

# **Birth of Modern Art:**

Europe and the U.S. in the mid-late 19<sup>th</sup> c.

# **Academic Art**

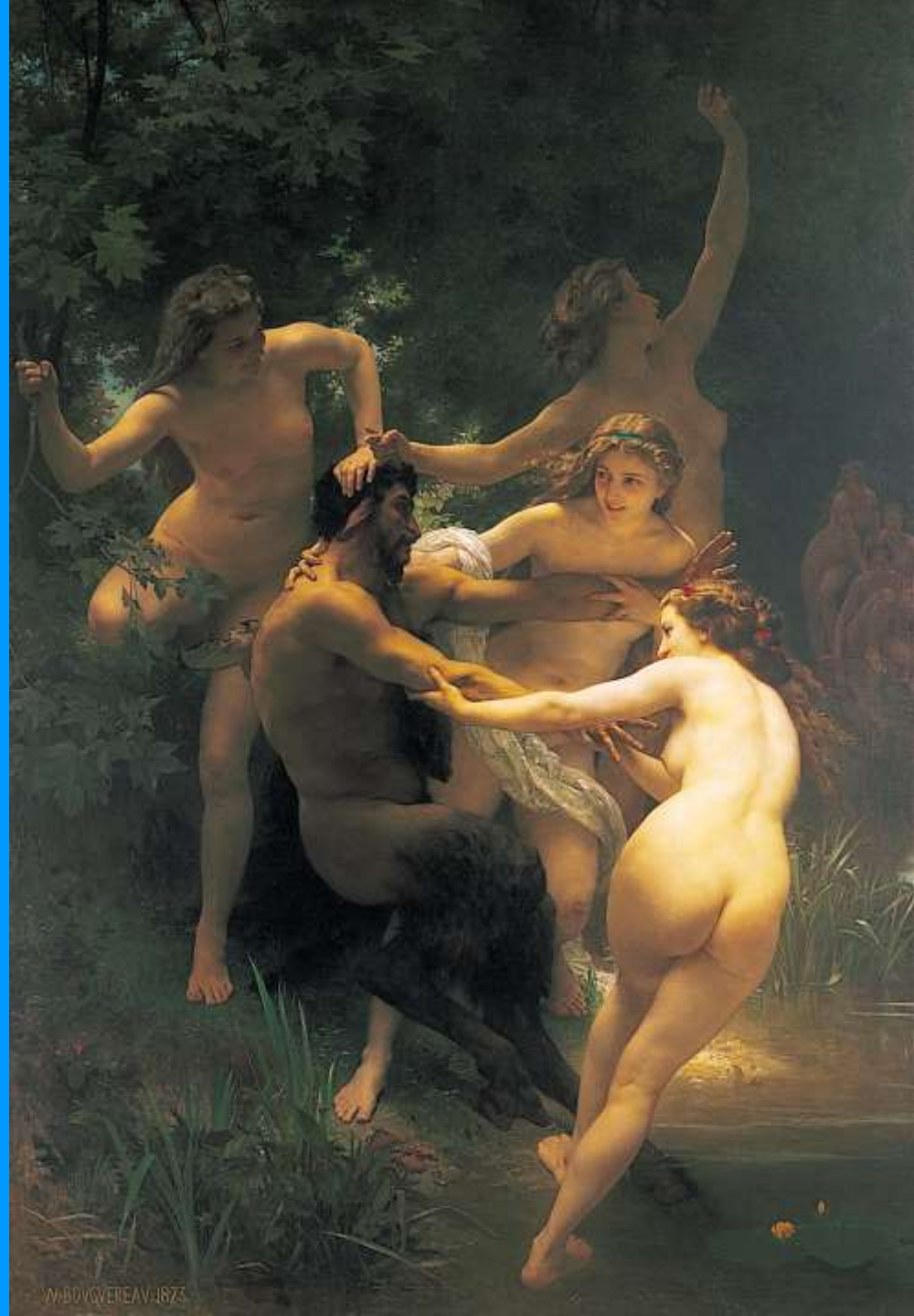
**Style of painting and sculpture produced under the influence of European academies or universities. Specifically, "The École des Beaux-Arts" in Paris.**

**A hierarchy of genres was valued, where history painting (classical, religious, mythological, literary, and allegorical subjects) was placed at the top, next genre painting, then portraiture, still-life, and landscape.**

“I soon found that the horrible,  
the frenzied, the heroic does not  
pay, and as the public of today  
prefers Venuses and Cupids,  
and I paint to please the public,  
it is to Venus and Cupid I chiefly  
devote myself”

**Bouguereau**

**Bouguereau, Adolphe-  
William. *Nymphs and Satyr*,  
1873, Oil on Canvas, approx  
8' high. Art Institute,  
Williamstown, MA**

