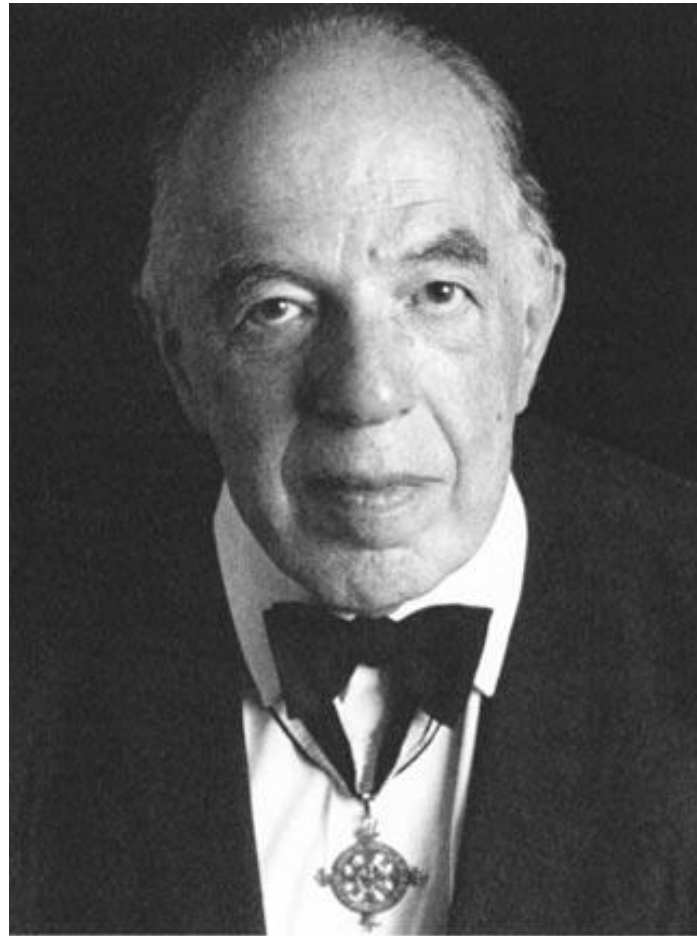


THE STORY OF ART - Backwards

CSD Spring 2016



The Story of Art - Backwards

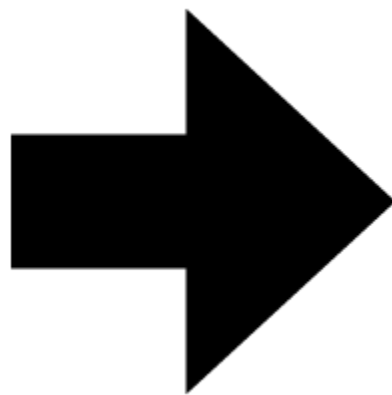


E. H. Gombrich

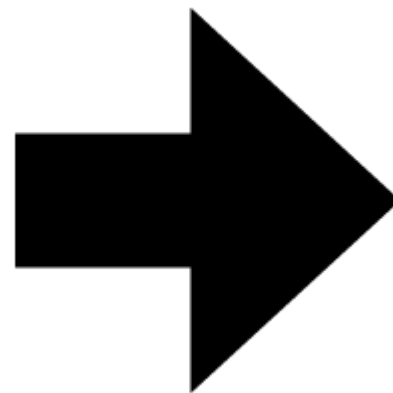
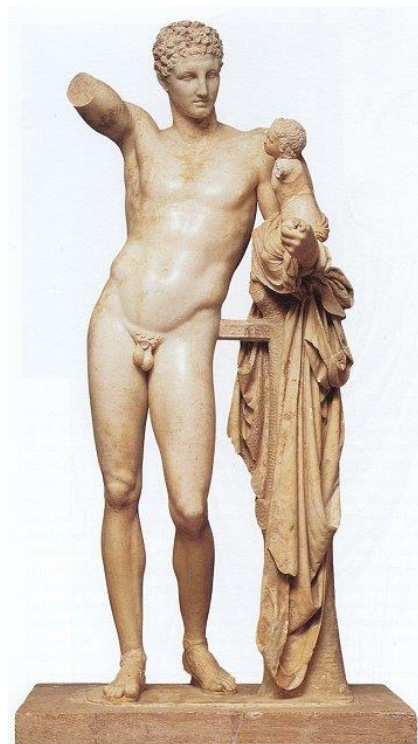
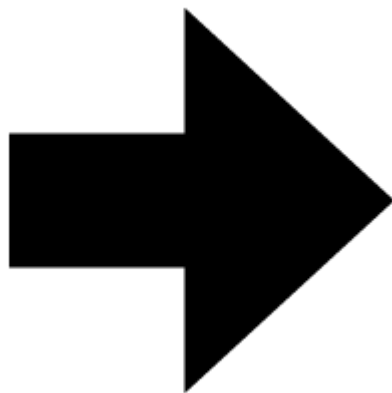
Week 1: Wikipedia

- **Sir Ernst Hans Josef Gombrich** [OM](#) [CBE](#) [FBA](#) (30 March 1909 – 3 November 2001) was an Austrian-born [art historian](#) who became a [naturalised British citizen](#) in 1947^[1] and spent most of his working life in the United Kingdom. He was the author of many works of cultural history and art history, most notably [The Story of Art](#), a book widely regarded as one of the most accessible introductions to the [visual arts](#).^[2]
- Gombrich's first book, and the only one he did not write in English, was *Eine kurze Weltgeschichte für junge Leser* (A short history of the world for young readers), published in Germany in 1936. It was very popular and translated into several languages, but was not available in English until 2005, when a translation of a revised edition was published as [A Little History of the World](#).

Week 1: Structure



Week 1: Structure

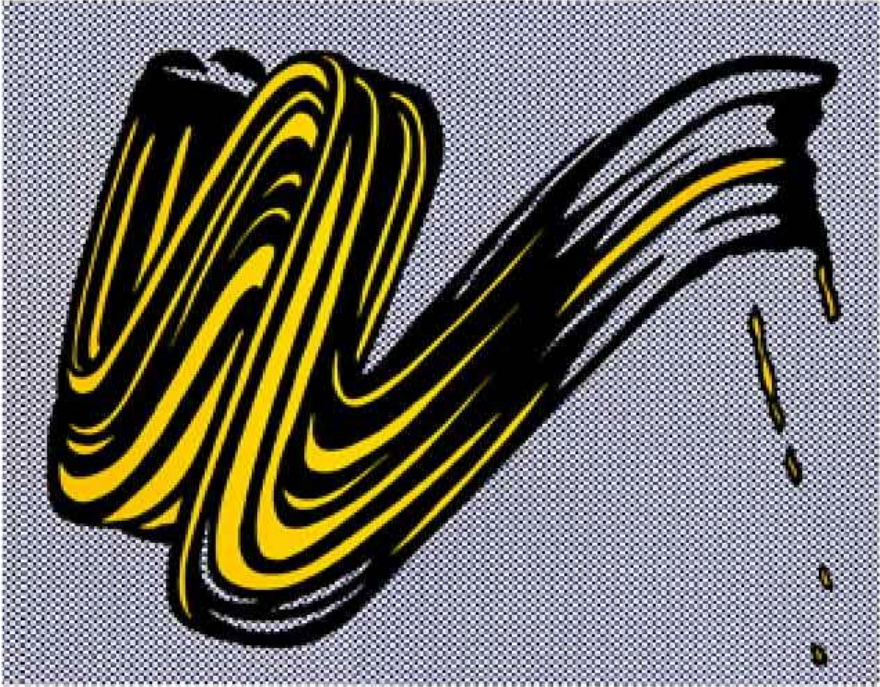




Week 1: Intro



Gerhard Richter



Roy Lichtenstein



Georg Baselitz

M-MAYBE HE BECAME ILL
AND COULDN'T
LEAVE THE
STUDIO!









Week 1: Kraupa-Tuskany Zeidler



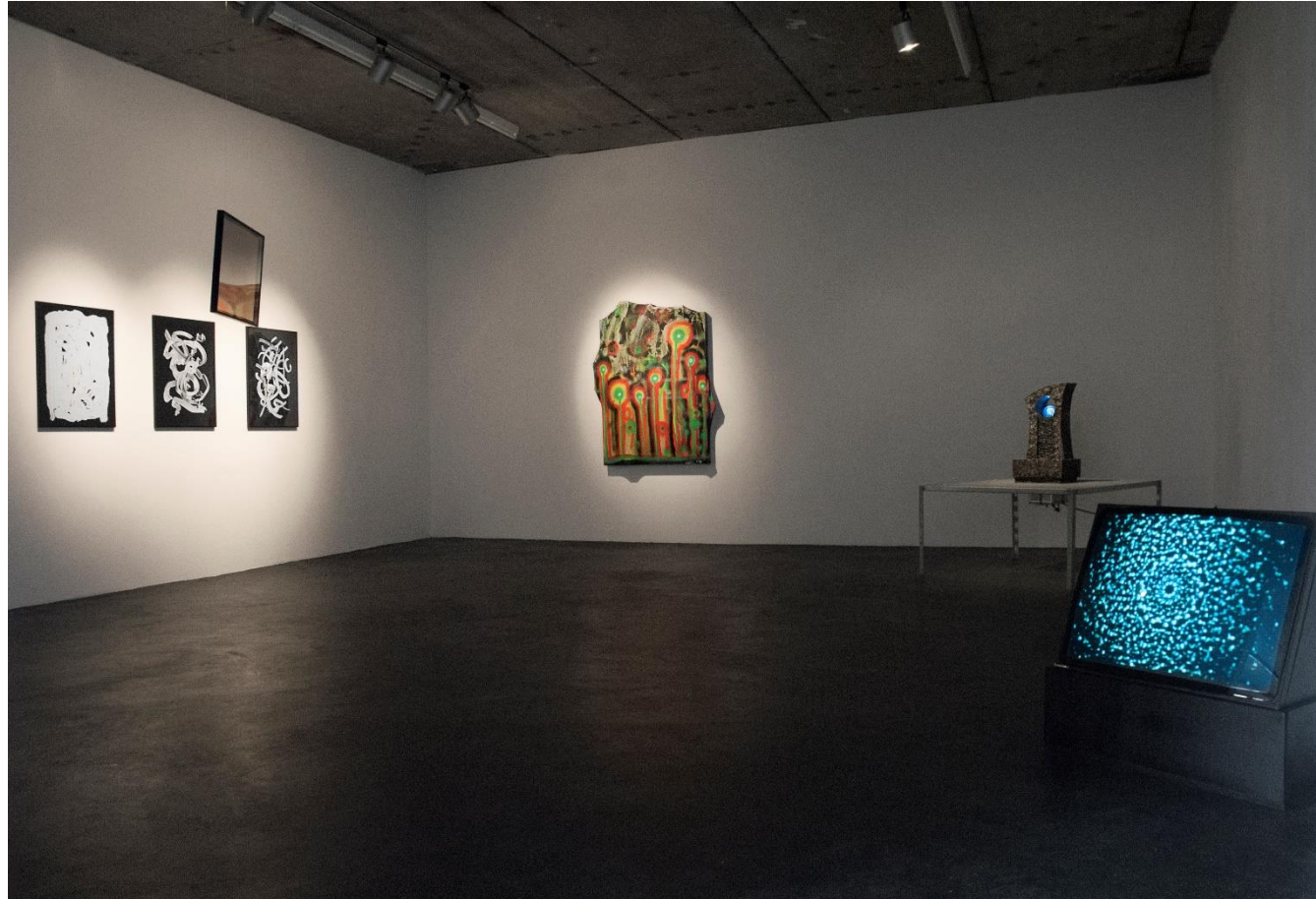
Week 1: Two galleries

Every work of art comes with its own set of dynamics and inscribed information and is perceived within a framework of certain perceptual systems. It bares its own way of organizing information and the way this unfolds reveals its unique intelligence. At the same time an artwork can't be limited to any specific parameters as its logic and meaning is mutable, arbitrary, if not capricious; its meaning remaining an approximation. An exhibition then becomes only a snapshot of the dynamics an artwork negotiates.

Off Cardinal Points brings together a group of works that echo various modes of awareness for those conditions ...

... What happens when an artwork detaches itself from a specific medium, existing in different states of being ... When information is condensed in ways that unintended hierarchies and semantics evolve ... When infrastructures outside of the art world are employed as vehicles for artistic impulses, and common ideas of authorship and ownership are questioned ... When visual signs become notations of barbaric acoustics of possible thresholds of complexity ... and signals are capable of propagating the noises of the mutability and the individual topology of the journey an artwork undertakes.

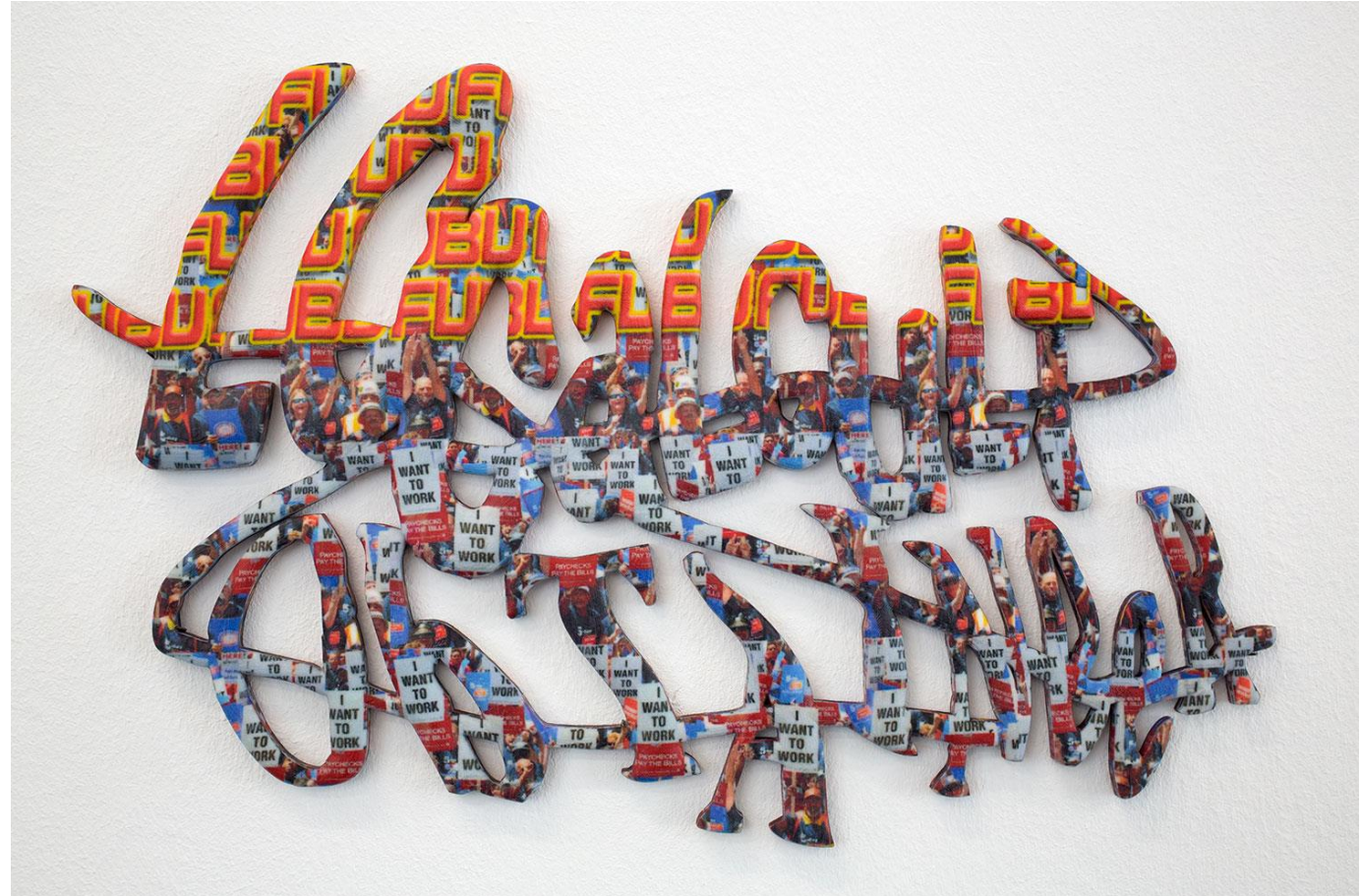
Week 1: Two galleries



Week 1: Kraupa-Tuskany Zeidler



Week 1: Kraupa-Tuskany Zeidler

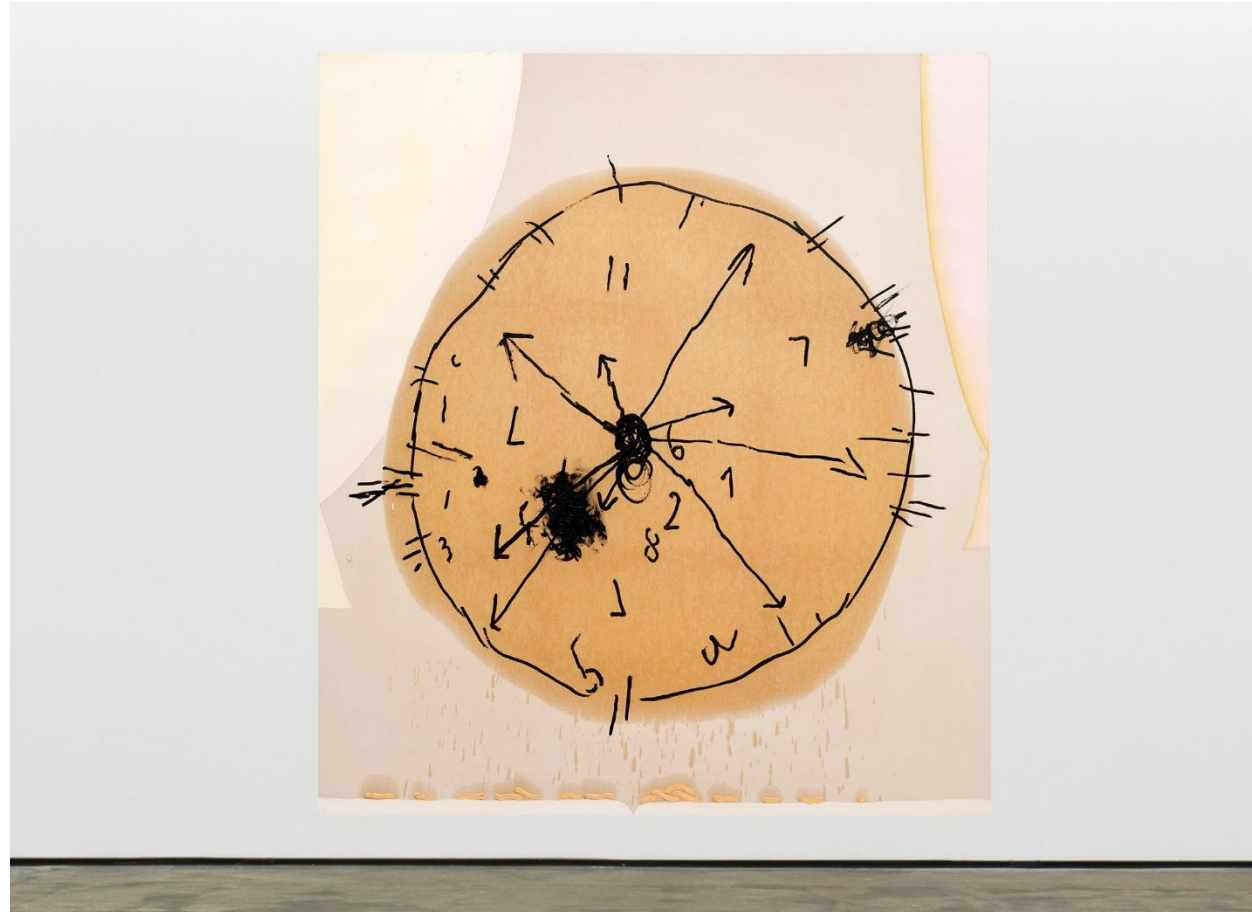


Week 1: Tanja Pol



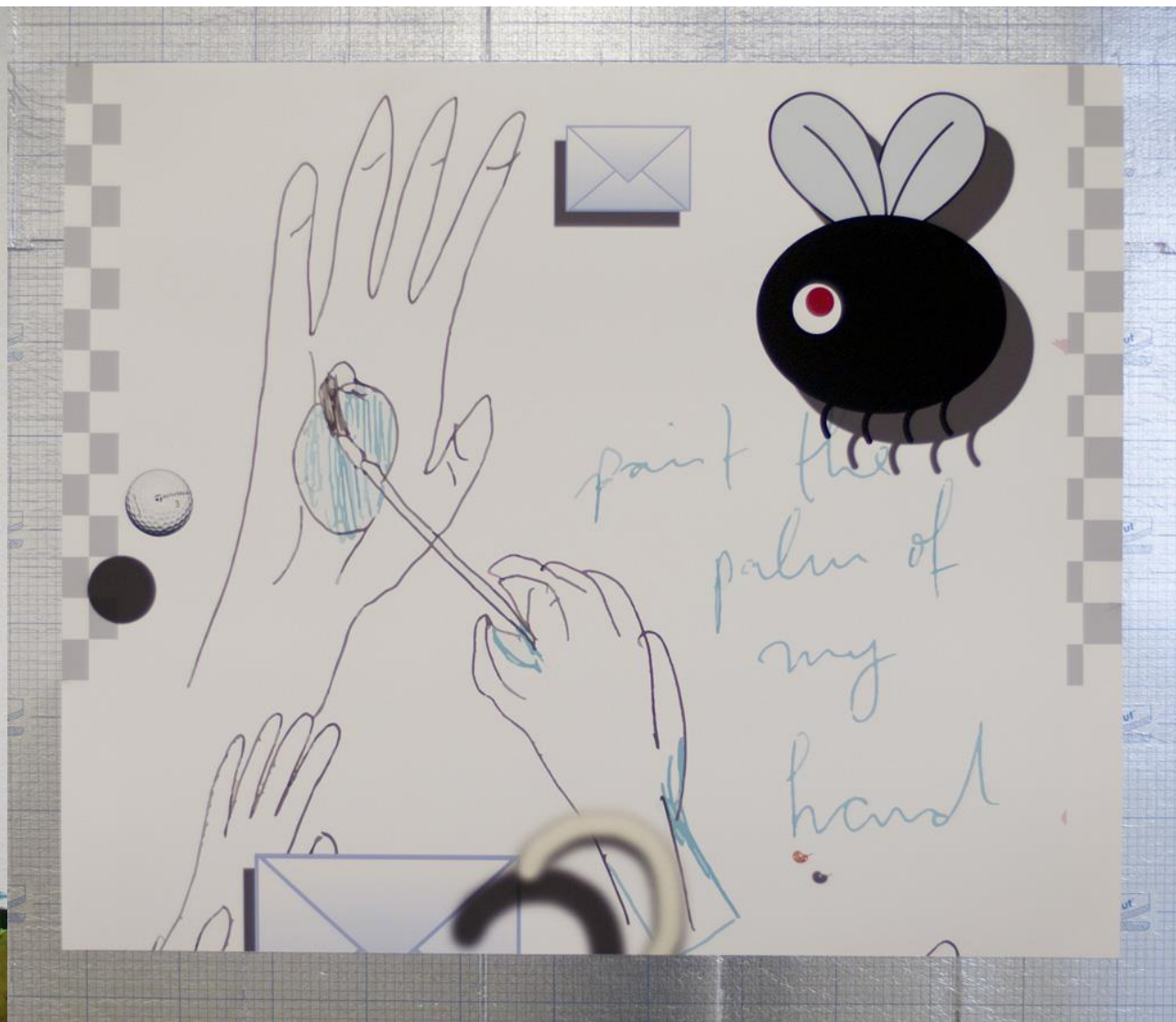


Week 1: Tanja Pol



Week 1: Two galleries

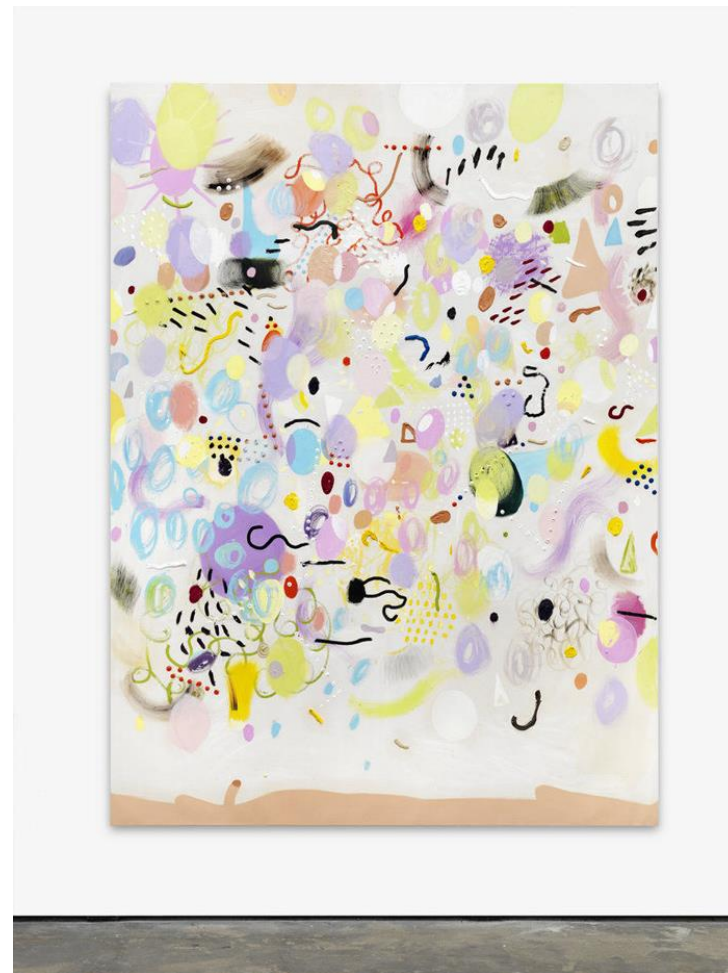






Florian Meisenberg

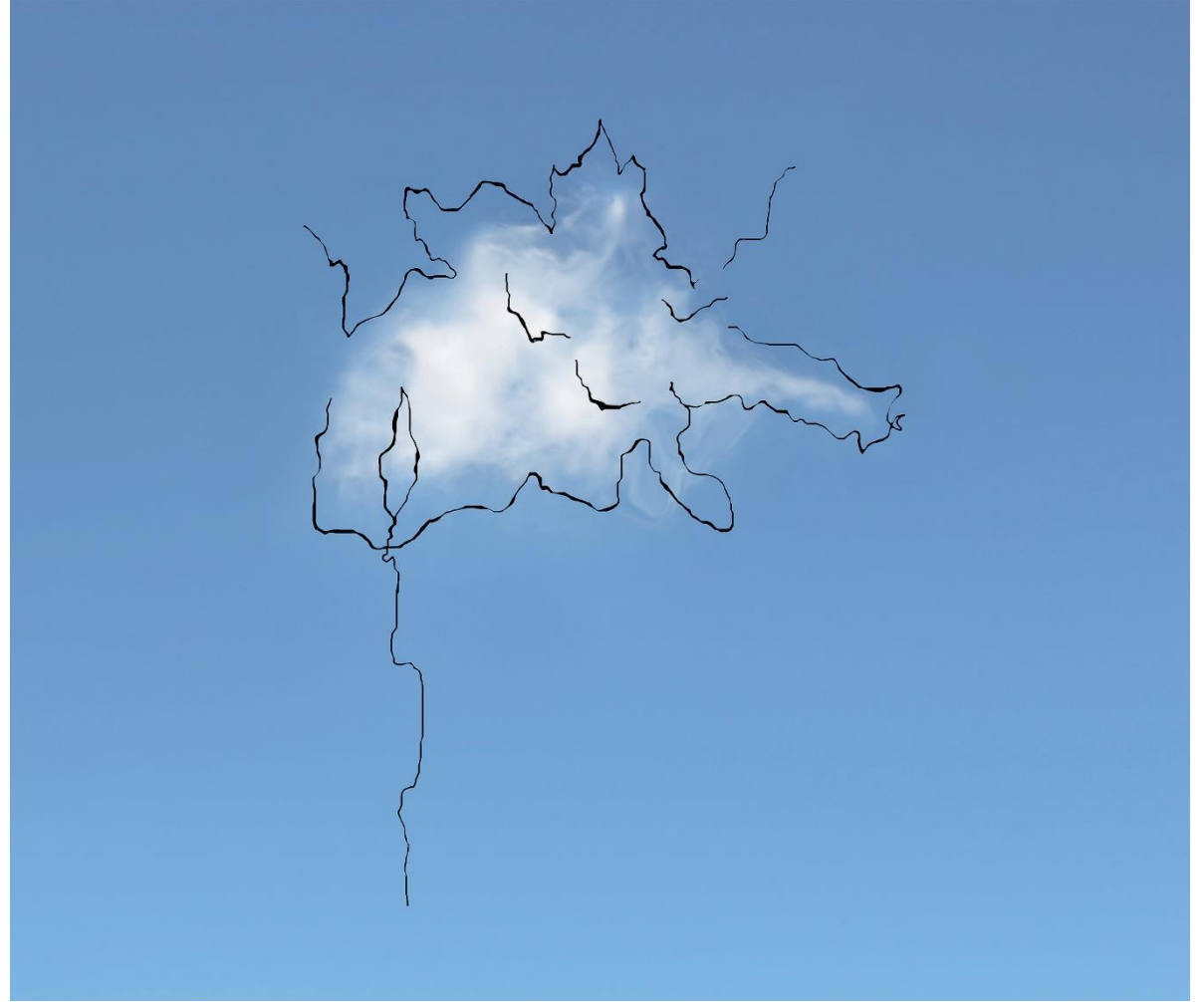
Week 1: Intro



Week 1: Intro



Flaka Halitli





Week 1: Intro

STORY

A narrative or story is any report of *connected events*, actual or imaginary, *presented in a sequence* of written or spoken words, or still or moving images.

ART







Edouard Manet, *Le Déjeuner sur l'herbe/The Luncheon on the Grass* (1862-63)









