodore Géricault (1822)**

The artwork captivates with its psychological depth and intensity. It depicts an Elderly woman with a keen and unsettling gaze that seems to betray a certain Internal fervor or distress, possibly linked to the title’s reference to a gambling Mania. Her attire is simple and dark, providing a stark contrast to the pale tone Of her skin and the white garment wrapped around her head. The brushwork is Meticulous, capturing the textures of the fabrics and the complex tones of the Woman’s flesh. The richness in character portrayal is evident through the fine Rendering of the woman’s expressive eyes and the subtle play of light and Shadow, which emphasizes the contours of her careworn face. The background Is subdued, directing the observer’s attention to the woman’s compelling and Enigmatic expression—a testament to Gericault’s talent for conveying Emotional and psychological narratives through portraiture.

**The Charging Chasseur (1812)**

The Charging Chasseur, or An Officer of the Imperial Horse Guards Charging, is an oil painting on canvas executed ca. 1812 by the French painter Théodore Géricault, portraying a mounted Napoleonic cavalry officer who is ready to attack. It is now displayed in the Louvre, in Paris.

**The Wounded Cuirassier (1814)**

Is an oil painting of a single anonymous soldier descending a slope with his nervous horse by the French Romantic painter and lithographer Théodore Géricault (1791–1824). In this 1814 Salon entry, Géricault decided to turn away from scenes of heroism in favor of a subject that is on the losing side of the battle.

**Anatomical Pieces (1819)**

A heap of limbs are arranged, if such a word can be used for so casual a display, in the centre of the canvas, seeming very like joints of meat except for the pathos of what is clearly a human arm on top of the heap, curved casually around another limb, much as a young person sits with their knees up and their arms wrapped around their knees. The merest suggestion of a disembodied foot extending out of the pile speaks to the indignity that has occurred, the dismantling of what used to be a person.

**A Horse frightened by Lightning (1813-1814)**

Géricault has shown the moment it reacts to a bolt of lightning (in the upper right corner), and presumably, the accompanying clap of thunder. He avoided the more dramatic, and perhaps rather clichéd, image of a horse rearing, instead of showing the animal in profile as it freezes in fear.

Géricault brilliantly captured the sheen of the dappled coat as it is momentarily lit up against the near blackness of the night sky. Using short, staccato strokes of liquid paint, which precisely follow the contours of the horse’s body, he created an effect of nervous energy that ripples across its silky surface.

**Three Lovers (1817-1820)**

Théodore Géricault’s only known erotic painting, this small oil sketch depicts two lovers locked in a passionate embrace while their languid companion calmly watches from the left. The woman’s nudity and relaxed pose evoke the classical tradition of representing repose after lovemaking, a tradition that is also evoked by the way her voluptuous figure complements the statue of Venus above. Encoiled in her lover’s arms and with her legs provocatively exposed, the woman in white is an active participant in the amorous act rather than a passive object. With a modern directness, Géricault captured the intensity and energy of human sexuality in a manner very different from the idealizing conventions of his age.

**Monomaniac of Envy** **(1822)**

Also known by the name of Hyena of Salpêtrière, Portrait of a Woman Suffering from Obsessive Envy, and Manic Envy, is an oil-on-canvas painting by the French Romantic artist Théodore Géricault. Painted as part of his series of ten portraits on the mentally ill, it is one of only five known to survive today. It is currently housed in the Museum of Fine Arts of Lyon, France.

**The 1821 Derby at Epsom (1821)**

An 1821 painting by the French artist Théodore Géricault in the Louvre Museum, showing The Derby of that year.

**Evening: Landscape with an Aqueduct** **(1818)**

On view at The Met Fifth Avenue in Gallery 802. This work is one of a projected set of four monumental landscapes representing the times of day that Gericault painted in his Paris studio.

**The Insane (1821 - 1824)**

“The Insane” (Les Monomanes) is a series of portraits created by French Romantic painter Théodore Géricault between 1821 and 1824. The series reflects Géricault’s fascination with the human condition and his interest in psychology and mental illness, which was influenced by his own struggles and his association with psychiatrist Étienne-Jean Georget.