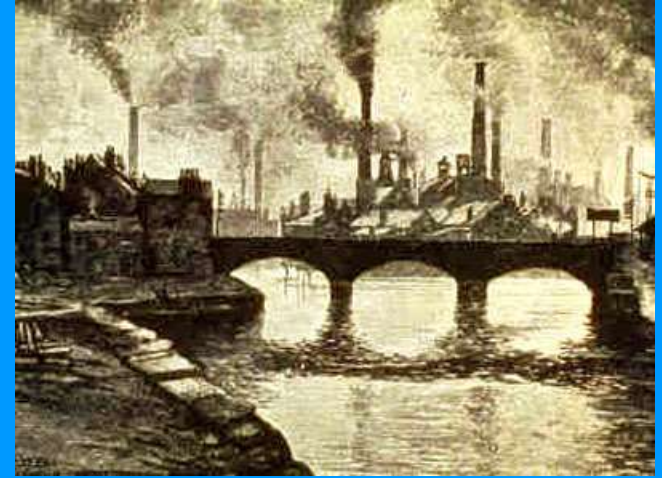


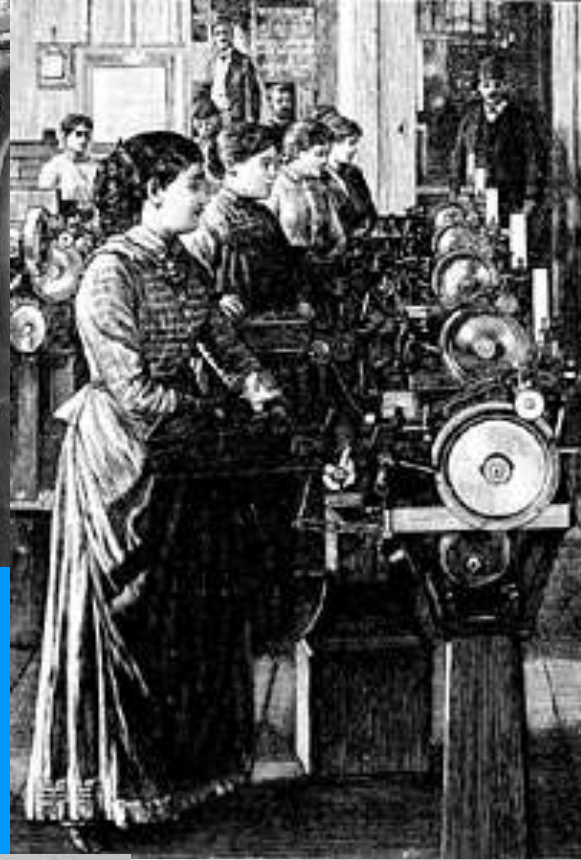
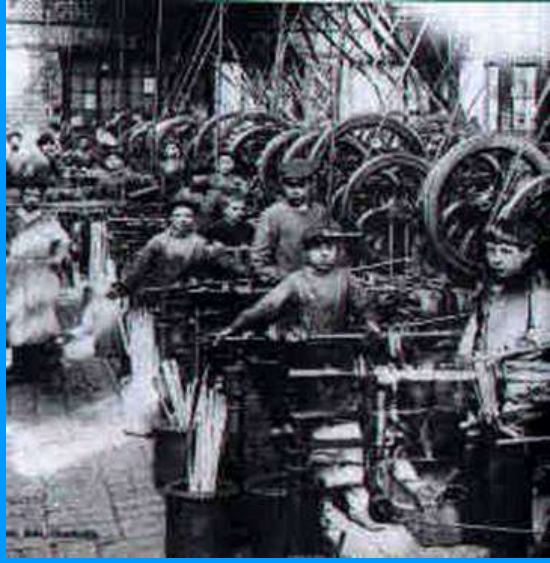


**Alexandre Cabanel (French), *Birth of Venus*, oil on canvas, 1863.  
Purchased by Napoleon III.**

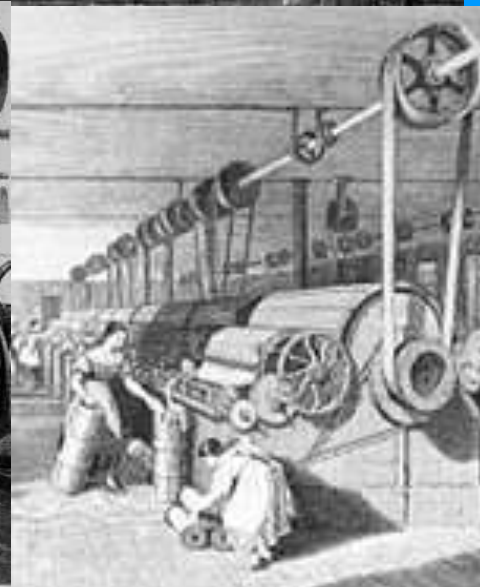
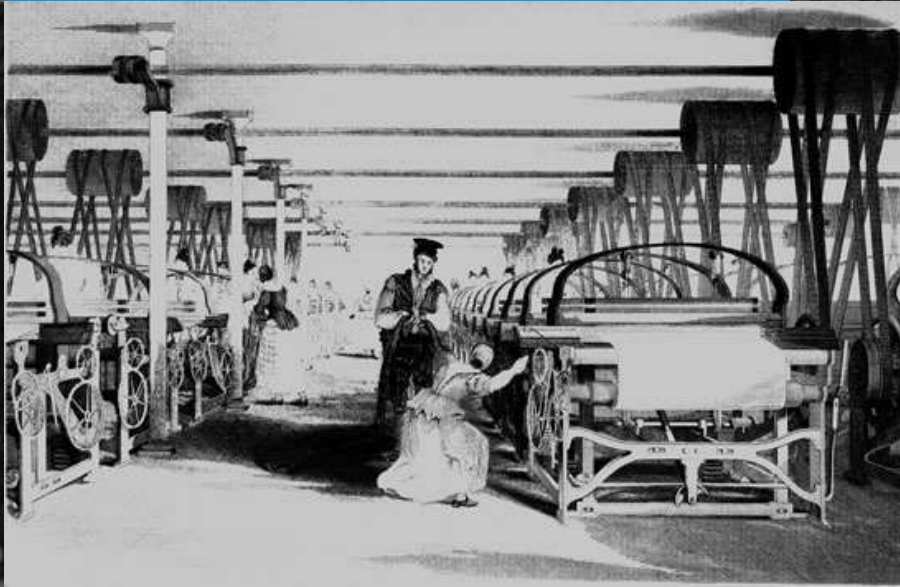
# The Industrial Revolution: 18-19<sup>th</sup> c.