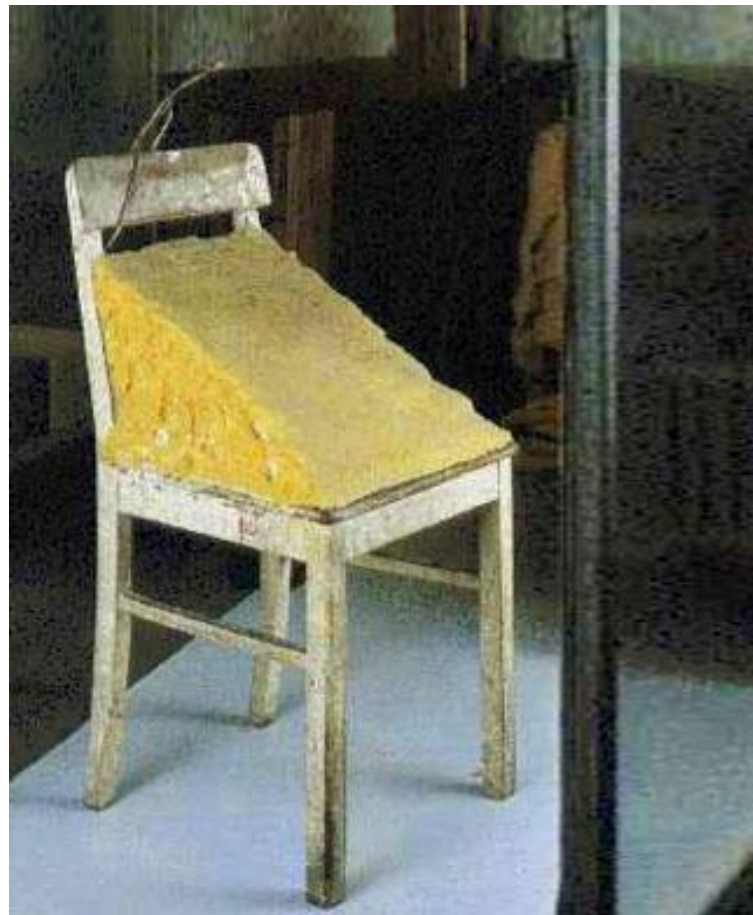






TUTUCU
TAKIMLARI
KESICI
TAKIMLARI
OLCU
ALETLERİ
KESME
SIVILARI
CNC
KATERLERİ
SERT
MADEN
UCLARI
SERT
MADEN
FREZELERİ

Week 1: Intro



Week 1: Intro



Week 1: Intro



BEUYS, Joseph
Badewanne (Bathtub), 1960

Week 2: Intro





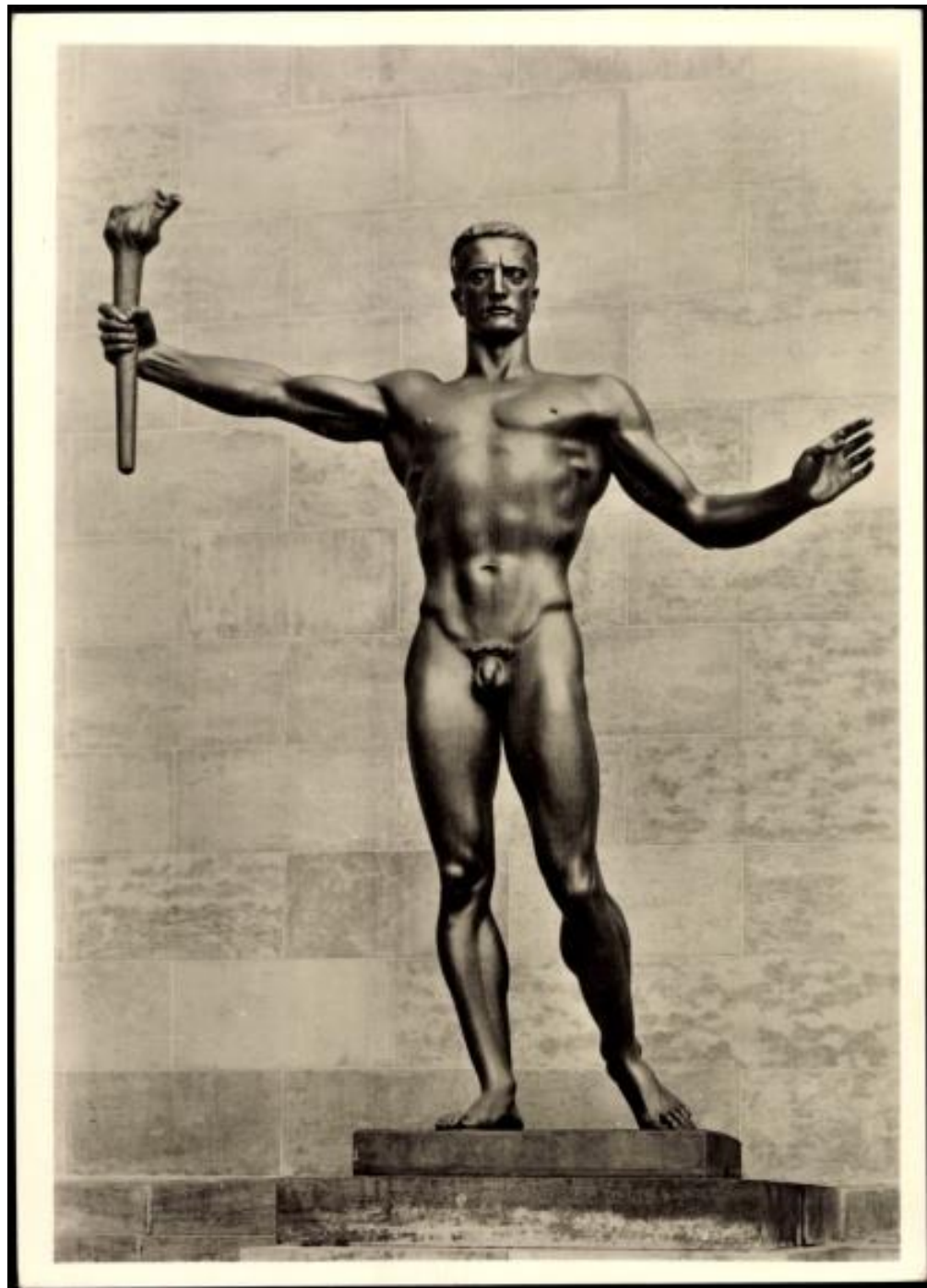


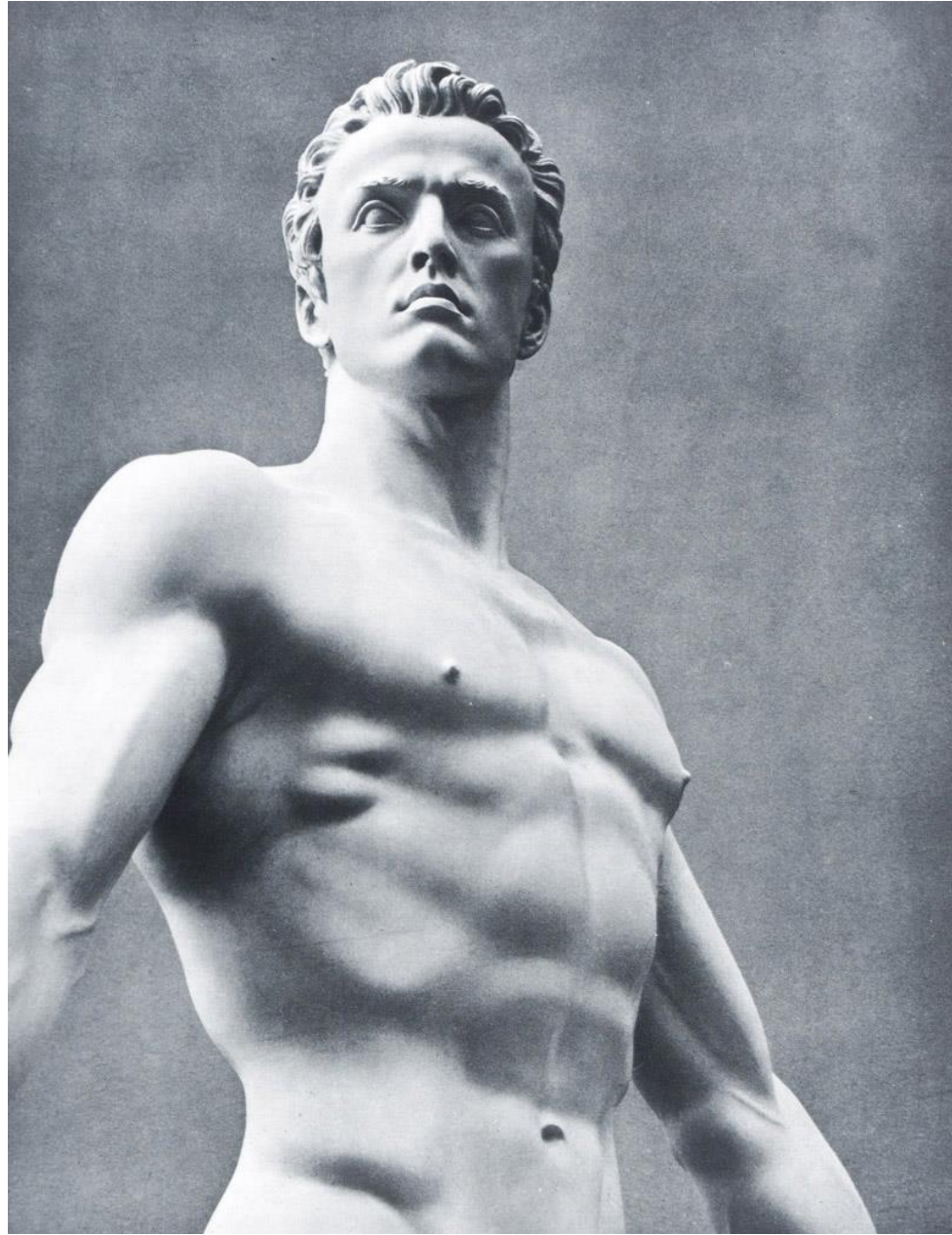


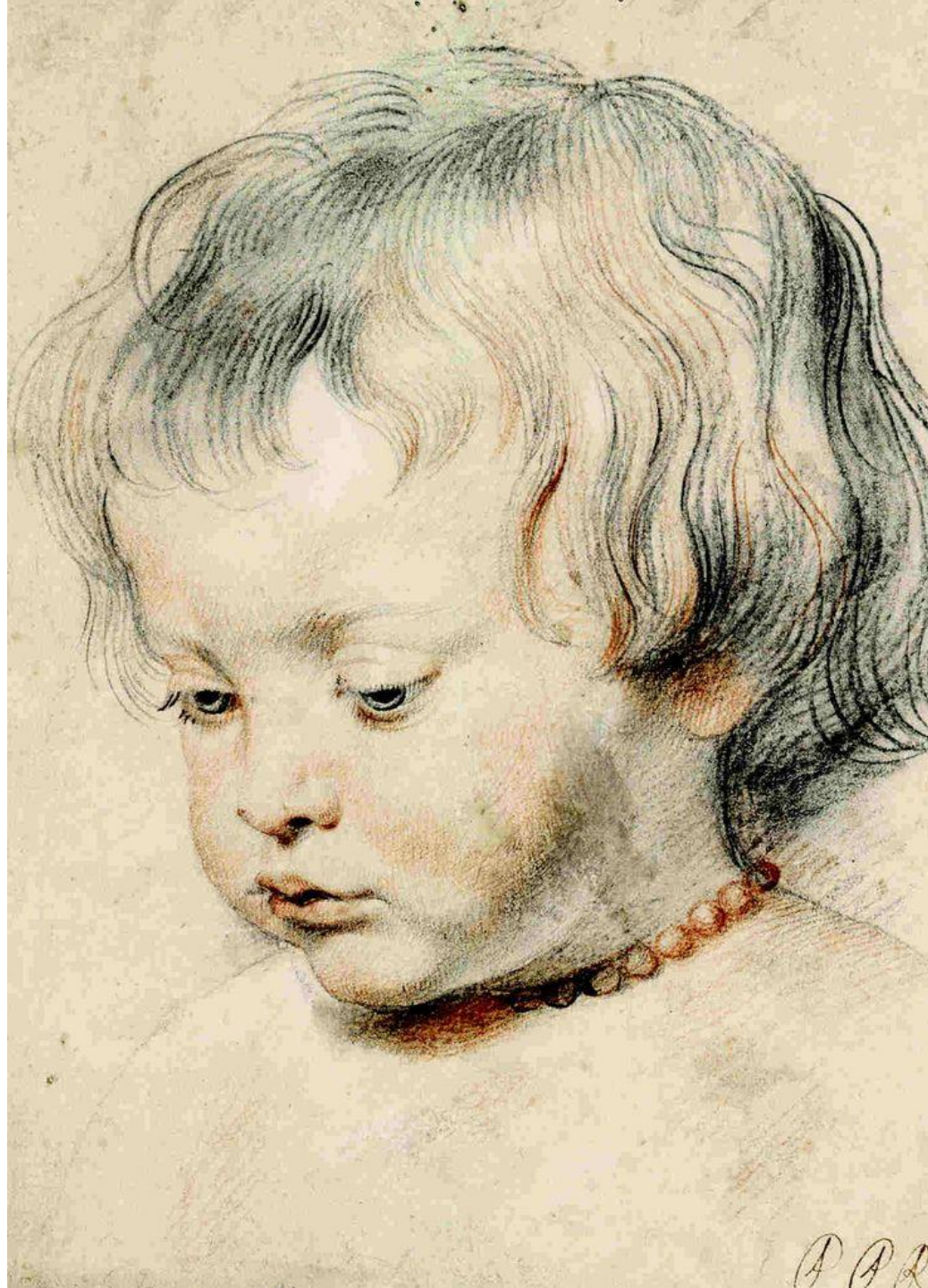












1514

on ondy

By p. Albrecht Dürer
mutter Synead
alt 63 lre

W. Albrecht
1514 lre
an ondy lre
de ondy
by p. Albrecht

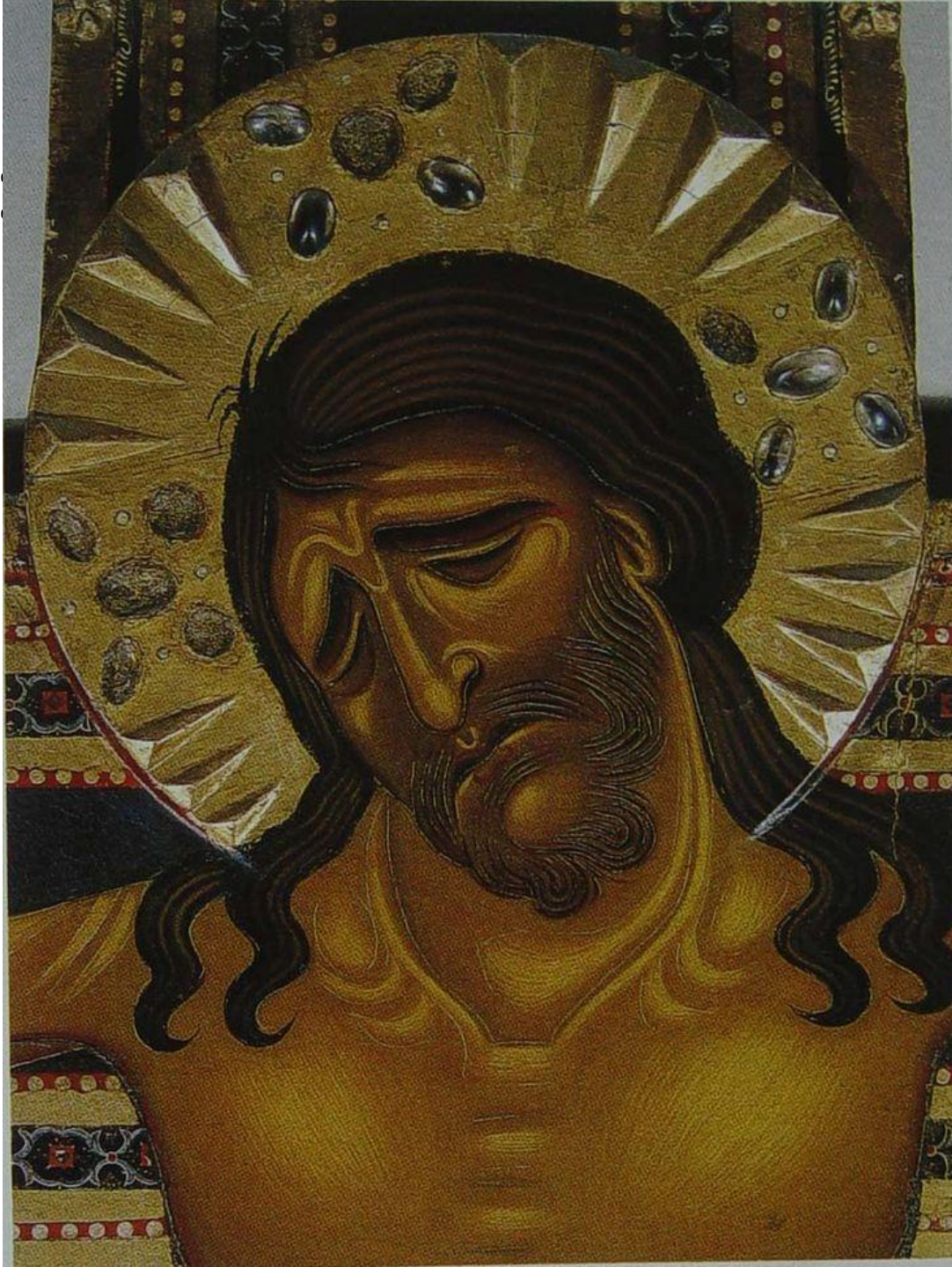




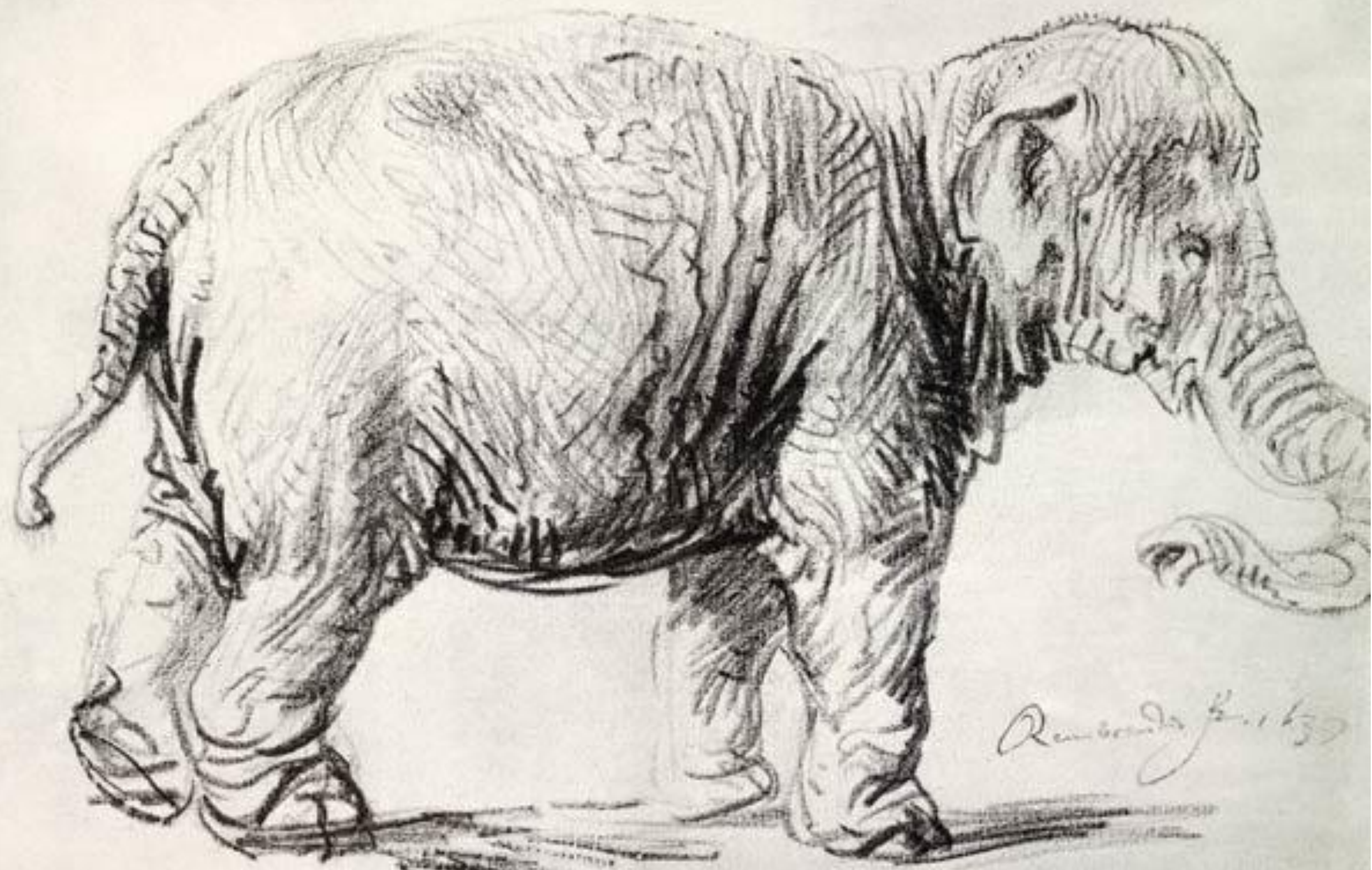




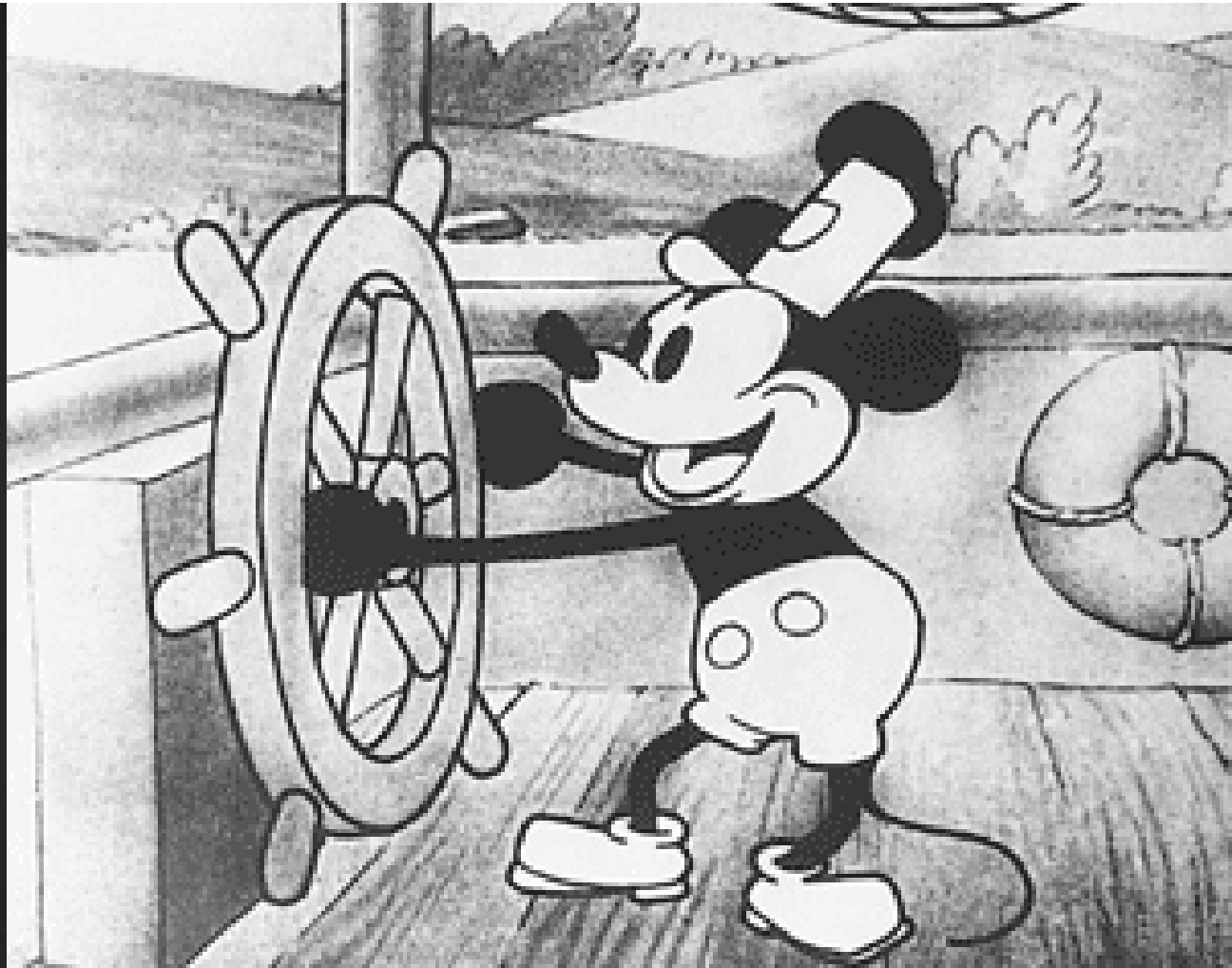
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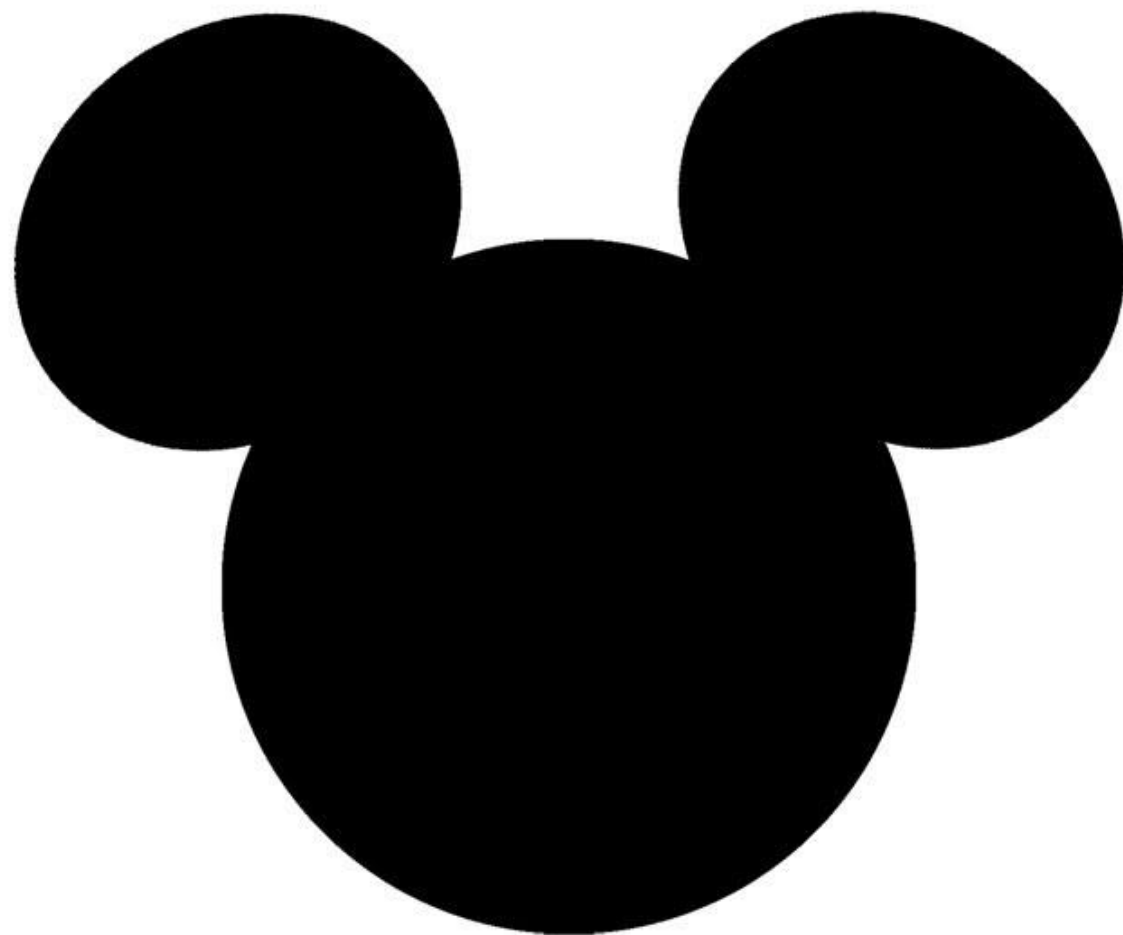




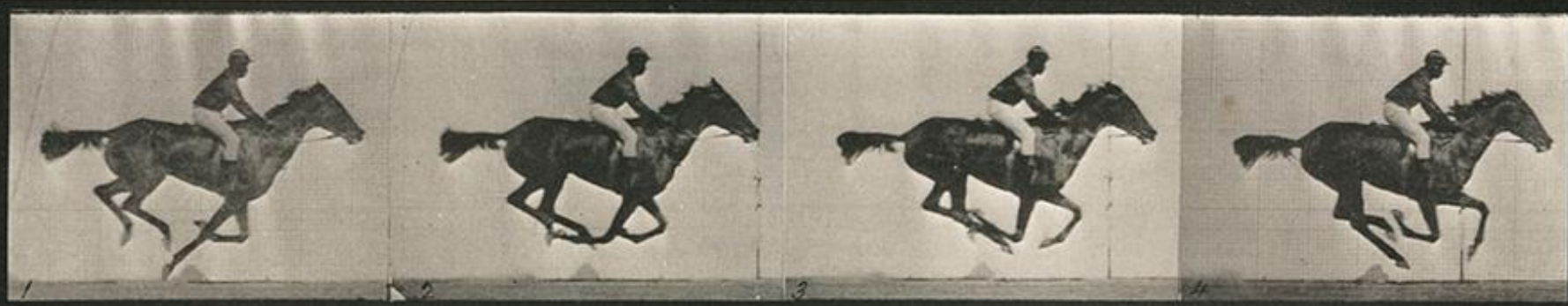


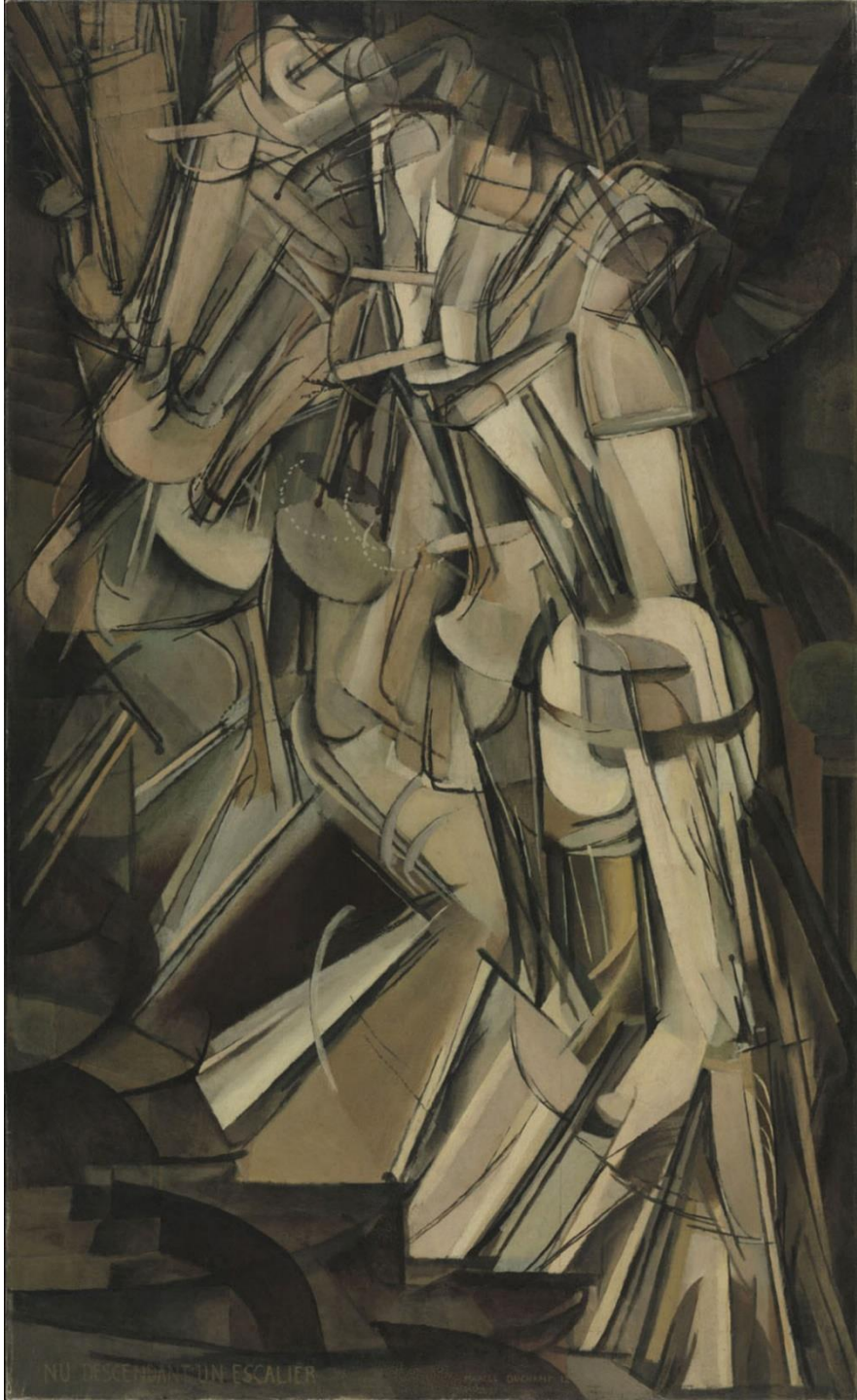












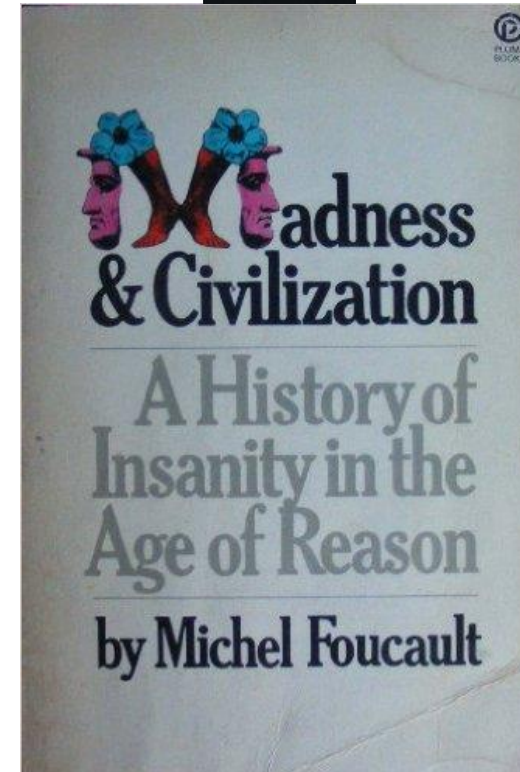
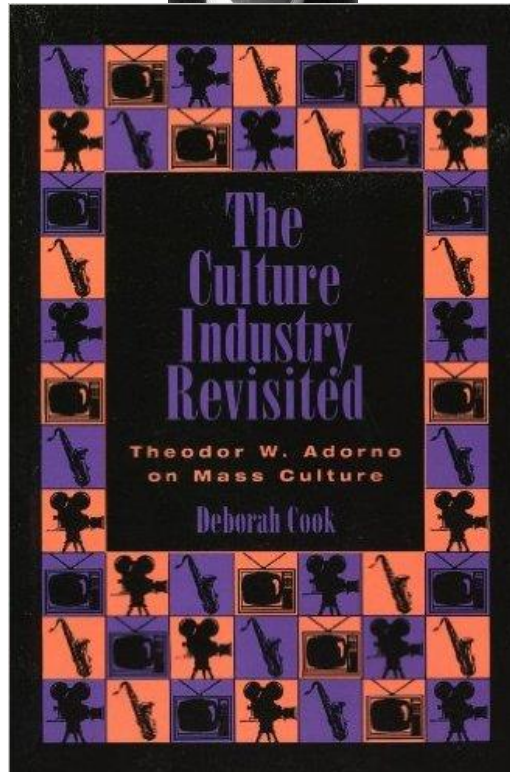






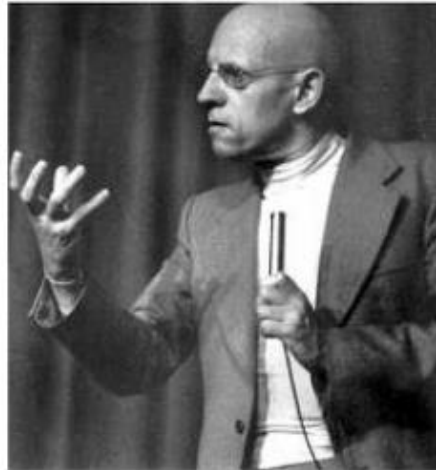


Week 2: Excursion



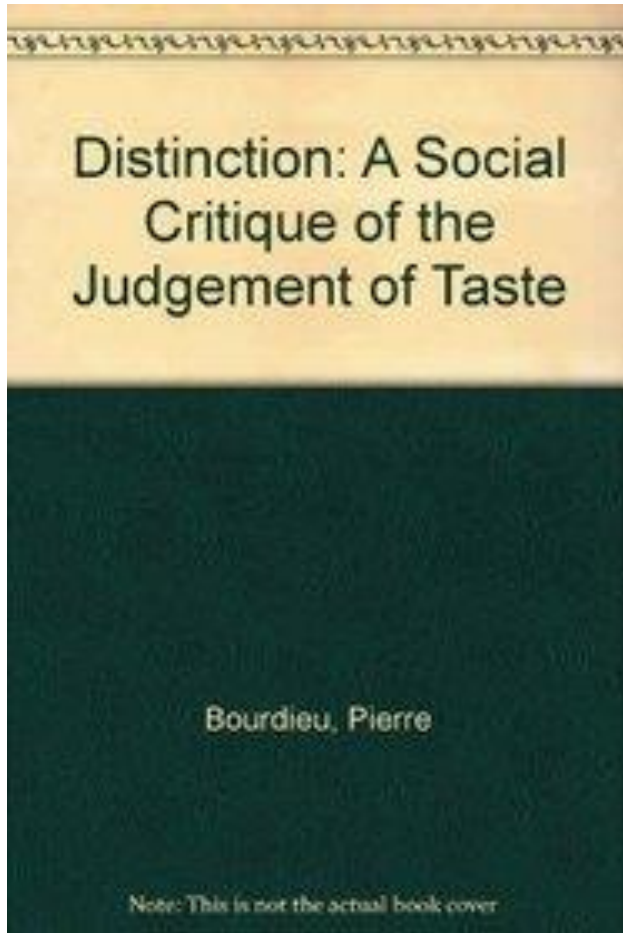
Week 2: Excursion

INTELLECTUAL HISTORY: MICHEL FOUCAULT



- ▣ Rejection of conventionally accepted views and assumptions.
- ▣ **Discourse** transports and produces **Power**.

Week 2: Excursion



Week 2: Rosi Trockell



Week 2: Jeff Koons















Week 3: “Popism”



Andy Warhol (Andrej Warhola)

Week 3: “Popism”



Andy Warhol (Andrej Warhola)

FINAL

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER ©

8¢
10¢ RETURN TO
NEW YORK

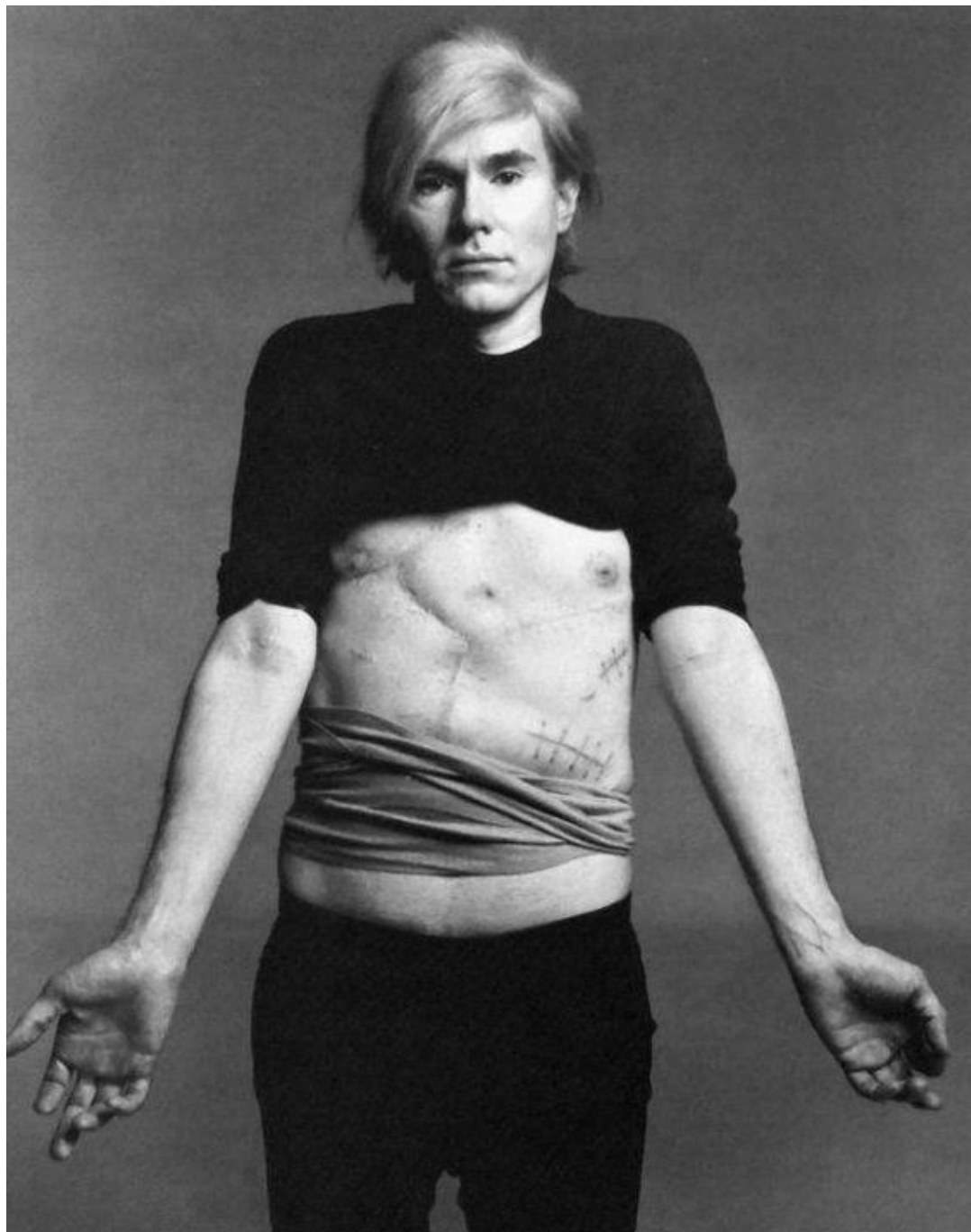
Vol. 49, No. 190 New York, N.Y. 10017, Tuesday, June 4, 1968 WEATHER: Sunny, 64-84.

ACTRESS SHOOTS ANDY WARHOL

Cries 'He Controlled My Life'



'Flower Child' Surrenders. Delusional and delirious, (l.) escort actress Valerie Solanas, 39, who is 21st St. Square, Mass. after yesterday. Last night, Valerie surrendered to a man in Times Square, allegedly admitting shooting and saying "I was a flower child." Warhol is in critical condition. His associate, Elaine Argente of London, was also shot. —(From p. 2, with pic. copyright)









FINAL** 5c New York Mirror



129 DIE



IN JET!

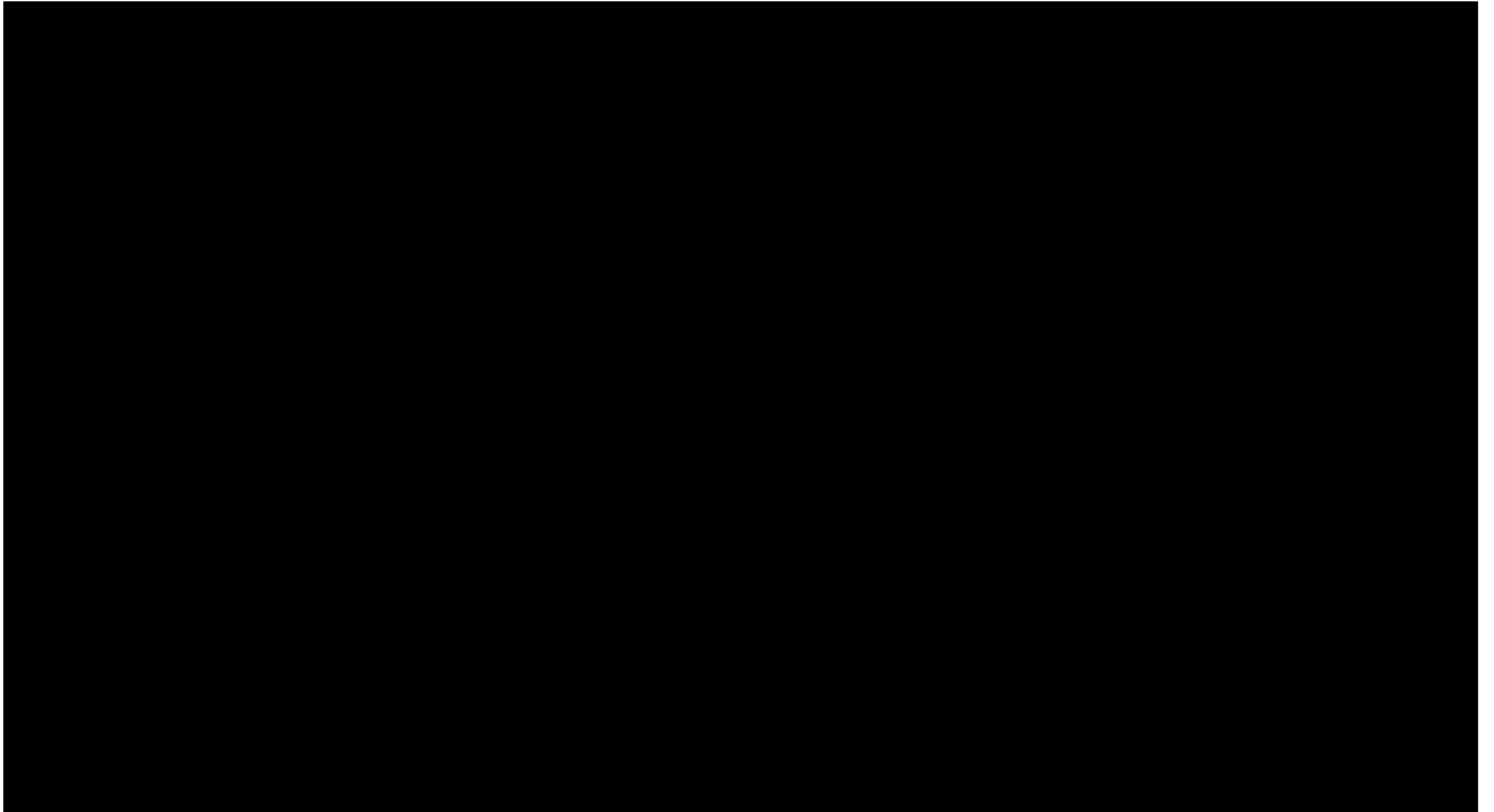
Week 3: Popisms

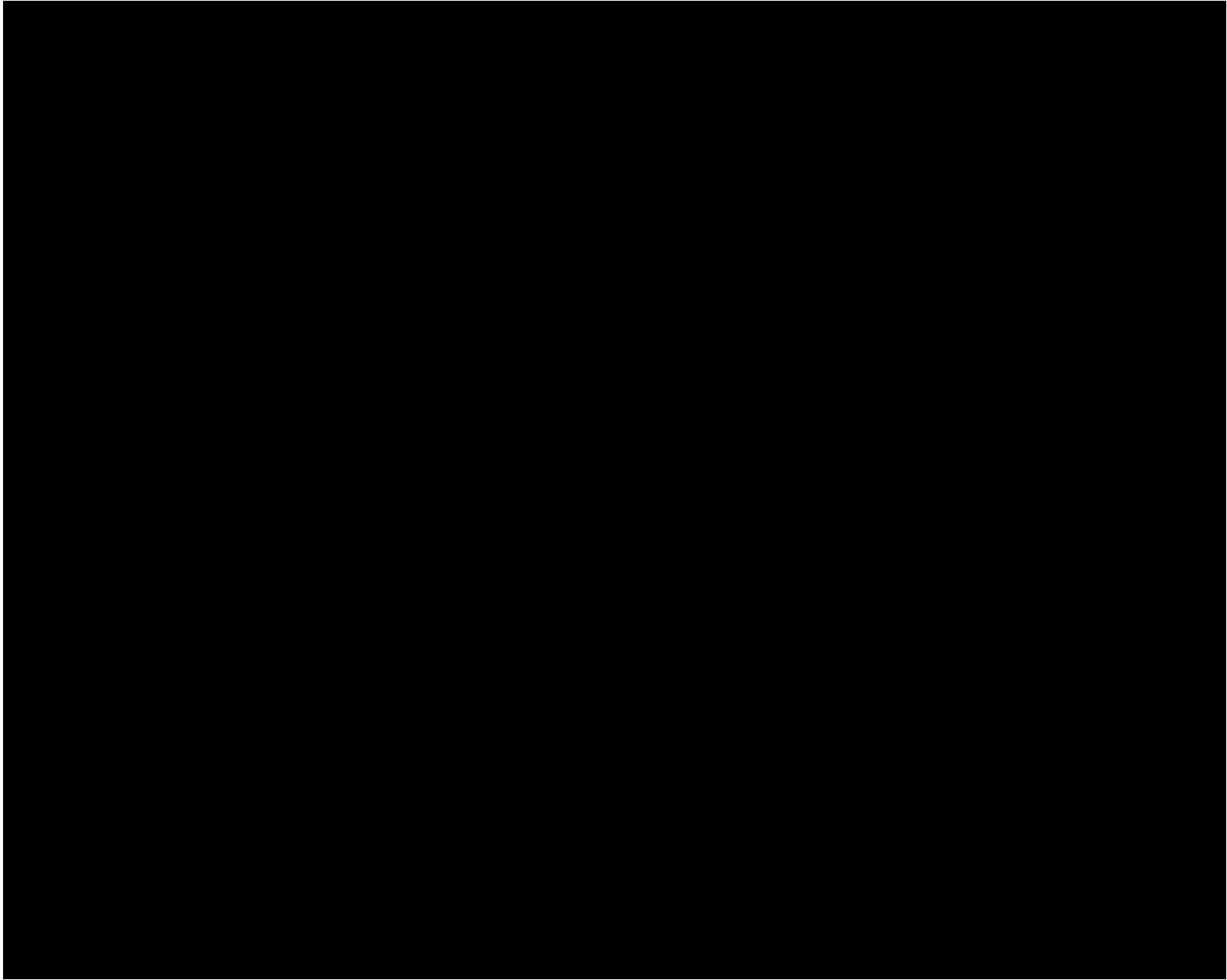


Andy Warhol's Superstars



Holly Woodlawn











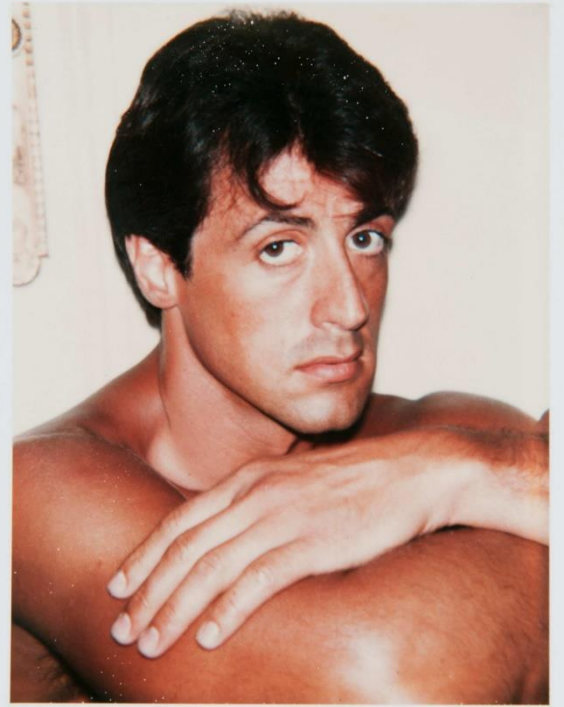
© ANDY WARHOL



© ANDY WARHOL



© ANDY WARHOL



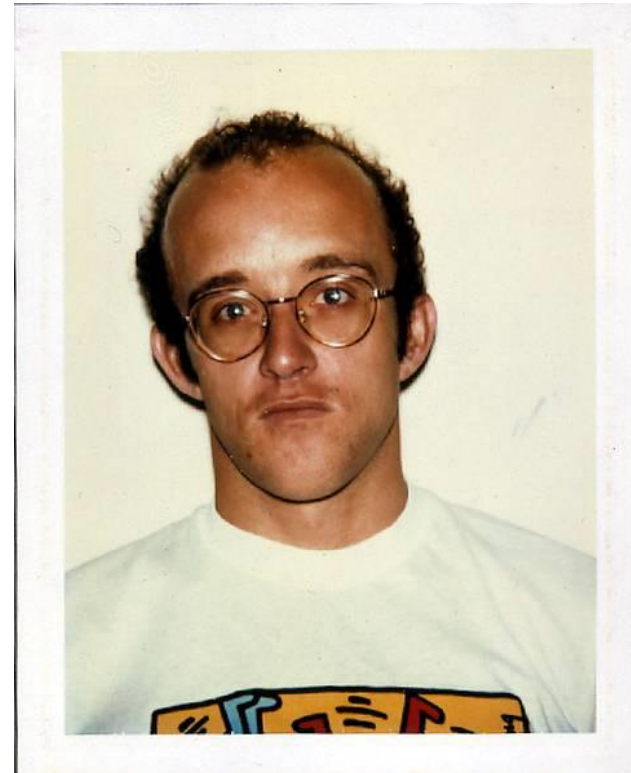
© ANDY WARHOL

Week 3: Popisms

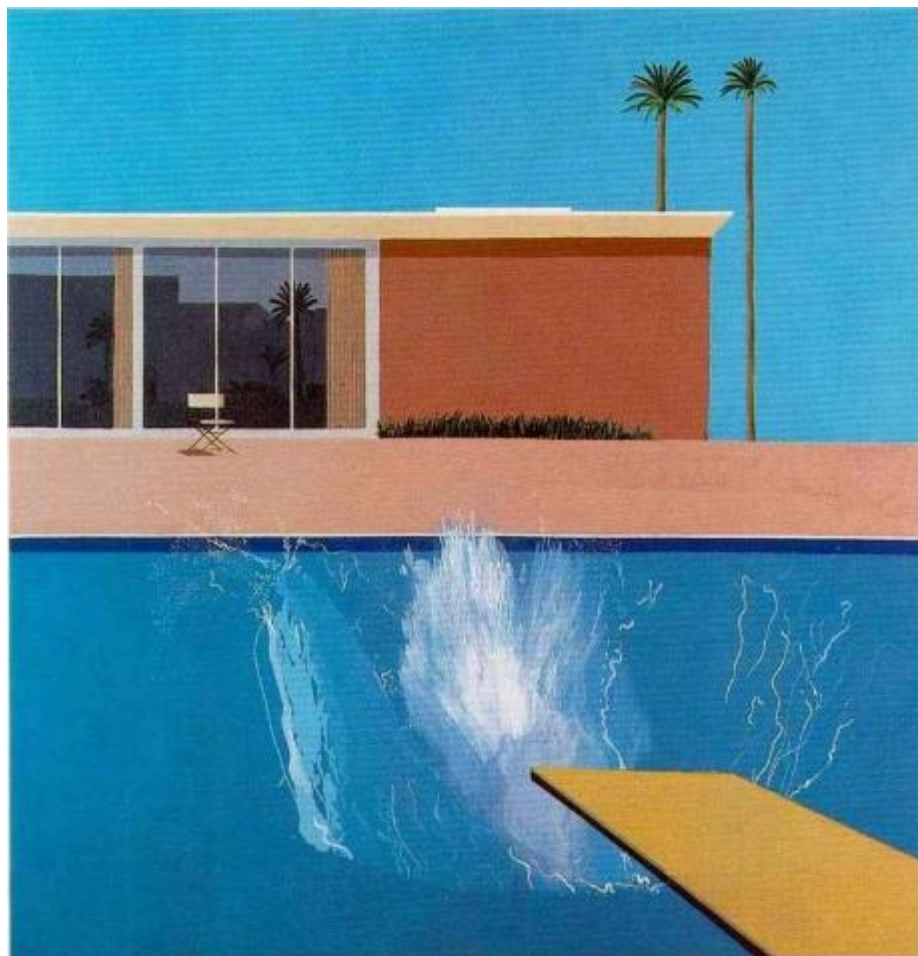
David Hockney



Keith Haring



Week 3: David Hockney



Week 3: David Hockney, iPad artist



Week 3: Keith Haring

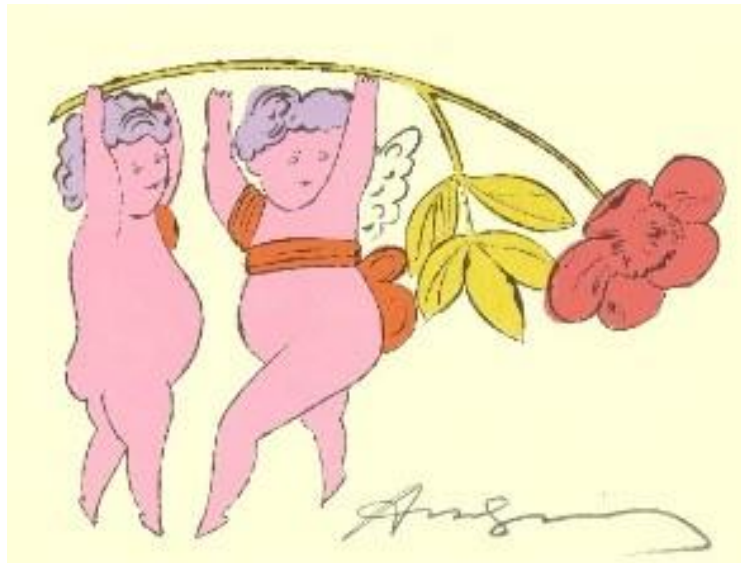
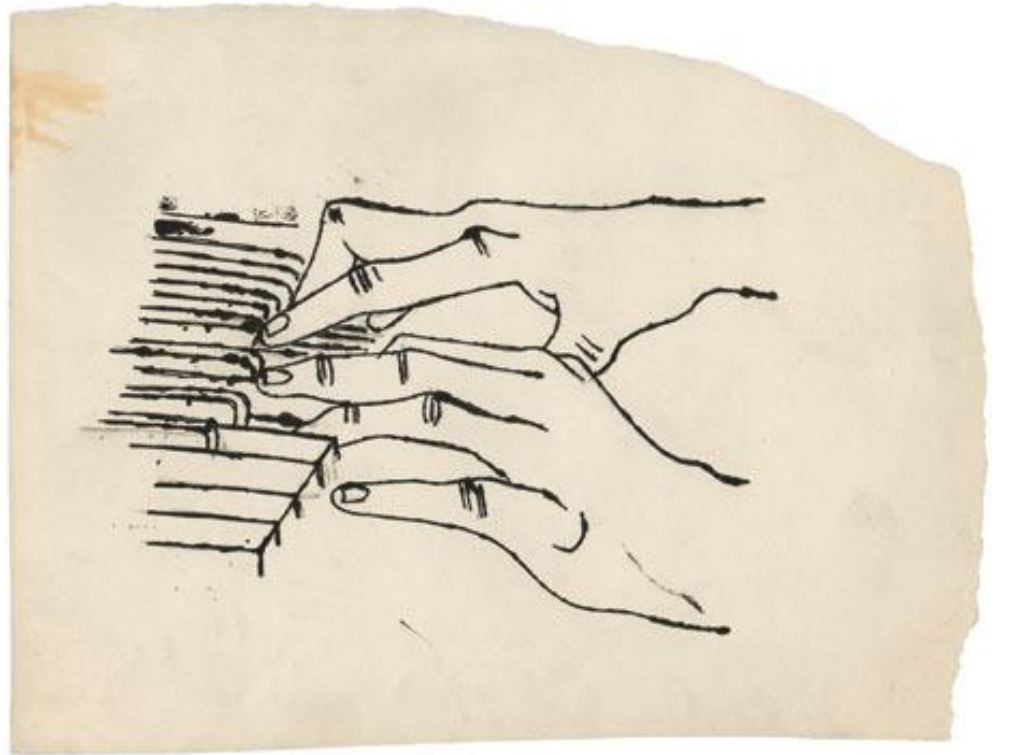


