

Neoclassicism: 18th and 19th Centuries (Chapter 20)

Style of art that emulates Greek and Roman classical art; much of the subject matter in Neoclassical art was Roman because Rome represented a Republican, or non-monarchical government. Similarly, much of the subject matter was Greek because the classical Greek culture's focus on human potential and achievement led to the development of democracy.



Artist: David

Title: *Oath of the Horatii*

Medium: oil paint on canvas

Movement or style: Neoclassicism



Artist: Angelica Kauffmann

Title: *Cornelia Pointing to her Children as her Treasures*

Medium: oil paint on canvas

Movement or style: Neoclassicism



Artist/Architect: Thomas Jefferson

Title: Monticello

Location: Charlottesville, Virginia

Movement or style: Neoclassicism



Pantheon, Roman



Andrea Palladio.
VILLA ROTONDA.
Vicenza, Italy. 1567–1570.
Photograph: Scala/Art Resource, NY.



Romanticism: 18th and 19th centuries (Chapter 20)

Whereas Neoclassicism refers to a specific style, Romanticism refers to an attitude that inspired a number of styles. Romantic artists, musicians, and writers held the views that imagination and emotion are more valuable than reason, that nature is less corrupt than civilization, and that human beings are essentially good.

They wanted to assert the validity of subjective experience and to escape the Neoclassical's fixation on classical forms

Popular Romantic subjects: Nature, rural life, common people, "exotic" people and places meaning non-Western people and places



Artist: Goya

Title: The Third of May 1808

Medium: oil on canvas

Movement or attitude: Romanticism



Artist: J.M.W. Turner

Title: The Burning of the Houses of Lords and Commons

Medium: oil paint on canvas

Movement or attitude: Romanticism



Artist: Thomas Cole

Title: The Oxbow

Medium: oil on canvas

Movement or attitude: Romanticism



Artist: Delacroix

Title: The Death of Sardanapalus

Medium: oil paint on canvas

Movement or attitude: Romanticism

Photography:
18th and 19th centuries
(Chapter 20)



Artist: Carleton Watkins

Title: *The Three Brothers*

Medium: black and white photograph

Period: 19th century

Description: landscape photograph, from Yosemite Valley California

Realism:
18th and 19th centuries
(Chapter 20)



Artist: Courbet

Title: The Stone Breakers

Medium: oil paint on canvas

Movement or style: Realism



Artist: Thomas Eakins

Title: William Rush Carving his Allegorical Figure of the Schuylkill River

Medium: oil paint on canvas

Movement or style: Realism



Artist: Manet

Title: Luncheon on the Grass (in french, Le déjeuner sur L'herbe)

Medium: oil paint on canvas

Movement or style: Realism (precursor of Impressionism)

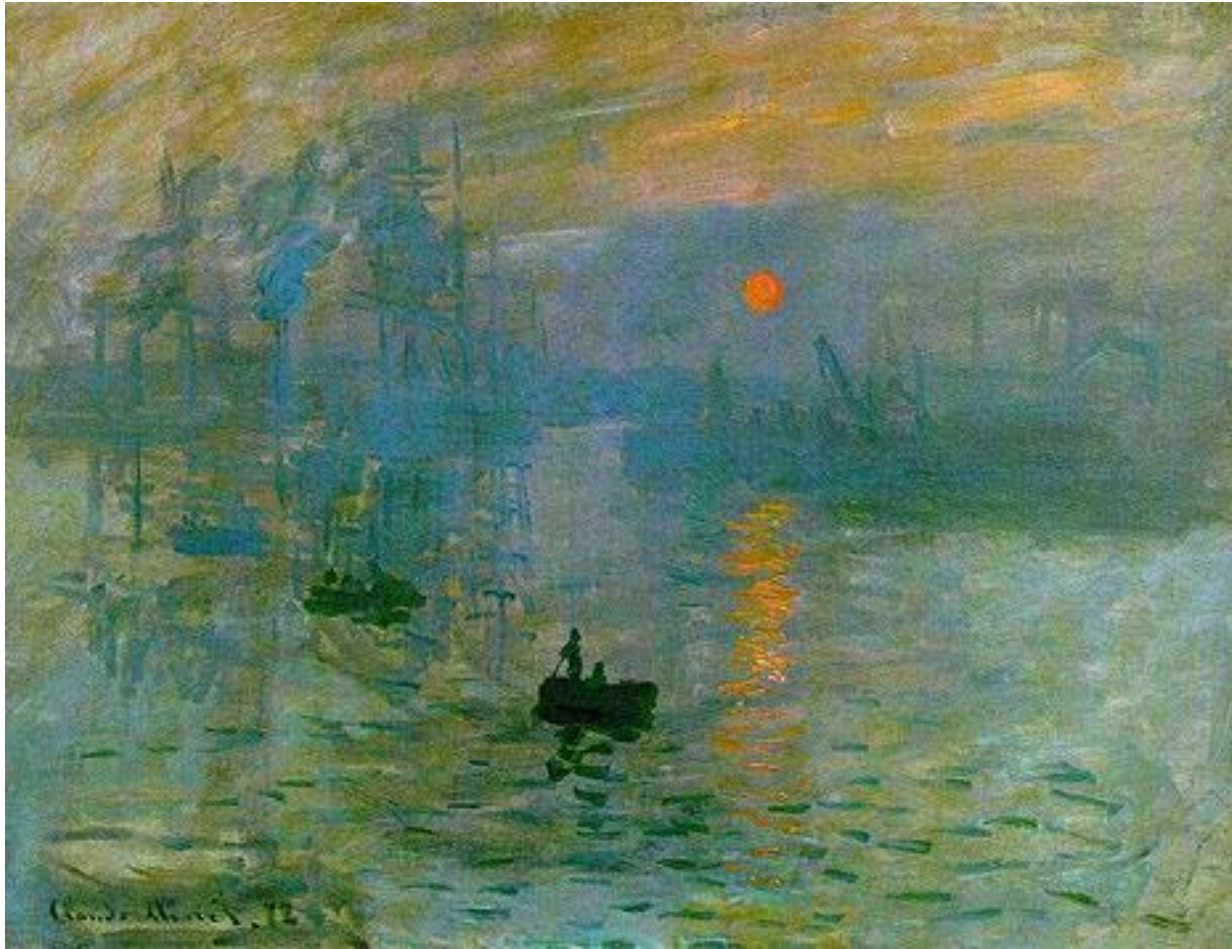
Impressionism: 18th and 19th centuries (Chapter 20)