- The industrial factory system
- Mass production
- Improved transportation
- Technological progress
- Rapid urban growth posed many unforeseen problems of overcrowded houses, inadequate sanitation, and law and order.





Displaced from their farms by technological developments, the industrial laborers - many of them women and children - suffered miserable living and working conditions.



# Efforts at Social Reforms

"society was cut in two: those who had nothing united in common envy, and those who had anything united in common terror."

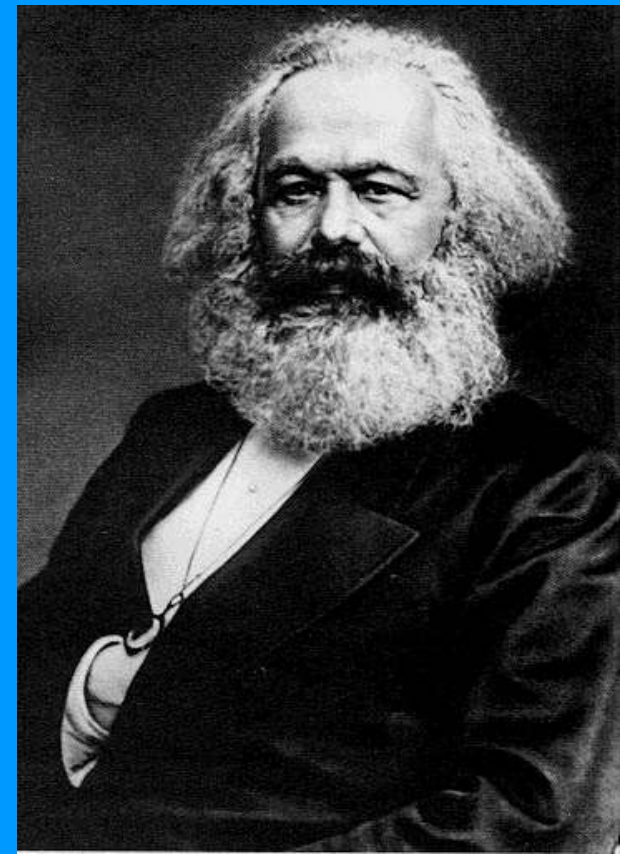
Alexis de Tocqueville

# Karl Marx and Class Struggle

Karl Marx and Friedrich Engels wrote the *Communist Manifesto* (1848) which called for the working class to overthrow the capitalist system.

Marx believed that scientific, rational law governed nature, and that economic forces based on class struggle induced historical change.

**Karl Marx (1818-1883)**



**Gustav Courbet,**  
*The Stone Breakers*, 1849.  
Oil on canvas, 5'  
3" x 8' 6".



# Revolutions of 1848

Series of republican revolts against European monarchies. The revolutions began in Sicily and spread to France, the German and Italian states, and the Austrian Empire.

The revolts eventually ended in failure and repression.

**Honoré Daumier, *The Uprising***  
1848 or later



## **Realism (Mid - Late 19<sup>th</sup> c.)**

**An art movement and style that deliberately abandoned the obscure subjects normally found in academic art in order to concentrate on portraying contemporary themes, including urban or rural life, landscapes, still lifes and portraits of the artists' family and friends.**



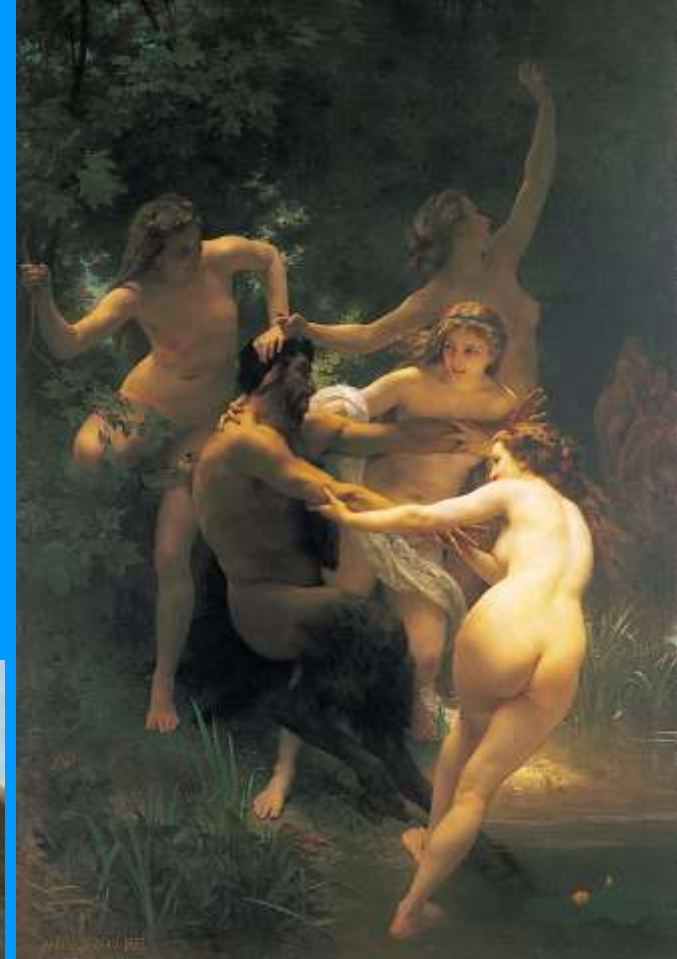
**Honoré Daumier. *The Third-Class Carriage*,  
ca. 1862–64. Oil on canvas. Met., NY**



**GUSTAVE COURBET, *The Stone Breakers*, 1849. Oil on canvas, 5' 3" x 8' 6".**  
Formerly at Gemäldegalerie, Dresden (destroyed in 1945 during the bombing of Dresden).