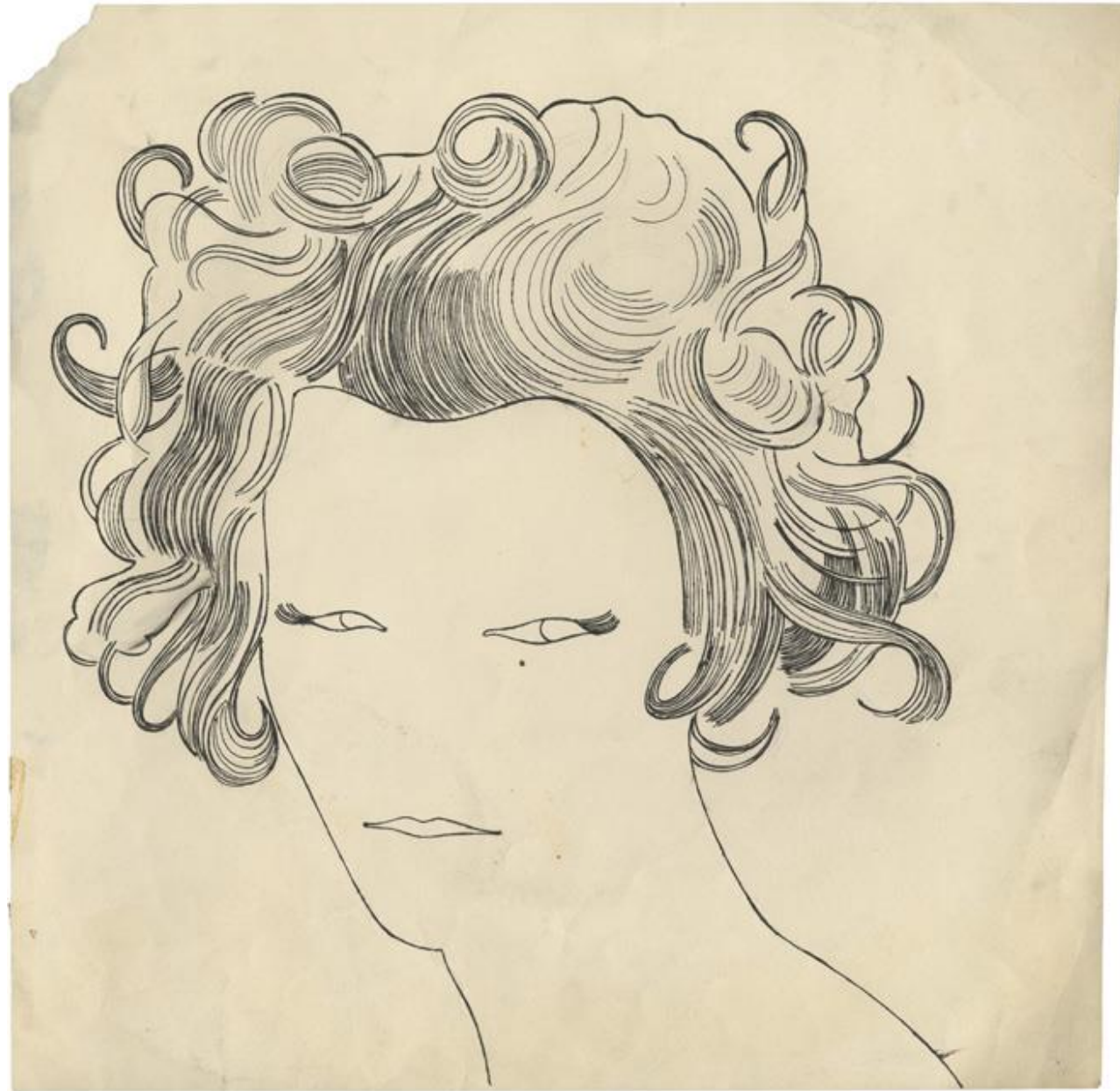
Week 3: Jean-Michel Basquiat

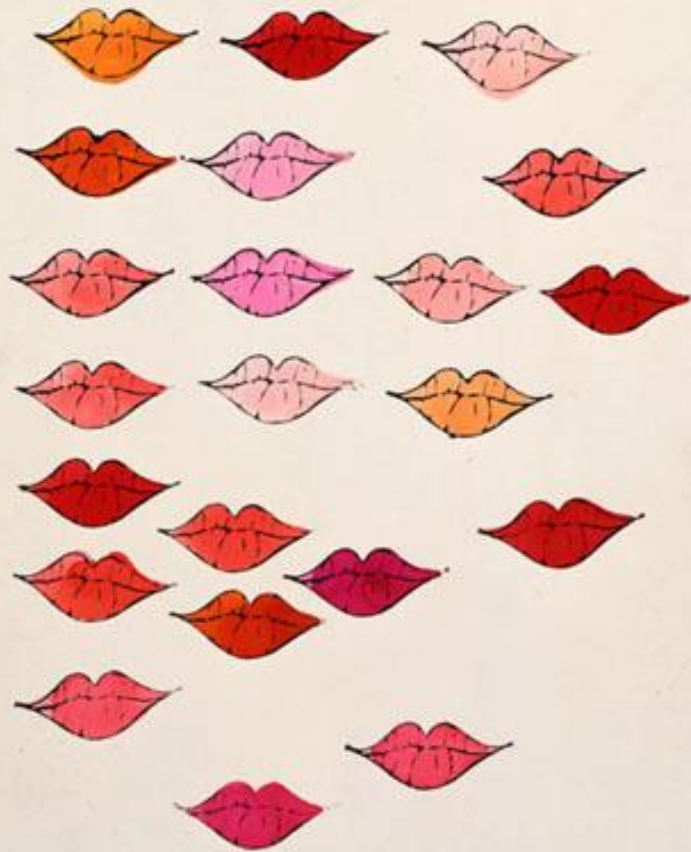


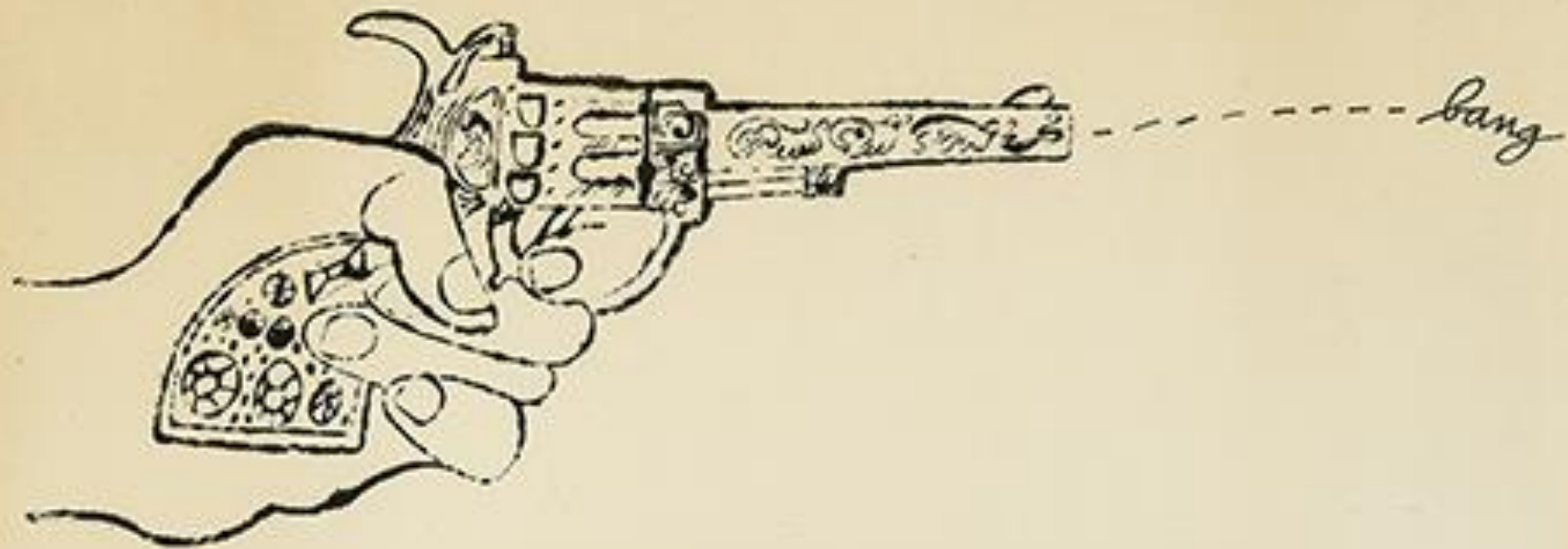






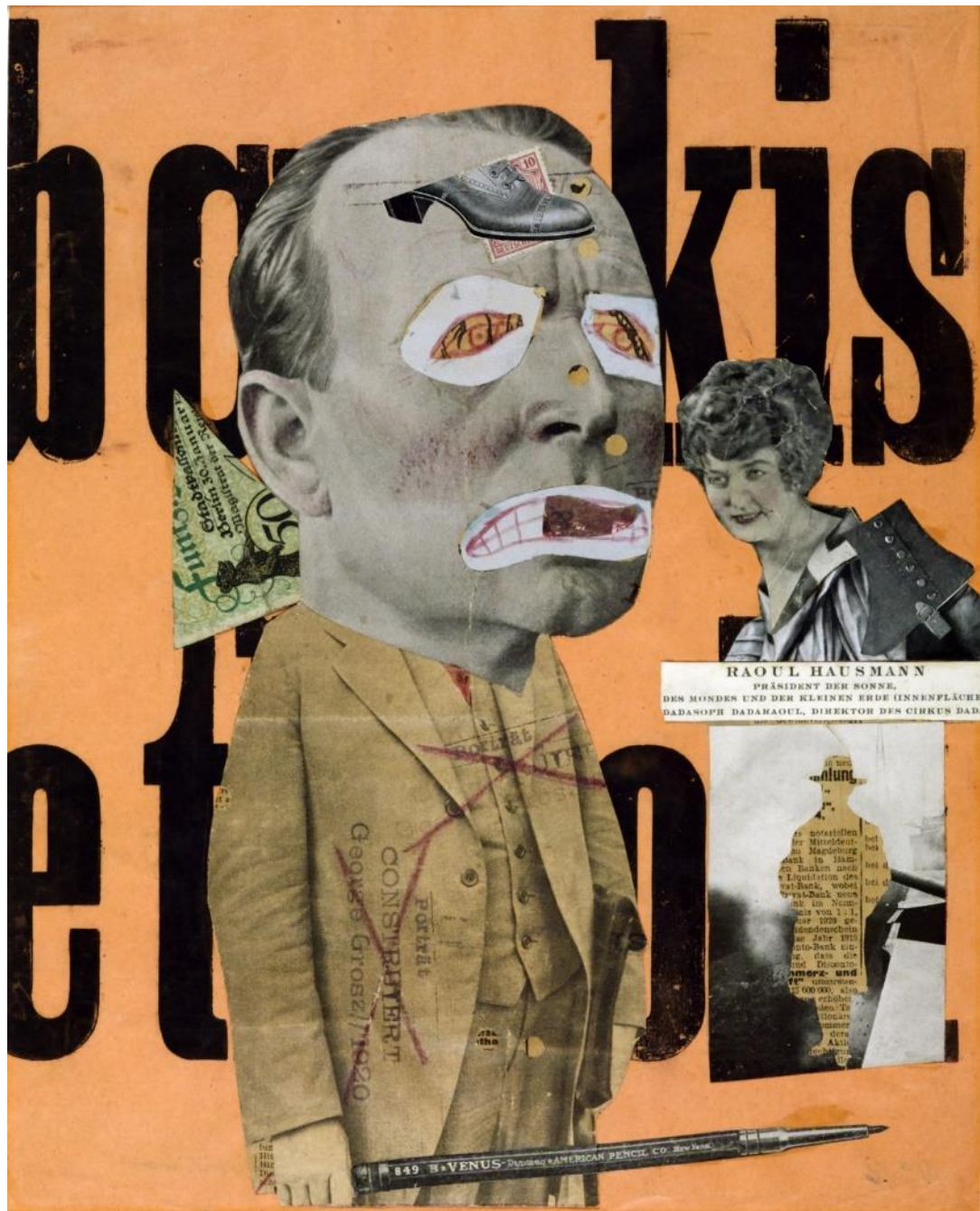




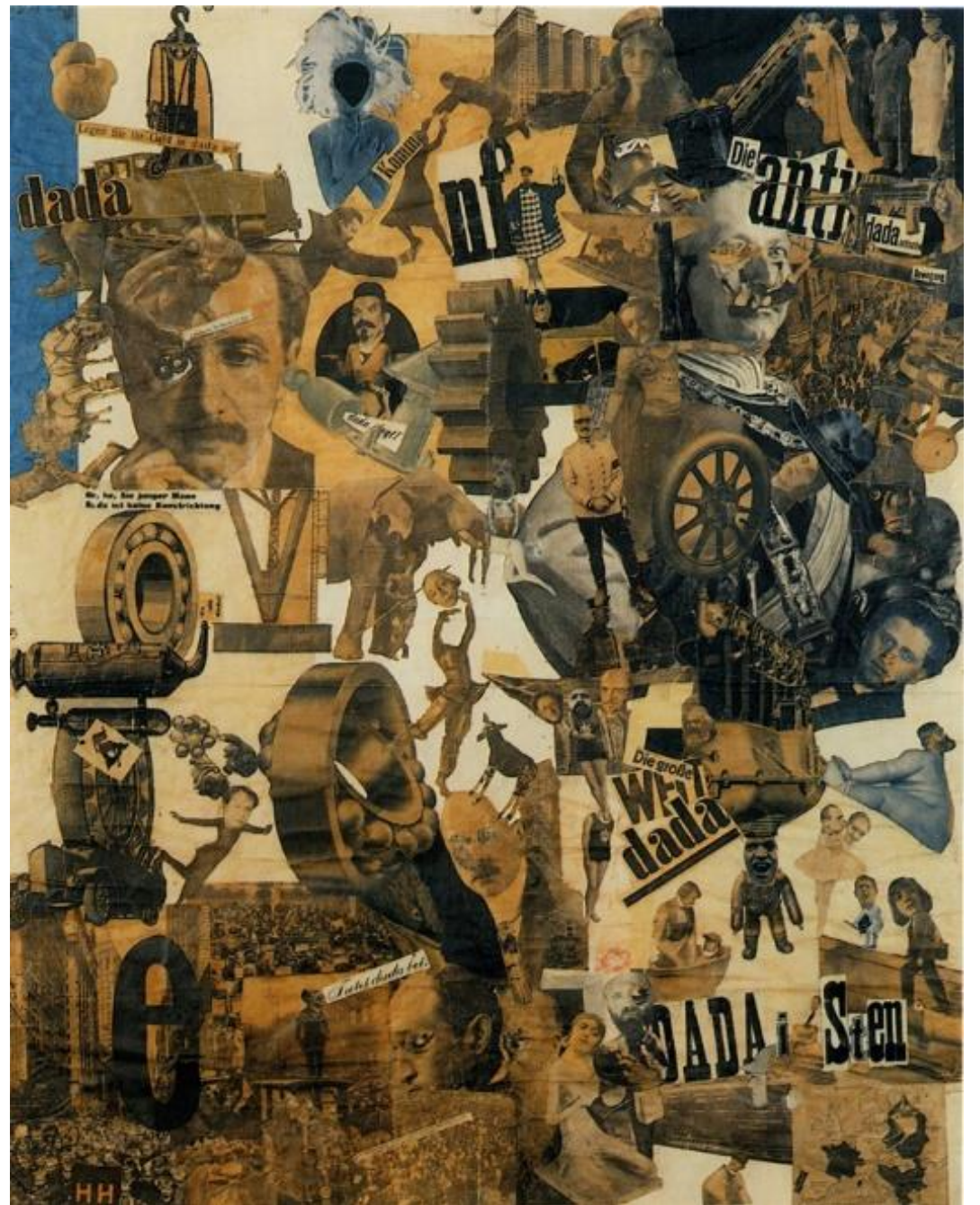




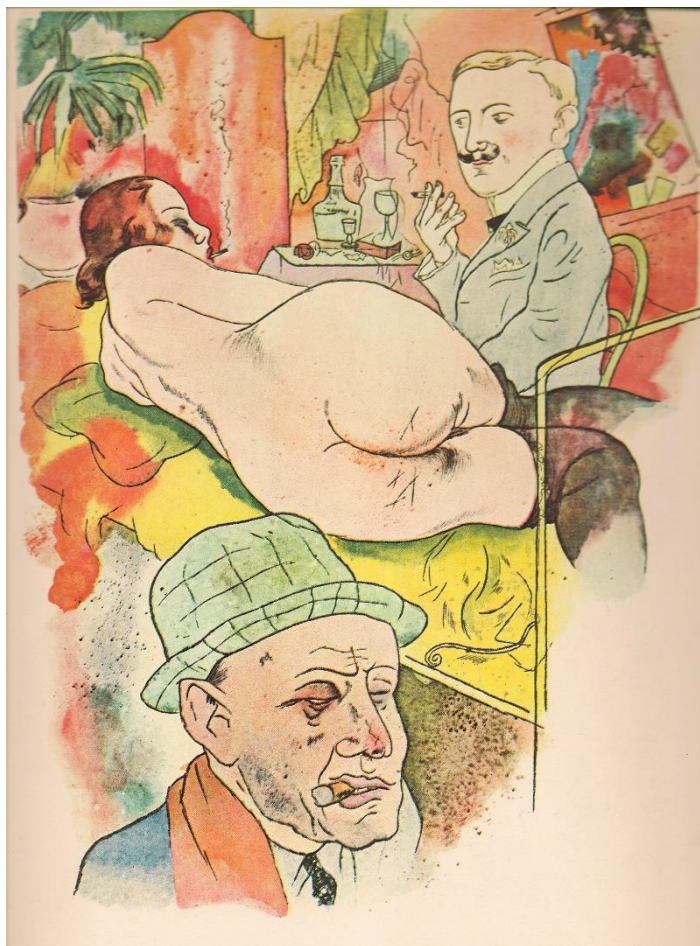
Eduardo Paolozzi, *I Was A Rich Man's Plaything* (1947)



RAOUL HAUSMANN
PRÄSIDENT DER SONNE,
DES MONDES UND DER KLEINEN ERDE (INNENFLÄCHE)
DADANOPH DADARAOU, DIREKTOR DES CIRKUS DADA



Week 3: George Grosz - Pop Artist?





yellow
on
dark blue

Dark
blue

white

light blue
or
medium blue

KEITHS

SAT-TUS JAN 23

**MAN'S
CASTLE**
SPENCER TRACY
LORETTA YOUNG

WED 11 PM
**IRENE
DUNNE**
**IF I WERE
FREE**

7:30 PM
SMOKY
VICTOR
JORY

blue white
on red

red white
white
white

blue

white

blue on
white

red

black

yellow
background

spencer

LEARN TO DANCE

2,00 a DANCE 2,00

DANCE ACADEMIE



11

213 Park Avenue
Reis & Comp



see us out soon



160 UNIVERSAL
MENS OUTFITTERS



Week 3: “Popism”

What’s great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.

[Andy] had painted two pictures of Coke bottles about six feet tall. One was just a pristine black-and-white Coke bottle. The other had a lot of abstract expressionist marks on it. I said, "Come on, Andy, the abstract one is a piece of shit, the other one is remarkable. It's our society, it's who we are, it's absolutely beautiful and naked, and you ought to destroy the first one and show the other."



Week 3: Abstract Expressionism



Jasper Johns, *Target* (1958), *Flag* (1954)

Week 3: Abstract Expressionism



Jasper Johns, *White Flag* (1958)

Week 3: Abstract Expressionism



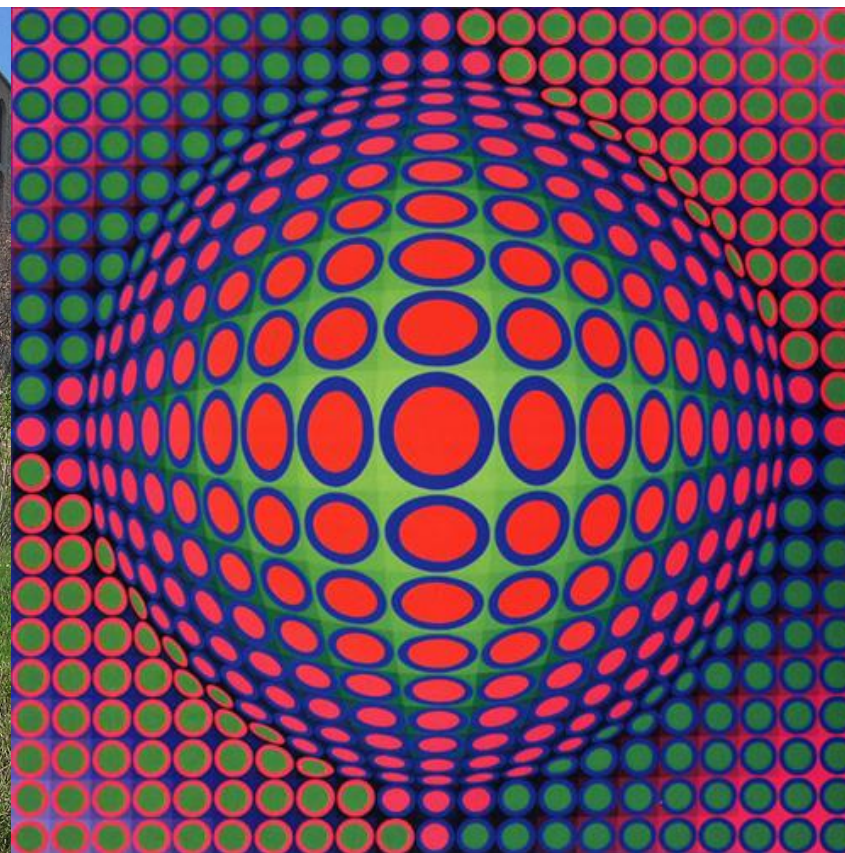
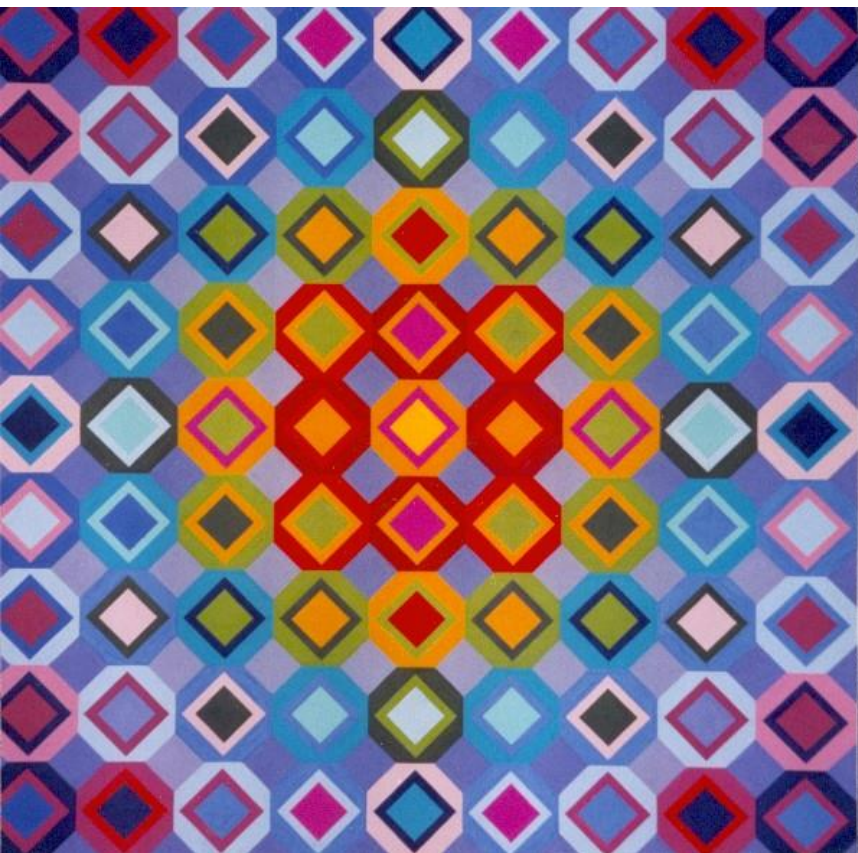
Jackson Pollock, *Autumn Rhythm (Number 30)* (1950)



Week 3: "Action Painting"



Week 3: Op Art



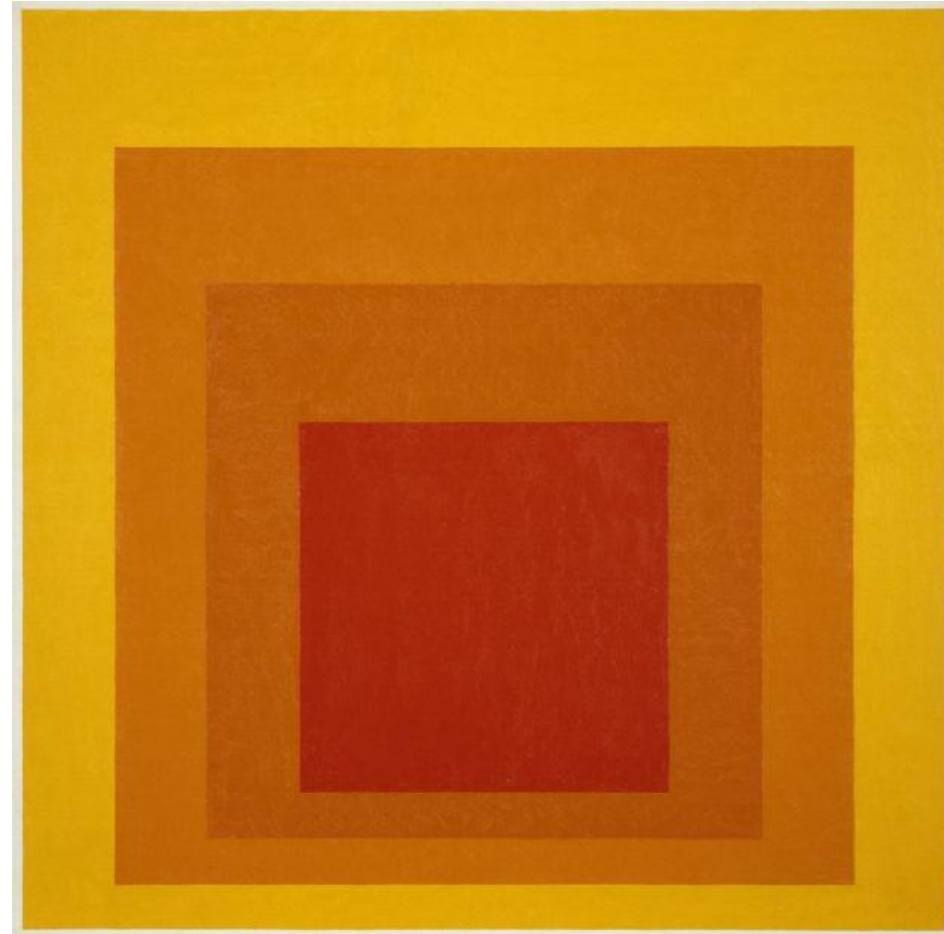
Victor Vasarely

Week 3: Op Art



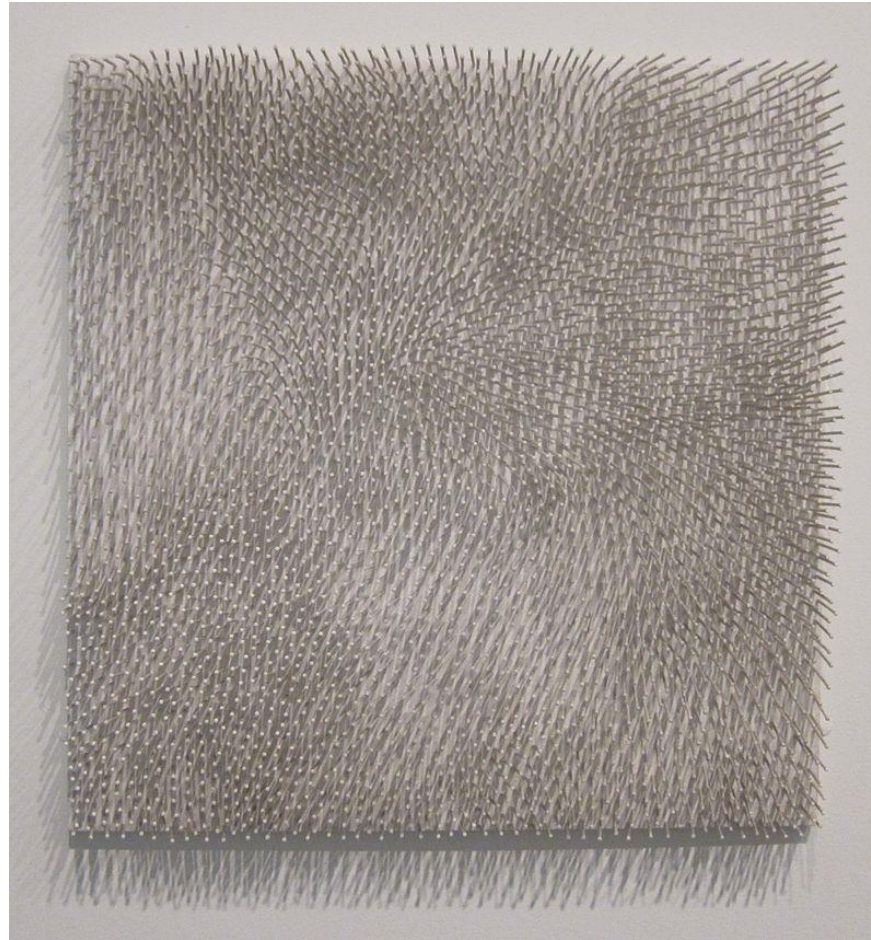
Victor Vasarely

Week 3: Op Art



Josef Albers

Week 3: Op Art



Gunter Rambow

Week 3: Performance Art



Valie Export, *Genitalpanik* (1969)

Week 3: Performance Art



Valie Export, *Aus der Mappe der Hundigkeit* (1968), *Tastkino* (1968)



Week 3: Performance Art



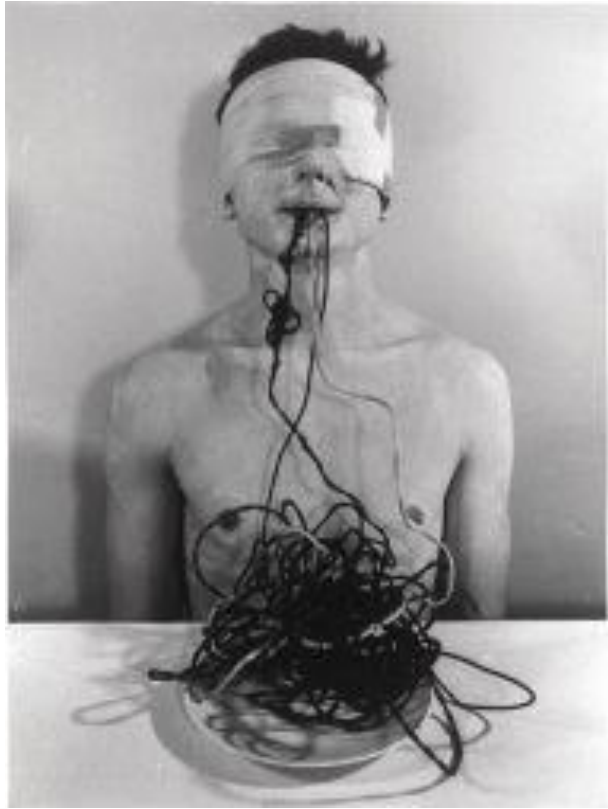
Hermann Nitsch

Week 3: Performance Art



Hermann Nitsch

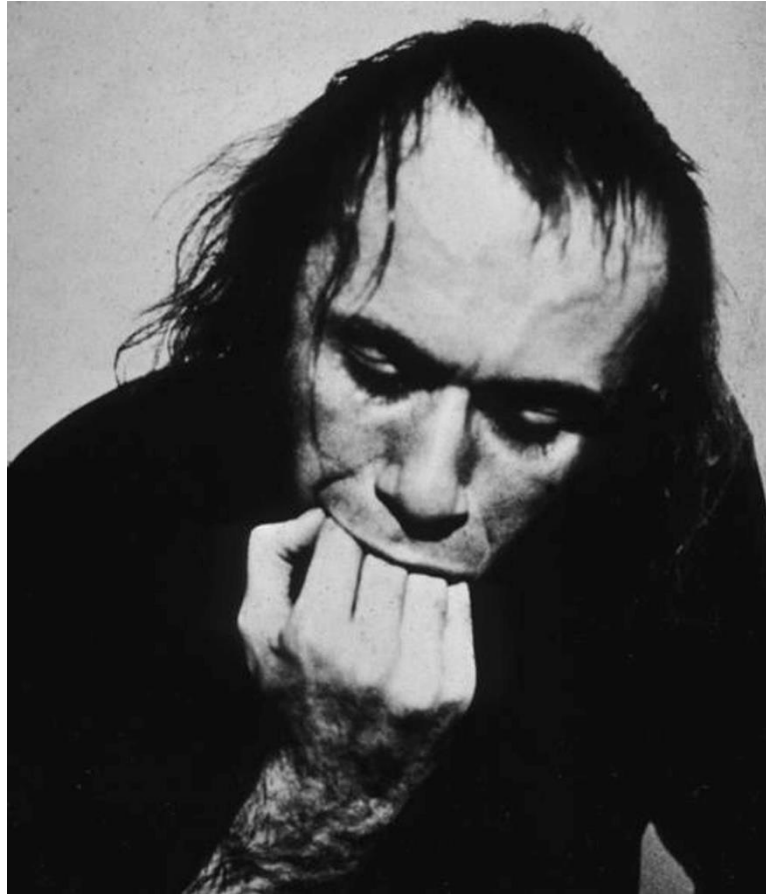
Week 3: Performance Art



Wiener Aktionismus

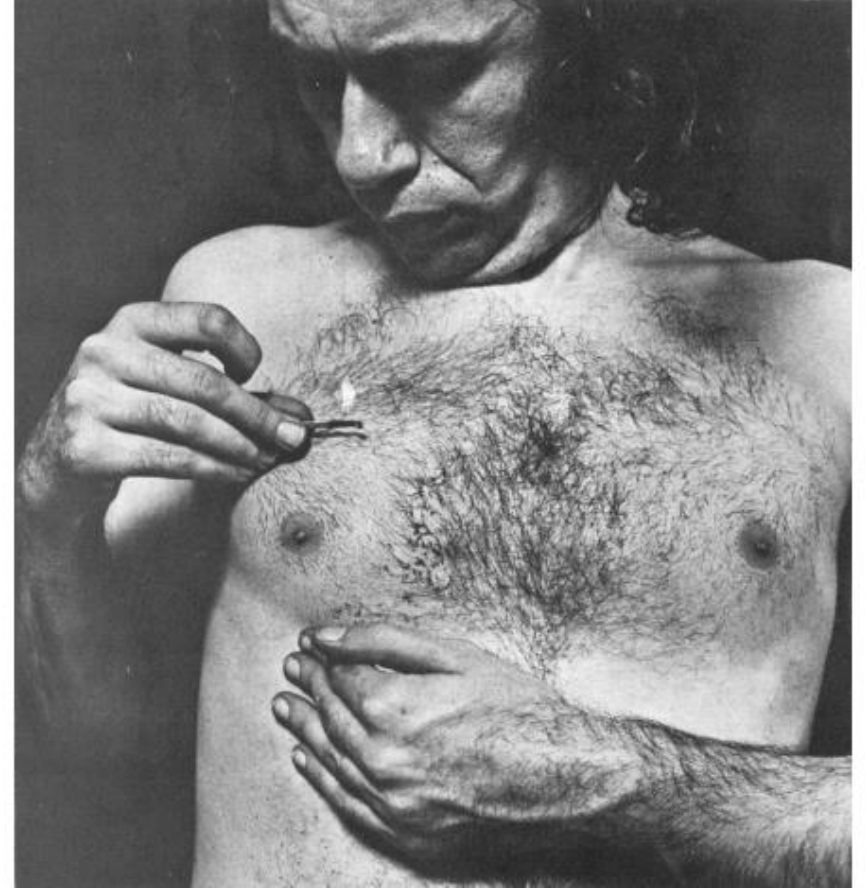
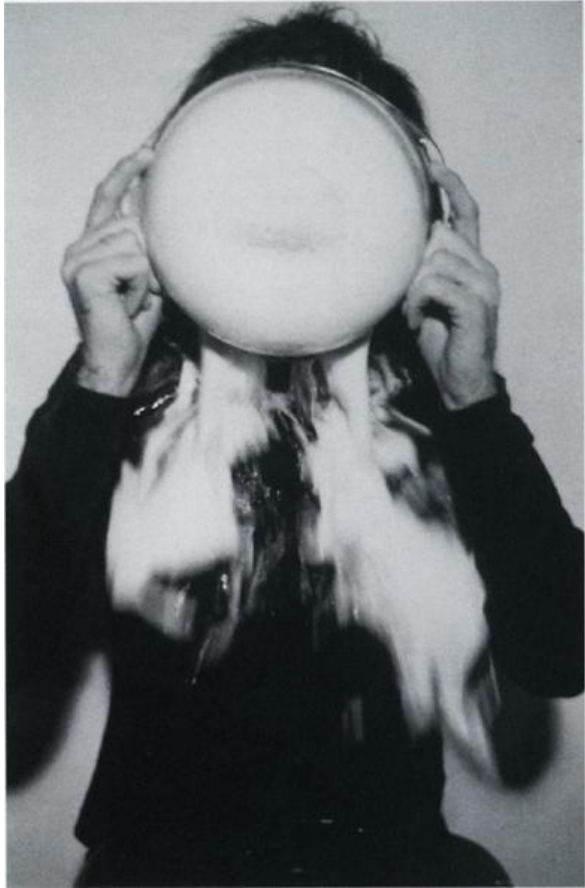


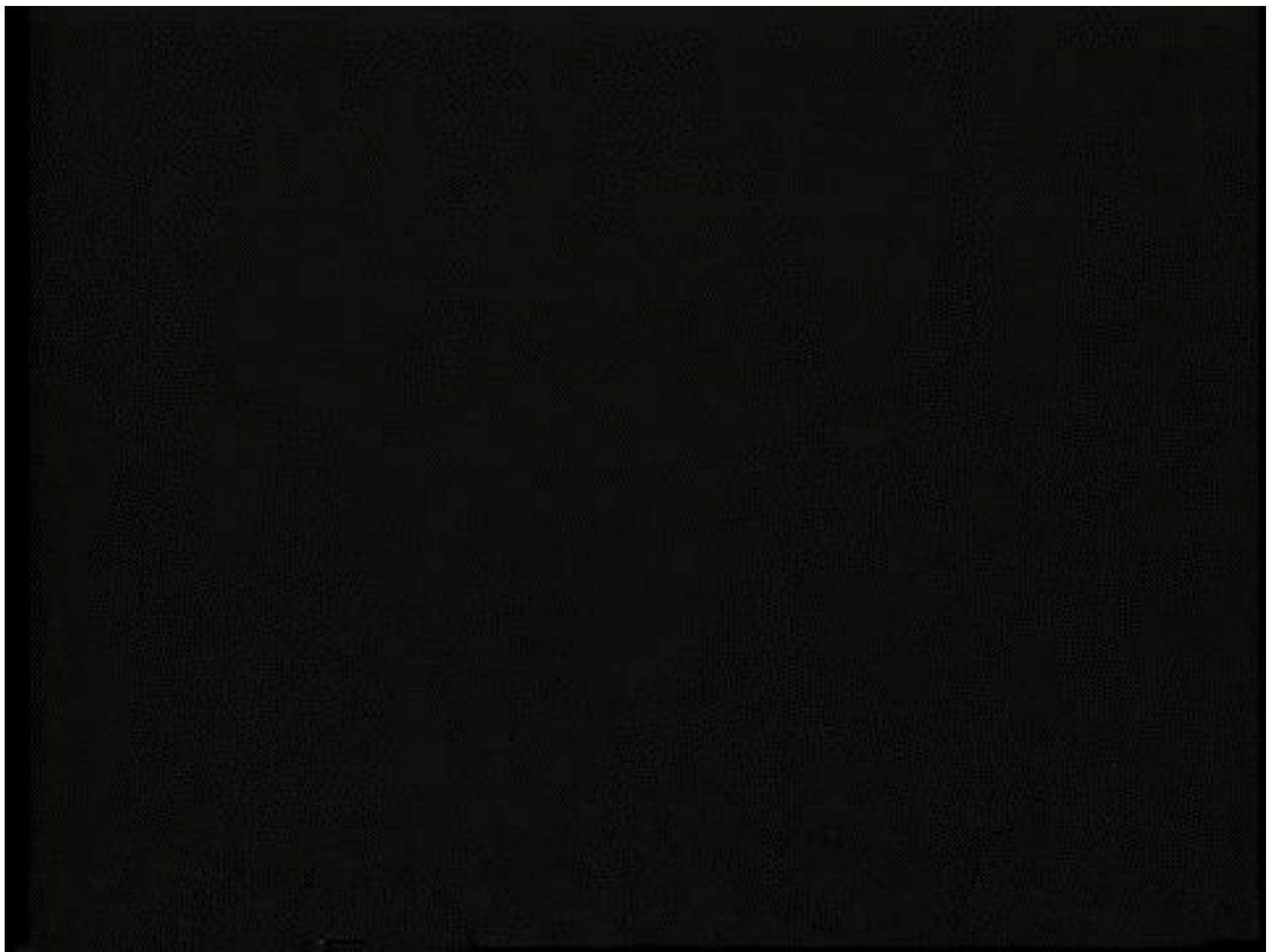
Week 3: Performance Art



Vito Acconci

Week 3: Performance Art





Clips from "Cut Piece" (1965)
Performance art by Yoko Ono

Commentary by Sharon Chin
Interview by Pung Sha-Lene

Week 3: Performance Art



Marina Abramovic

AAA-AAA

**4 PERFORMANCES
BY
MARINA ABRAMOVIC
1975-1976**

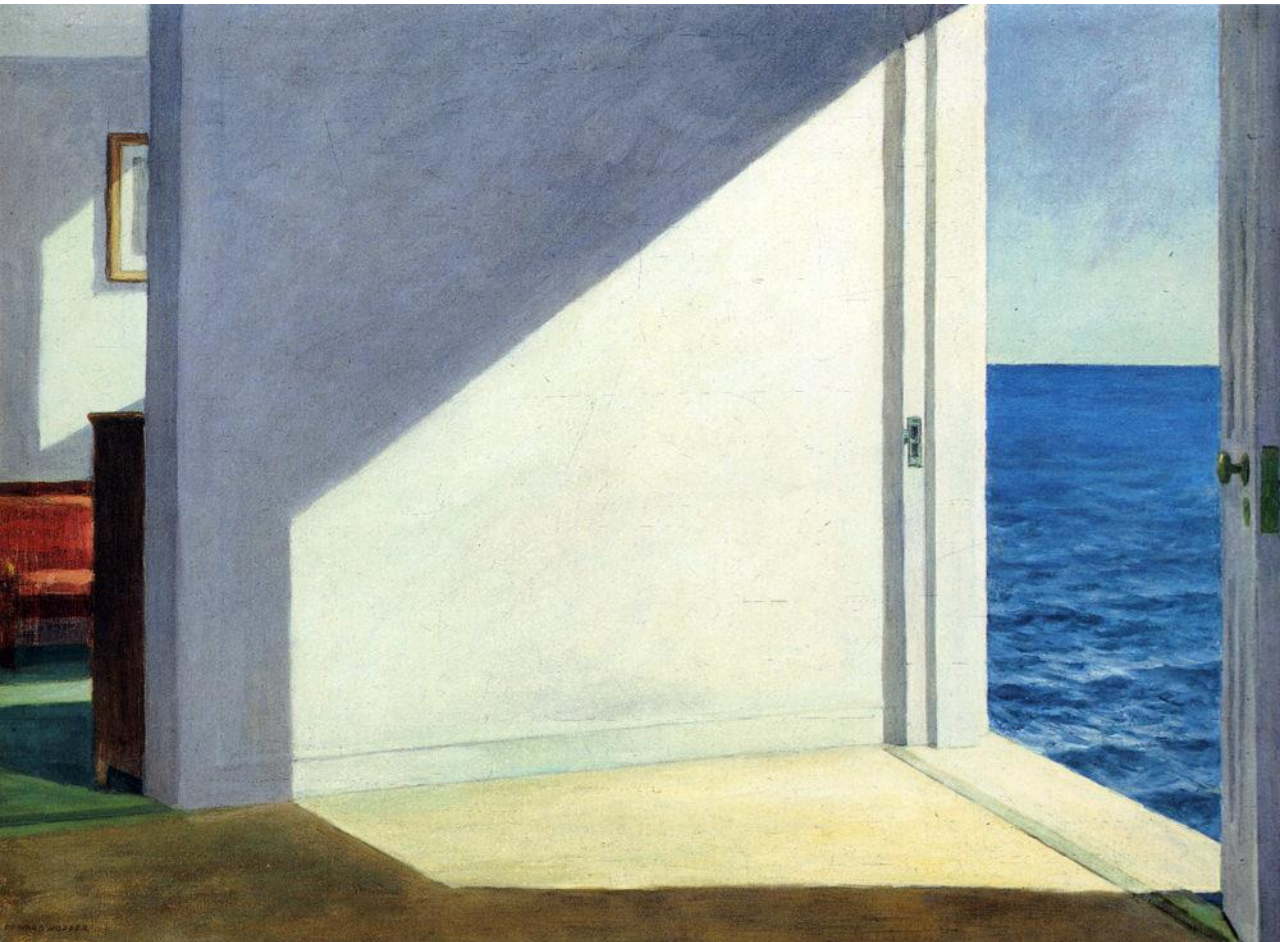
Week 4: Pop Art Origins (Americana)