1874- a group of painters in France who had been denied the right to show in the Salon of 1873 in Paris organized an independent exhibition of their work

Impressionist artists opposed academic doctrines and Romantic ideals;
turned to the portrayal of contemporary life;

and in their paintings and drawings, they sought to depict “impressions” of what the eye actually sees rather than what the mind knows.

Monet and all the Impressionists applied strokes of pure color placed next to each other, rather than blending the colors on the canvas.



Artist: Monet

Title: *Impression: Sunrise*

Medium: oil paint on canvas

Movement or style: Impressionism



Artist: Renoir

Title: *The Luncheon of the Boating Party*

Medium: oil paint on canvas

Movement or style: Impressionism



Artist: Degas

Title: *The Ballet Class*

Medium: oil paint on canvas

Movement or style: Impressionism

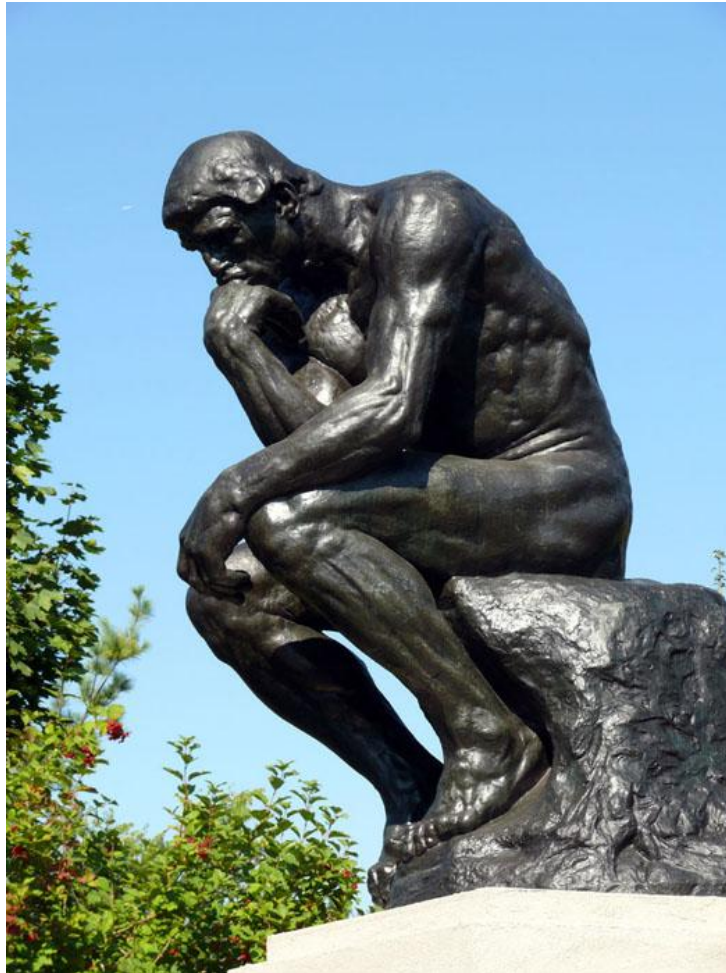


Artist: Mary Cassatt

Title: *The Boating Party*

Medium: oil paint on canvas

Movement or style: Impressionism



Artist: Rodin

Title: *The Thinker*

Medium: bronze

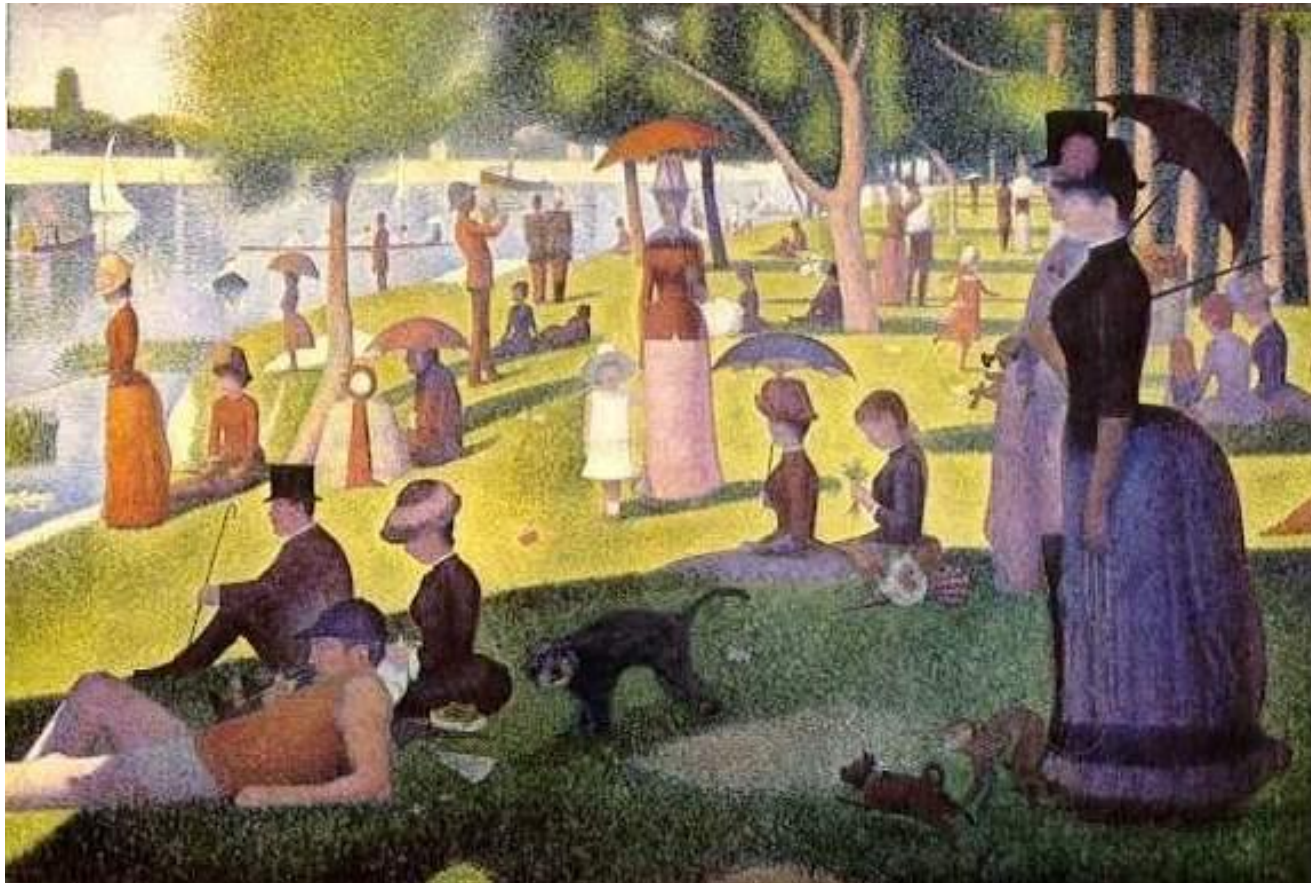
Movement or style: Impressionism

Post- Impressionism: 18th and 19th centuries (Chapter 20)

Post-Impressionism is a movement or trend that followed Impressionism;

Post-Impressionist painters reacted to Impressionism in highly individual ways.

Some brought expressive drama and emotional intensity to painting (Van Gogh) and others developed formal structure and solidity in their painting, achieving a structured clarity of design (Seurat, Cezanne)



Artist: Seurat

Title: *A Sunday on La Grande Jatte*

Medium: oil on canvas

Movement: Post-Impressionism

Description: pointillism- through the application of tiny dots of color, Seurat achieved a vibrant surface based on optical mixture (viewer mixes the colors in their mind)



Artist: Cezanne

Title: *Mont Sainte-Victoire*

Medium: oil on canvas

Movement: Post-Impressionism



Artist: Van Gogh

Title: *Starry Night*

Medium: oil on canvas

Movement: Post-Impressionism



Artist: Henri de Toulouse-Lautrec

Title: *At the Moulin Rouge*

Medium: oil on canvas

Movement: Post-Impressionism



Artist: Edvard Munch

Title: *The Scream*

Movement: Post-Impressionism