**Comparison: Adolphe-William Bouguereau, *Nymphs and Satyr*, 1873, Oil on Canvas, 8' high.**

**GUSTAVE COURBET, *The Stone Breakers*, 1849. Oil on canvas, 5' 3" x 8' 6".**



# The Second Industrial Revolution 1870-1914

The first Industrial Revolution centered on textile, iron and steam, the second was associated with steel, electricity, chemicals and oil.



Edison's light  
bulb 1879

# The Positivist Age: Science and Technology in the 19<sup>th</sup> c.

Positivism: According to the French philosopher Auguste Comte *positivism* is the final stage in the development of philosophy, in which all knowledge would derive from the objectivity of science and scientific methods.

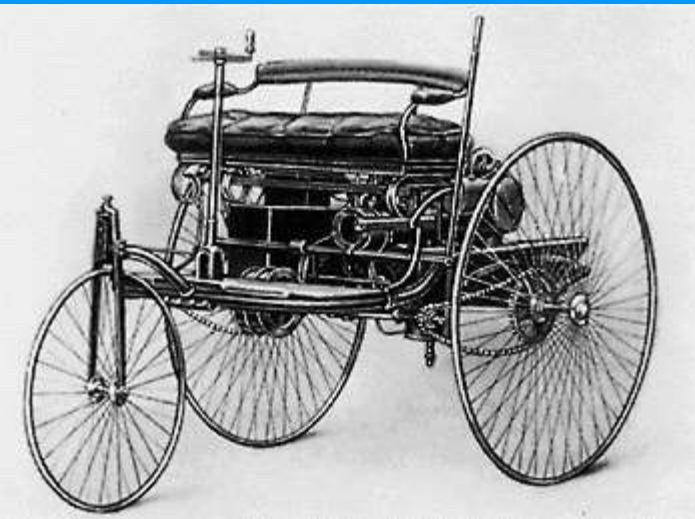


The Gatling gun (1861)  
A forerunner of the  
modern machine gun



Bell speaking into  
prototype model of  
the telephone. 1876

## 19<sup>th</sup> c. Inventions



Automobile.  
*Benz Patent  
Motorwagen, 1885*



Refrigerator



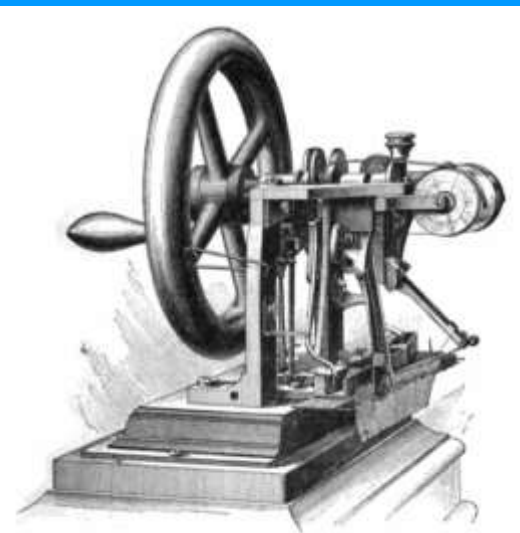


Michaux' s bicycle  
1868

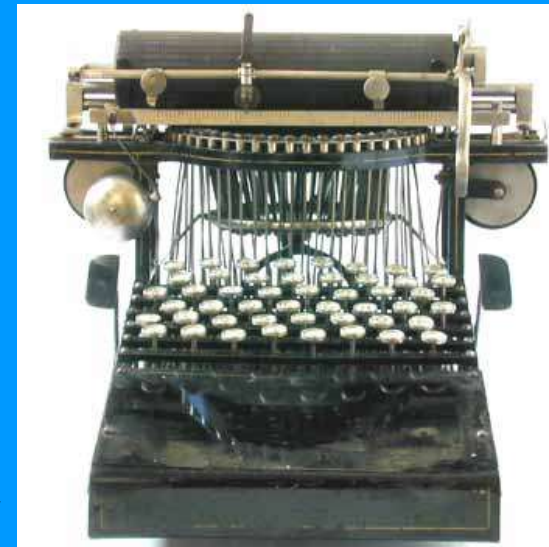


Edison cylinder phonograph  
ca. 1899

## 19<sup>th</sup> c. Inventions



Elias Howe's  
sewing machine  
1845



Typewriter

# Impressionism

A style of painting developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of small strokes to simulate actual reflected light.

The Impressionists attempted to record a scene accurately and objectively, capturing the transient effects of light on color and texture.