Edward Hopper, *Nighthawks* (1941)







Week 4: Pop Art Origins (Americana)

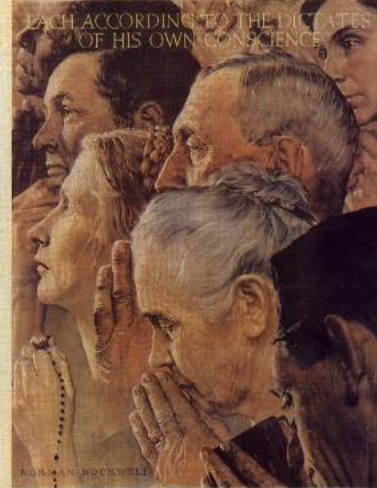


Norman Rockwell

OURS...to fight for



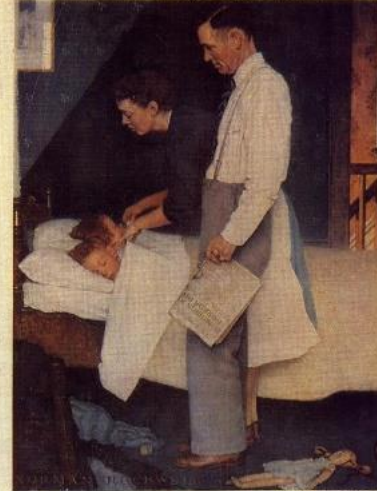
Freedom of Speech



Freedom of Worship

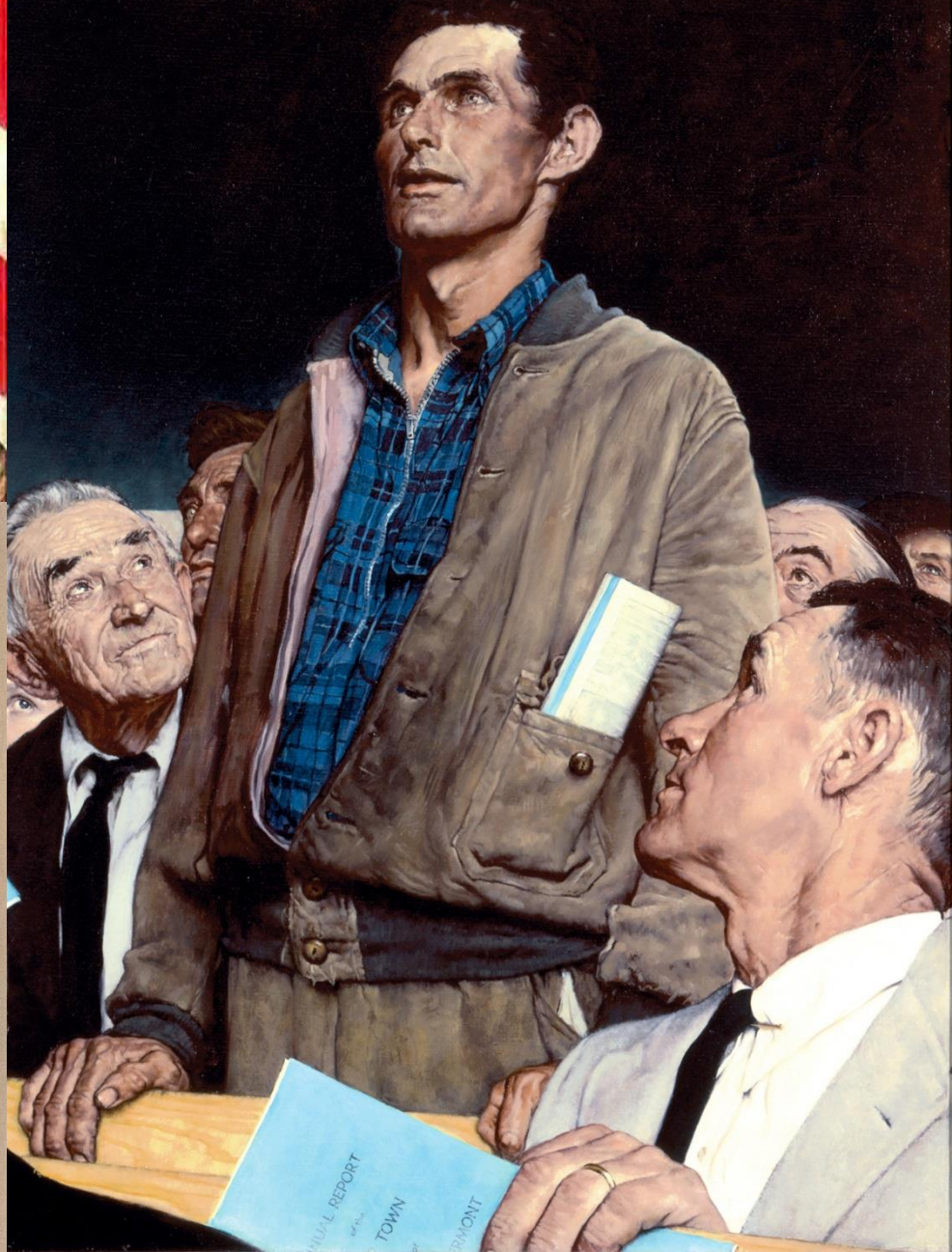


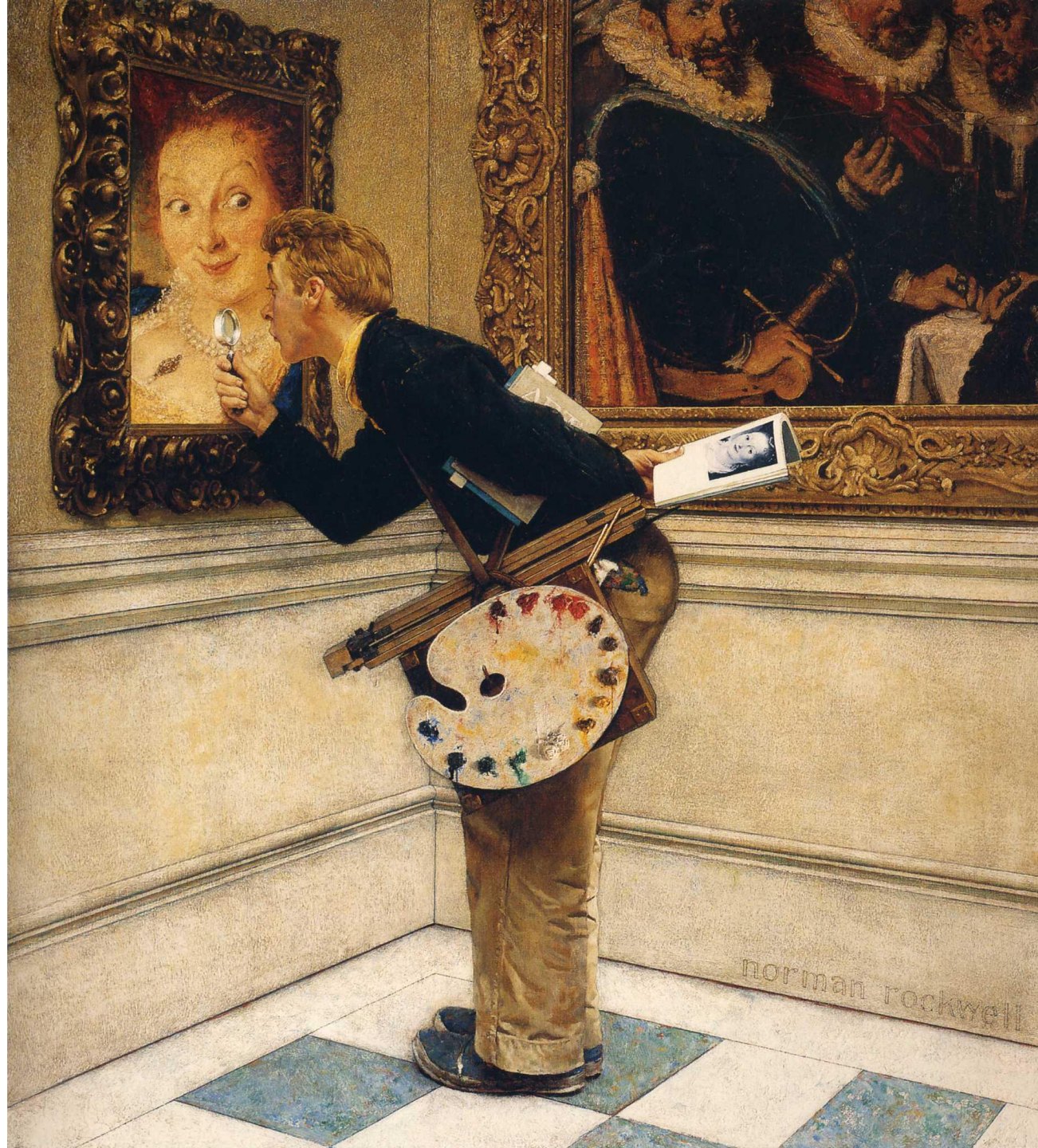
Freedom from Want

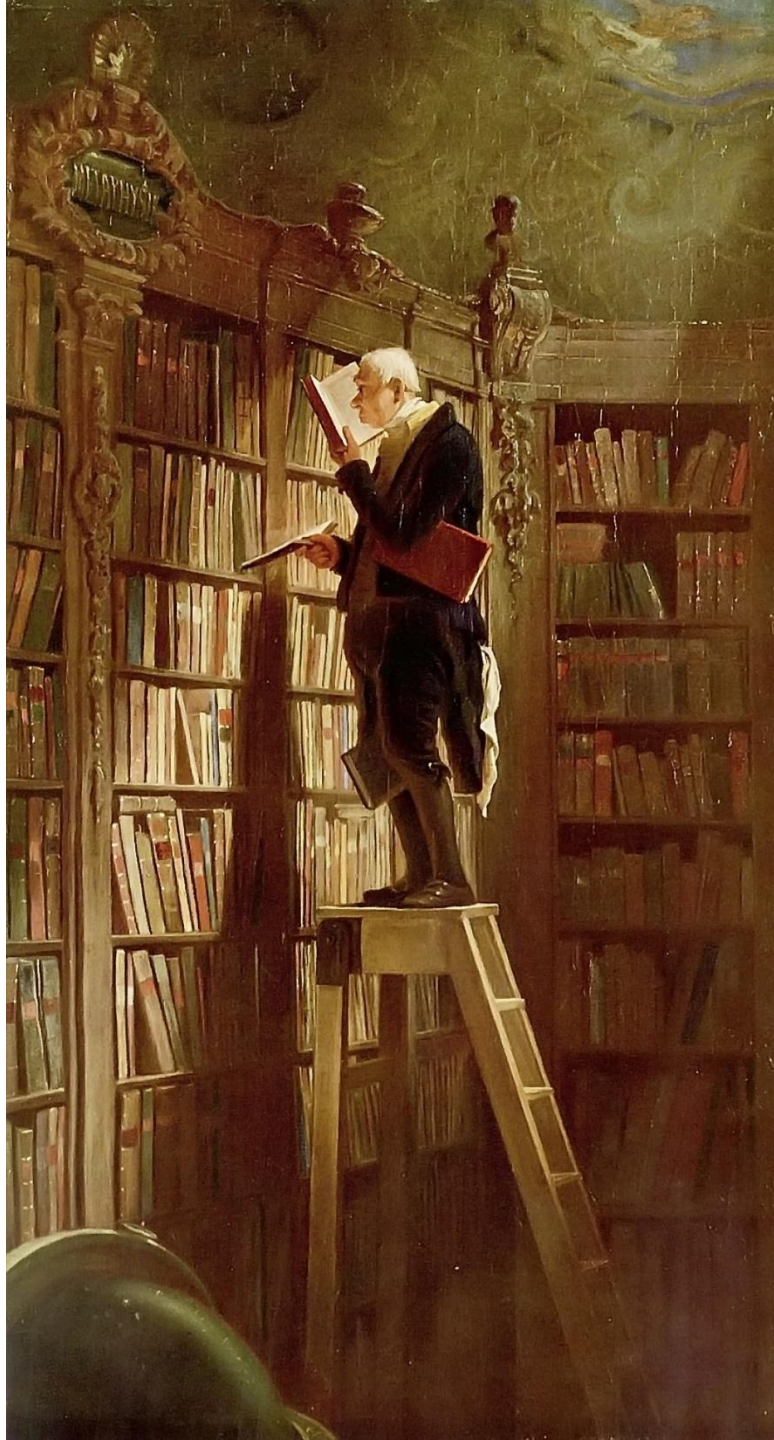


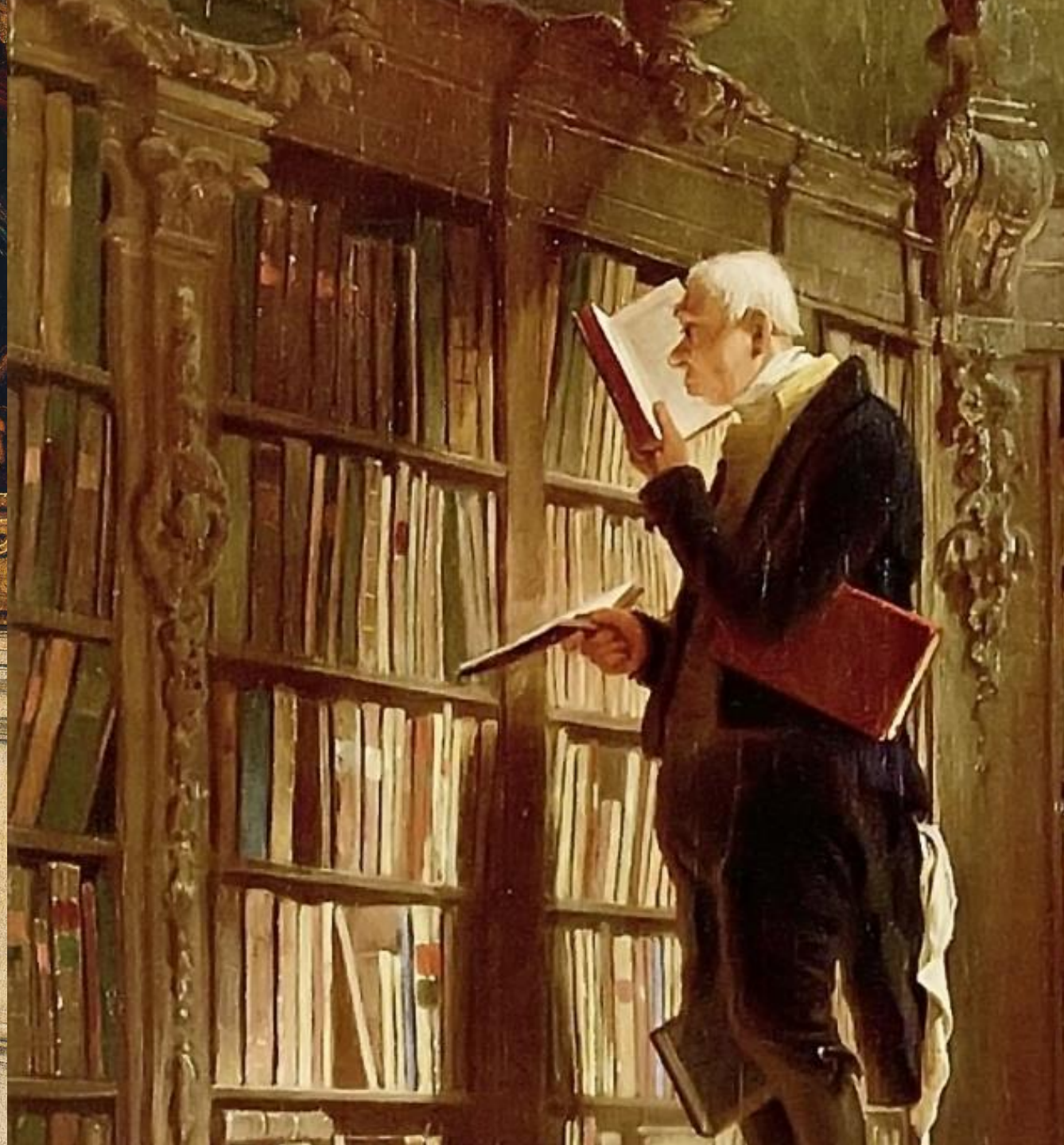
Freedom from Fear

FOUR FREEDOMS This classic poster from wartime America shows four paintings by the artist Norman Rockwell, all celebrating democratic and patriotic values as experienced in small-town American life.







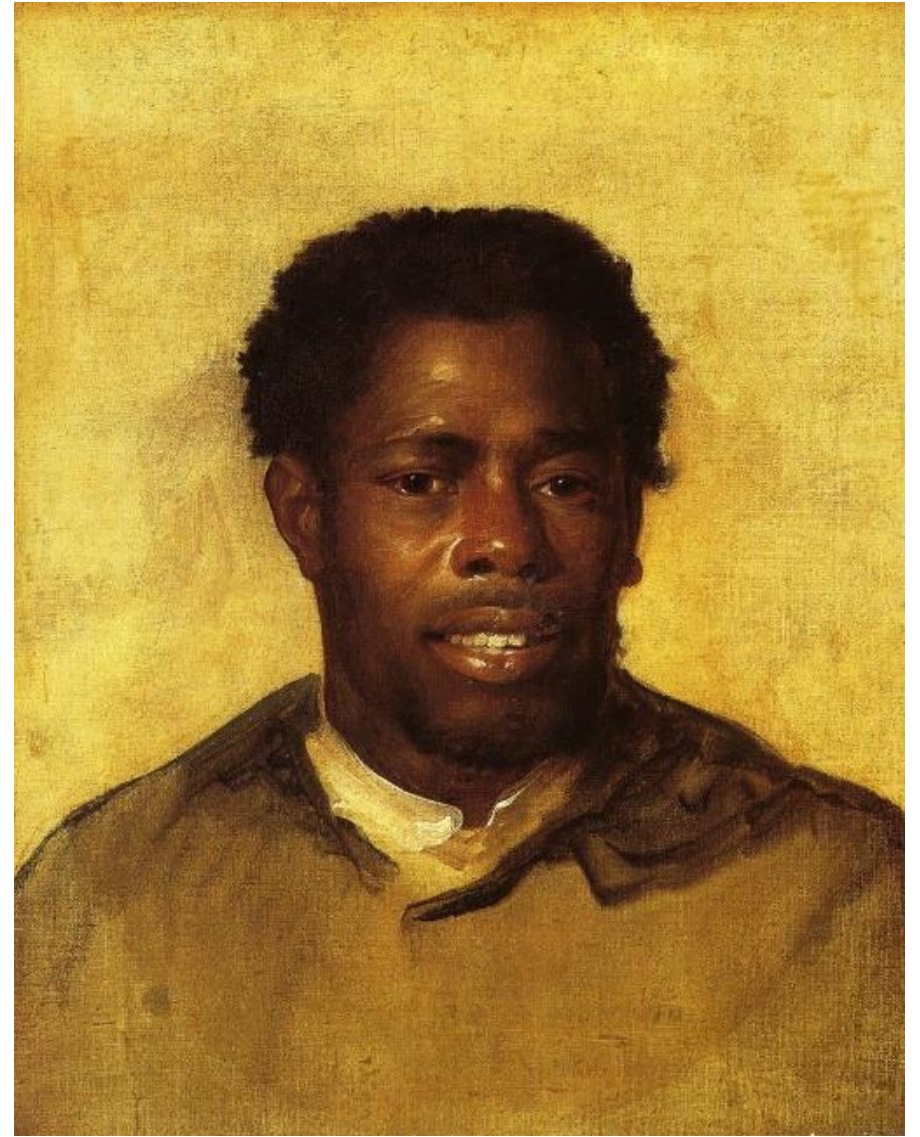


Week 3: 'Americana'



Grant Wood







Grant Wood, *American Gothic* (1930)



Week 4: A Story Without End

- Postscript 1966/A Story without End
- Art/Fashion
- “We must not forget how quickly the fashions they [works of art] reflected became obsolete while the paintings have retained their appeal ...” Gombrich 2006: 465
- Novel eccentricities

Week 4: A Story Without End

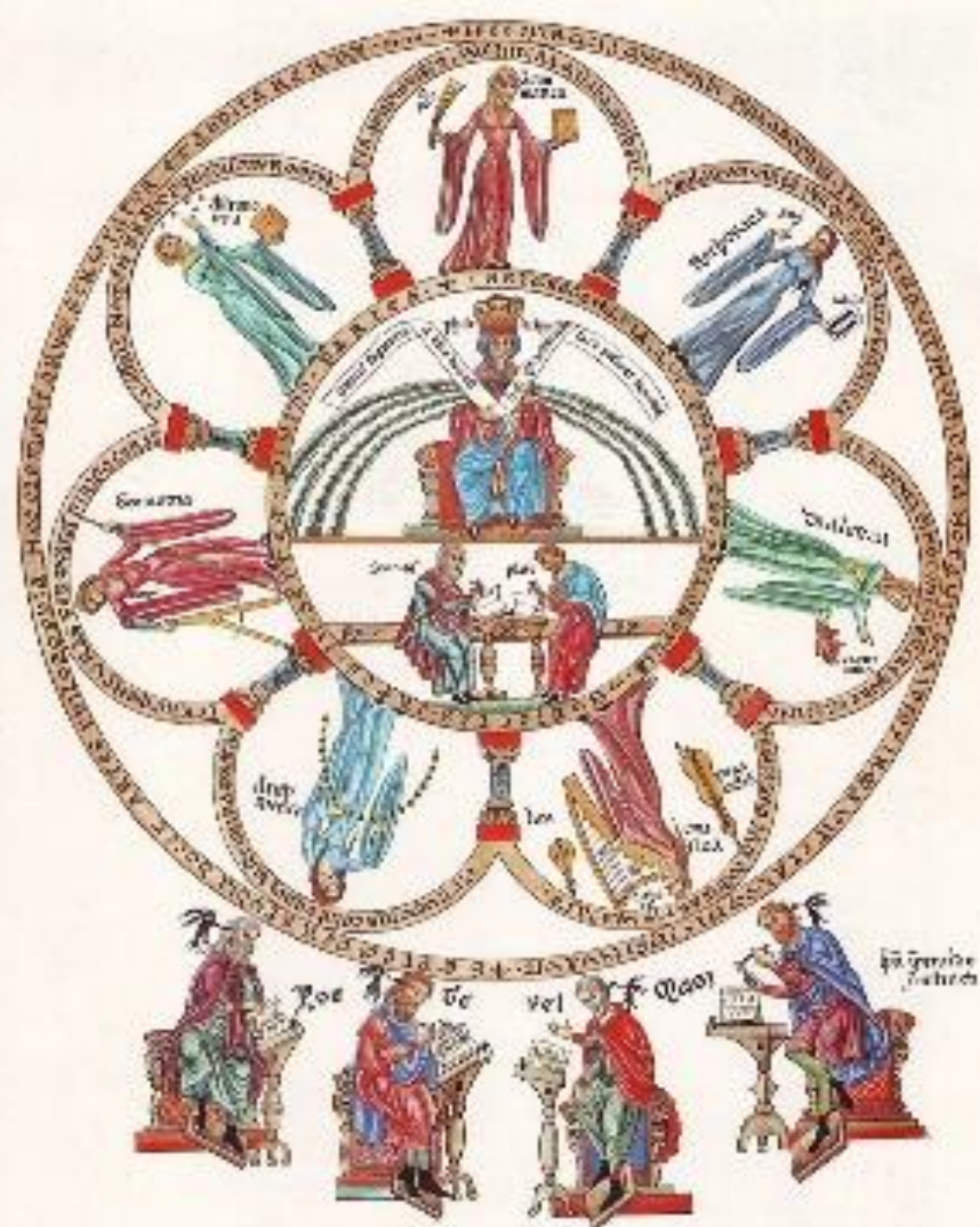
- “ ... the story of artists can only be told when it has become clear, after a certain lapse of time, what influence their work had on others and what contributions they have made to the story of art as such.”
Gombrich 2006: 466
- “The nearer we come to our own time, the harder it inevitably becomes to distinguish passing fashions from lasting achievements.”
Gombrich 2006: 466

Week 6: Art is ...

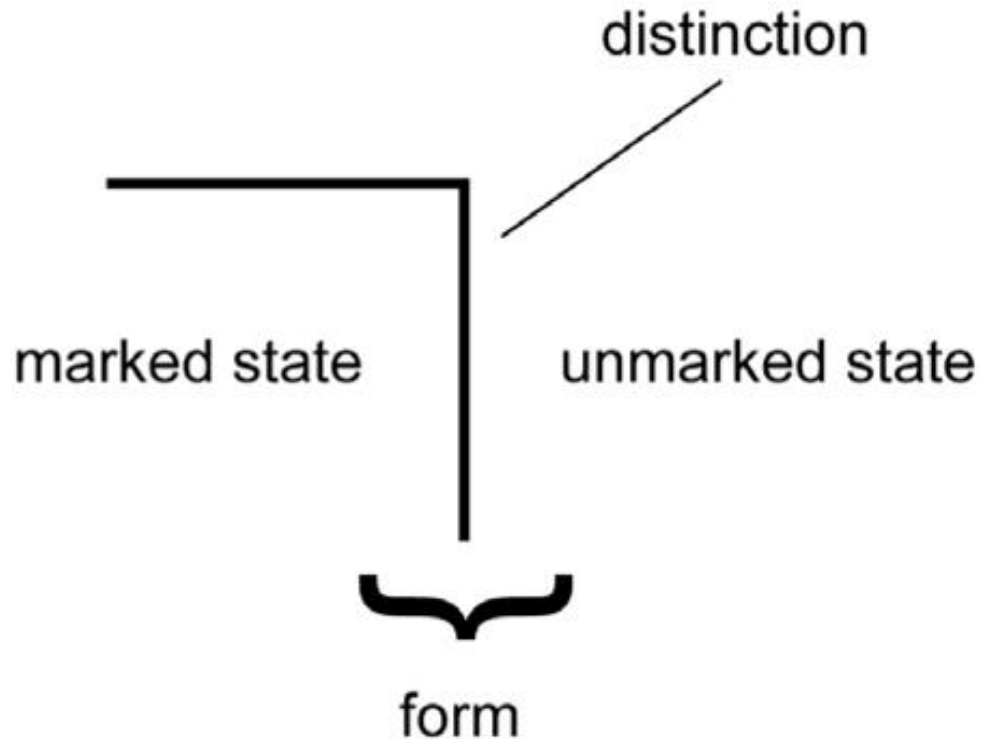
- ... everything. (Ameera)
- ... what makes you feel something. (Zoha)
- ... a diverse range of human activities in creating visual, auditory or performing artifacts – artworks, expressing the author’s imaginative or technical skill, intended to be appreciated for their beauty or emotional power. (Wikipedia, Art)
- ... “a special faculty of the human mind to be classified with religion and science.” (Ernst Gombrich, Press statement on *The Story of Art*)
- ... Ergebnisse menschlicher Taetigkeit, die nicht eindeutig durch Funktionen festgelegt sind. (German Wikipedia, Kunst)

Week 6: Art is ...

- ... Fine Art, distinguishing it from applied art that also has to serve some practical function. (Wikipedia, Fine art)
- The Top 5: painting, sculpture, architecture, music, poetry.
- Today: also film, photography, conceptual art, printmaking.
- “However”, fine art is associated exclusively with visual art forms.



Week 5: Form

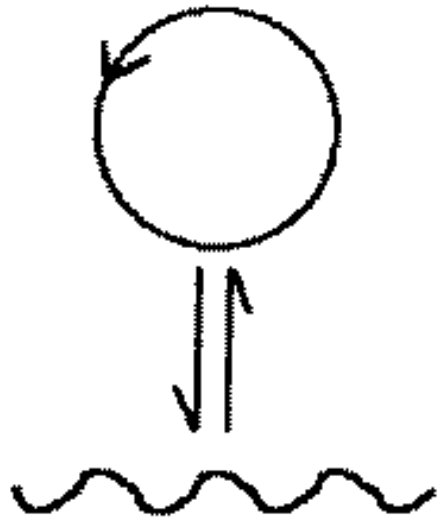


“A form is a distinction that separates two domains. The system concept itself refers to the distinction between system and environment [...] But how is the other side of the distinction saved from arbitrariness, separated from ‘everything else that exists’?”

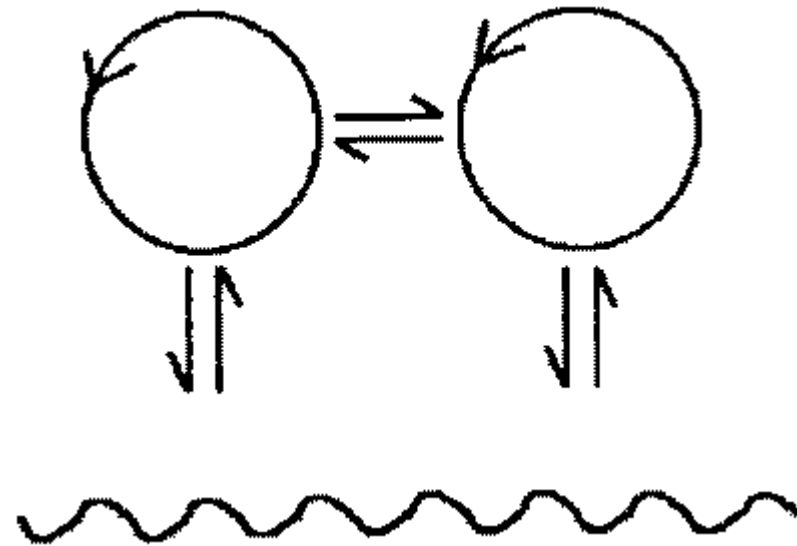
(Luhmann 2013: 10, 11)

Answer: through recursion.

Week 5: Structural couplings



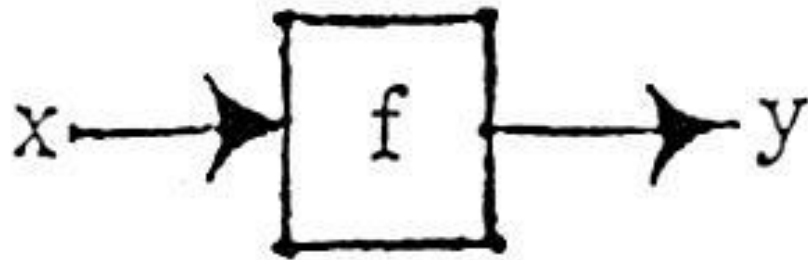
Art



Art

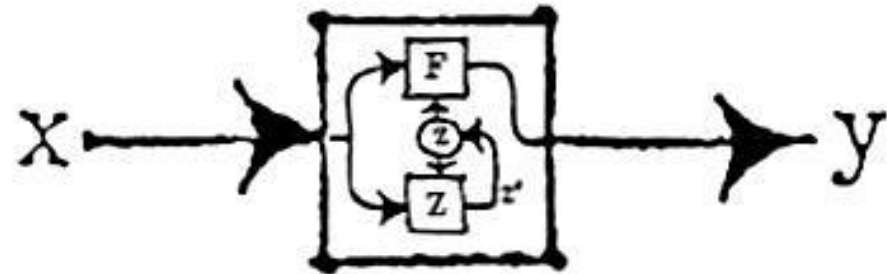
Economy

Week 5: Trivial Machine



- synthetically deterministic;
- history independent, i.e. every following operation is according to the operation before;
- analytically determinable, i. e. knowing some x and y , we can reconstruct the operator f ;
- predictable.

Week 5: Non-Trivial Machine



Non-trivial machine

- synthetically deterministic, as it can be constructed easily;
- history dependent, because every operation changes the operator;
- analytically indeterminable, because of the non-linear equations;
- analytically unpredictable.



Week 6: Experimental Art

- Architecture: Frank Lloyd Wright, Mies van der Rohe, Walter Gropius
- Painting: Edvard Munch, Oskar Kokoschka, Wassily Kandinsky, Lyonel Feininger, Henri Matisse, Pablo Picasso, Marc Chagall, Giorgio di Chirico, Rene Magritte, Salvador Dali, Piet Mondrian, Paul Klee, Kaethe Kollwitz
- Sculpture: Ernst Barlach, Constantin Brancusi, Henry Moore

Week 6: Experimental Art

- “Some like the idea of progress and believe that art, too, must keep in step with the times.” (Gombrich 2006: 429)
- The break in tradition: 1789
- “It was then, as we know, that artists had become self-conscious about style, and had begun to experiment and to launch new movements which usually raised a new ‘ism’ as a battle-cry.” (Gombrich 2006: 429)

Week 6: Artisms

- Classicism, Romanticism, Realism, Historism, Modernism, Postmodernism, Impressionism, Expressionism, Cubism, Fauvism, Dadaism, Surrealism, Futurism, Purism, Constructivism, Abstract Expressionism, Functionalism, Minimalism, “Popism” (Warhol), Fundamentalism
- Maximalism, Expressed Abstractism, Common Sensism, Eternalism, Civilizationism, Pastism, Anythingism

Week 6: Experimental Art

- “It was that branch of art which had suffered most from the general confusion of tongues that succeeded best in creating a new and lasting style; modern architecture ... ” (Gombrich 2006: 429)
- The experiments of *Art Nouveau*: technical possibilities of iron construction combined with playful ornaments

Week 6: Experimental Art

“The incongruity of building skyscrapers in Chicago and covering them with decorations from European pattern books was apparent.”
(Gombrich 2006: 430)



Week 6: Louis Sullivan (The Chicago School)



Week 6: Mies van der Rohe



Week 6: Gary Cooper as Frank Lloyd Wright



LEGO

Architecture

Imperial Hotel

Tokyo, Japan

帝国ホテル
日本 東京



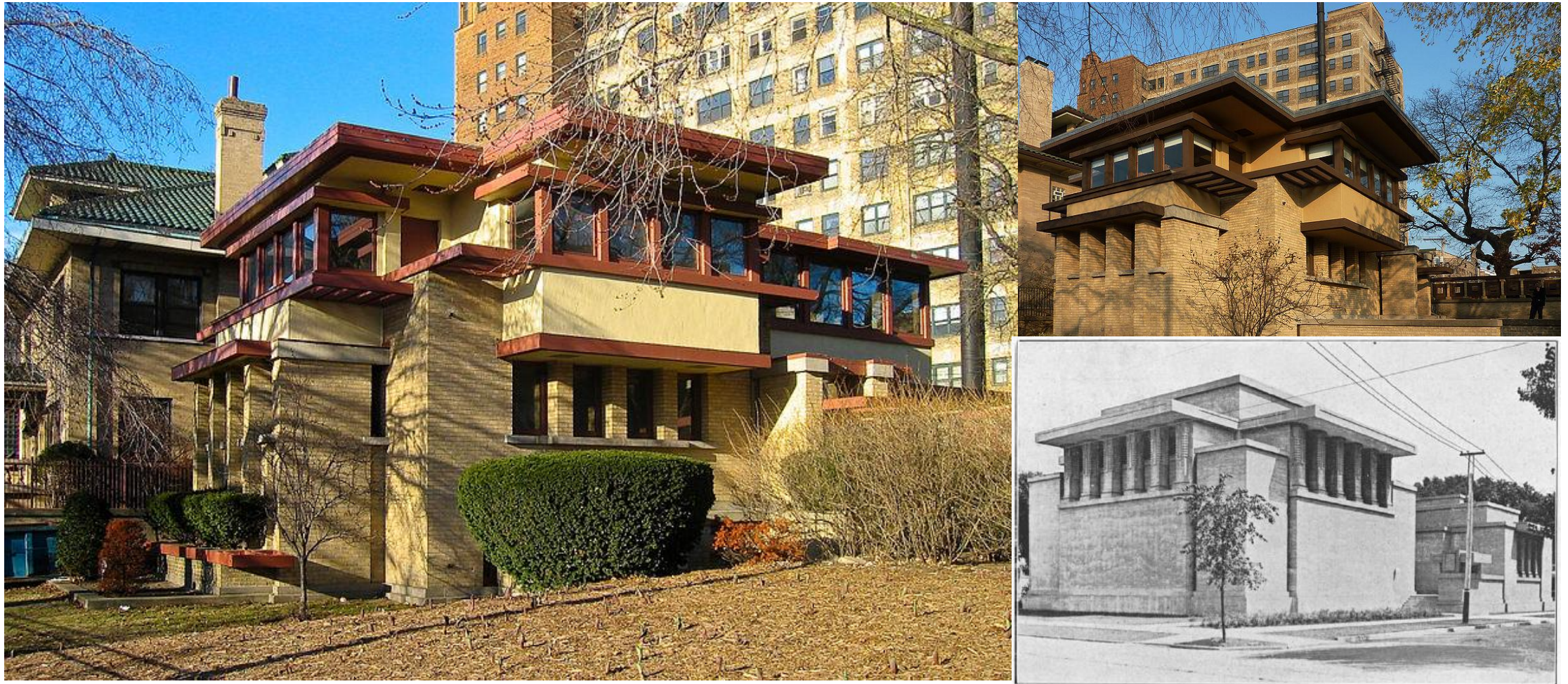
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21017

Architect Series
Architektur Serie
Série Architecture
Serie Architetti
Serie Architectura
Série Arquitectos
Építész sorozat
建築家シリーズ

Model designed by
Rok Koba

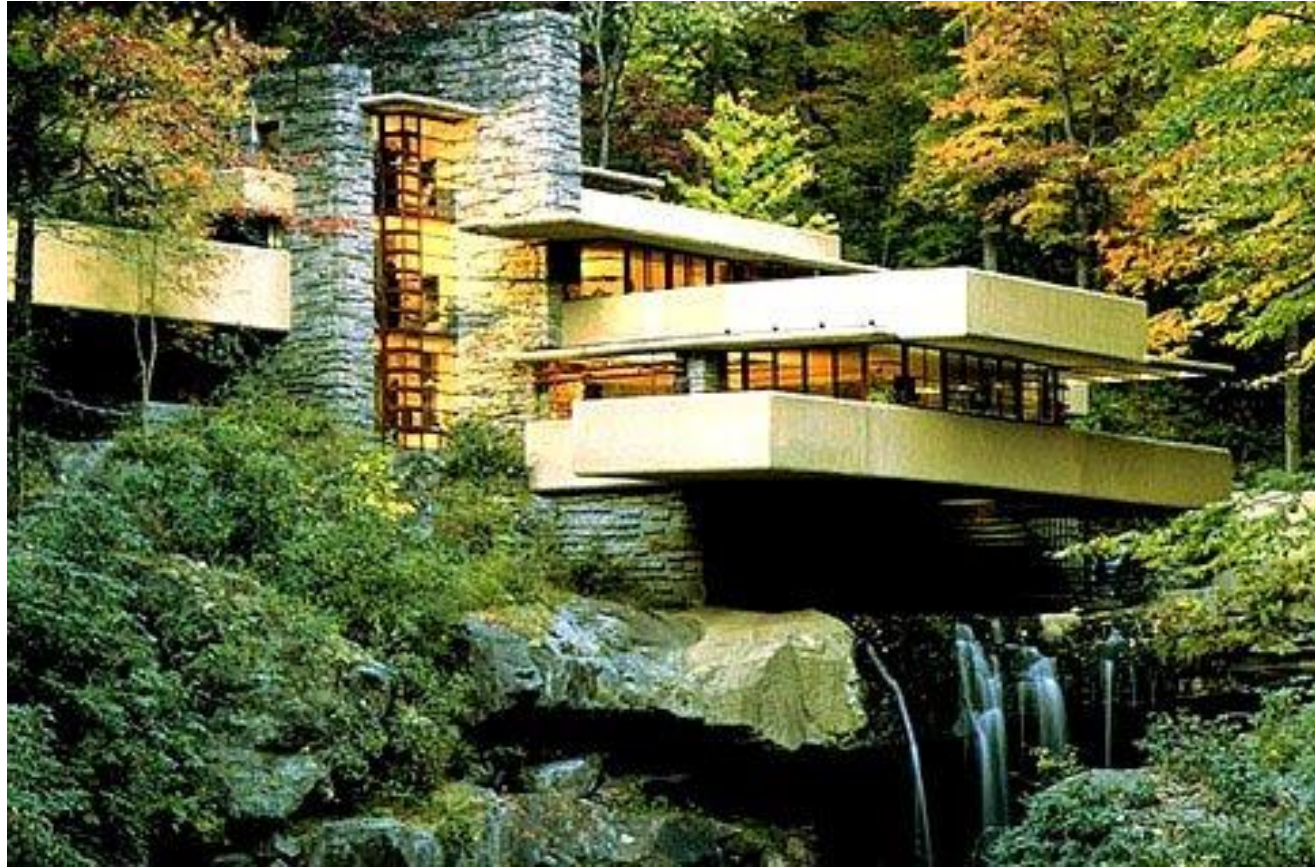
Week 6: Frank Lloyd Wright



Week 6: Frank Lloyd Wright



Week 6: Frank Lloyd Wright



House Falling Water (1935-37)

