

# Lecture 04.02.2020

## Presentations

My presentation

- I gave my short talk about *New England Scenery* by Frederic E. Church
- it was not realistic because forests were cut down and stuff changed more than Church showed → Romanticism because it showed an ideal
- not that panoramic (not a lot of detail in the background) and detail is mostly in the foreground

Anastasiia's presentation

- *Niagara*, 1857
  - highly detailed view from the Canadian side of the Niagara Falls
- *Our Banner in the Sky*, 1861
  - the flag of the north in the Civil War shown in strips of clouds, blue/white sky, stars in the sky, tree as mast
  - painting shows sunset, red sky, dark clouds around the edges, dead tree as mast → shows concern and is not happy, maybe even disturbing
  - shows that he is concerned
- *Cotopaxi*, 1862
  - very red color scheme, shows an erupting volcano
  - this is kind of calm for the thing it shows
  - captured distant places such that Americans could travel
  - religious undertones – contemplate beautiful nature, God's creations
  - going away – capture it before it's gone
- *Winter Twilight from Olana*, 1871
  - work seems not in his style
  - lighting not as epic
  - brushstrokes are visible
  - not really romantic, it sticks out from his usual works

Someone's presentation

- *Thunder Storm on Narragansett Bay*, Martin Johnson Heade, 1868
- there may be some similarities to Cole's *Voyage of Life* because of the darkness
- shows a coastal area with the workers, fishermen, boats
- a couple are taking their boat ashore
- period of depression that does not last long
- play of light and darkness from front to back and left to right
- nobody is running, it is not that fearsome, they are used to it
- great reflections on the water
- many colored painting, experiment in color according to Hardin

## Notes

- Church changed his style from Luminism through Romanticism to something that clearly shows brush strokes
- *Vision of the Cross* was created as a reaction to his travels to the Holy Land, where he also paints Jerusalem from afar
- another *Cotopaxi* because he was interested in natural phenomena

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- *The Shore of the Turquoise Sea*, Albert Bierstadt, 1878 is different from his other paintings
  - it does not show plains or mountains or valleys
  - like Cole, he showed human influence through a broken mast, oars, etc
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- *Autumn - On the Hudson River*, Jasper Francis Cropsey, 1860 is super luminist in his depiction of the nature
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- Bierstadt is was not afraid of including native americans in his paintings, but in some cases just to give some context to the size of the things he painted
  - Bierstadt mostly painted the American West, Church travelled far and wide and painted South America, Cole mostly painted Hudson river stuff
  - they all wanted to show a panoramic view of significant landscapes
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- *Fur Traders Descending the Missouri*, George Caleb Bingham, 1845, is a luminist painting in style with a big sky and a lot of light and generally calm subjects
- the young man is half native, his father is French, they have a small black bear on the boat, a shot duck on the boat and the young native is stretched out on a rifle
- the US produced fur for the European market
- the America of wilderness, which is gone forever now, is shown in this picture