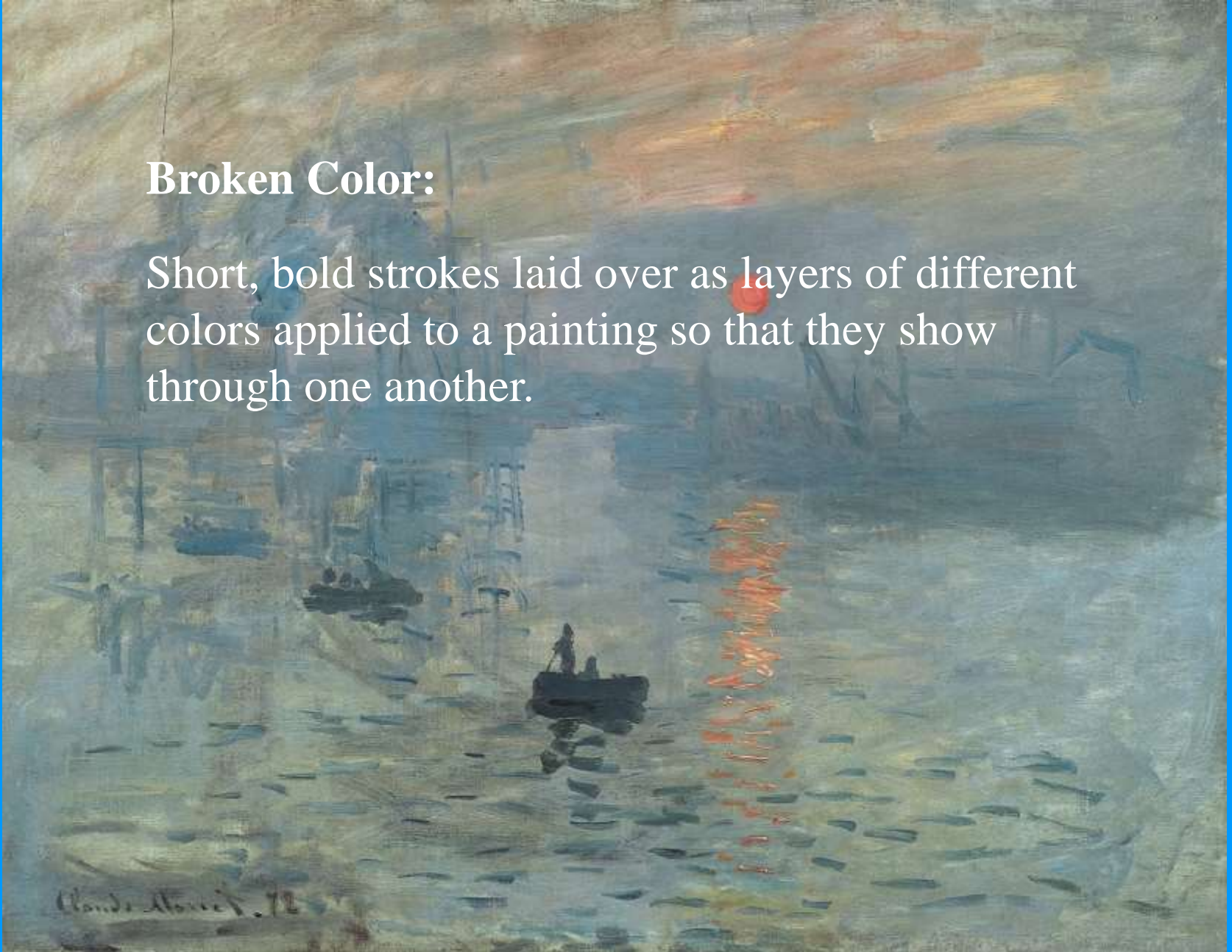
The paint tube was invented in 1841 and artists were liberated from the studio. Before the invention of the paint tube, artists needed to grind each pigment and store them in leather receptacles or pig bladders. Tubes preserved the pigment longer, allowing artists to take extended painting trips outdoors.

Pig Bladder



## Broken Color:

Short, bold strokes laid over as layers of different colors applied to a painting so that they show through one another.



**CLAUDE MONET, Impression: Sunrise**

1872. Oil on canvas, 1' 7 1/2" x 2' 1 1/2". Musée Marmottan, Paris.

## Impressionist Painting:

- Was interested in the effects of color
- Based on direct observation, not interested in politics or religion
- "art for art's sake"
- Used broken color
- Tried to capture light in a moment of time.