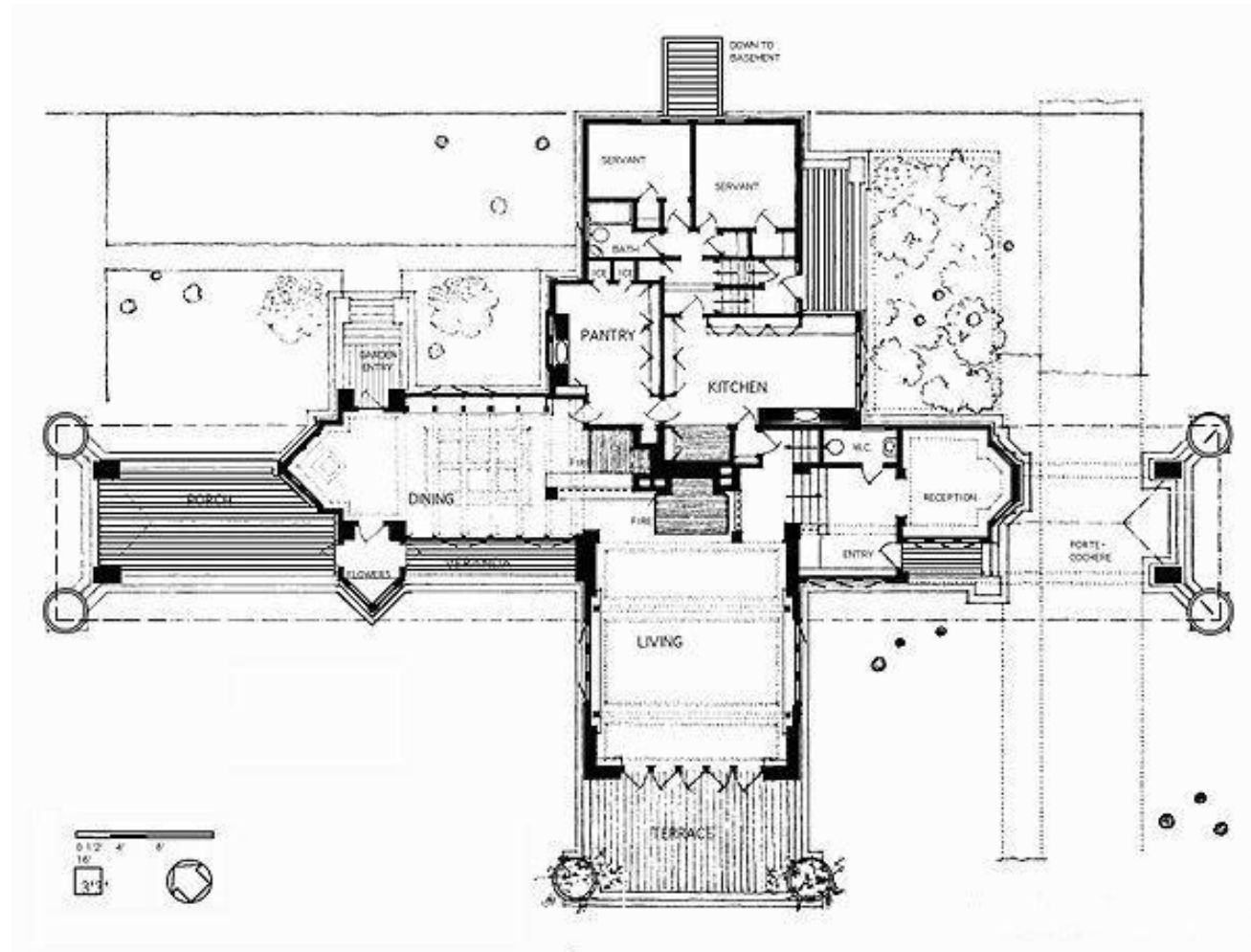
Week 6: Frank Lloyd Wright



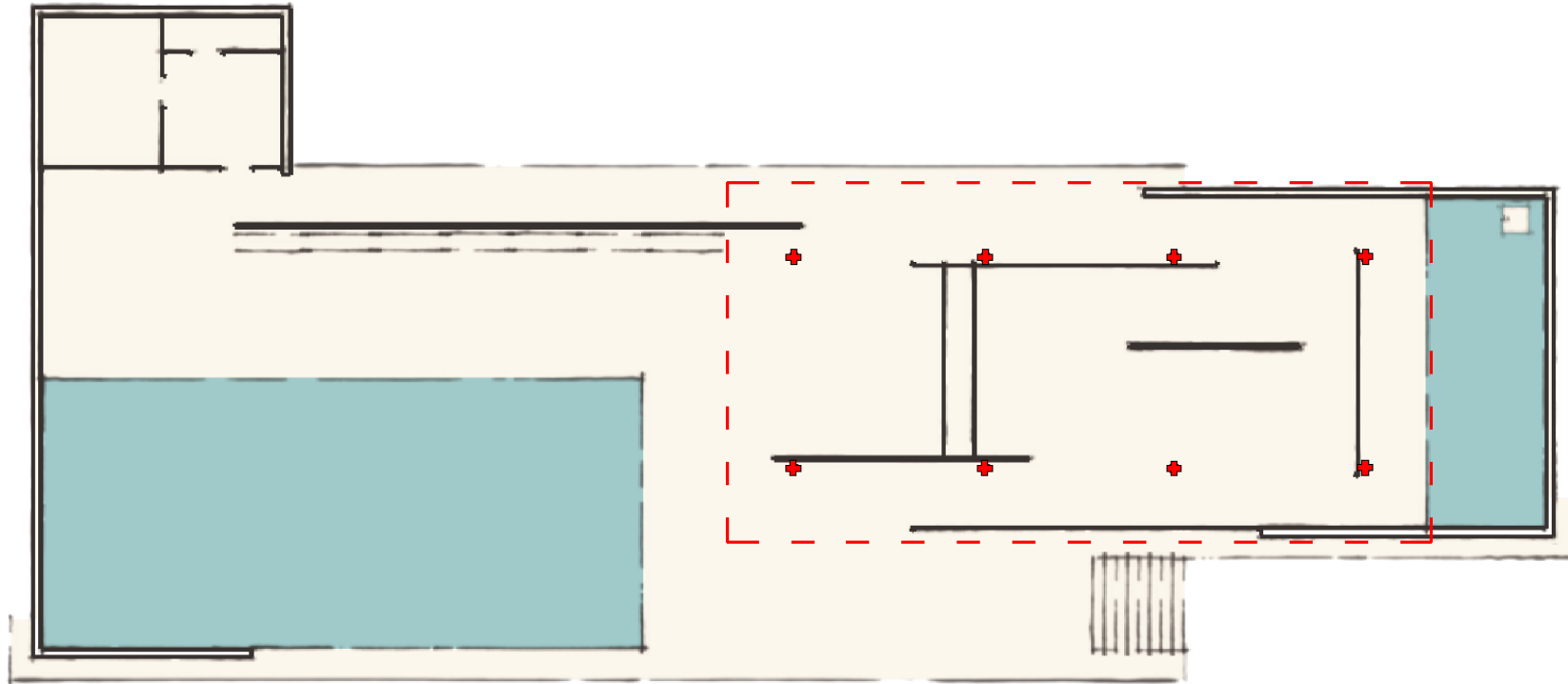
House Falling Water (1935-37)



Week 6: The destruction of the box



Week 6: Mies van der Rohe



Barcelona Pavilion (1929)

Week 6: Mies van der Rohe



Barcelona Pavilion (1929)

Week 6: Mies van der Rohe



Barcelona Chair/MR90 (1929)

Week 6: Excursion



Shigeru Ban, *Wall-less House* (1997)

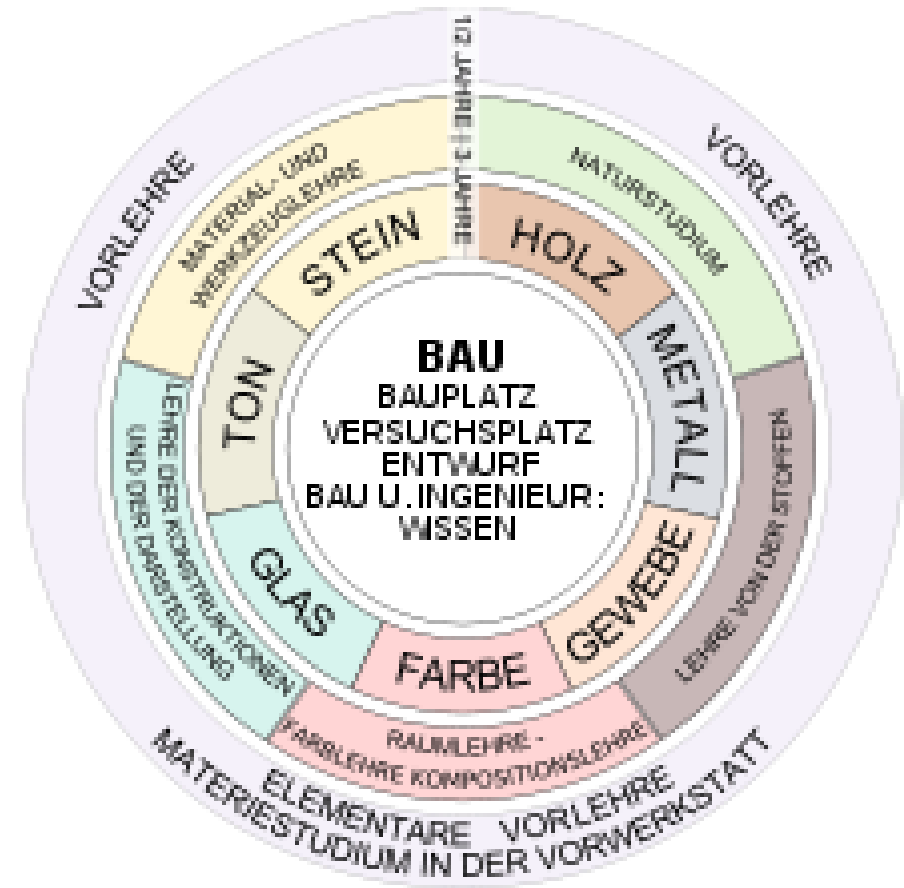
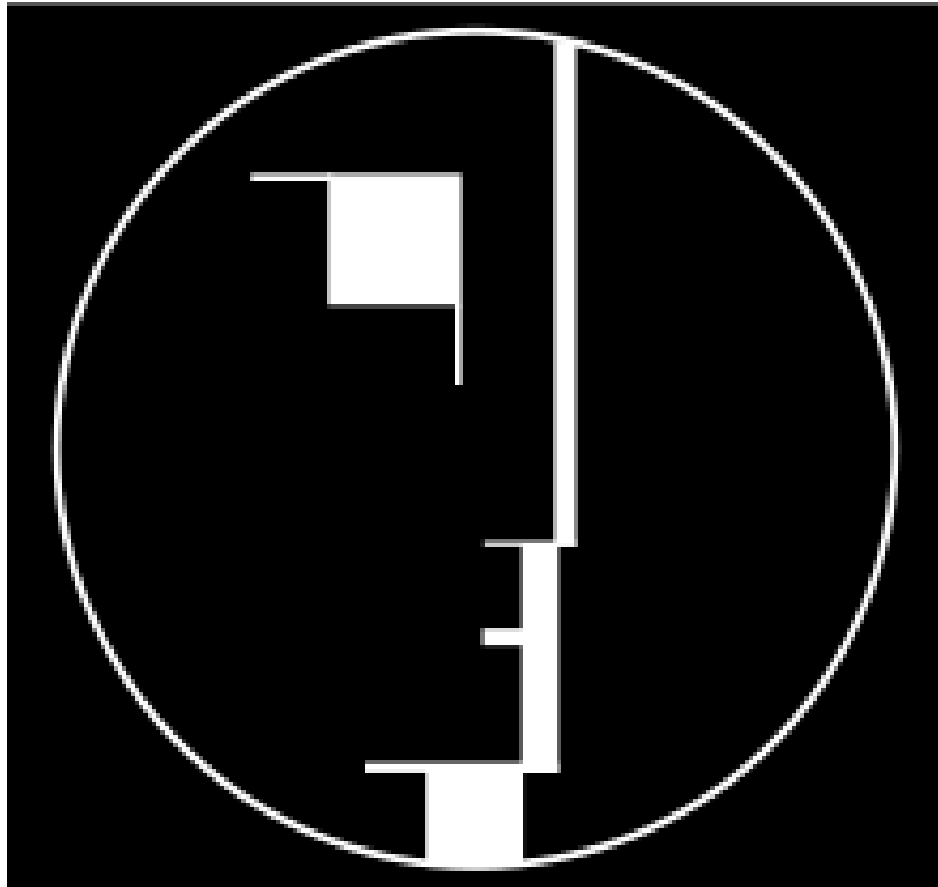
Week 6: Walter Gropius

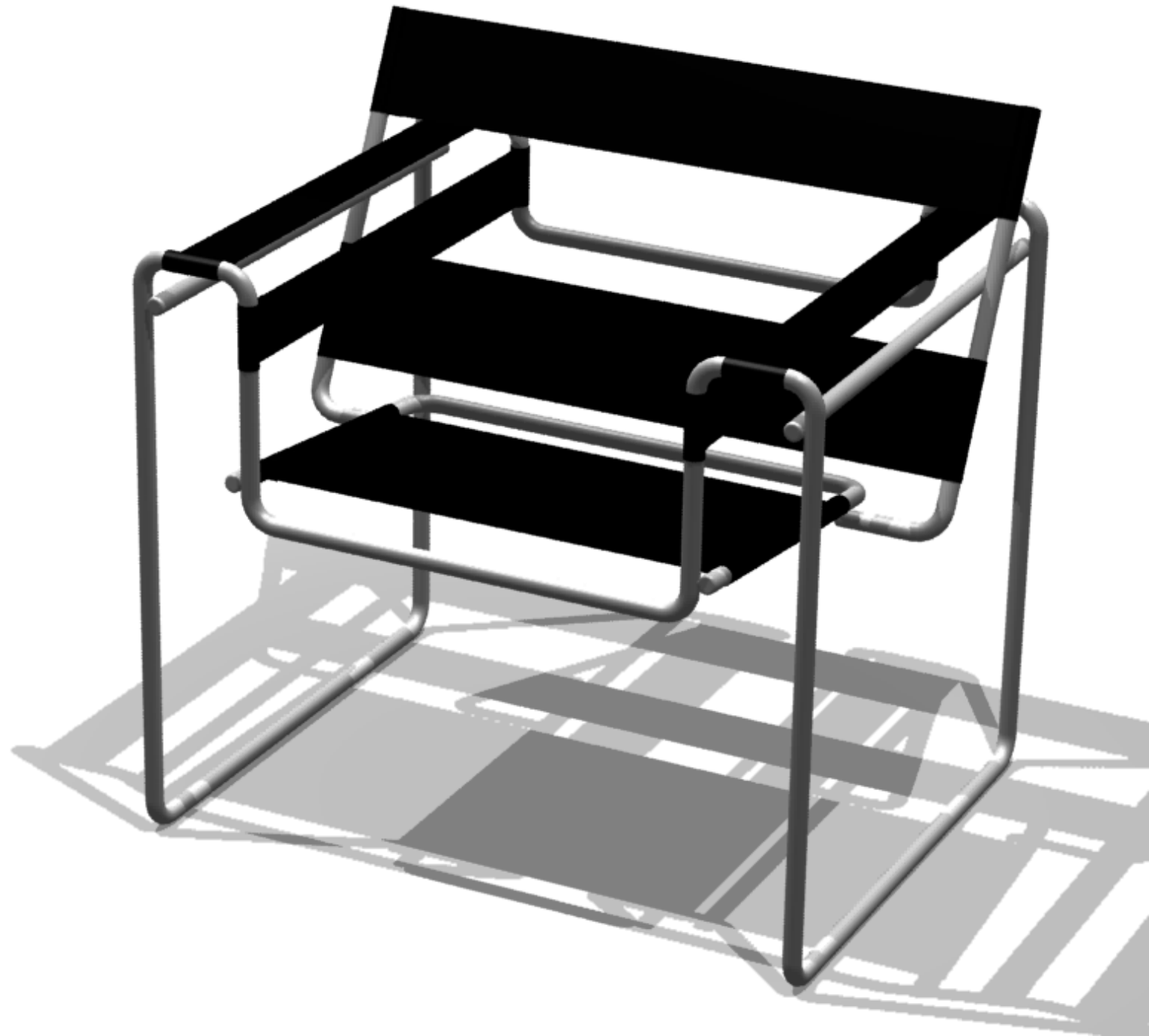


Week 6: Walter Gropius



Week 6: Bauhaus





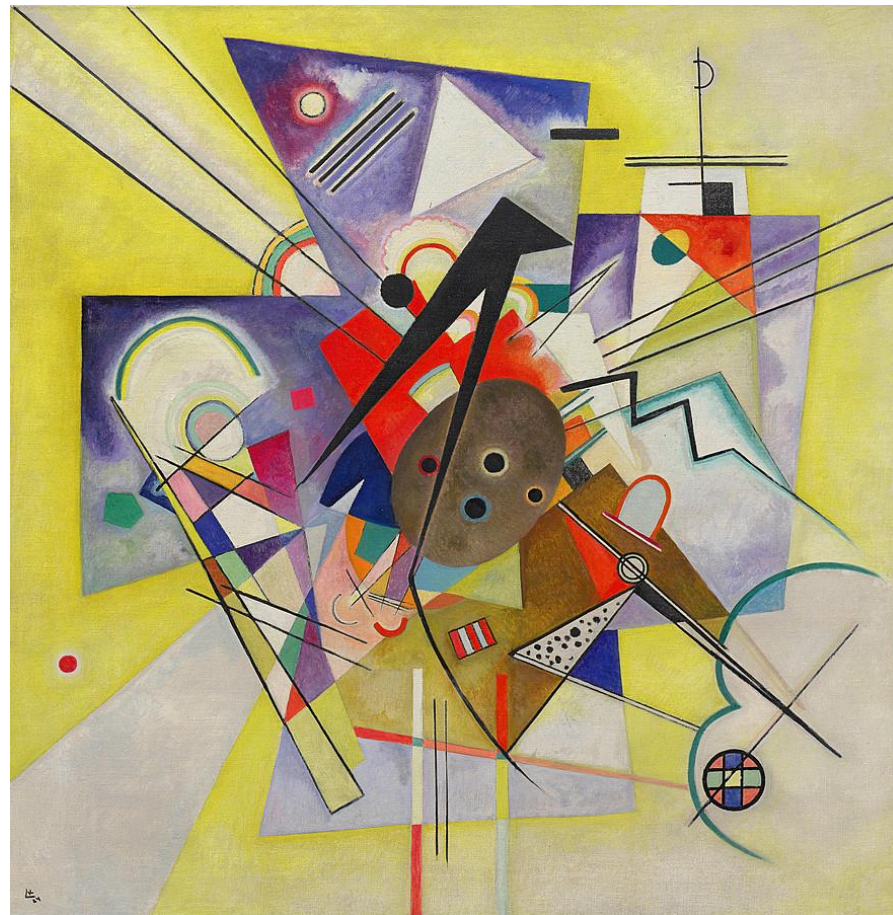
Week 6: Lyonel Feininger



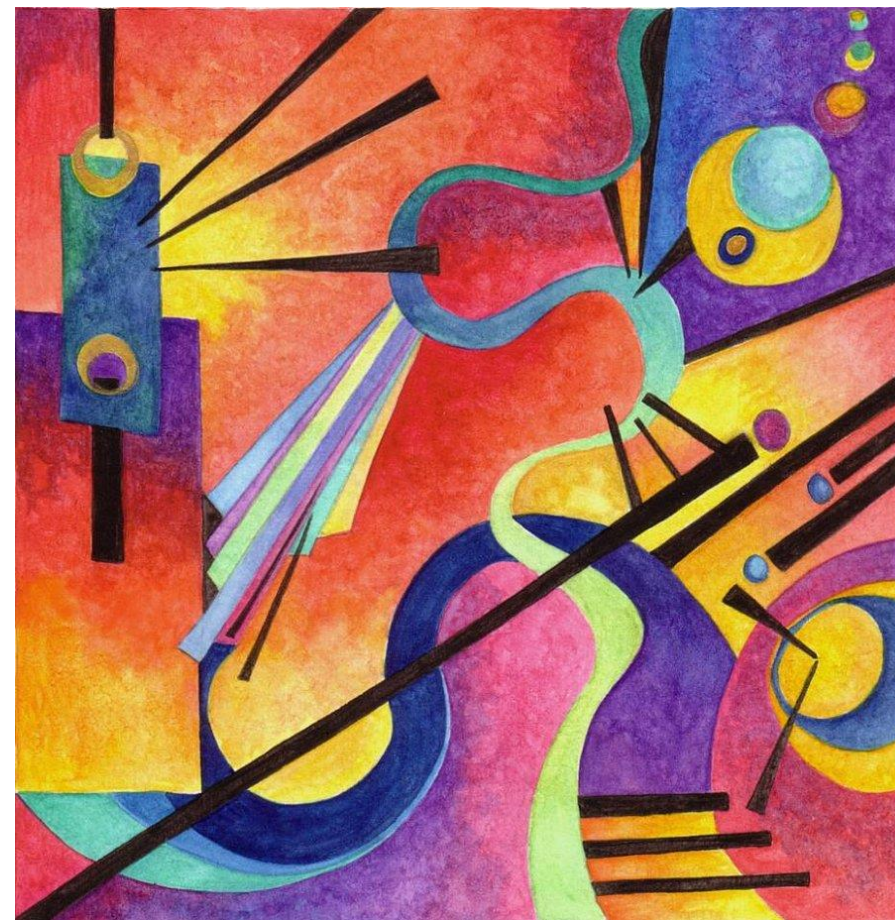
Week 6: Lyonel Feininger



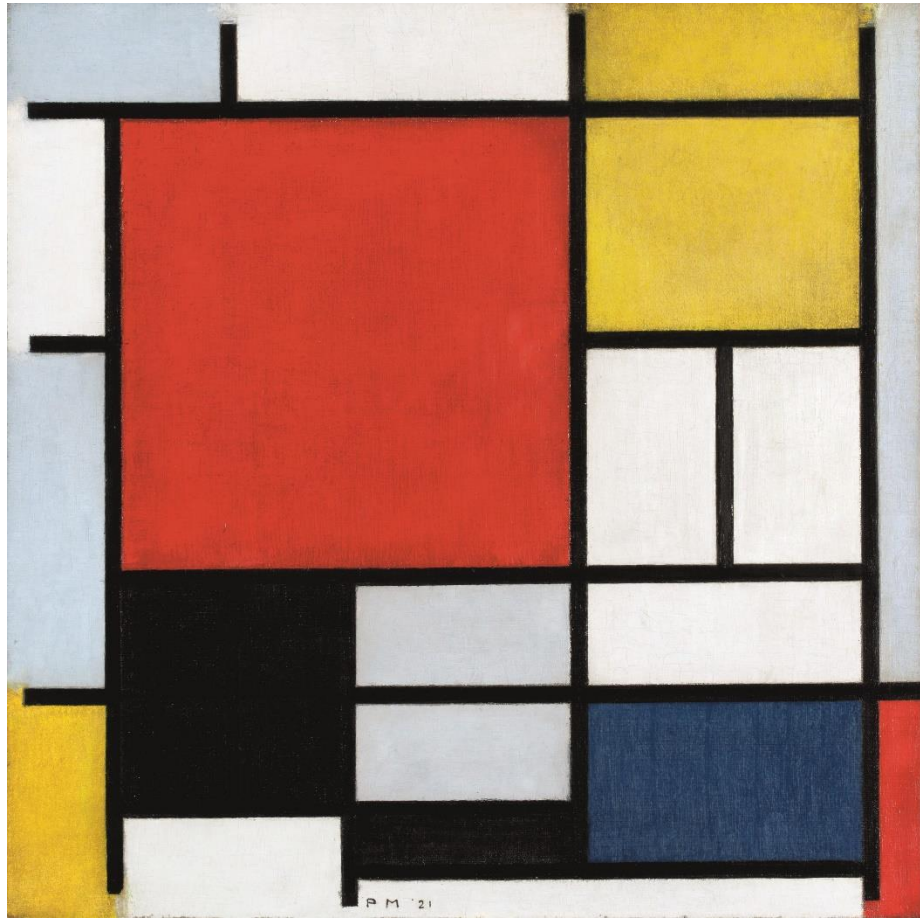
Week 6: Wassily Kandinsky

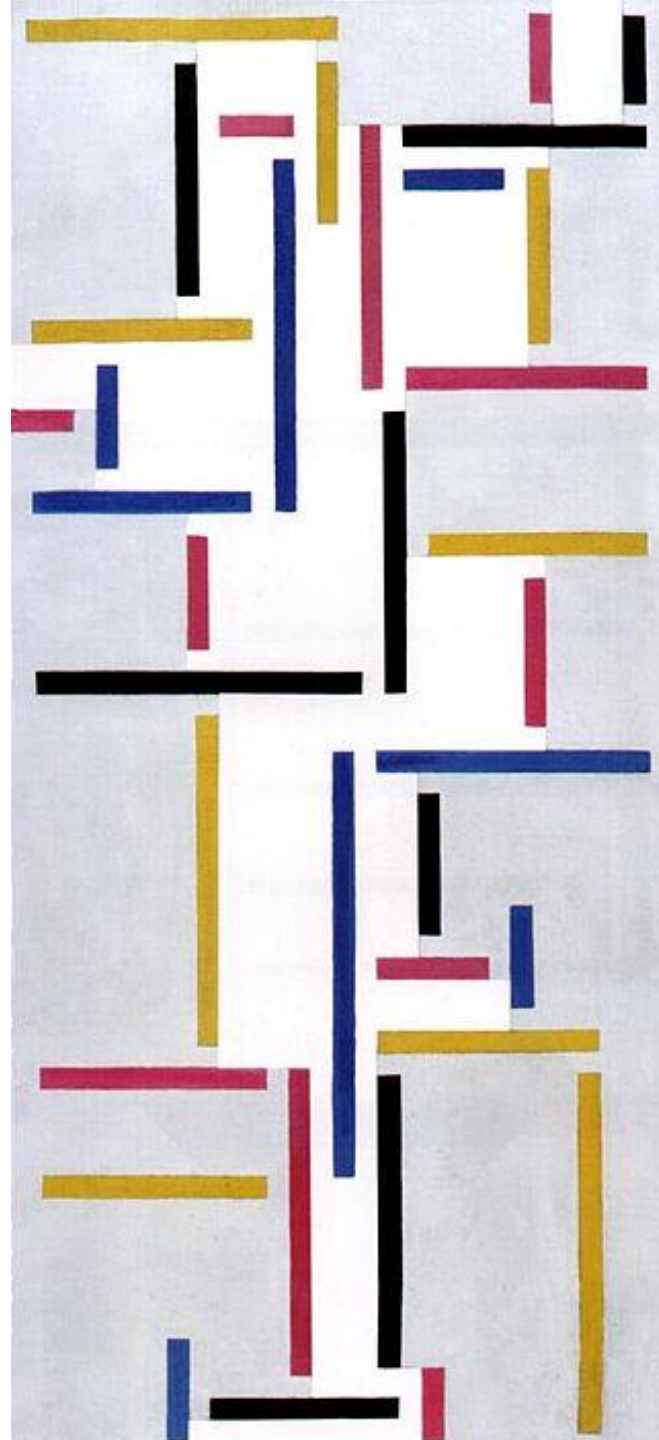


Week 6: Wassily Kandinsky



Week 6: De Stijl





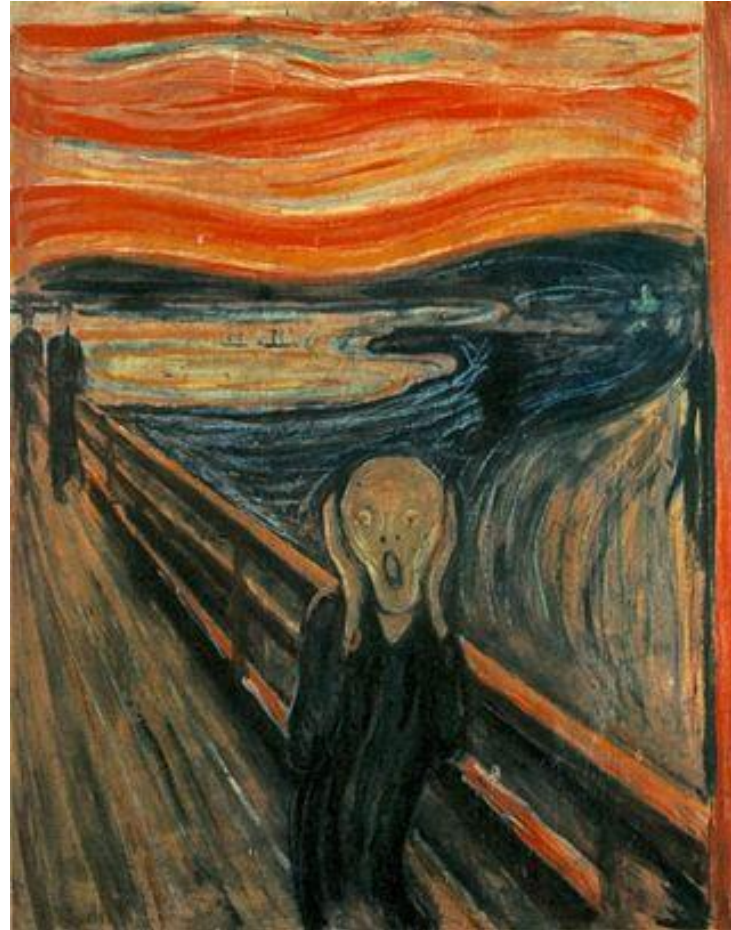
Week 6: Experimental Art

- Impressionism/Expressionism
- “We have come to realize more and more ... that we can never neatly separate what we see from what we know.” (Gombrich 2006: 433)
- What we call seeing is invariably coloured and shaped by our knowledge.

Week 6: Experimental Art

- Van Gogh: “I exaggerate the fair colour of the hair, I take orange, chrome, lemon colour, and behind the head I do not paint the trivial wall of the room but the Infinite ... Alas, my dear friend, the public will see nothing but caricature in this exaggeration, but what does that matter to us?”
- “As long as these distortions of nature sailed under the flag of humour nobody seemed to find them difficult to understand.”
(Gombrich 2006: 436)

Week 6: Edvard Munch



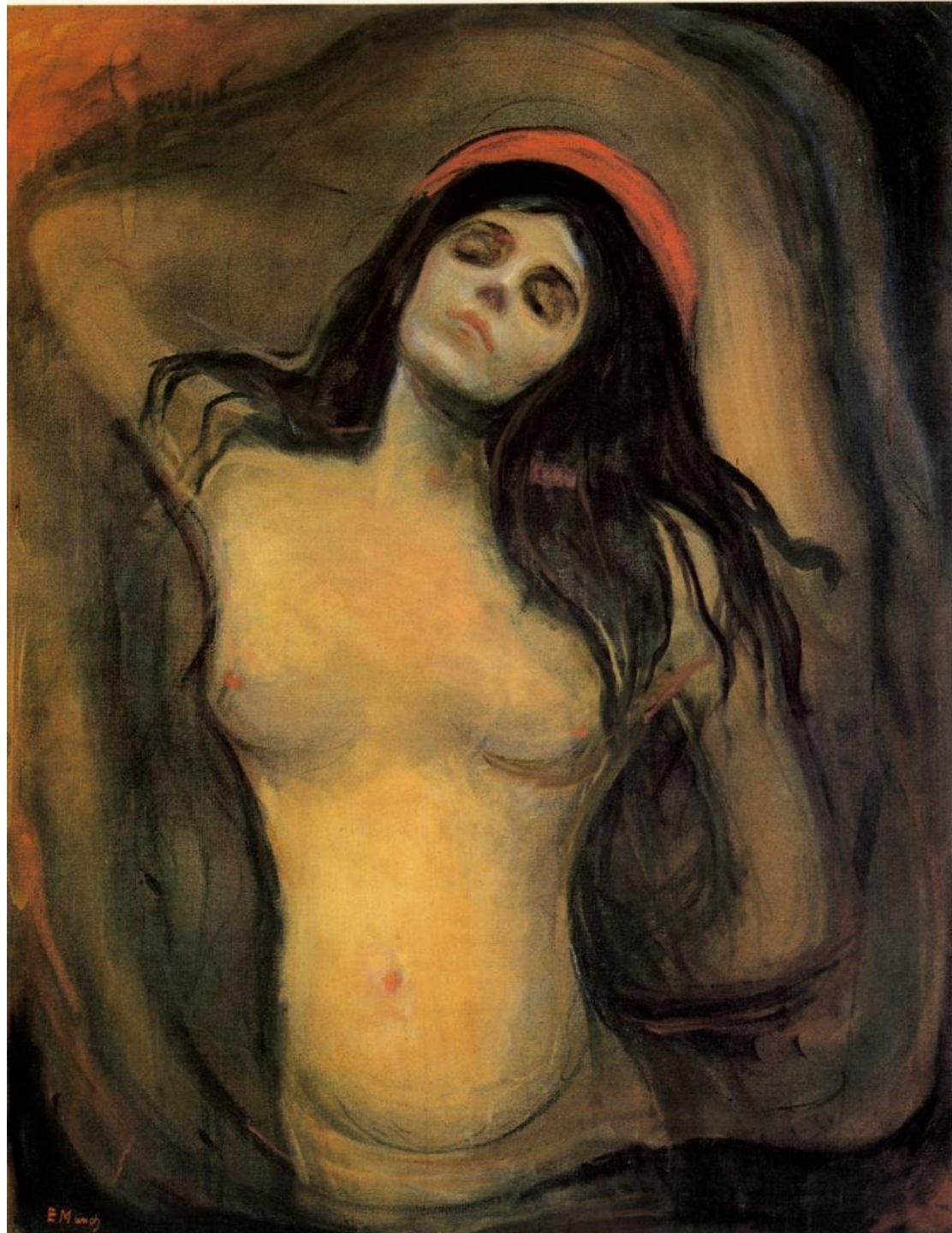


Week 6: Edvard Munch



Week 6: Edvard Munch







Week 6: Henri Matisse (Fauvism)



Week 6: Henri Matisse (Fauvism)





Week 6: Pablo Picasso (Blue Period)

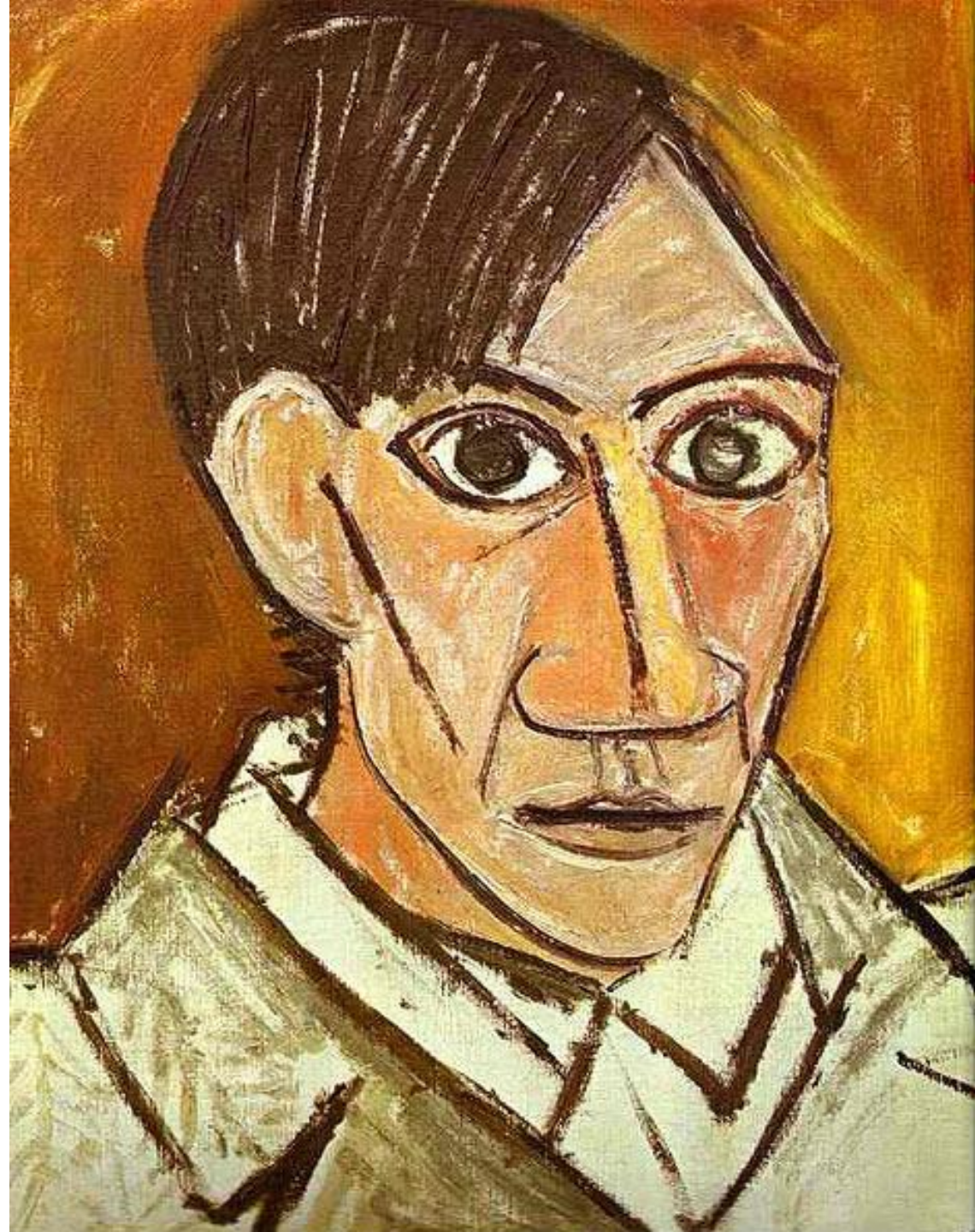


Week 6: Pablo Picasso (Cubism)



Week 6: Pablo Picasso (Cubism)

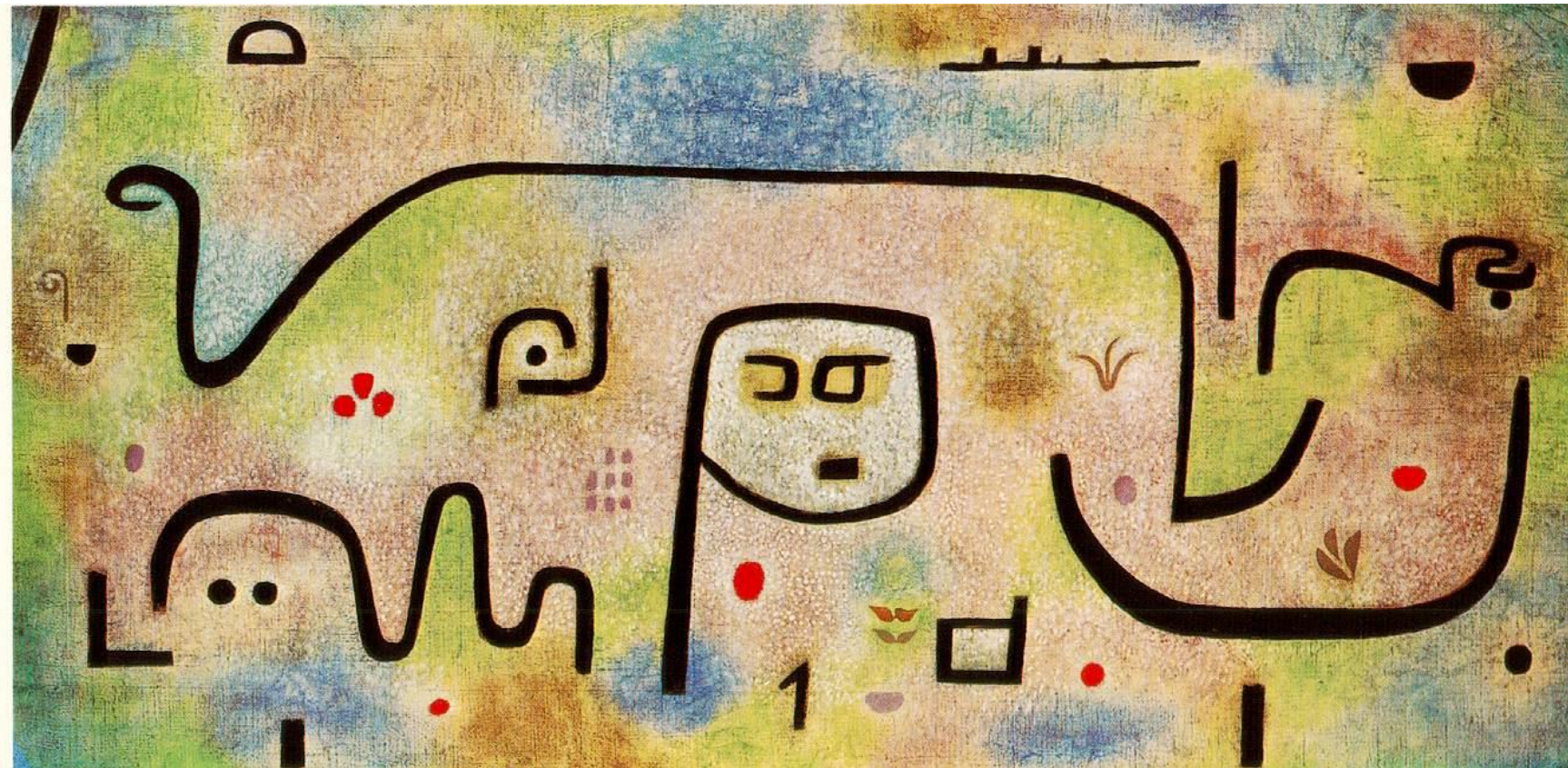




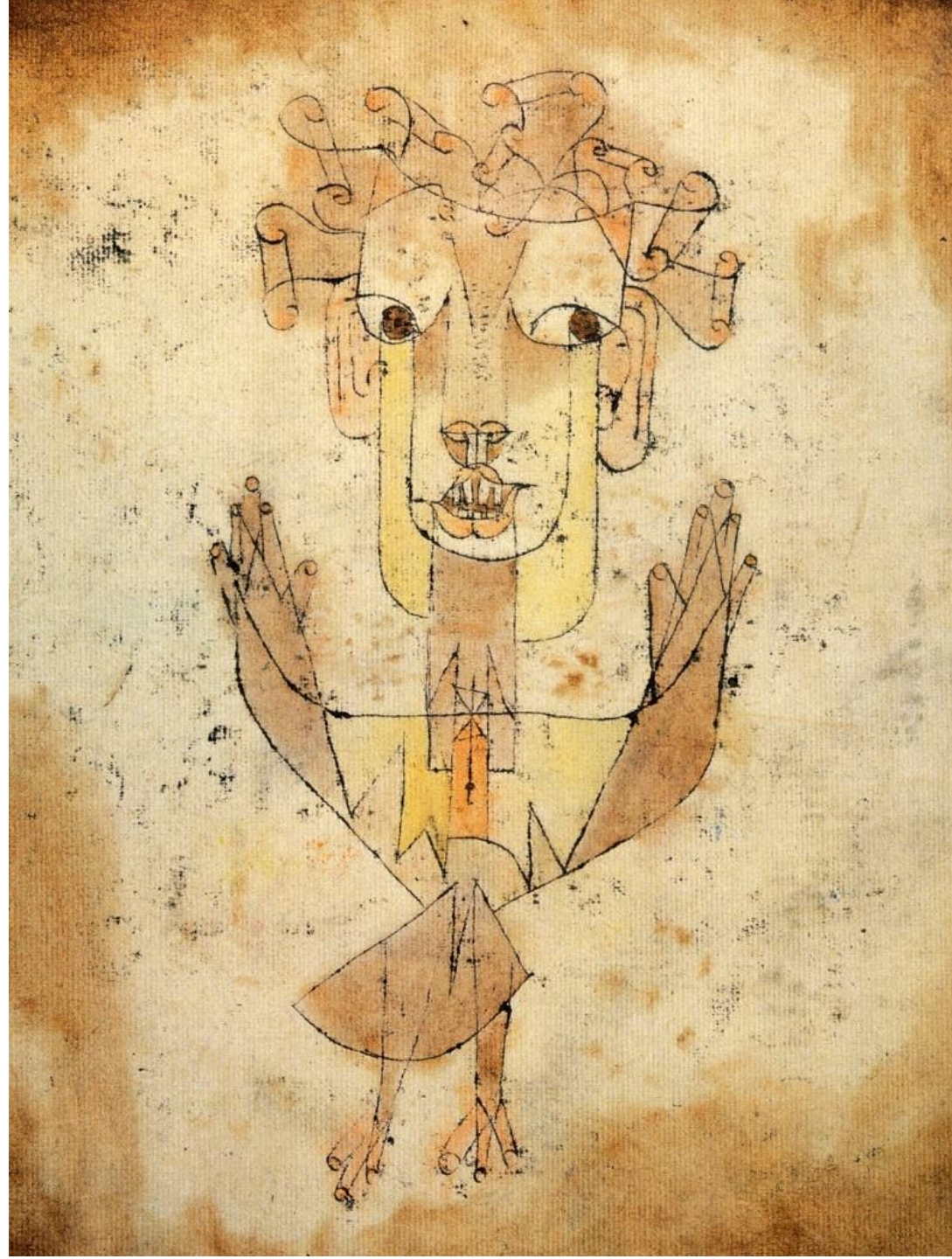
Week 6: Pablo Picasso



Week 6: Paul Klee



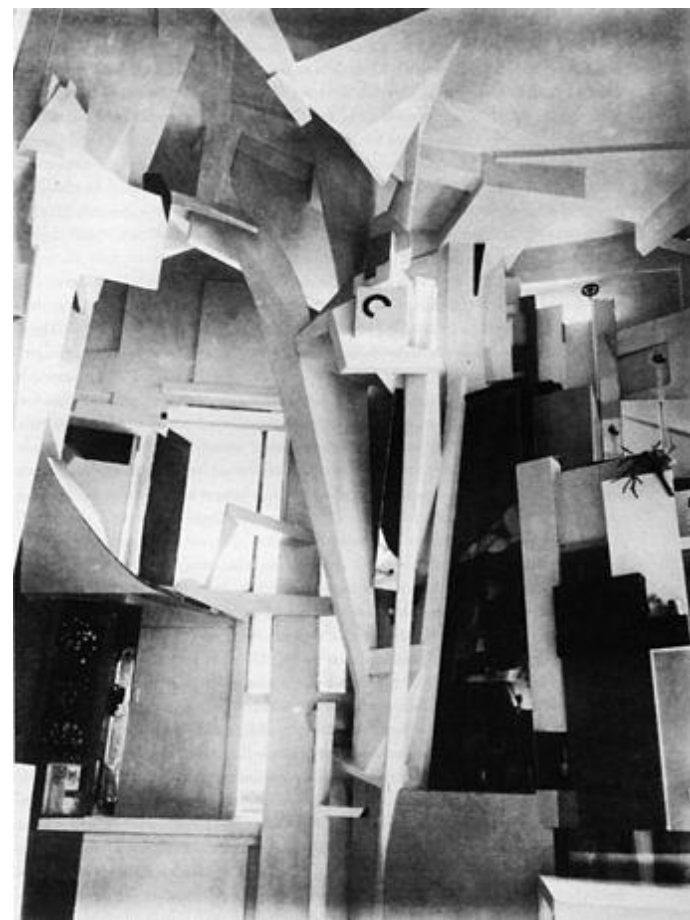




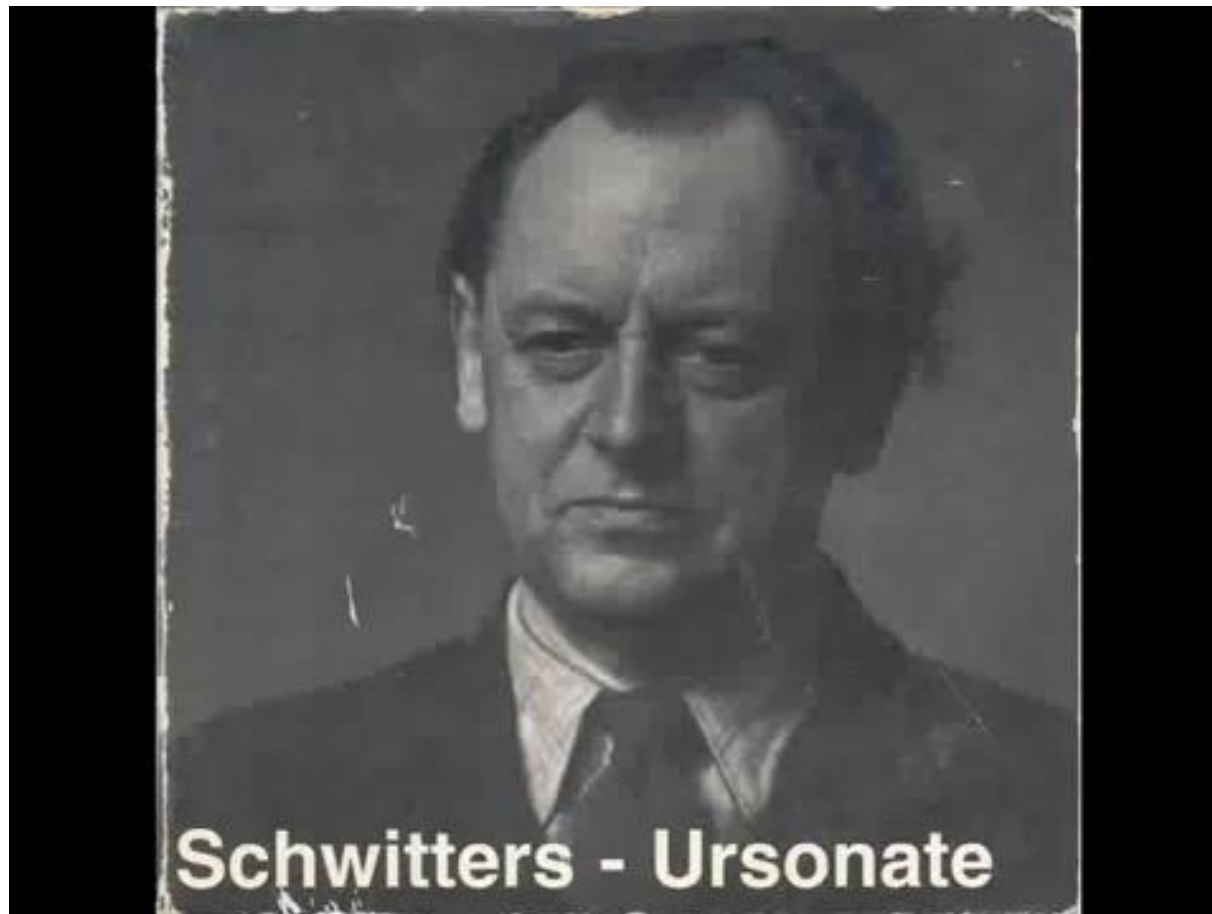
Week 6: Kurt Schwitters



Week 6: Kurt Schwitters



Week 6: Kurt Schwitters



Week 6: Kurt Schwitters

Ursonography

Artefact Festival, 2.2007
Excerpts, 7:41

Jaap Blonk	voice
Golan Levin	live titles
Kurt Schwitters	Ursonate

Week 7: Excursion

Drawing Documents

SEE VIEW

SULEMAN KHILJI

Artist in Residence, Vasl

Week 7: Mark Rothko



Week 7: Mark Rothko

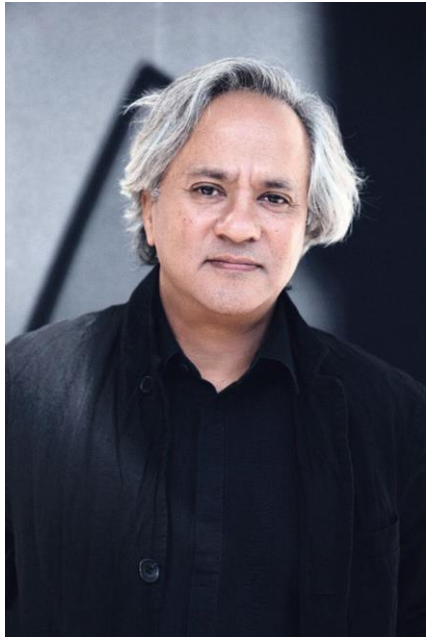




Week 7: Vantablack



Week 7: Vantablack



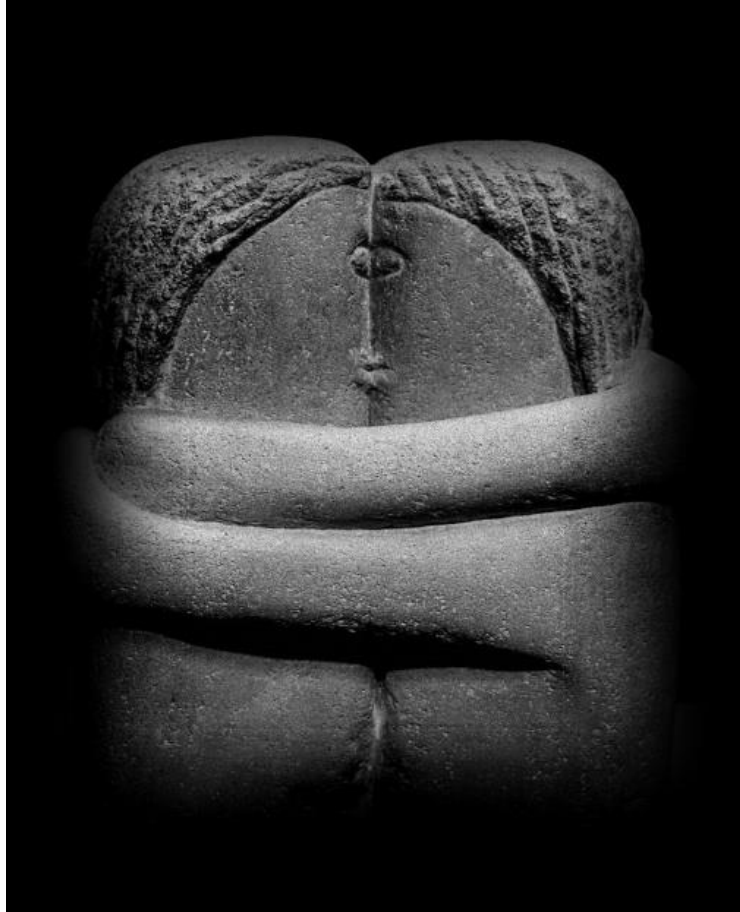
Anish Kapoor



Week 7: Constantin Brâncuși

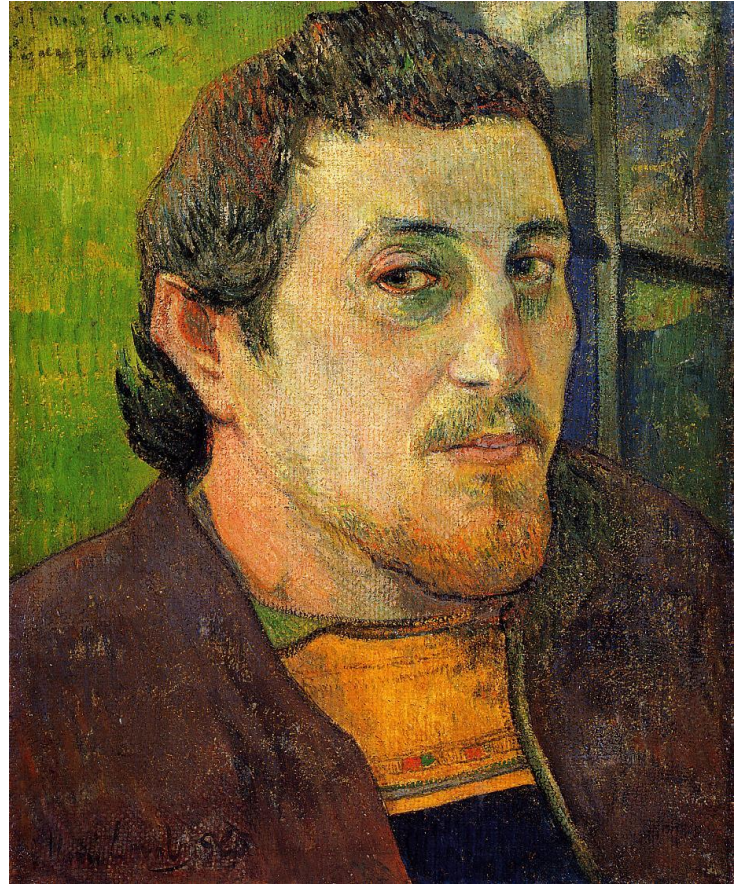
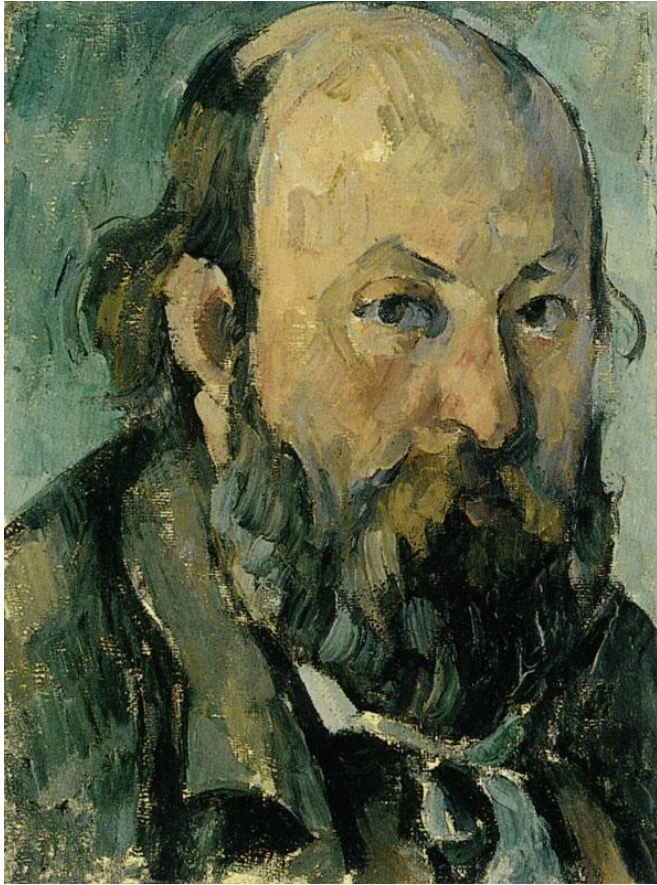


Week 7: Constantin Brâncuși



Week 7: In Search of New Standards

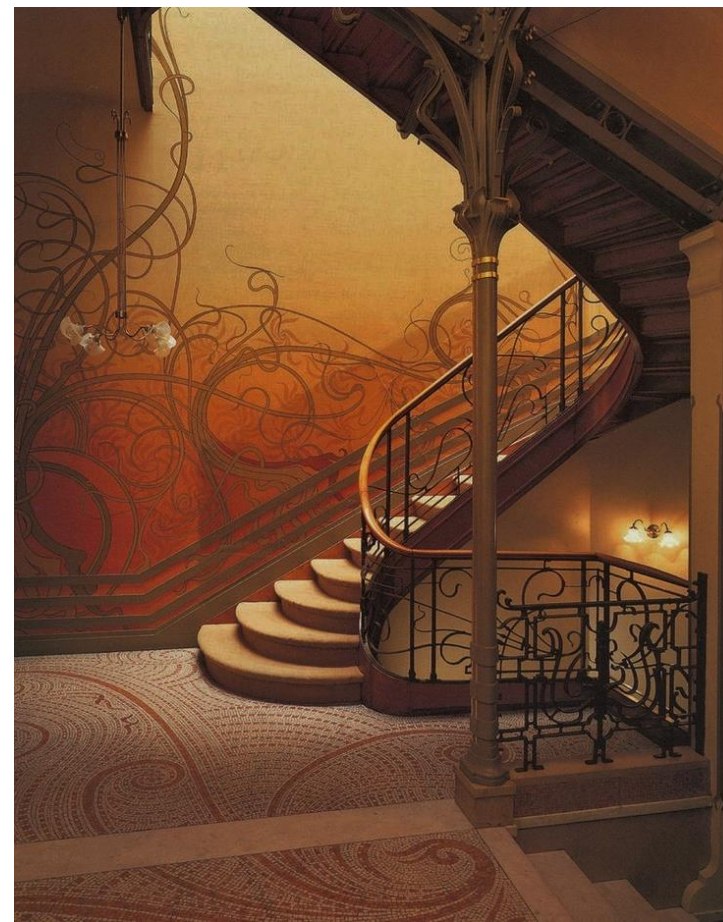
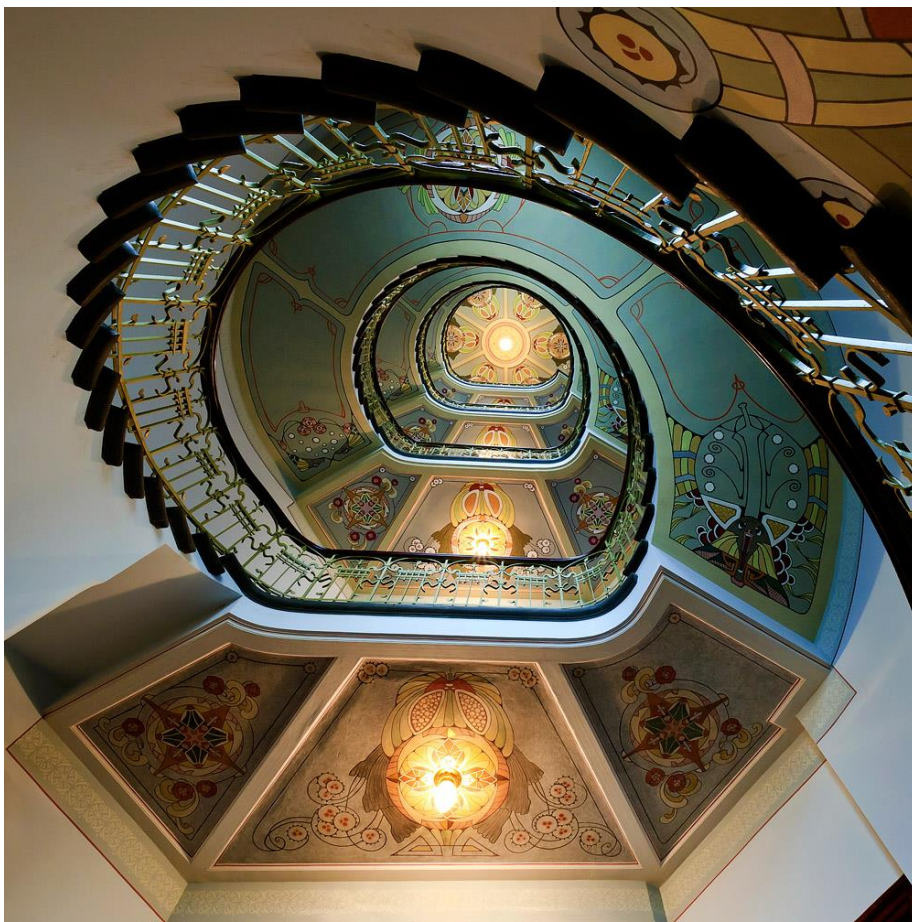
Cézanne, Van Gogh, Gauguin



Week 8: In Search of New Standards

- 1) Architecture at the end of 19th century: “Often it seemed as if the engineers had first erected a structure to suit the natural requirements of the building, and a bit of ‘Art’ had then been pasted on the façade in the form of ornament taken from one of the pattern books on ‘historical styles’.” (Gombrich 2006: 411)
- 2) Decline in craftsmanship caused by the Industrial Revolution: “Men like John Ruskin and William Morris dreamt of a thorough reform of the arts and crafts, and the replacement of cheap mass-production by conscientious and meaningful handiwork.” (Gombrich 2006: 411) They longed for a “New Art”: Art Nouveau.
- 3) The new architecture of iron and glass – that had grown up almost unobserved in railway stations – developed an ornamental style of its own. Architect Victor Horta “transposed (the swerving curves) into iron structures that went well with modern requirements ... For the first time since Bruenelleschi, European builders were offered an entirely new style.” (Gombrich 2006: 412)

Week 8: In Search of New Standards



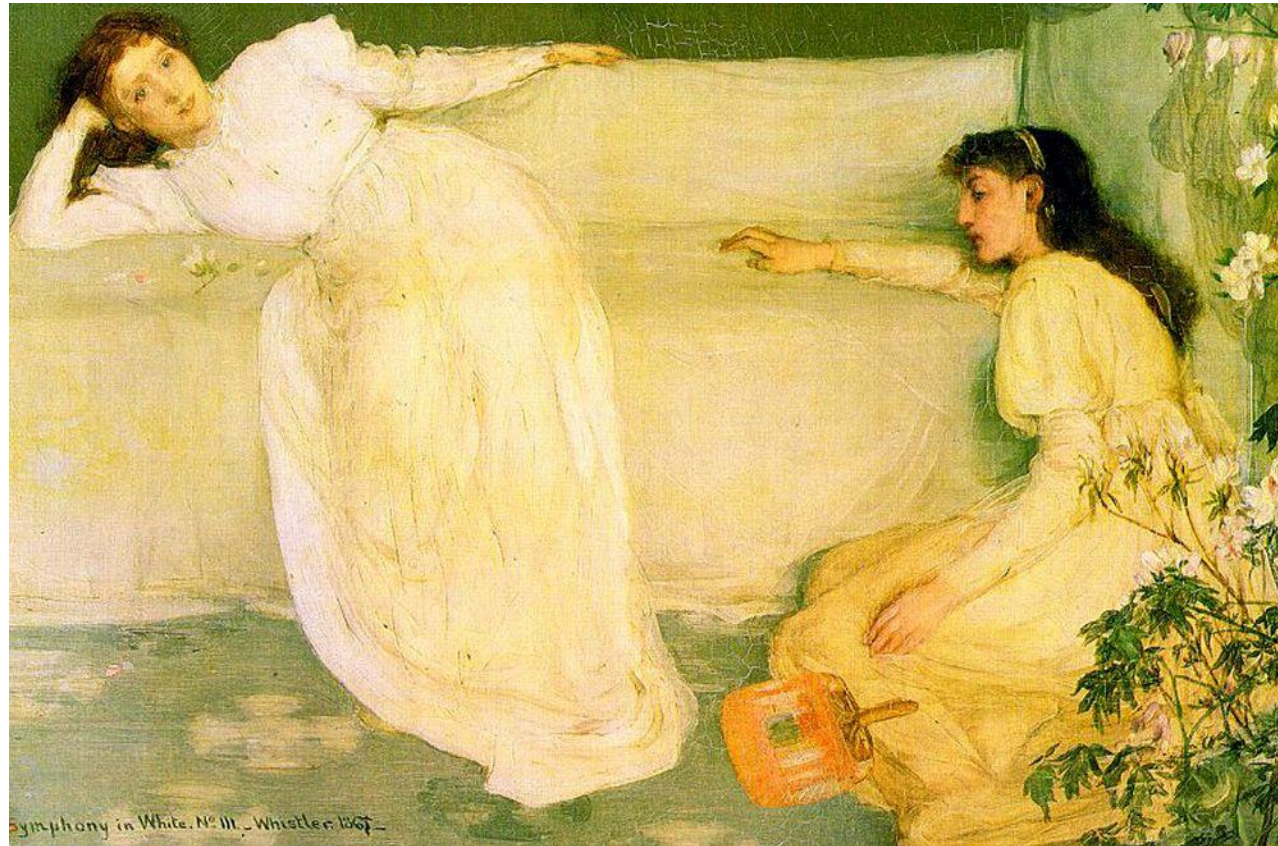


Week 8: In Search of New Standards

“For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of willful imposture. I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face.”

John Ruskin

Week 8: In Search of New Standards



James McNeill Whistler, *Symphony in White No. 3* (1866)

Week 8: In Search of New Standards



John Ruskin



James McNeill Whistler

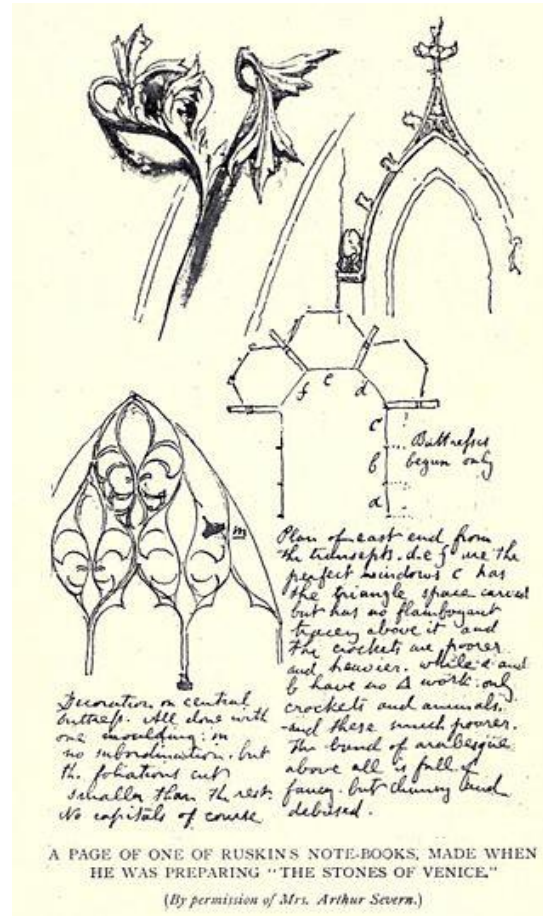
Week 8: In Search of New Standards

“All Mr. Whistlers work is unfinished. It is sketchy. He, no doubt, possesses artistic qualities, and he has got appreciation of qualities of tone, but he is not complete, and all his works are in the nature of sketching. I have expressed, and still adhere to the opinion, that these pictures only come ‘one step nearer pictures than a delicately wall-paper.’”

Tom Taylor



Week 8: In Search of New Standards







53. The Dryad's Crown.



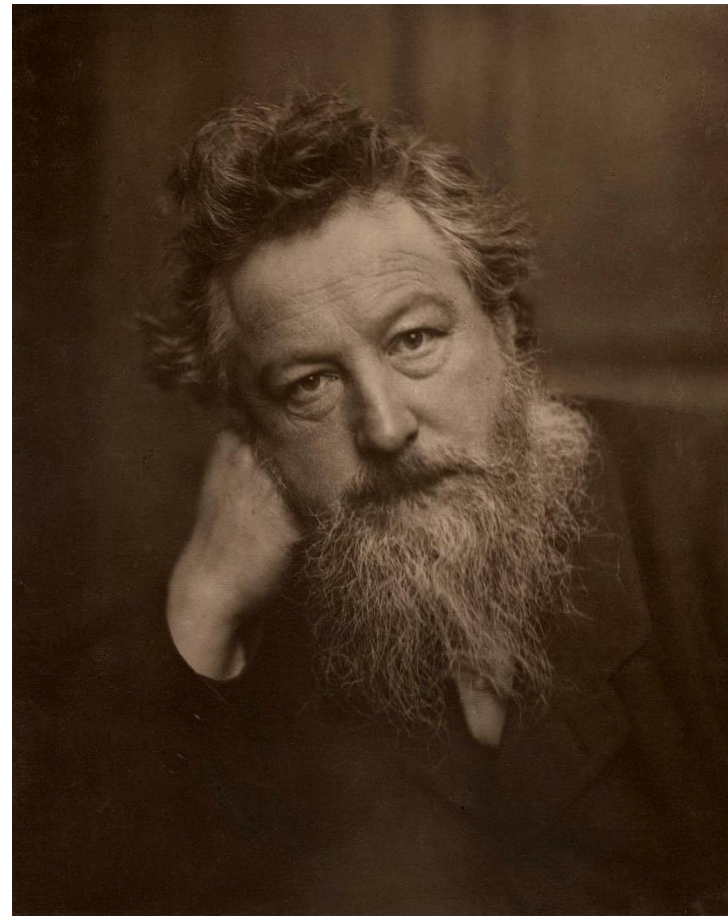




RUSKIN'S BEDROOM, BRANTWOOD.

(SHOWING THE TURNER DRAWINGS AND THE WILLIAM HUNT ABOVE THE FIREPLACE.)

Week 8: In Search of New Standards



William Morris



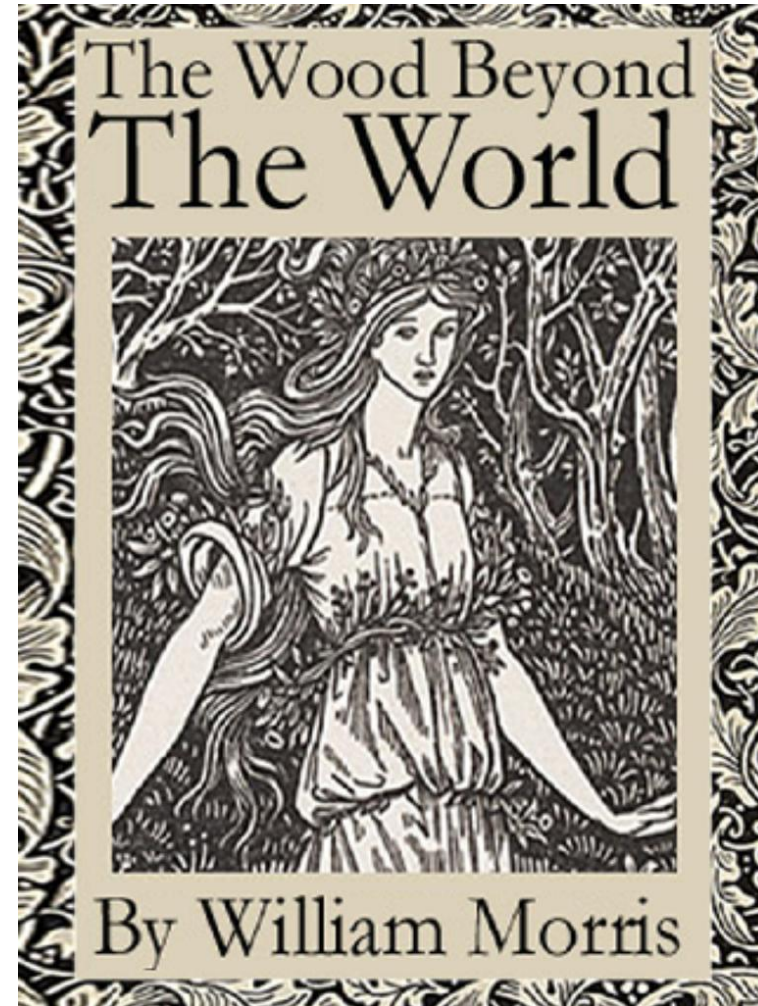
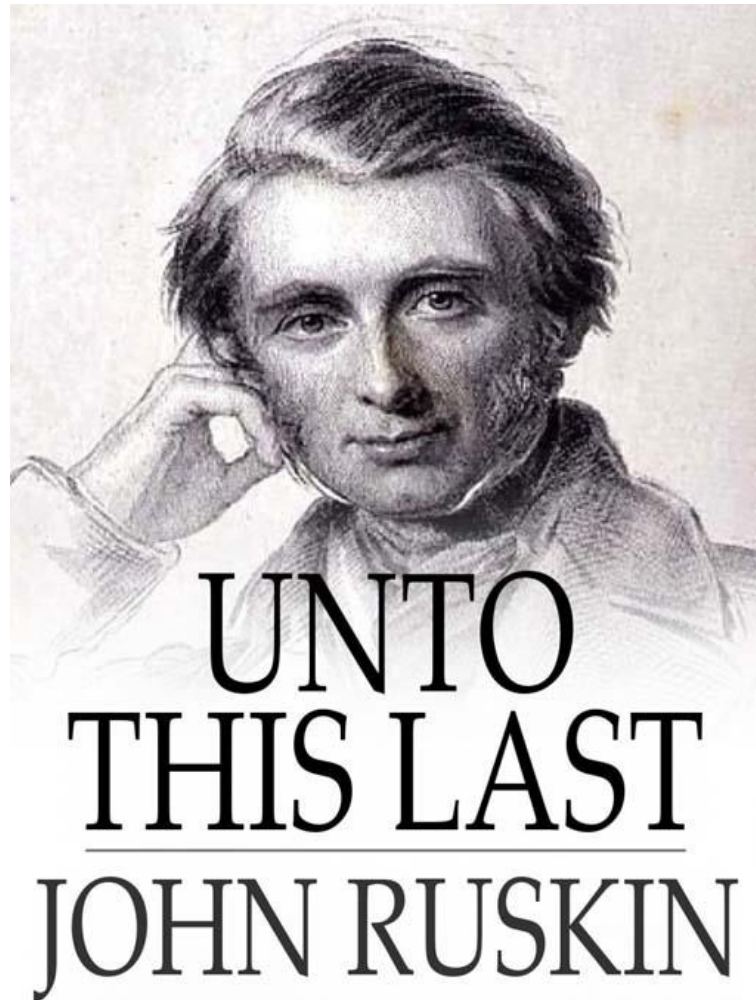
Week 8: In Search of New Standards



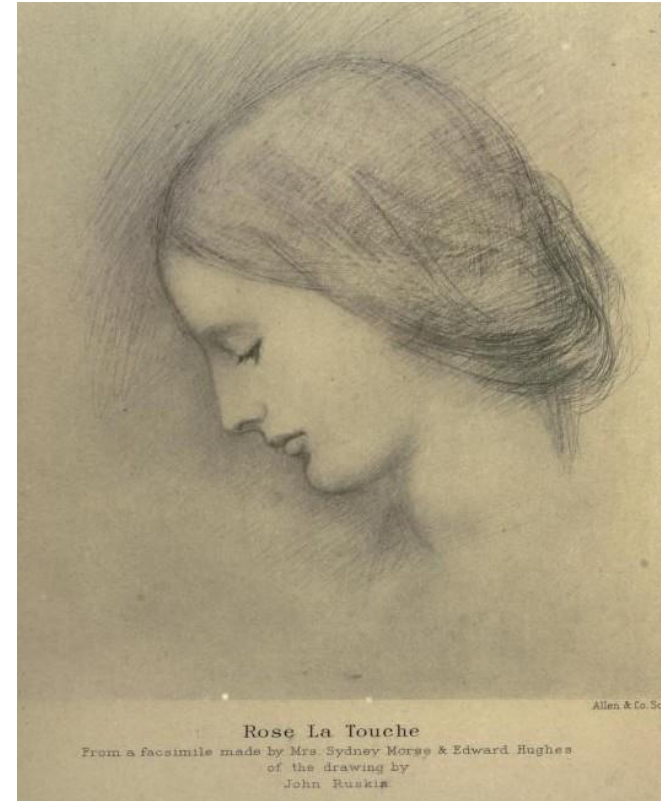
Week 8: In Search of New Standards



Week 8: In Search of New Standards



Week 8: In Search of New Standards



Rose La Touche
From a facsimile made by Mrs. Sydney Morse & Edward Hughes
of the drawing by
John Ruskin



JOHN RUSKIN AND DANTE GABRIEL ROSSETTI.
1862.



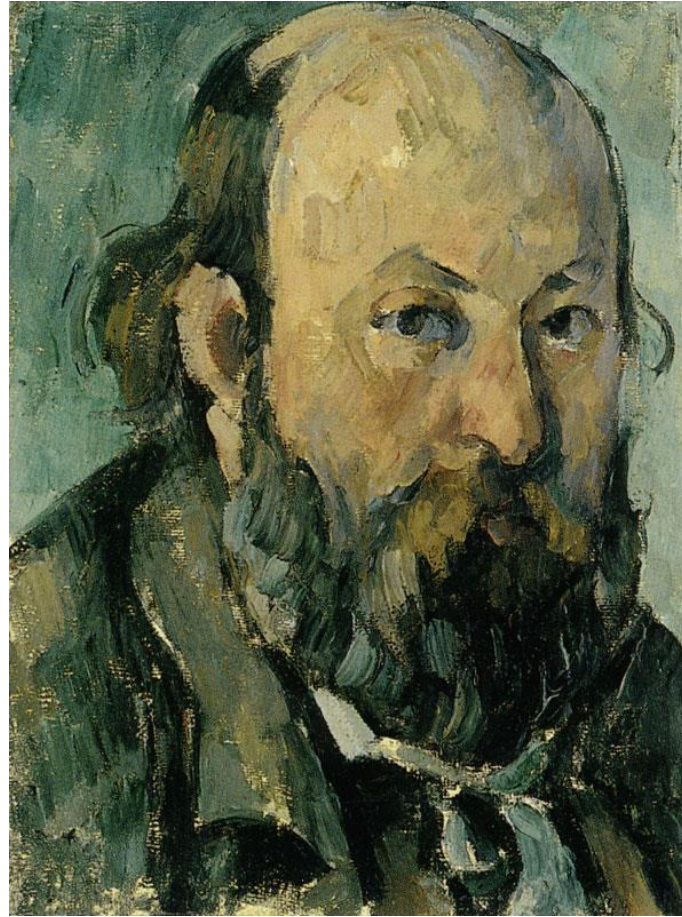


Week 8: In Search of New Standards

“It is well to remember that a picture before being a battle horse, a nude woman, or some anecdote, is essentially a flat surface covered with colours assembled in a certain order.”

Maurice Denis

Week 8: In Search of New Standards



Paul Cézanne

Week 8: In Search of New Standards

“Instead of the seven colors of the spectrum, one finds eighteen colors—six reds, five yellows, three blues, three greens, and black. The use of warm colors and black shows that Cezanne wants to represent the object, to find it again behind the atmosphere. Likewise, he does not, break up the tone; rather, he replaces this technique with graduated colors, a progression of chromatic nuances across the object, a modulation of colors which stays close to the object's form and to the light it receives. Doing away with exact contours in certain cases, giving color priority over the outline— these obviously mean different things for Cezanne and for the impressionists. The object is no longer covered by reflections and lost in its relationships to the atmosphere and other objects: it seems subtly illuminated from within, light emanates from it, and the result is an impression of solidity and material substance.”

Week 8: In Search of New Standards

“His painting was paradoxical: he was pursuing reality without giving up the sensuous surface, with no other guide than the immediate impression of nature, without following the contours, with no outline to enclose the color, with no perspectival or pictorial arrangement. This is what Bernard called Cezanne's suicide: aiming for reality while denying himself the means to attain it.”

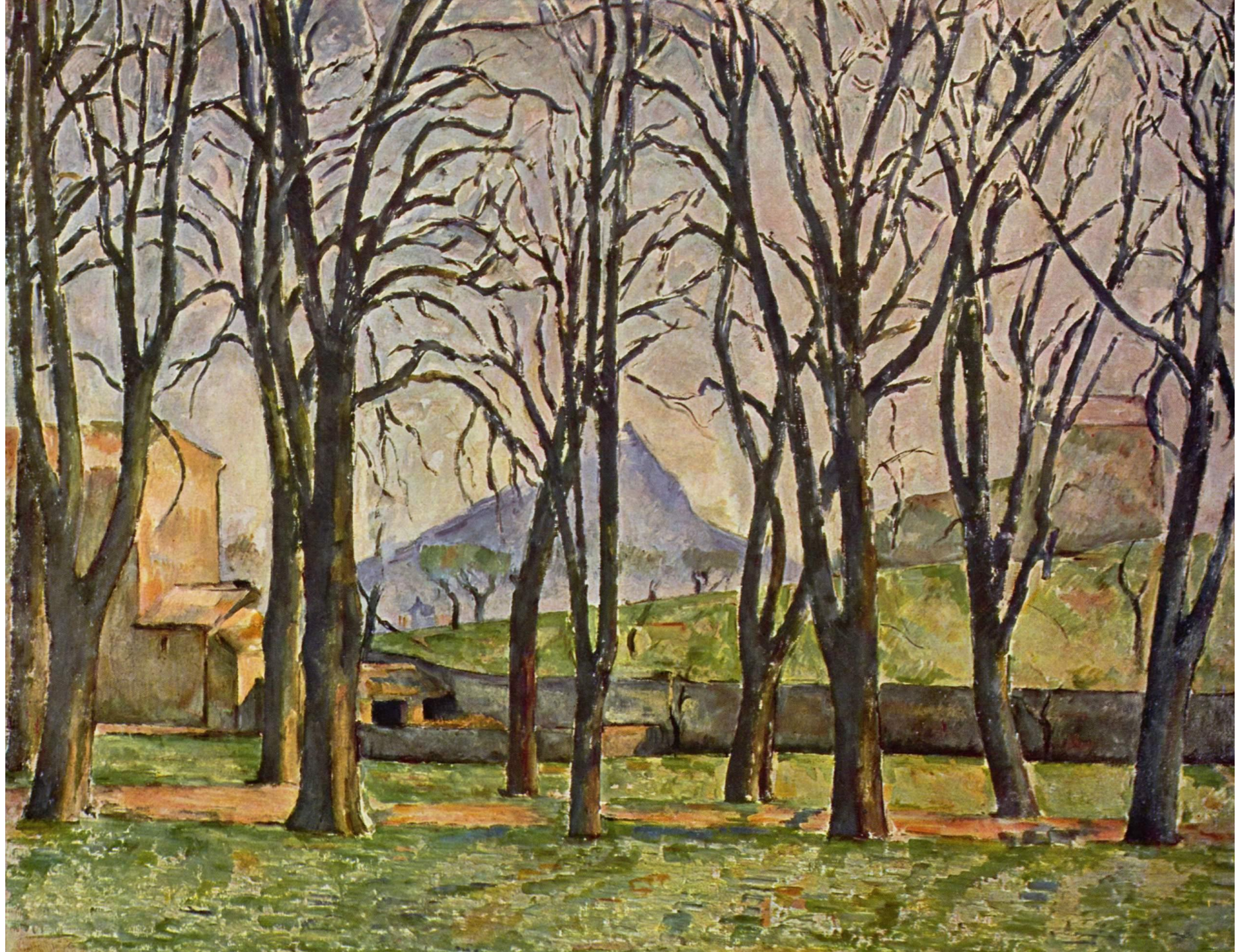
Maurice Merleau-Ponty













Week 8: In Search of New Standards

Cezanne aimed at painting “Poussin from nature”.

“A painting like Poussin’s ‘Et in Arcadio ego’ ... presents a beautifully harmonious pattern in which one shape seems to answer the other. We feel that everything is in its place, and nothing is casual or vague. Each form stands out clearly and one can visualize it as a firm, solid body. The whole has a natural simplicity which looks restful and calm.”

(Gombrich 2006: 414)

Week 8: In Search of New Standards



Nicolas Poussin, *Et in Arcadia ego* (1640)

Week 8: In Search of New Standards

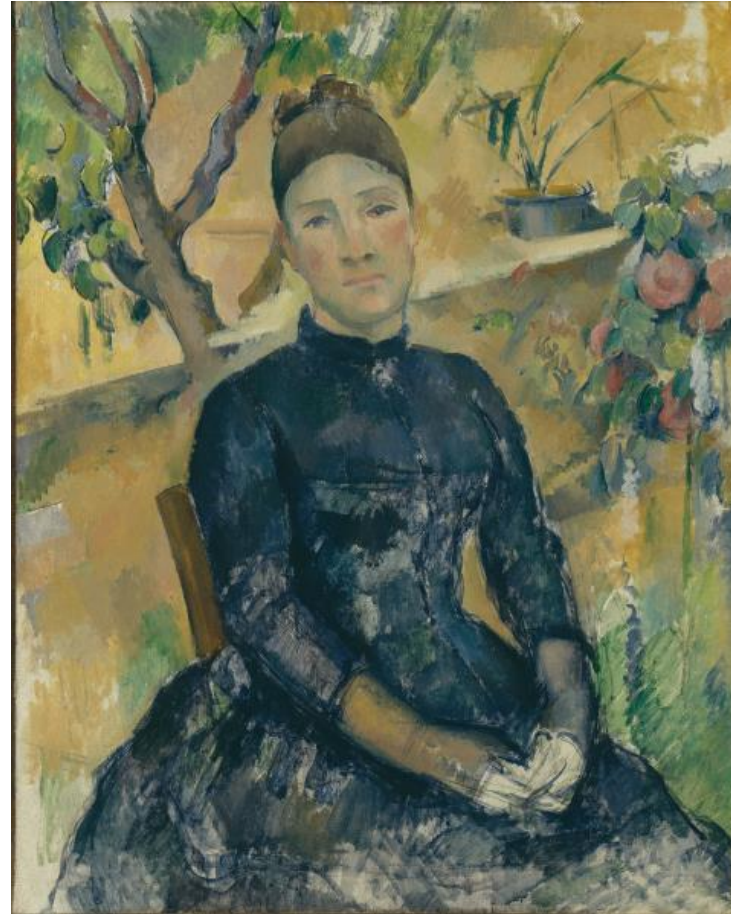
But: “The old masters ... had accomplished that balance and solidity at a price. They did not feel bound to respect nature as they saw it ... (Cezanne) wanted to surrender to his impressions, to paint the forms and colours he saw, not those he knew about or had learned about. But he felt uneasy about the direction painting had taken ... Where was that striving for a harmonious design, the achievement of solid simplicity and perfect balance which had marked the greatest paintings of the past? The task was to paint ‘from nature’, to make use of the discoveries of the Impressionist masters, and yet to recapture the sense of order and necessity that distinguished the art of Poussin.” (Gombrich 2006: 414f.)

Week 8: In Search of New Standards

“Impressionist pictures tended to be brilliant but messy. Cezanne abhorred messiness... (He) longed for strong, intense colours as much as he longed for lucid patterns.” (Gombrich 2006: 416)

Cezanne: I want to turn Impressionism into something more solid and enduring, like the art of the museums.