**CLAUDE MONET, Impression: Sunrise**

1872. Oil on canvas, 1' 7 1/2" x 2' 1 1/2". Musée Marmottan, Paris.



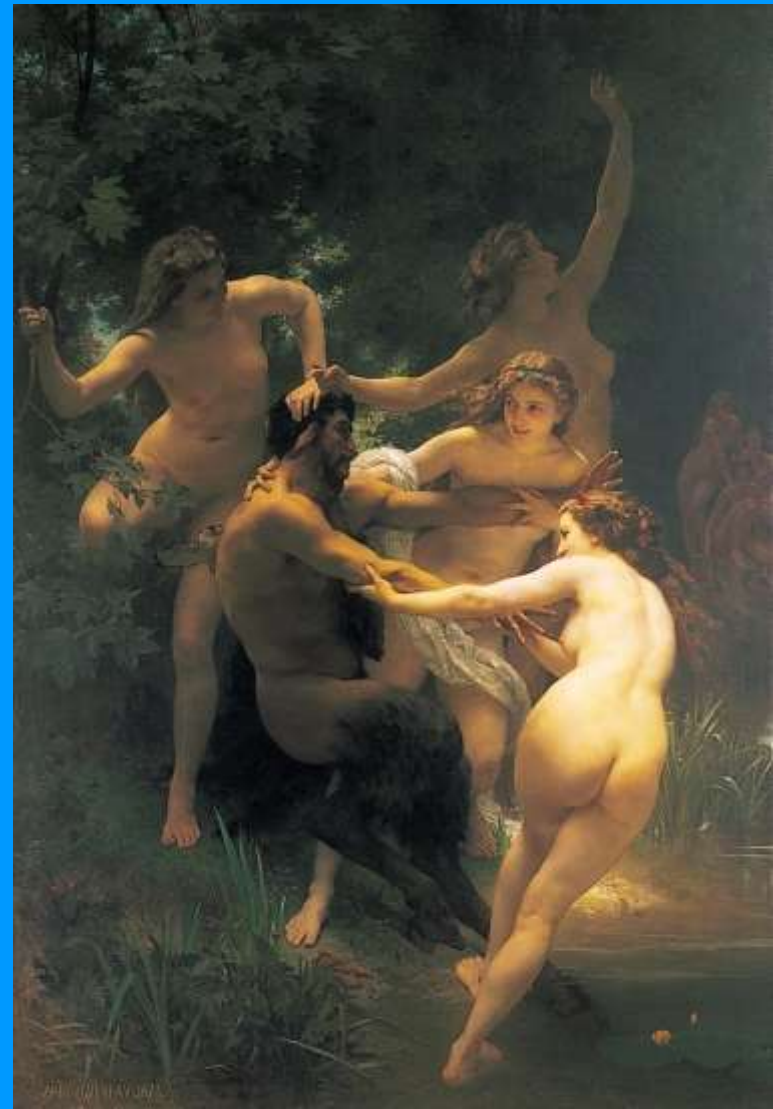
**CLAUDE MONET, *Saint-Lazare Train Station***

1877. Oil on canvas, 2' 5 3/4" x 3' 5". Musée d'Orsay, Paris.



**MONET, *Saint-Lazare Train Station***  
1877. Oil on canvas,

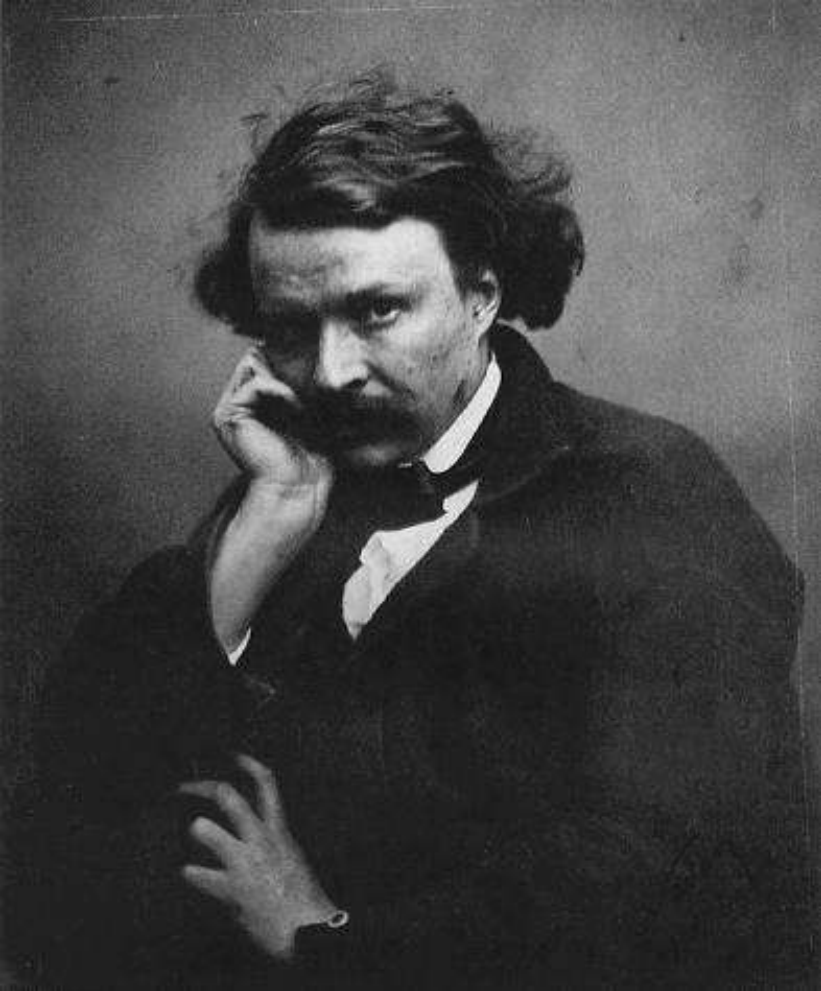
**Bouguereau, *Nymphs and Satyr***, 1873, Oil on Canvas



The Impressionists abandoned the traditional muted browns, grays, and greens in favor of a lighter, more brilliant palette; stopped using grays and blacks for shadows; built up forms out of flecks and dabs of color; and often painted out of doors, rather than in the studio.