Week 8: In Search of New Standards







Week 8: In Search for New Standards



“Surely all art is the result of one’s having been in danger, off having gone through an experience all the way to the end, to where no one can go any further. The further one goes, the more private, the more personal, the more singular an experience becomes, and the thing one is making is, finally, the necessary, irrepressible, and, as nearly as possible, definitive utterance of the singularity ... Therein lies the enormous aid the work of art brings to the life of the one who must make it – that it is his epitome, the knot in the rosary at which his life recites a prayer ... ”

Rainer Maria Rilke

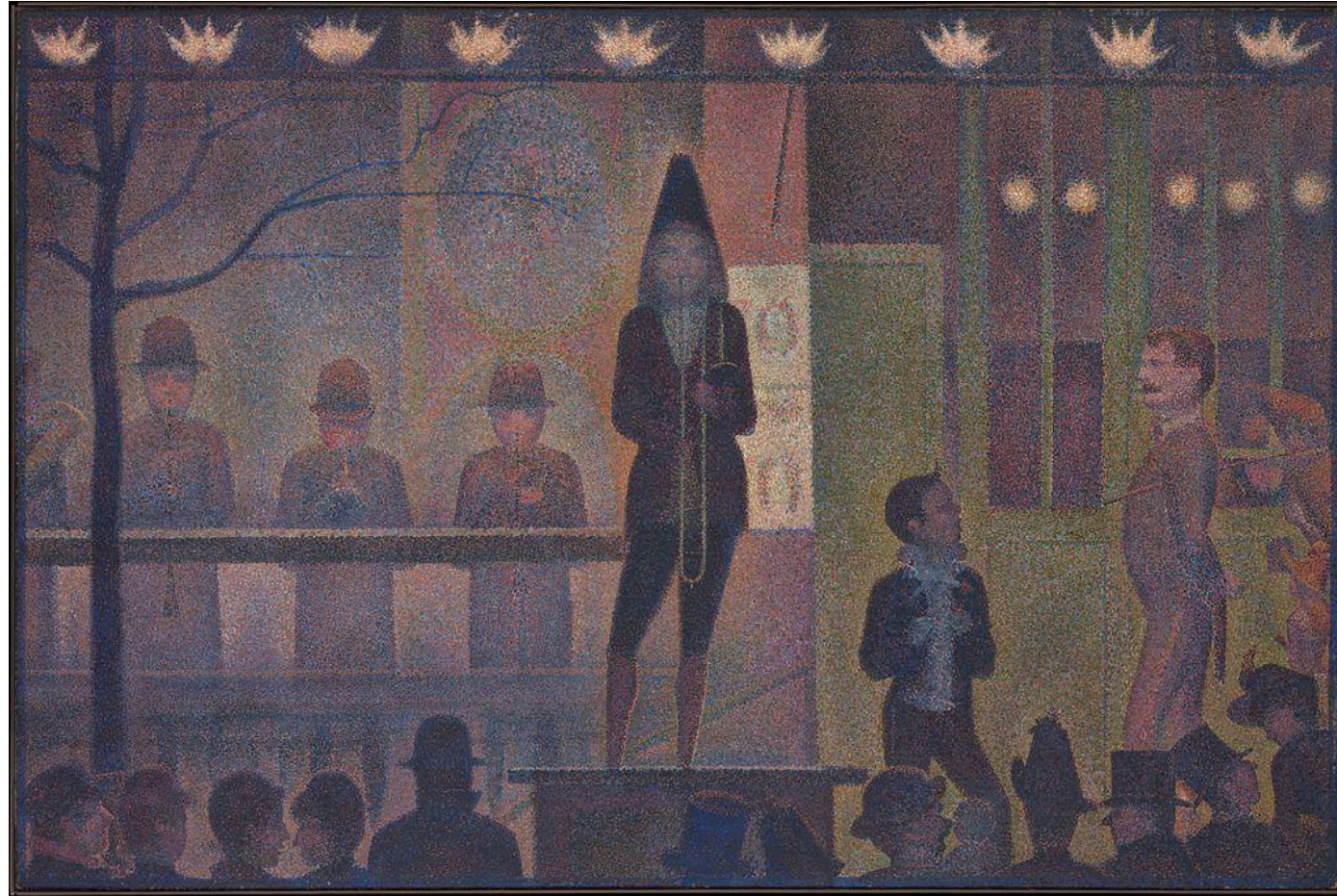


Week 8: In Search of New Standards

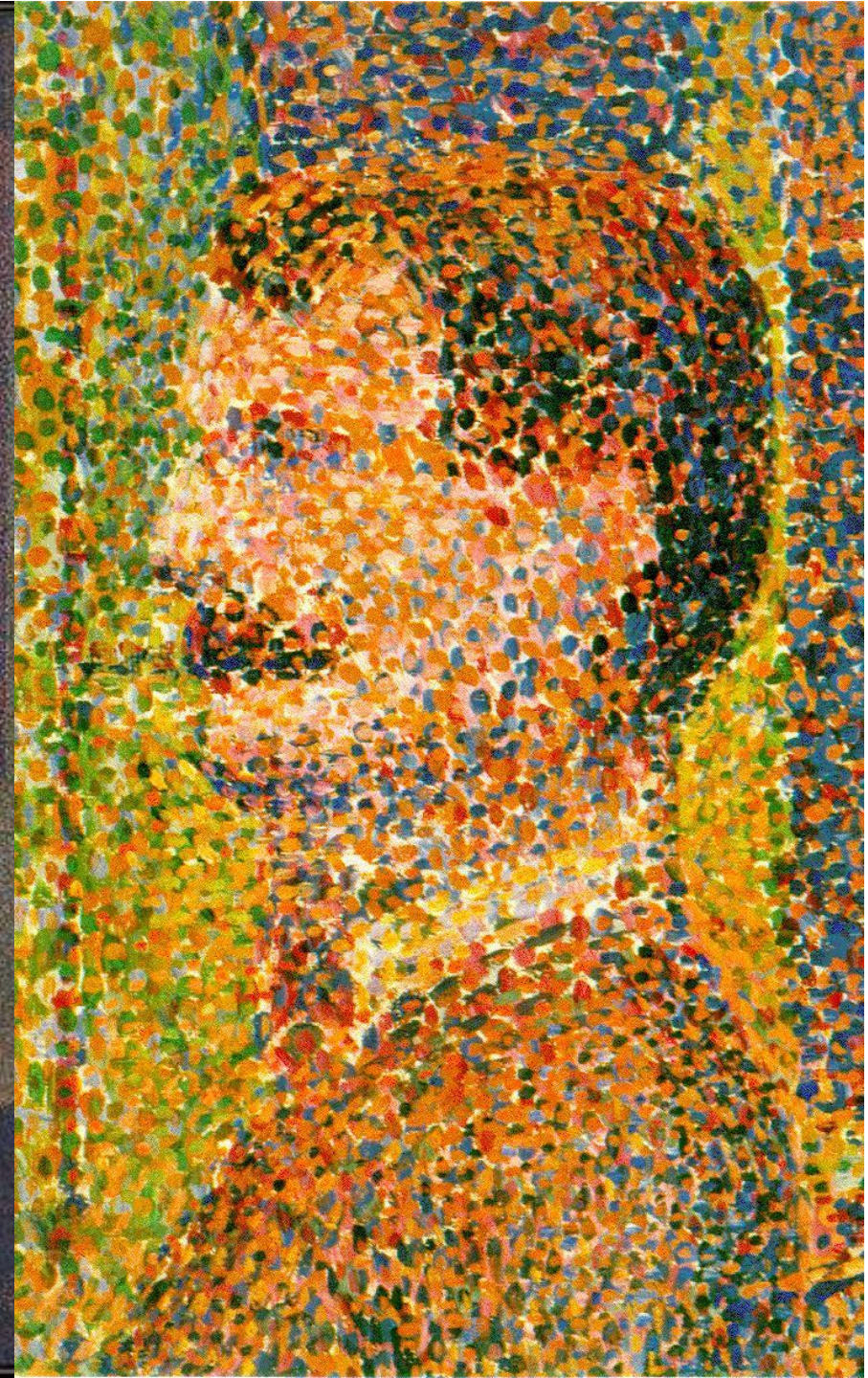
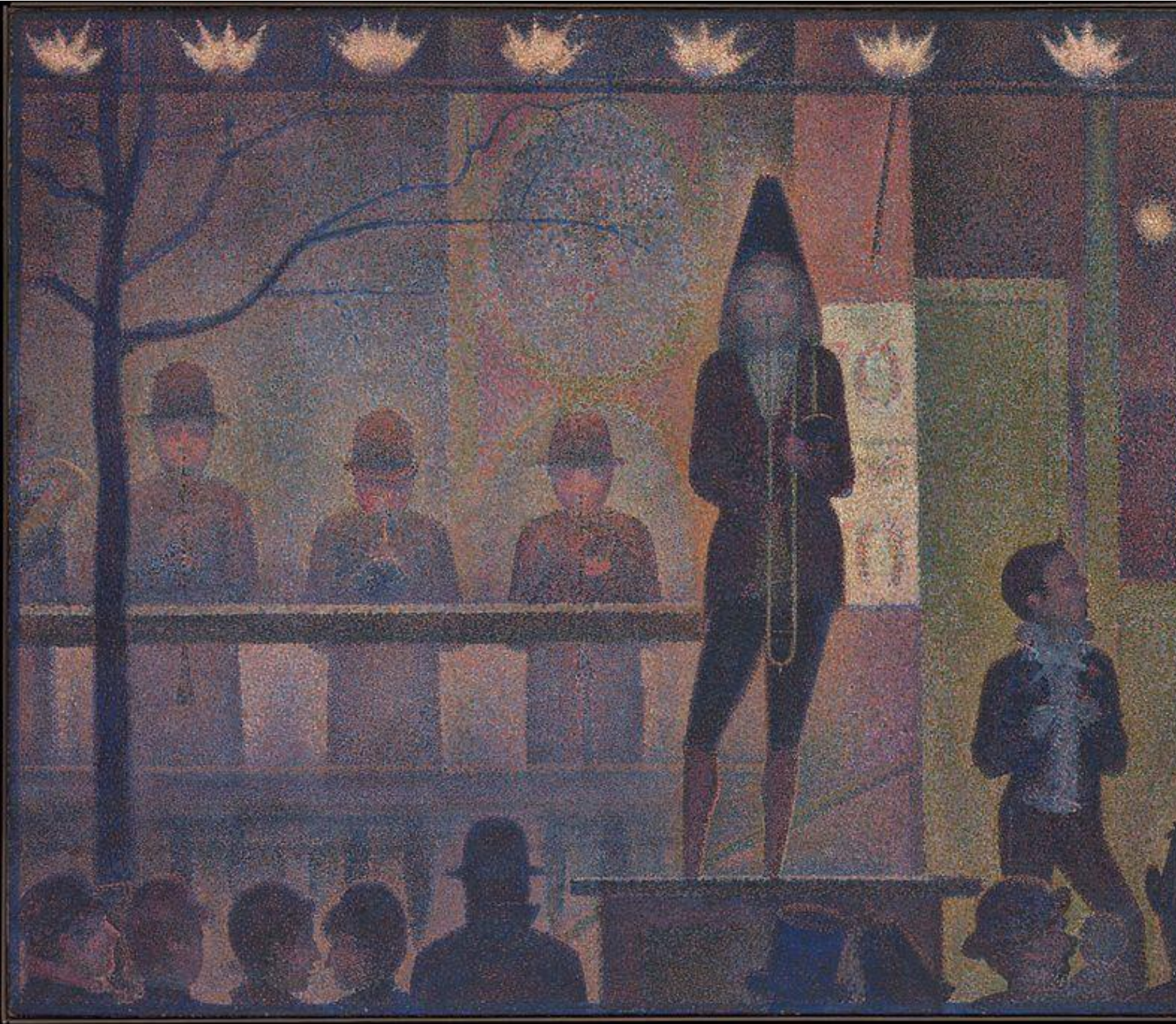


Georges Seurat, *Bathing at Asnières* (1884)

Week 8: In Search of New Standards



Georges Seurat, *Circus Sideshow* (1887)

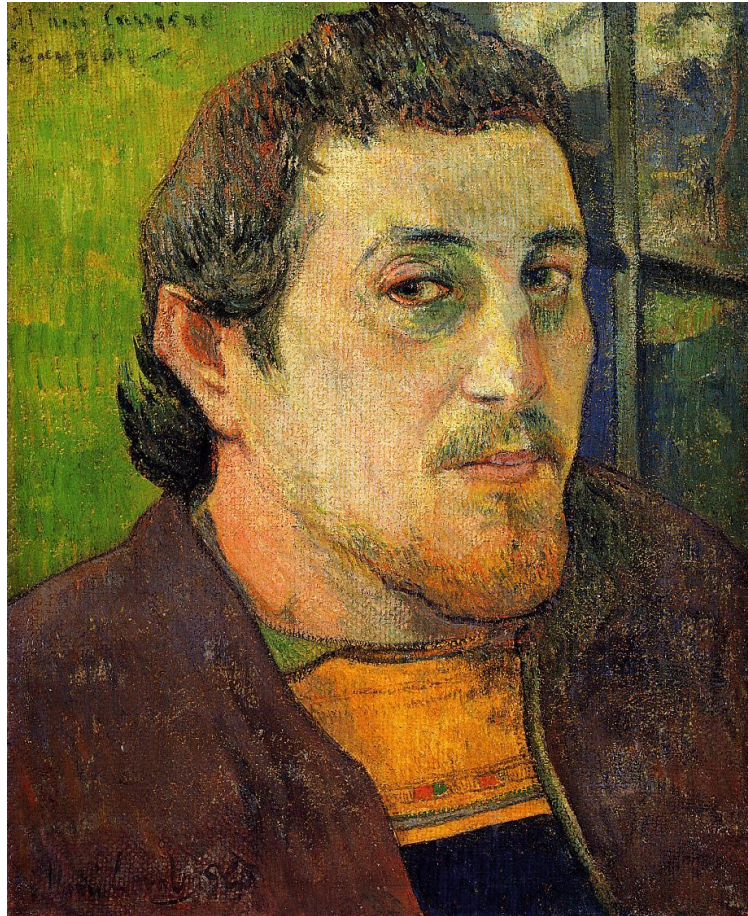


Week 8: In Search of New Standards



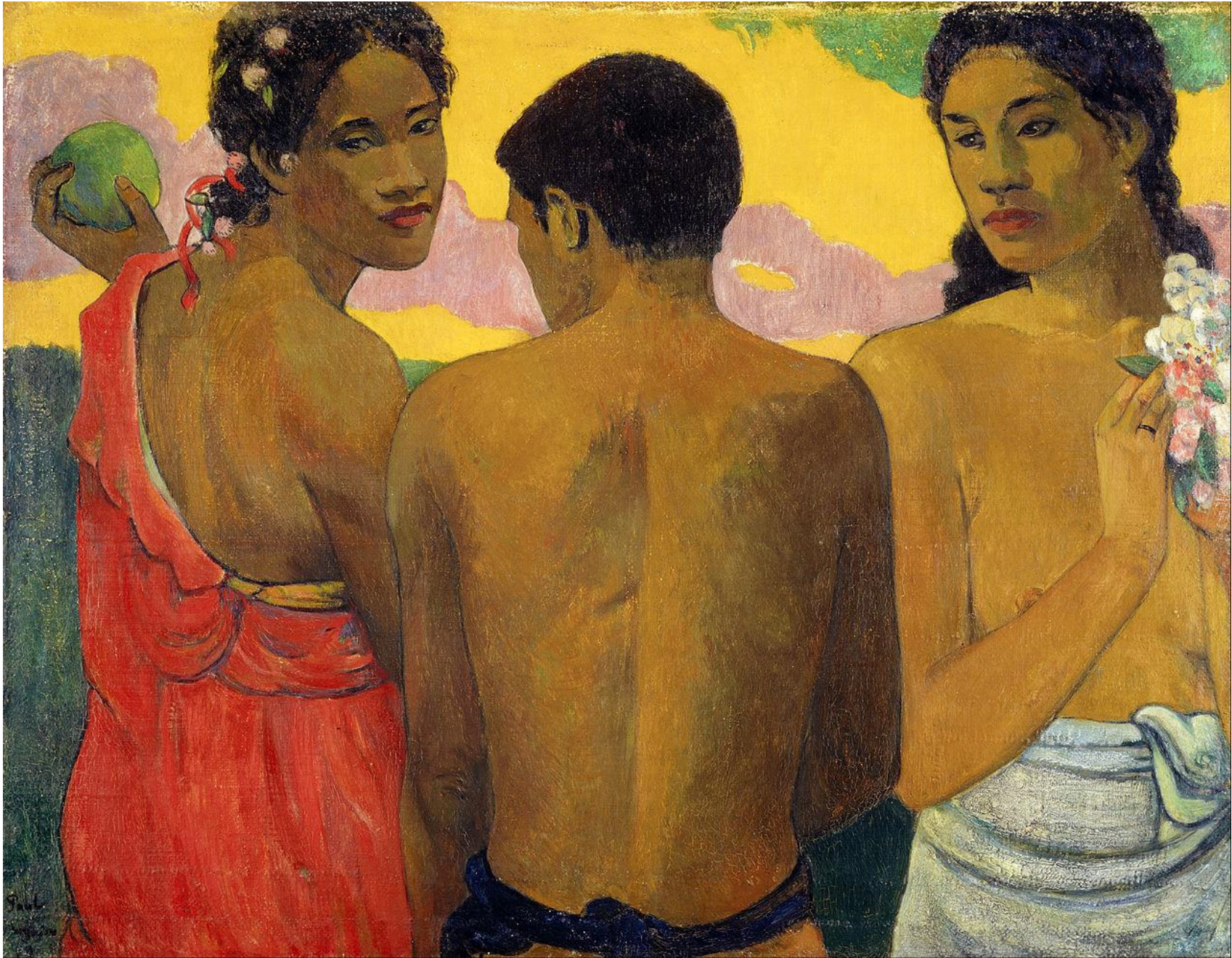
Vincent van Gogh, *Starry Night* (1889)

Week 8: In Search of New Standards



Paul Gauguin





Week 7: In Search of New Standards

Van Gogh, Gauguin, Cézanne

“Gauguin ... longed for an art which did not consist of tricks which can be learned, for a style which was no mere style, but something strong and powerful like human passion ... The works he brought back from there (Tahiti, M.H.) puzzled even some of his former friends. They seemed so savage and so primitive. That was just what Gauguin wanted. He was proud to be called ‘barbarian’. Even his colour and draughtmanship should be ‘barbaric’ to do justice to the unspoilt children of nature he had come to admire during his stay in Tahiti.”

(Gombrich 2006: 424)





Week 8: In Search of New Standards

“You see, although I understand very well the value of words – abstract and concrete – in the dictionary, I no longer grasp them in painting. I have tried to interpret my vision in an appropriate decor without recourse to literary means and with all the simplicity the medium permits: a difficult job ...

After fifteen years of struggle we are beginning to free ourselves from the influence of the Academy, from all this confusion of formulas apart from which there has been no hope of salvation, honor, or money: drawing, color, composition, sincerity in the presence of nature, and so on. “

Letter by Paul Gauguin written in March 1899 from Tahiti - in response to a review of his exhibition of 1899 in the *Mercure de France* by Andre Fontainas

Week 8: In Search of New Standards

Gauguin “ ... tried to enter the spirit of the natives and to look at things as they did. He studied the methods of native craftsmen and often included representations of their works in his pictures. He strove to bring his own portraits of the natives into harmony with this ‘primitive’ art. So he simplified the outlines of forms and did not shrink from using large patches of strong colour. Unlike Cezanne, he did not mind if these simplified forms and colour-schemes made his pictures look flat” (Gombrich 2006: 425)

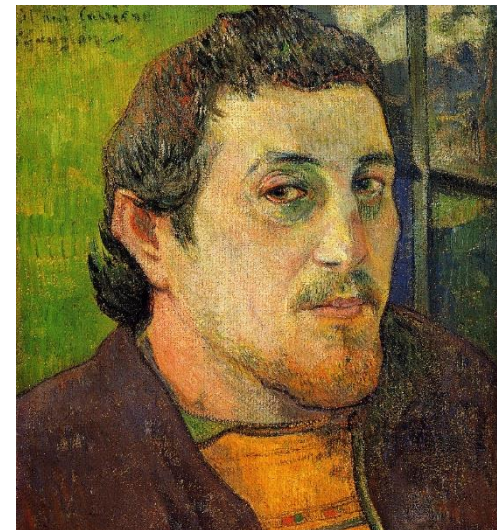
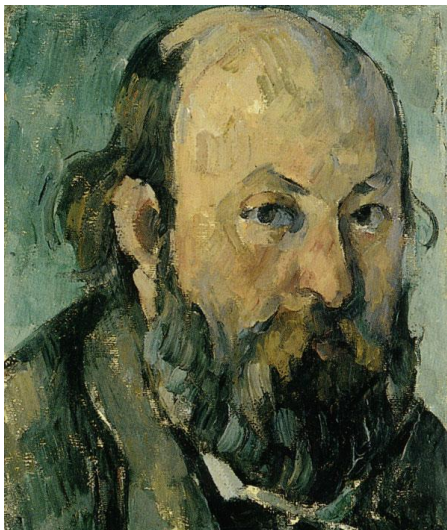




Week 8: In Search of New Standards Cézanne, Van Gogh, Gauguin

“Cezanne, Van Gogh and Gauguin were three desperately lonely men, who worked on with little hope of ever being understood. But the problems of their art about which they felt so strongly were seen by more and more artists of the younger generation who found no satisfaction in the skills they acquired at the art schools.”

(Gombrich 2006: 425)

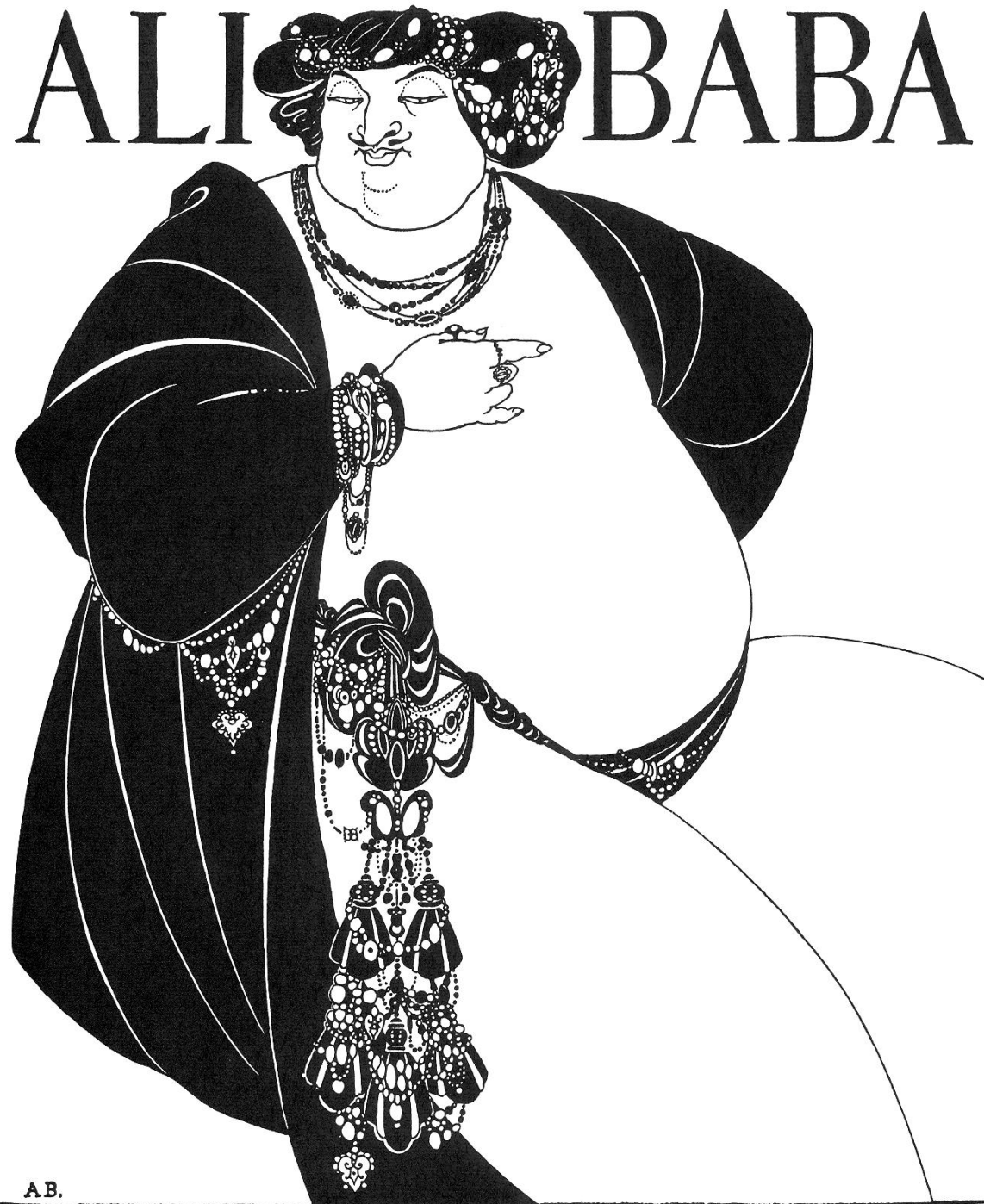


Week 8: In Search of New Standards



Aubrey Beardsley

ALI BABA



A.B.



Week 8: In Search of New Standards



Henri de Toulouse-Lautrec

PROCHAINEMENT

la très illustre Compagnie
DU

CHAT
NOIR

avec
ses PIÈCES D'OMBRES
CÉLÈBRES, ses POÈTES
ses COMPOSITEURS

RODOLPHE SALIS



CHARLES VERNÉAU 114, Rue Clémenceau, PARIS



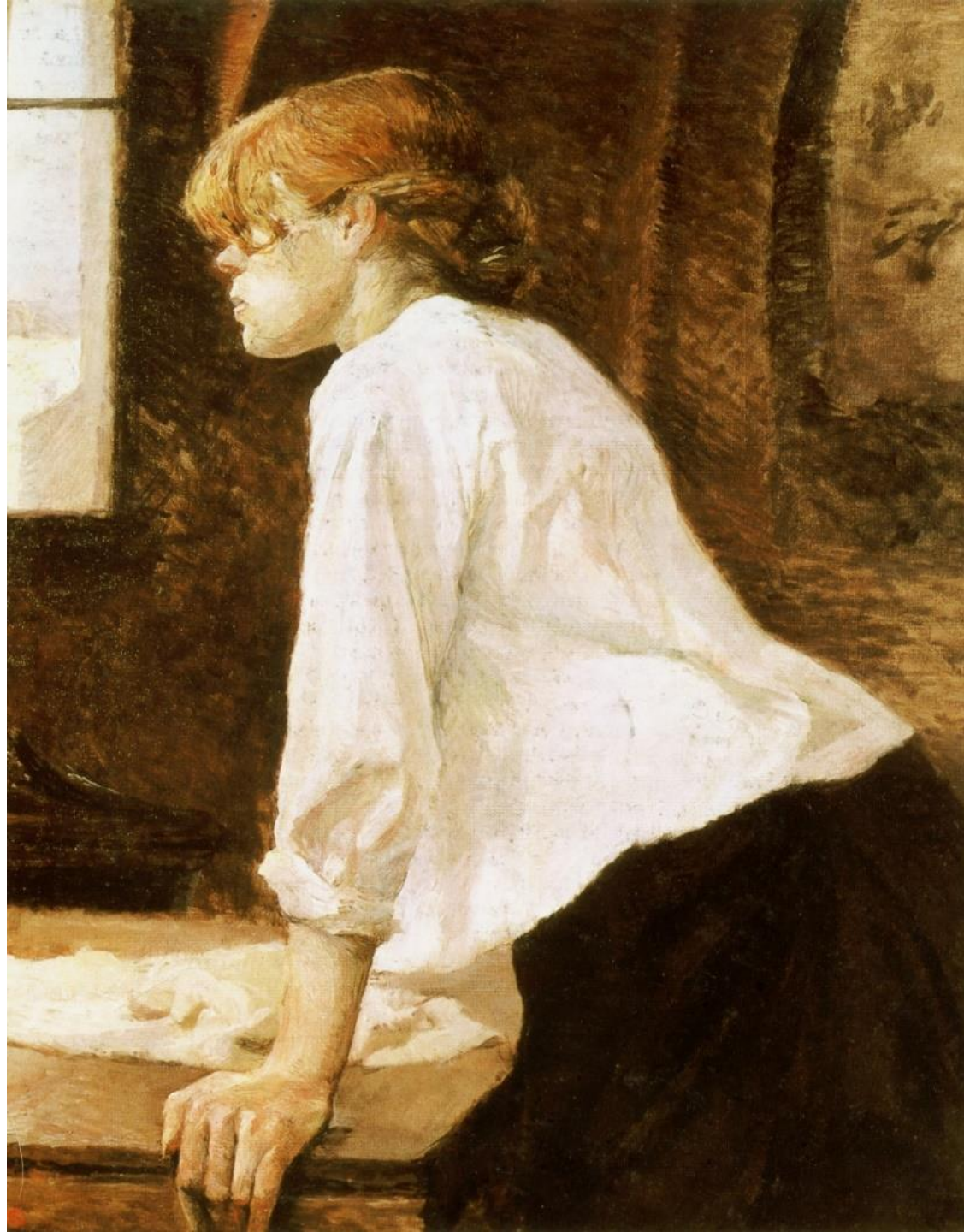
JANE
Avril

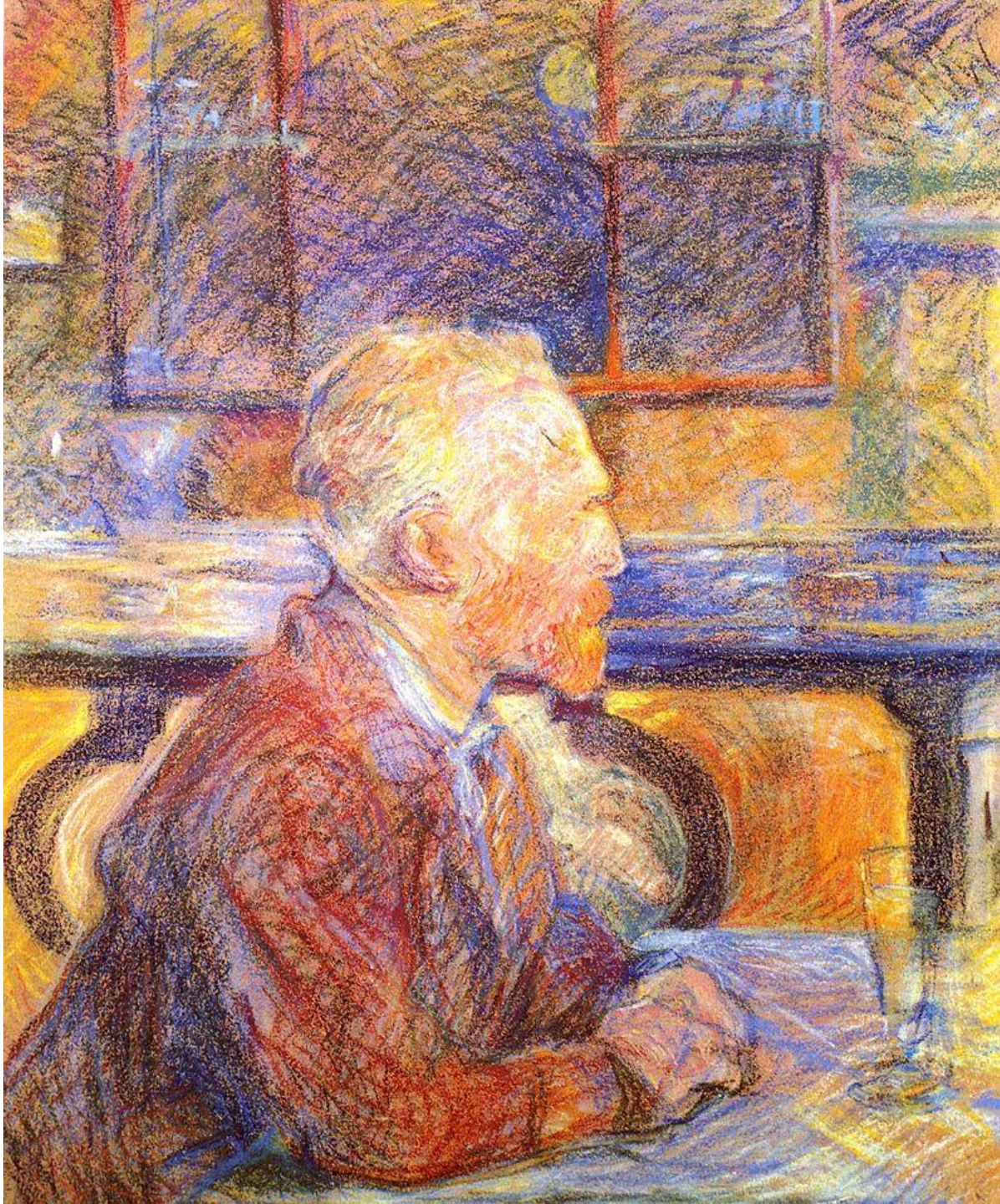


Divan Japonais
75 rue Des Martyrs

Ed Fournier
directeur

Rauv





Week 8: Permanent Revolution

- 1) Architecture: “The Industrial Revolution began to destroy the very traditions of solid craftsmanship; handiwork gave way to machine production, the workshop to the factory. The most immediate results of this change were visible in architecture. The lack of solid craftsmanship, combined with a strange insistence on ‘style’ and ‘beauty’, nearly killed it.” (Gombrich 2006: 379) Churches: built in the Gothic style, theatres and operas: built in the Baroque style, palaces and ministries: stately forms of the Italian renaissance.
- 2) Painting and sculpture: “it became an acknowledged pastime to ‘shock the bourgeois’ out of his complacency ... Artists began to see themselves as a race apart, they grew long hair and beards, they dressed in velvet or curdory ... For the first time, perhaps, it became true that art was a perfect means of expressing individuality ...” (Gombrich 2006: 382-383)

Week 8: Permanent Revolution



Jean-Auguste Dominique Ingres, *The Valpincon Bather* (1808)









Week 8: Permanent Revolution



Eugene Delacroix, *Arab cavalry practising a charge* (1832)



Week 8: Permanent Revolution

“Everything in the picture is a denial of the teachings of David and Ingres. There is no clarity of outline here, no modelling of the nude in carefully graded tones of light and shade, no pose and restraint in the composition, not even a patriotic or edifying subject. All the painter wants is to make us partake in an intensely exciting moment, and to share his joy in the movement and romance of the scene, with the Arab cavalry sweeping past, and the fine thoroughbred rearing in the foreground.” (Gombrich 2006: 387)

Week 8: Permanent Revolution



Eugene Delacroix, *La liberté guidant le peuple* (1830)

Week 8: Permanent Revolution



Jean-Baptiste Camille Corot, *Tivoli les jardins de la villa d'este* (1843)





Week 8: Permanent Revolution



Gustave Courbet, *The meeting or 'Bonjour, Monsieur Courbet'* (1853)



Week 8: Permanent Revolution

“To anyone used to the show-pieces of academic art, this picture must have seemed downright childish. There are no graceful poses here, no flowing lines, no impressive colours ... The whole idea of a painter representing himself in shirtsleeves as a kind of tramp must have appeared as an outrage to the ‘respectable’ artists and their admirers.”

(Gombrich 2006: 390)

Courbet in a letter: “I hope ... always to earn my living by my art without having ever deviated by even a hair’s breadth from my principles, without having lied to my conscience for a single moment, without painting even as much as can be covered by a hand only to please anyone or to sell more easily.” (Gombrich 2006: 391)







Gustave Courbet, *A Burial at Onans* (1850/51)



Week 8: Permanent Revolution



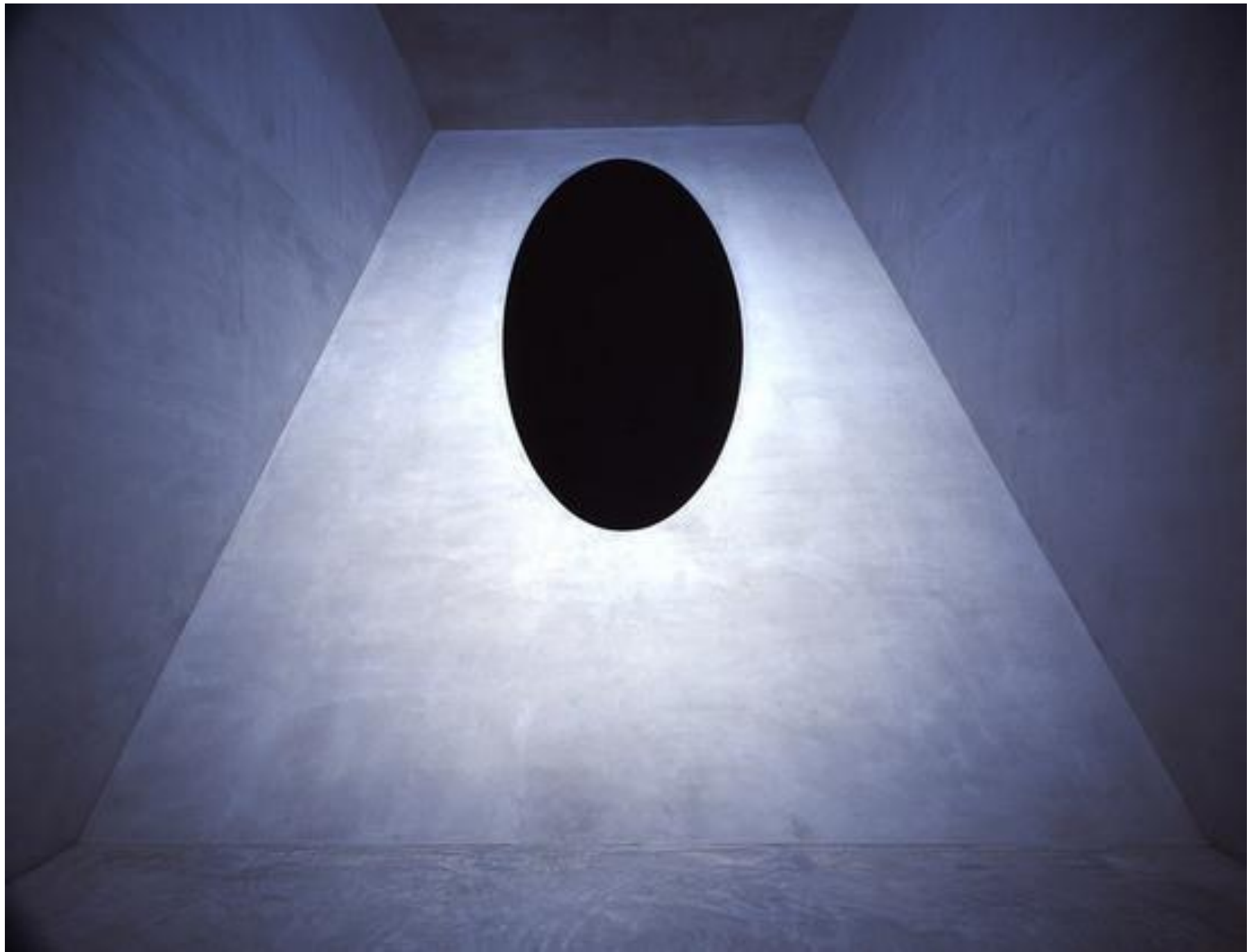
Gustave Courbet, *Origin of the World* (1866)

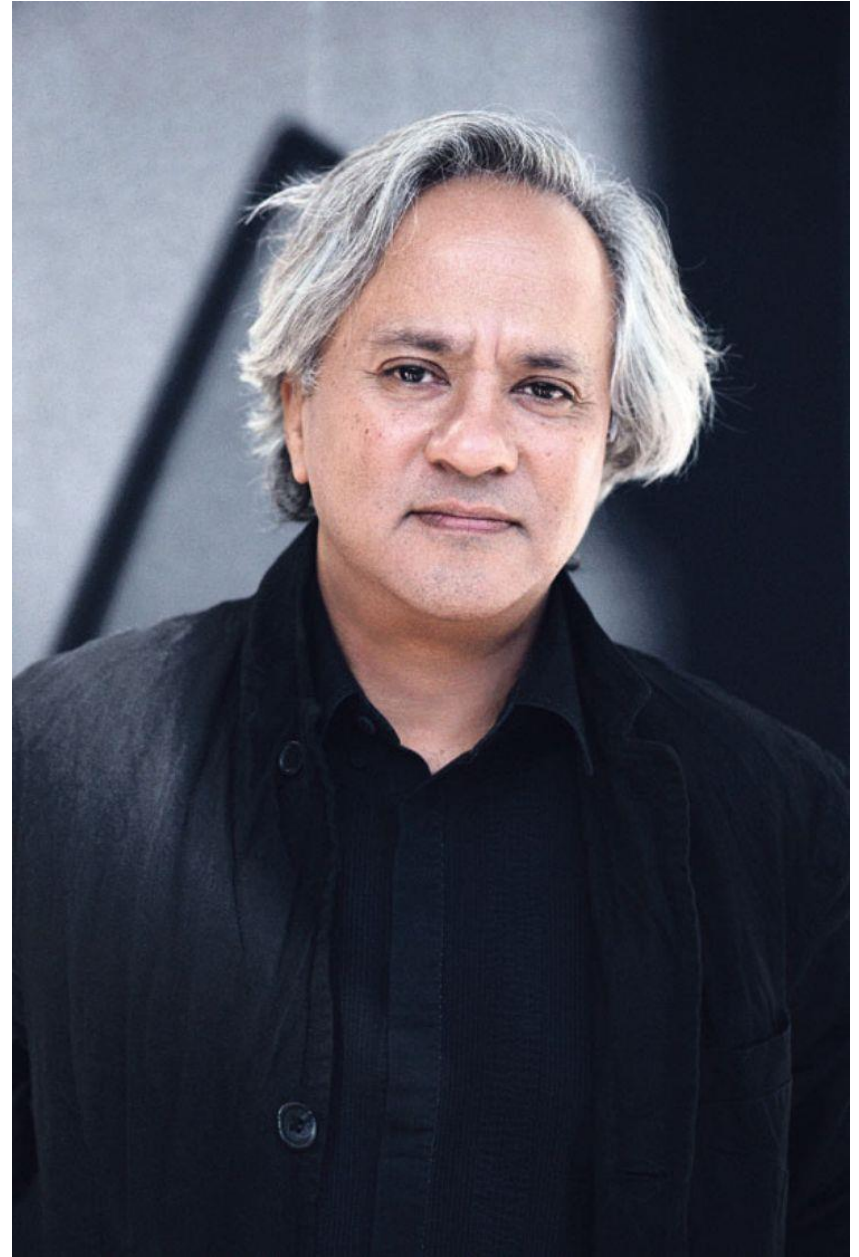
Week 8: Permanent Revolution



Week 8: Permanent Revolution

- In February 2011, [Facebook](#) censored *L'Origine du monde* after it was posted by Copenhagen-based artist Frode Steinicke, to illustrate his comments about a television program aired on DR2. Following the incident, many other Facebook users defiantly changed their profile pictures to the Courbet painting in an act of solidarity with Steinicke. Facebook, which originally disabled Steinicke's profile, finally re-enabled it without the *L'Origine du monde* picture. As the case won media attention, Facebook deleted other pages about the painting. [\[15\]](#)[\[16\]](#)
- In October 2011, again, a complaint was lodged against Facebook with the [Tribunal de grande instance de Paris](#) (Paris court of general jurisdiction) by a French Facebook user after his profile was disabled for showing a picture of *L'Origine du monde*. The picture was a link to a television program aired on [Arte](#) about the history of the painting. As he got no answer to his emails to Facebook, he decided to lodge a complaint for "infringement of freedom of expression" and against the legality of Facebook's terms which define the courts located in Santa Clara County, California, as the exclusive place of jurisdiction for all litigating claims. [\[17\]](#) In February 2016 the Paris court ruled that Facebook could be sued in France. [\[18\]](#)





Week 8: Permanent Revolution

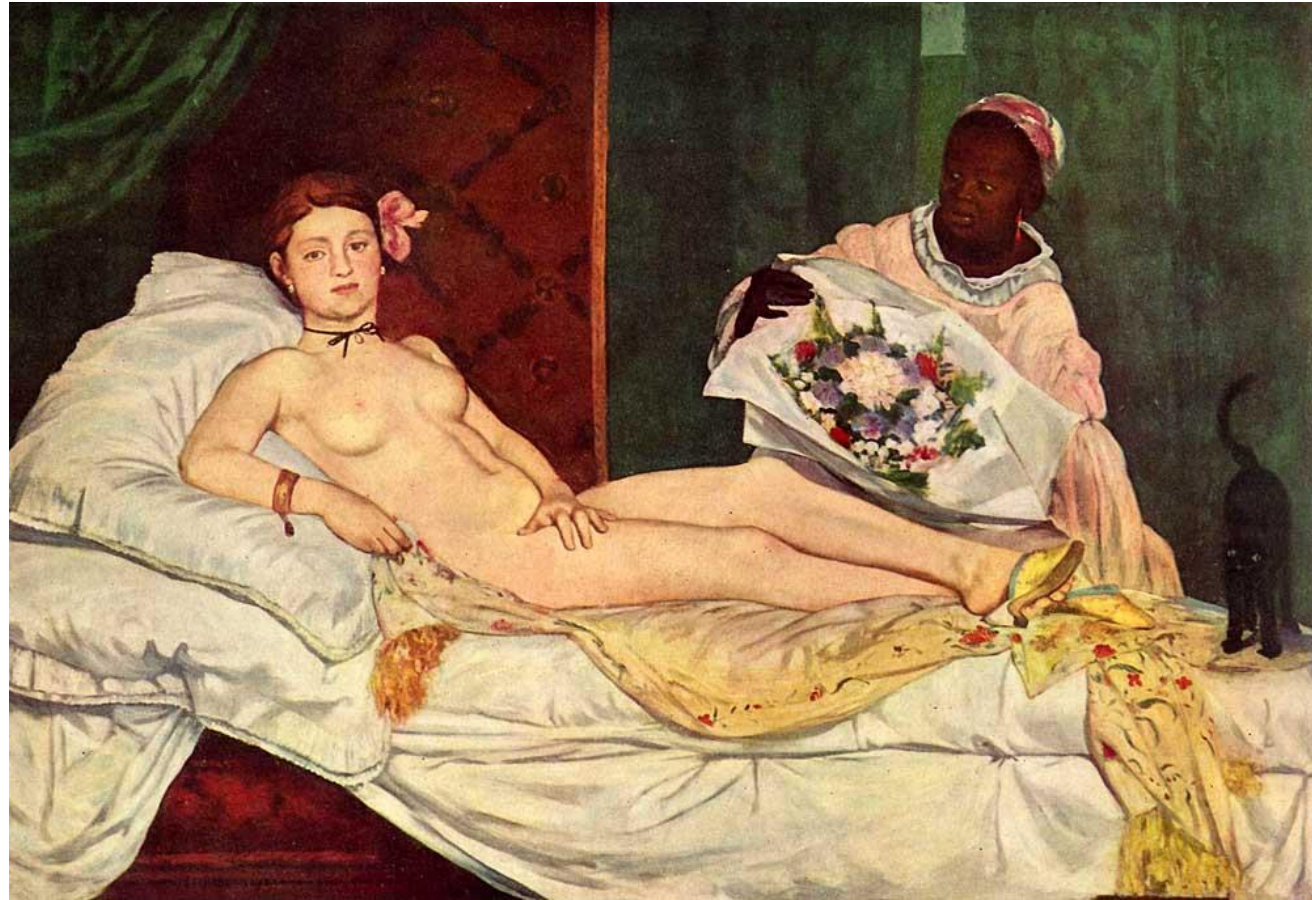


Week 8: Permanent Revolution



- **Édouard Manet**, 23 January 1832 – 30 April 1883) was a [French](#) painter. He was one of the first 19th-century artists to paint modern life, and a pivotal figure in the transition from [Realism](#) to [Impressionism](#).
- His early masterworks, [The Luncheon on the Grass \(Le déjeuner sur l'herbe\)](#) and [Olympia](#), both 1863, caused great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of [modern art](#).