# Photography and Painting





Nadar. Self portraits

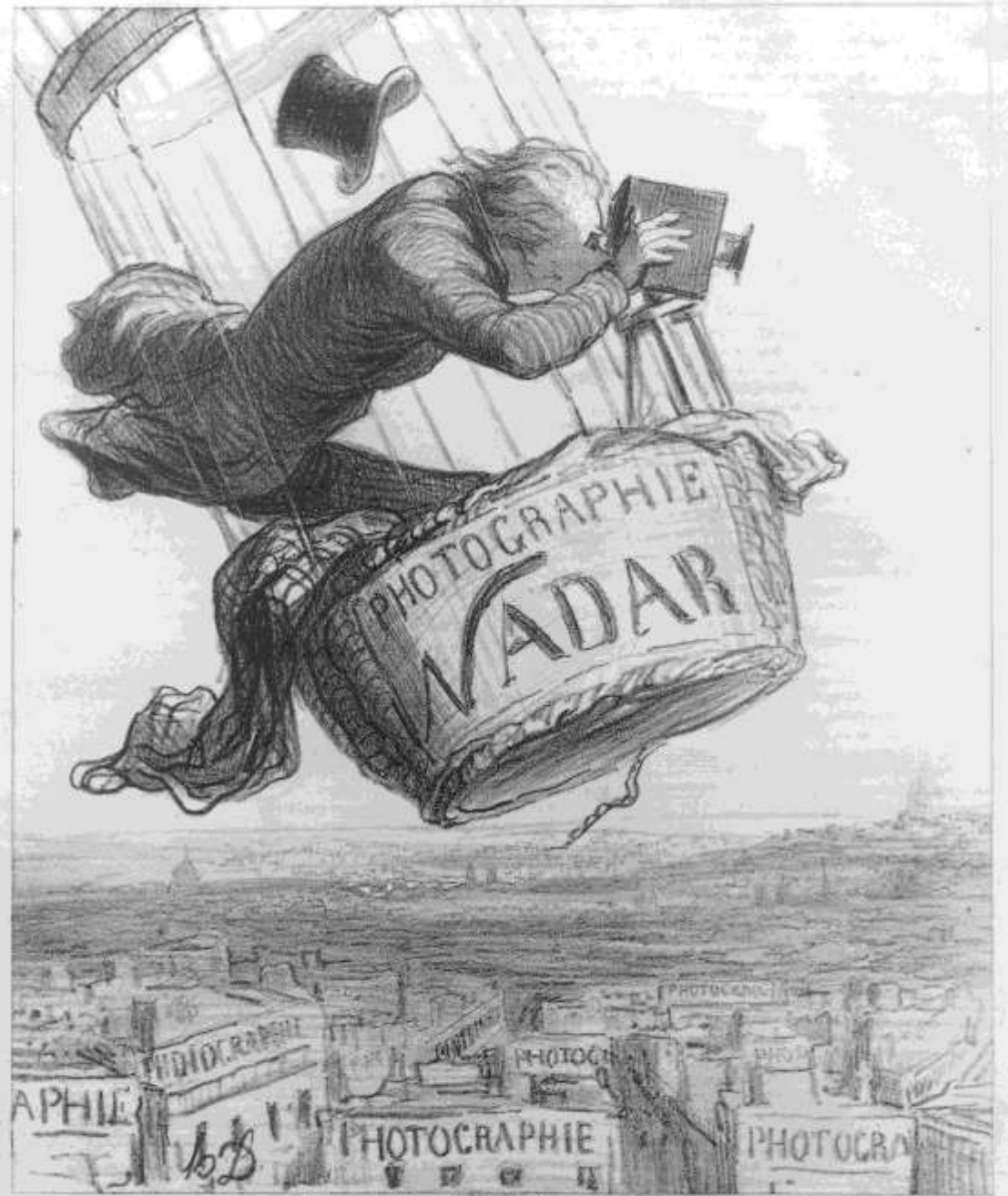
Nadar was a French photographer, caricaturist, journalist, novelist and balloonist.



His studio became a favorite meeting place of the Paris intellectuals and was the site of the first Impressionist exhibit. In 1858 he himself made the first successful aerial photograph, from a balloon.

**HONORÉ DAUMIER,**  
*Nadar Raising Photography  
to the Height of Art*

1862. Lithograph, 10 3/4" x 8  
3/4". Museum of Fine Arts,  
Boston.



NADAR. élevant la Photographie à la hauteur de l'Art



**Gaspard Félix  
Tournachon Nadar,  
*Sarah Bernhardt* , 1859,**



**Auguste Dominique  
Ingres, *Mme. Ines  
Moitessier Seated*, 1856.**



**Roman fresco from  
Herculaneum,  
*Hercules and Telephus*  
(his son).**



**Edgar Degas**  
*After the  
Bath, Woman  
Drying Her  
Back*

1896  
Gelatin silver  
print



Edgar Degas  
(1834-1917).  
Self Portrait

Kodak released the first handheld camera in 1889 and Degas purchased one and began to photograph dancers just a few years later



## **Edgar Degas (1834-1917)**

French painter, sculptor, photographer and collector. He was a founder-member of the Impressionist group and the leader within it of the Realist tendency.

He painted many studies of dancers which focused on real rather than idealized qualities



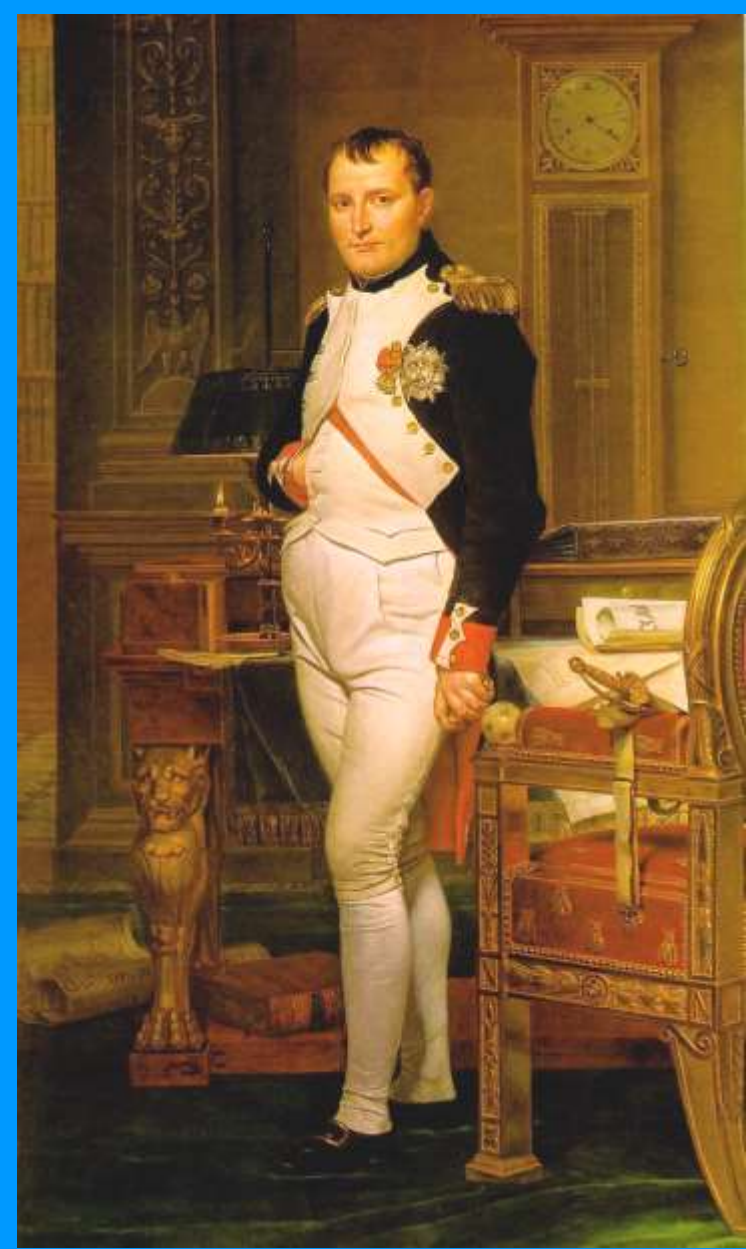
**EDGAR DEGAS, Ballet Rehearsal**

1874. Oil on canvas, 1' 11" x 2' 9". Glasgow Museum.



**EDGAR DEGAS, *Ballet Rehearsal***

1874. Oil on canvas, 1' 11'' x 2' 9''. Glasgow  
Museum.



**Jacques-Louis David, *Napoleon  
in his study*, 1812**

**Mary Cassatt, (1844-1926), American painter and printmaker who exhibited with the Impressionists.**

Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.



**Degas, *Portrait of Miss Cassatt, Seated, Holding Cards*, c. 1876-1878, oil on canvas**

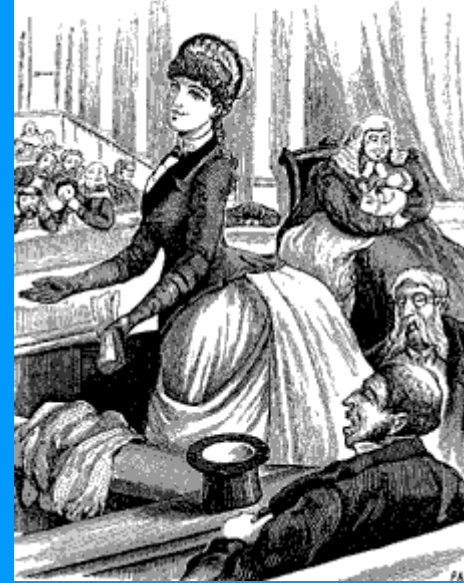
“There was no teaching at the Academy (Pennsylvania Academy of the Fine Arts). Female students could not use live models (until somewhat later) and the principal training was primarily drawing from casts.”  
Mary Cassatt



## Women in the 19<sup>th</sup> c.

- **Colleges and universities** were beginning to open their doors to women.
- Increasing numbers of women began to enter the industrial **labor** force.
- More occupations were available for women such as **doctors, dentists architects and artists.**
- Women began to challenge laws that denied them the right to their **property** once they married.
- Women also led legislative efforts in the 19th and 20th centuries to ensure their **voting, employment, and reproductive rights.**

Australian cartoon:  
A hypothetical  
female member  
foists her baby's  
care on the House  
Speaker. 1887



**Emmeline Pankhurst,**  
the leader of the British suffragette  
movement. NY, 1913







**Kitagawa Utamaro, *Midnight: The Hours of the Rat; Mother and Sleepy Child*, 1790, Polychrome woodblock print**



**Mary Cassatt, *Maternal Caress*, 1891, drypoint, soft-ground etching and aquatint on paper.**

**Japonism** is a term for the influence of the arts of Japan on those of the West.

Historical background:

In the 1850s, Japan, after being virtually closed to foreigners for over 200 years, had opened itself up to the outside world again. Soon after, the Europeans started studying the Japanese culture and art. Japanese wood-block prints, became a source of inspiration for Western artists.

*Ando Hiroshige, Moom Pine at Ueno from One Hundred Views of Famous Places in Edo, 1857. Color woodcut, 13x8". The Brooklyn Museum, NY*





**EDGAR DEGAS, Ballet Rehearsal**

1874. Oil on canvas, 1' 11'' x 2' 9''. Glasgow Museum.



Mary Cassatt,  
*Maternal Caress*,  
1891, drypoint, soft-ground etching and aquatint on paper.

**The impressionists were influenced by the new invention of photography and by Japanese prints. Describe what they have learned from each.**



Kitagawa Utamaro,  
*Midnight: The Hours of the Rat; Mother and Sleepy Child*, 1790,  
Polychrome woodblock print



Billingsgate Market:  
1893