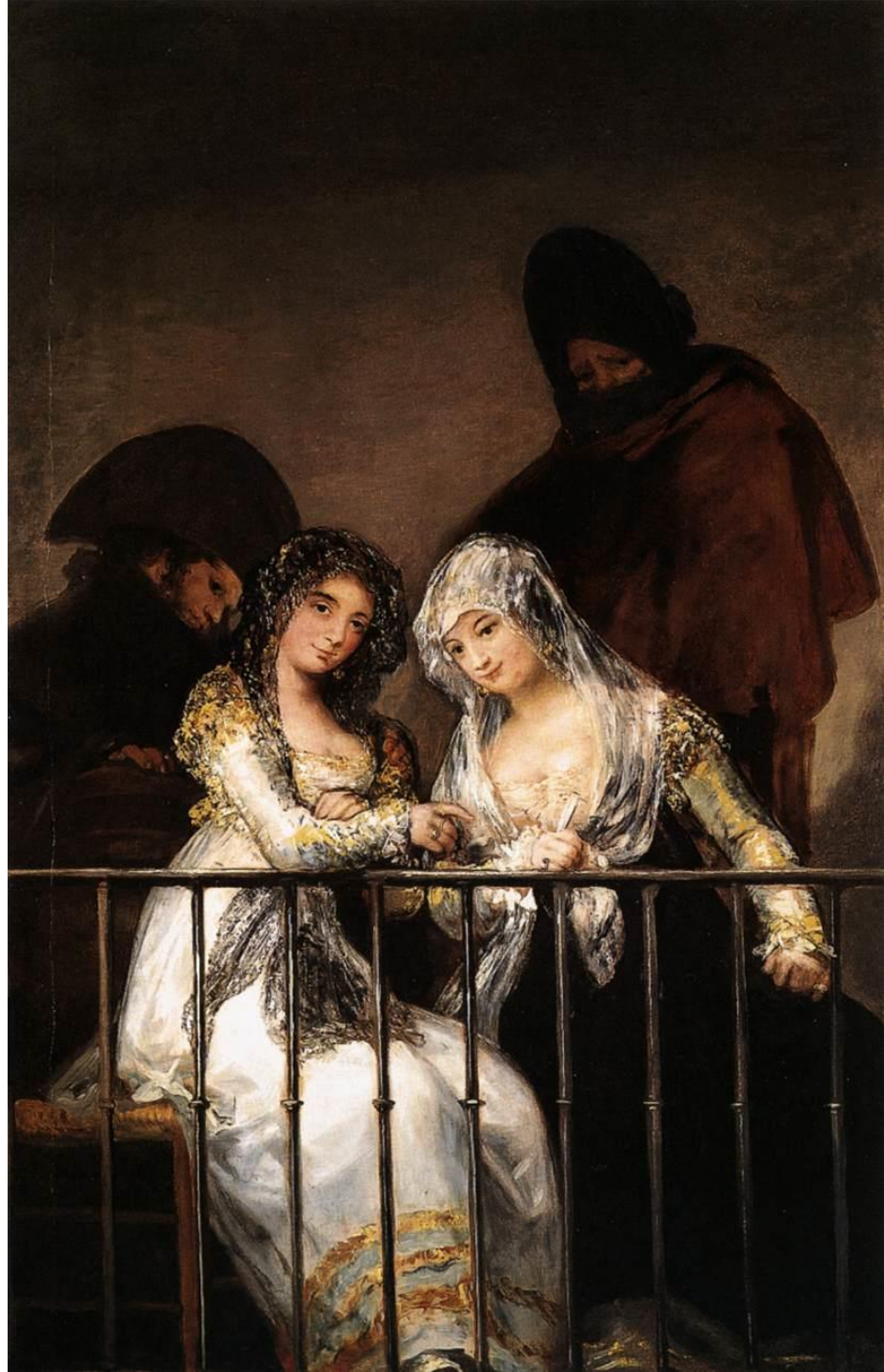
Week 8: Permanent Revolution



Edouard Manet, *Olympia* (1863)







Week 8: Permanent Revolution



Claude Monet, *Monet working in his boat* (1874)









Claude Monet. 72

Week 8: Spring Break



Week 9: The Break in Tradition

In history books modern times begin with ...

“It was the time of the Renaissance, the time when being a painter or a sculptor ceased to be an occupation like any other and became a calling set apart. It was also the period during which the Reformation ... put an end to the most frequent use of pictures and sculptures in large parts of Europe, and forced the artists to look for a new market. But however important all these events were, they did not ... “

(Gombrich 2006: 361)

Week 9: The Break in Tradition

In history books modern times begin with the discovery of America by Columbus in 1492.

“It was the time of the Renaissance, the time when being a painter or a sculptor ceased to be an occupation like any other and became a calling set apart. It was also the period during which the Reformation ... put an end to the most frequent use of pictures and sculptures in large parts of Europe, and forced the artists to look for a new market. But however important all these events were, they did not result in a sudden break.” (Gombrich 2006: 361)

Week 9: The Break in Tradition

The purpose of art: to supply beautiful things to people who wanted them.

Yes, there were different schools: here the skillful imitation of nature (Caravaggio, Gainsborough, the Dutch painters), there its skillful 'idealization' (Raphael, Reni, Reynolds).

But: even the 'idealists' agreed that the artist must study nature and learn to draw from the nude, even the 'naturalists' agreed that the work of classical antiquity were unsurpassed in beauty.

Week 9: The Break in Tradition

NATURALISTS



IDEALISTS





Week 9: The Break in Tradition

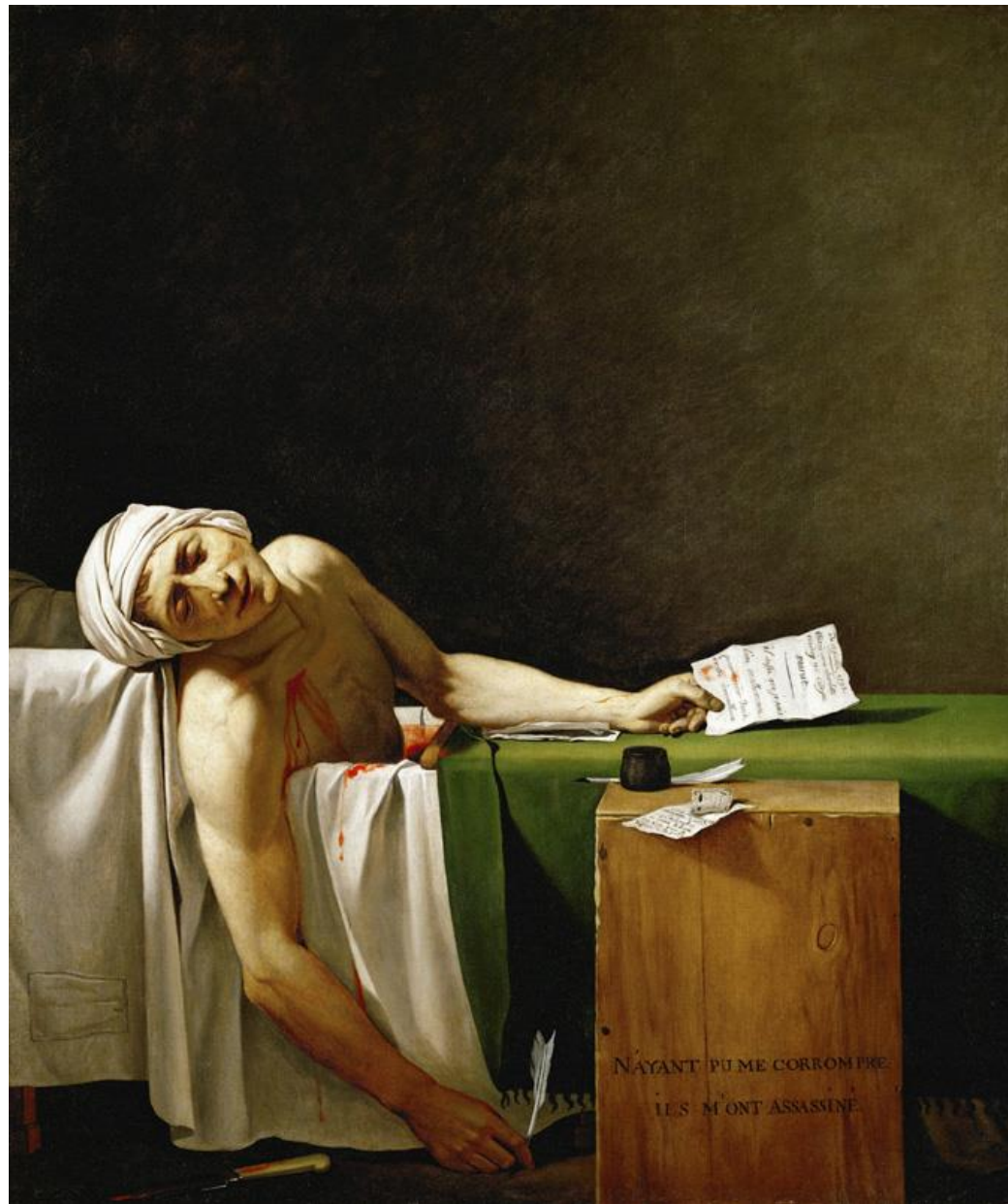


Jaques-Louis David, *Oath of the Horatii* (1784)

Week 9: The Break in Tradition



Jacqucs-Louis David, *Portrait of Mme Recamier* (1800)



Jaques-Louis David, *The Death of Marat* (1793)



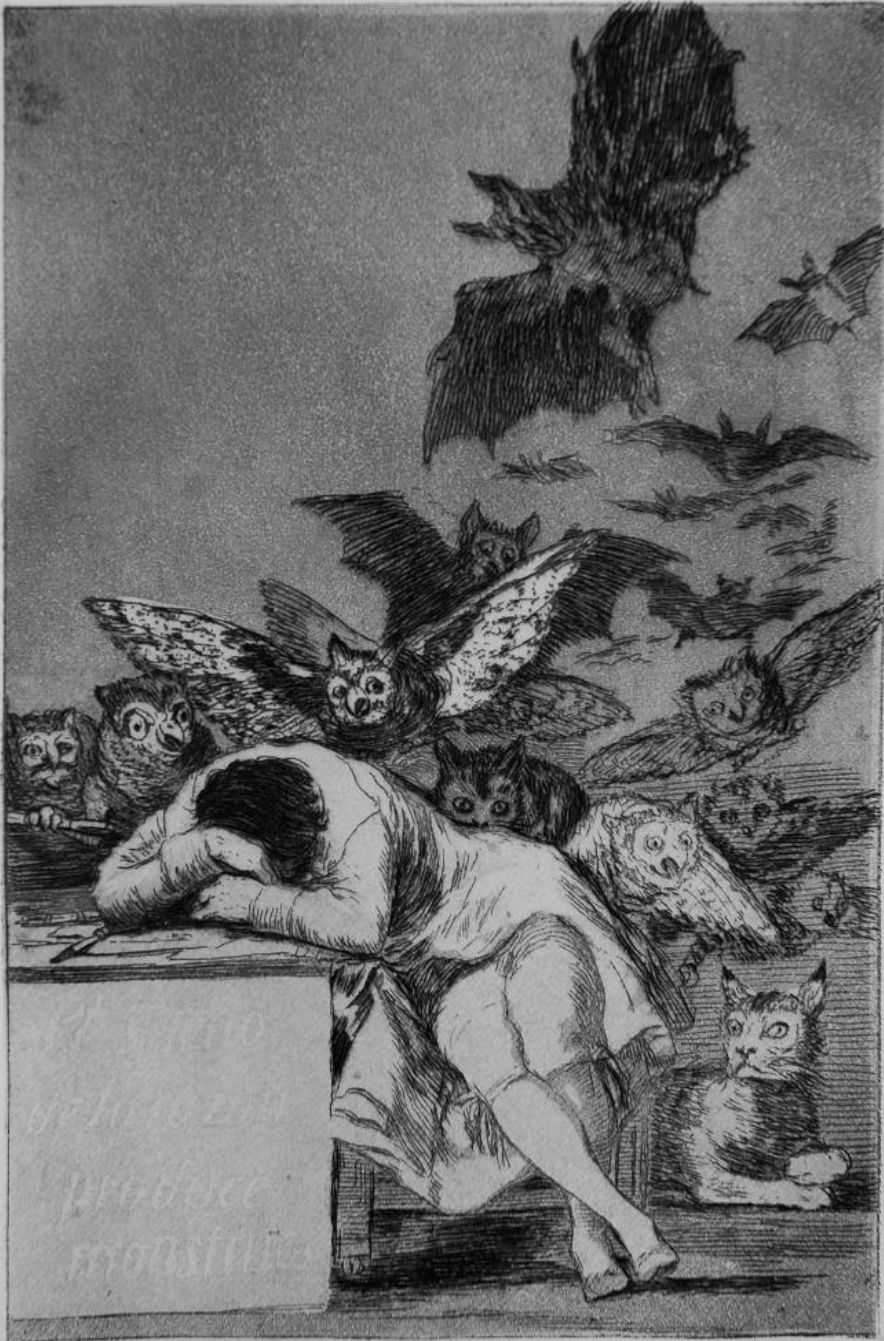
N'AYANT PU ME CORROMPRE.
ILS M'ONT ASSASSINE.



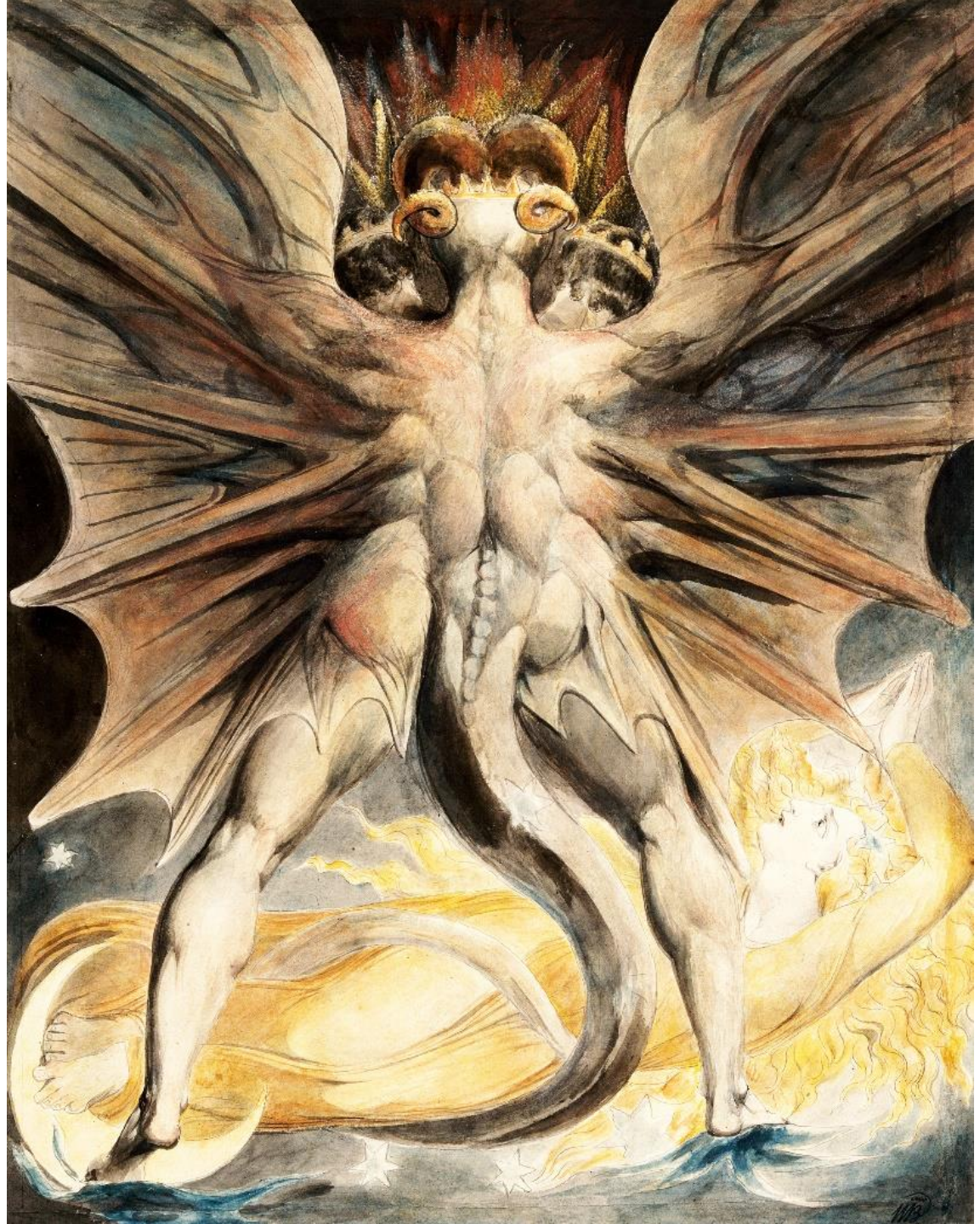
Francisco Goya, *King Ferdinand VII of Spain* (1814)







Volaverunt



Week 9: The Break in Tradition



William Blake, *The Lovers' Whirlwind* (1824-27)







Week 9: The Break in Tradition



William Turner, *Slave Ship* (1840)

Week 9: The Break in Tradition

Simon de Vlieger

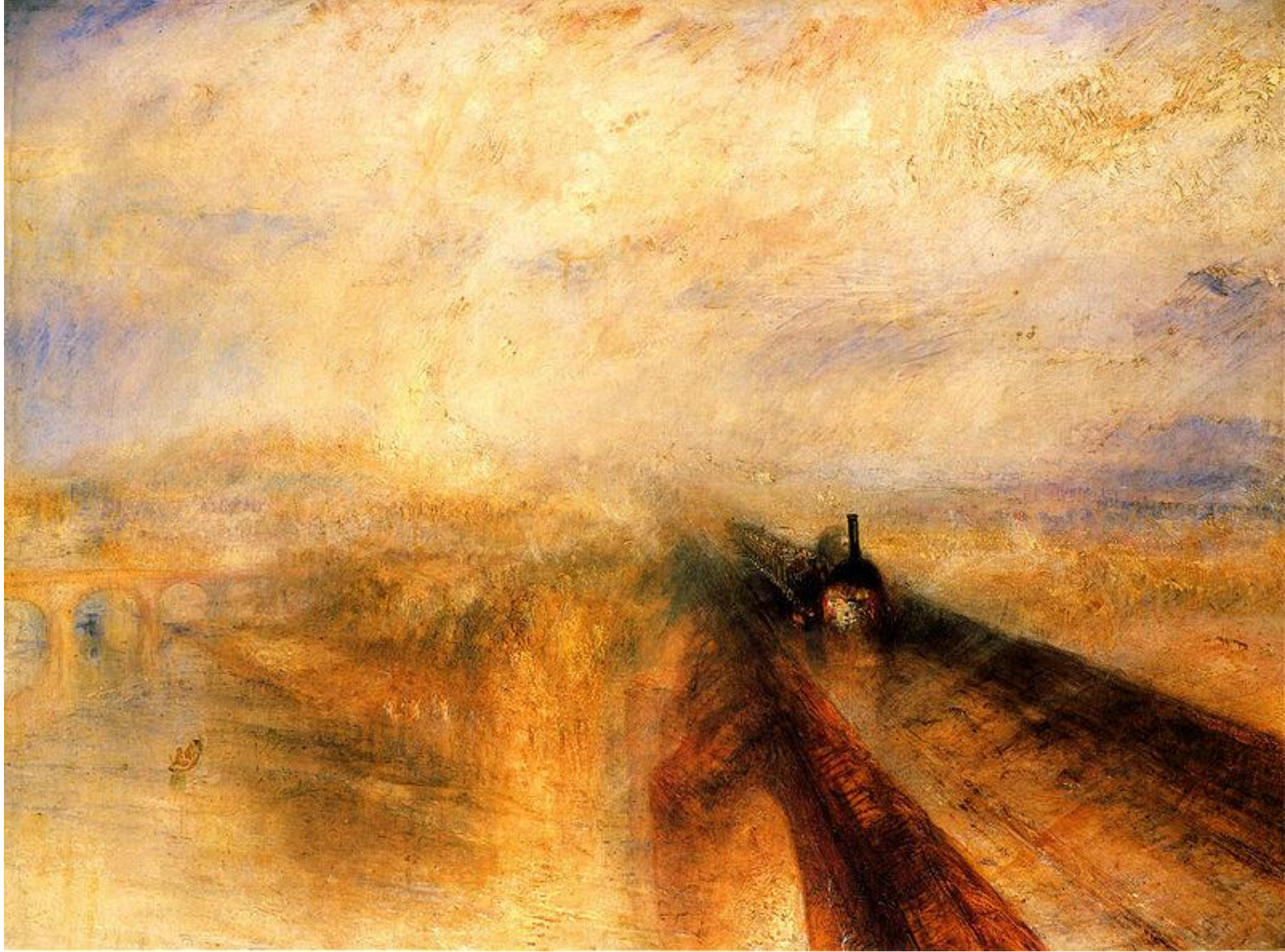


William Turner



Week 9: The Break in Tradition











Week 9: The Break in Tradition



John Constable, *Waymouth Bay* (1816)

Week 9: The Break in Tradition





Week 9: The Break in Tradition

William Turner



John Constable



Week 9: The Break in Tradition

“To him [Constable, M.H.] the tradition which Turner wanted to rival and surpass was not much more than a nuisance. Not that he failed to admire the great masters of the past. But he wanted to paint what he saw with his own eyes – not with those of Claude Lorrain.”
(Gombrich 2006: 375)



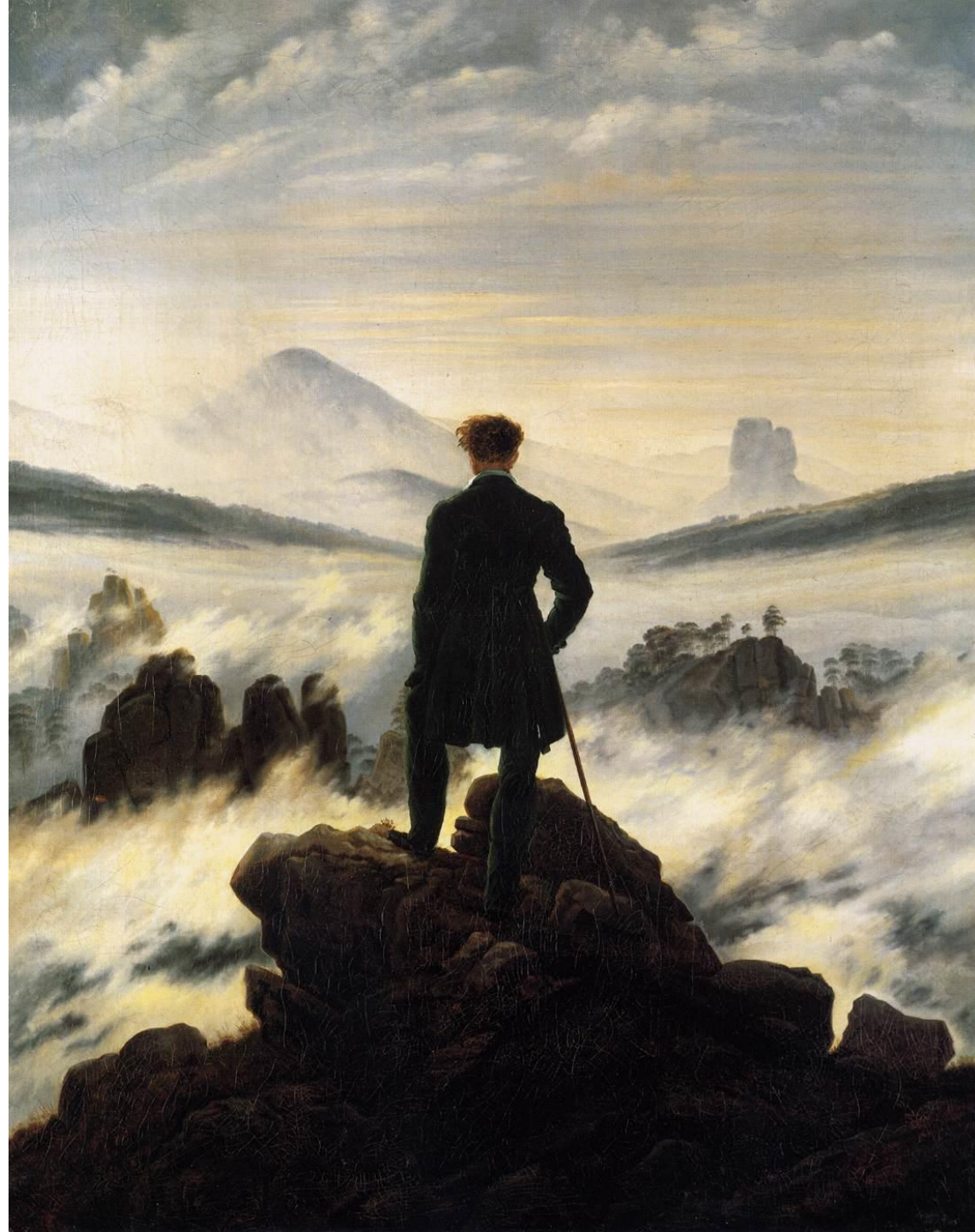


March 1806

March 1806



Caspar David Friedrich, *Wanderer Above the Sea of Fog* (1818)









Felix Vallotton
1865-1925
Baigneuse de face
Bather, seen from the front
1907
Oil on canvas
Private collection
The Paris, Switzerland





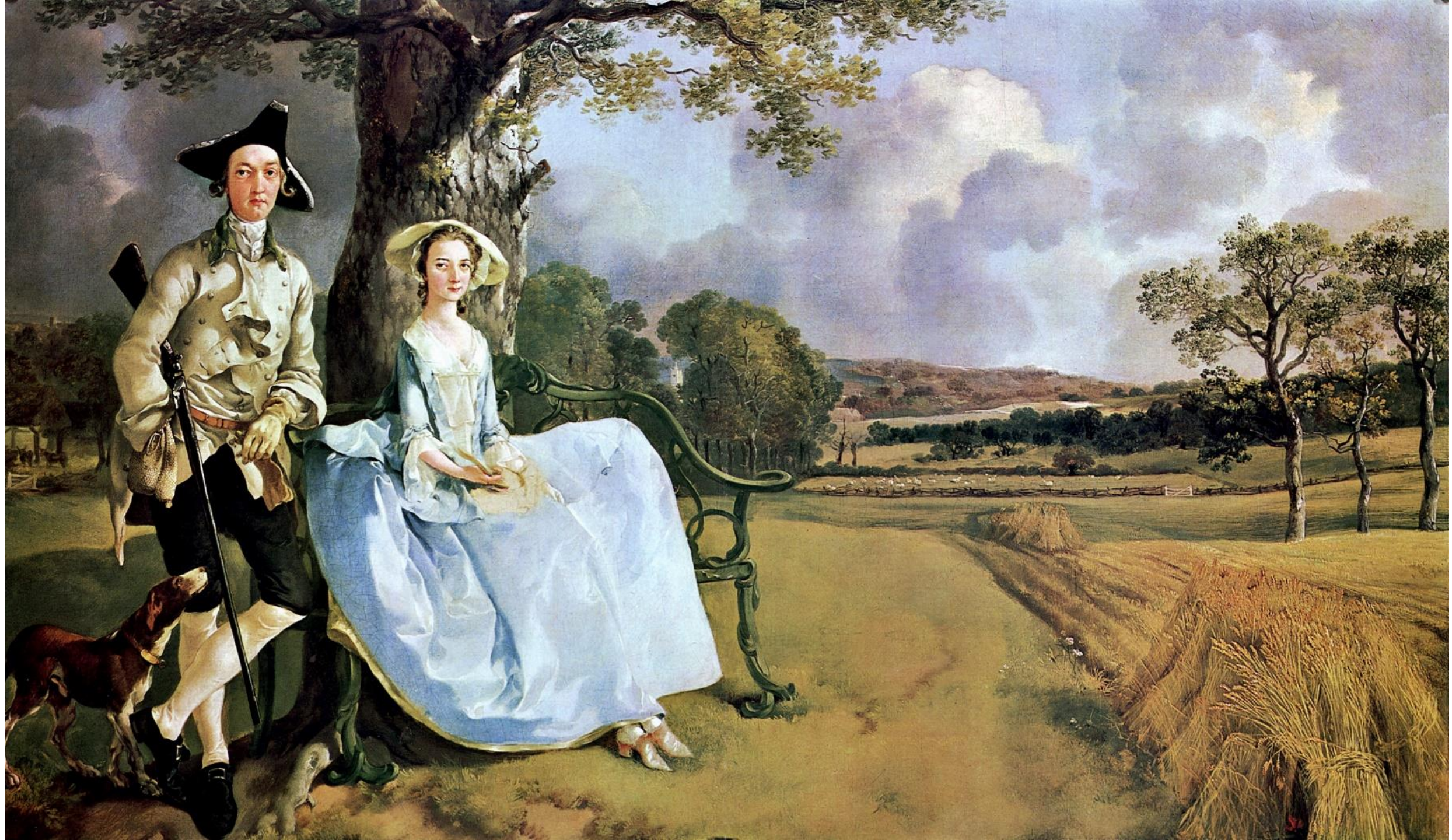




Week 9: The Age of Reason



Thomas Gainsborough, *Mr. and Mrs. Andrews* (1748)









Joshua Reynolds



Thomas Gainsborough



William Hogarth

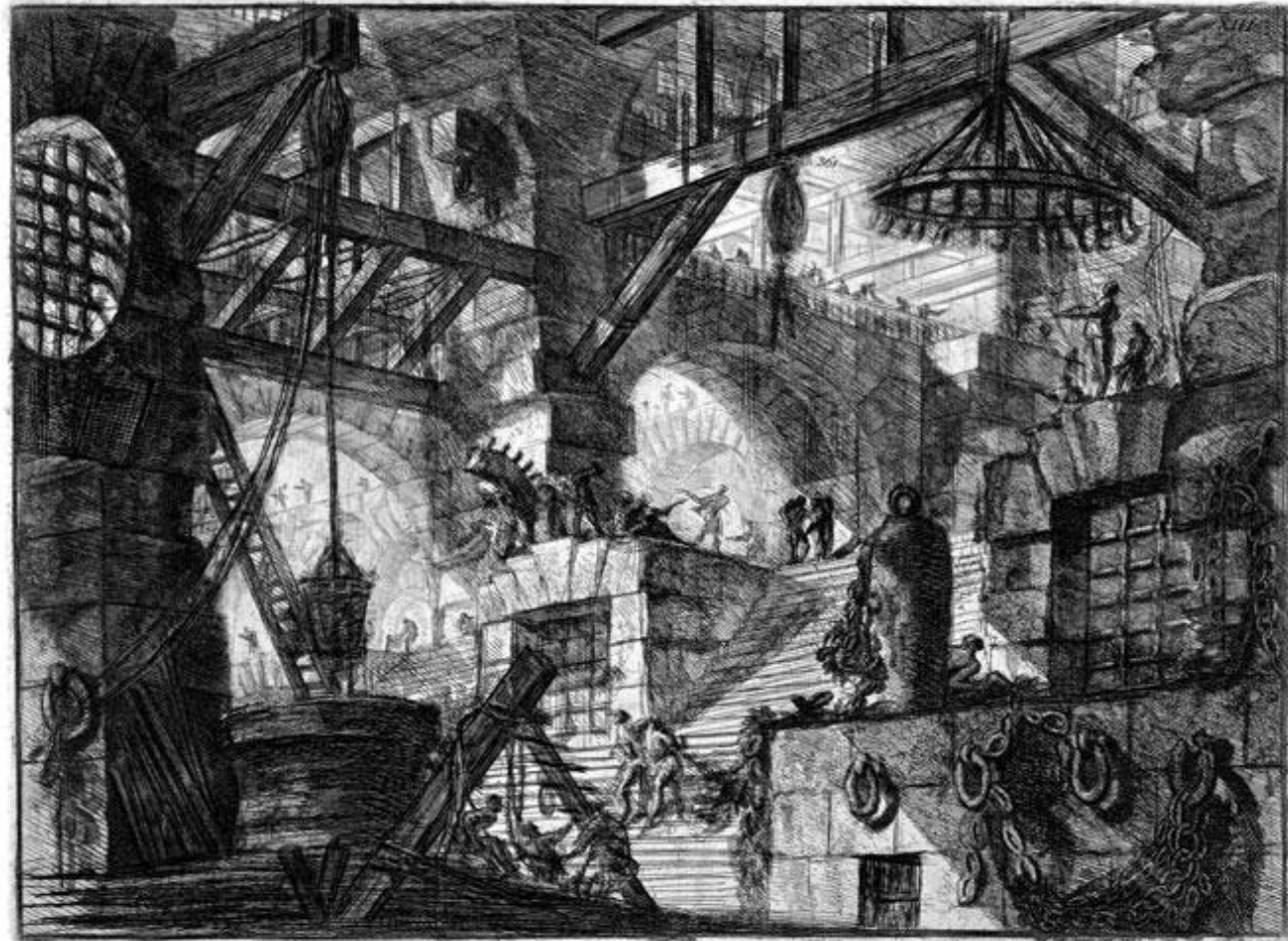




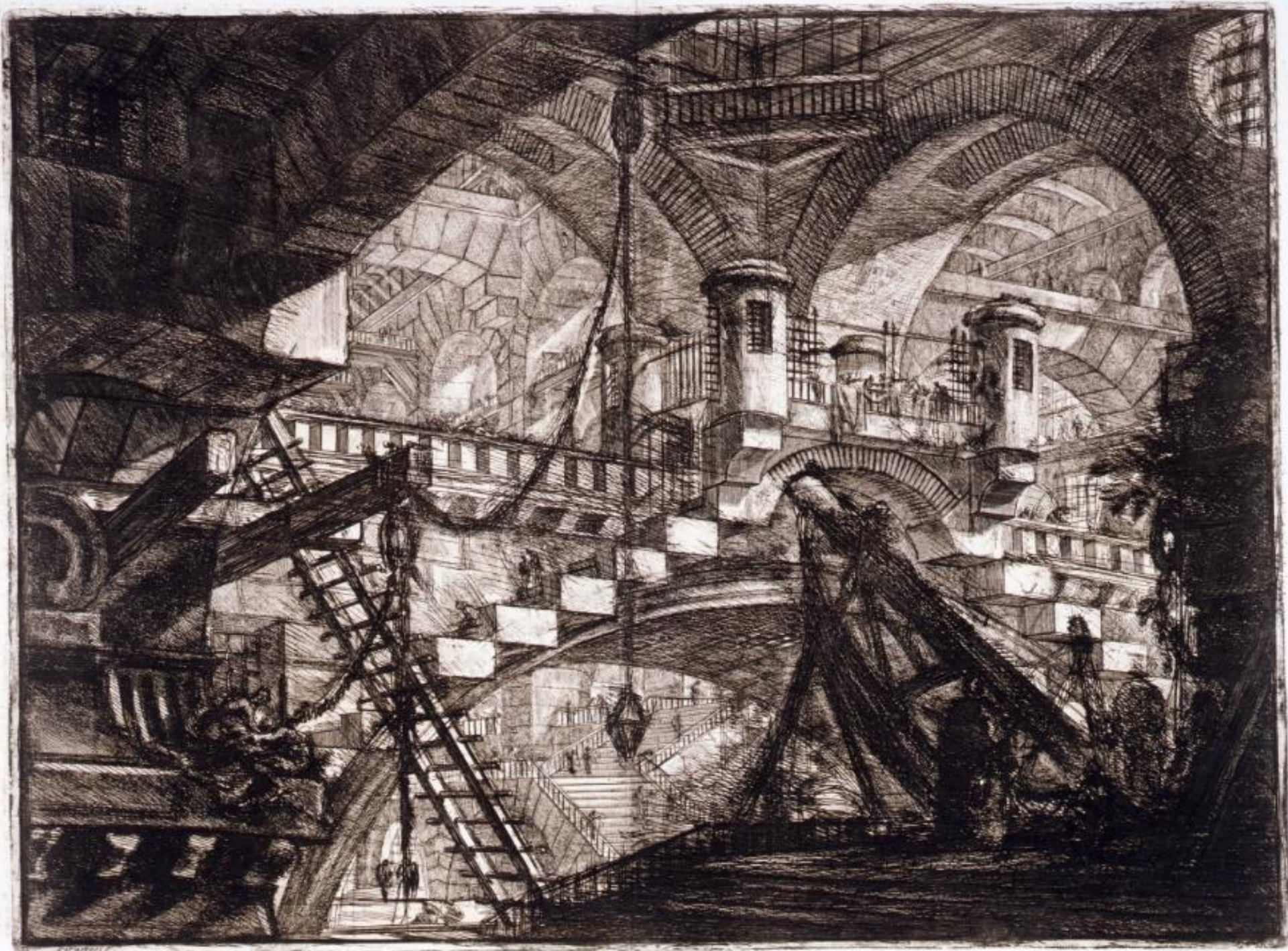
William Hogarth, *Marriage a la mode: The Tete a Tete* (1743-45)

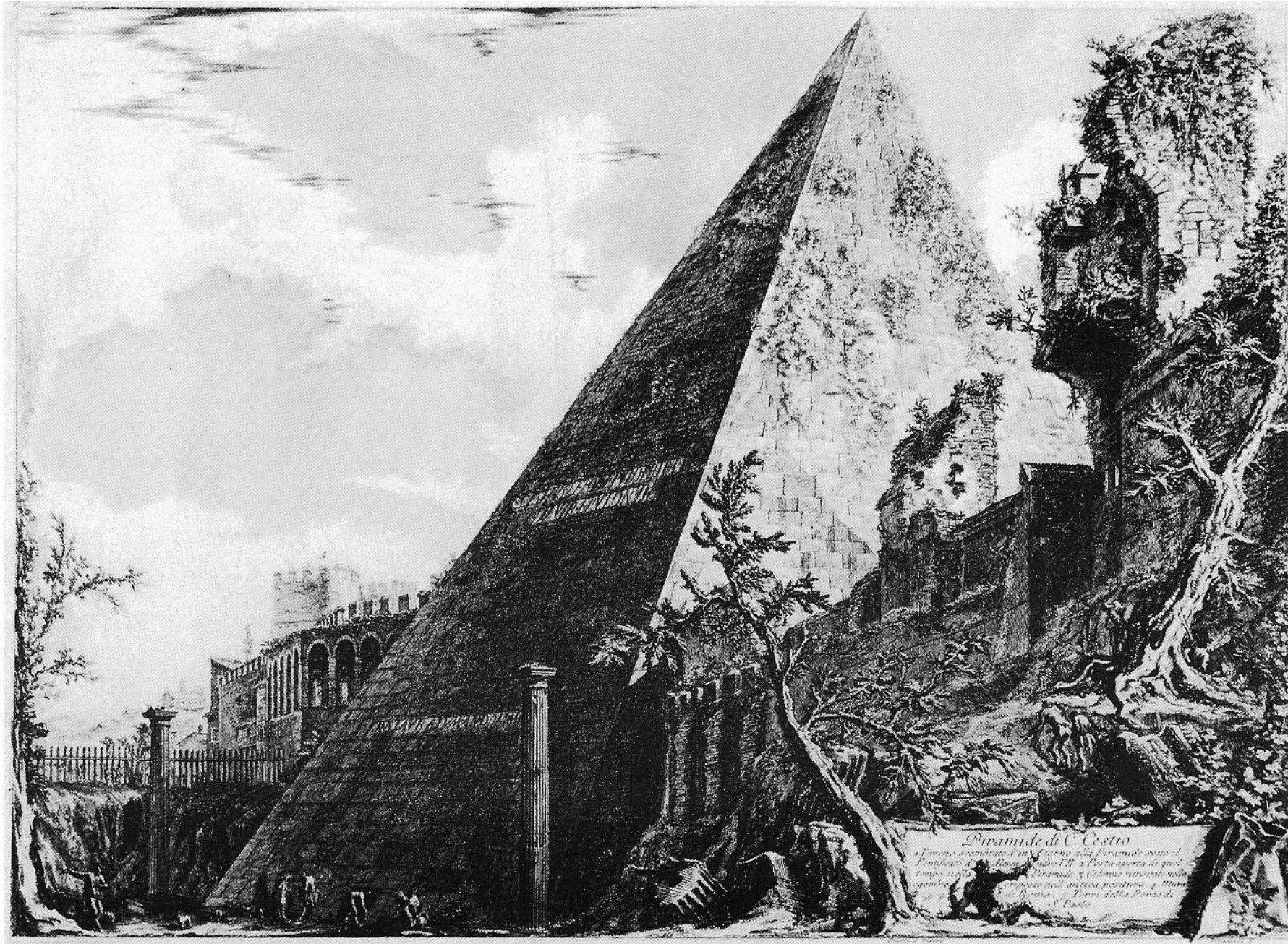


Week 9: The Age of Reason

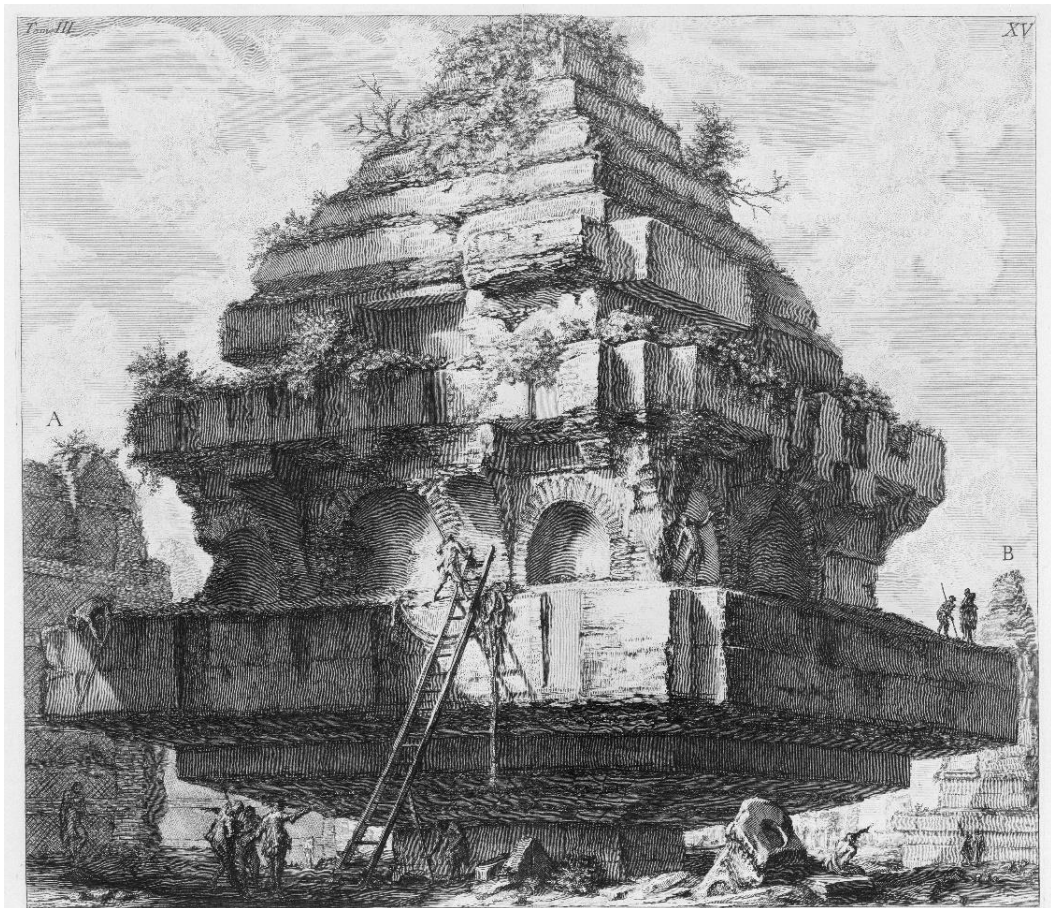


Giovanni Battista Piranesi, *The Prisons/Carceri* (1745-1750)





Pyramide di Cestio
si trovano avanzi di un tempio alla base della Piramide sotto il
Fantastico di S. Maria del Popolo III. a Porta nuova di quel
tempo nelle Piramidi e Columne ritrovate nella
scavatura nell'antica portuense, e Mare
di Roma, e Torre della Porta di
S. Paolo.



VEDUTA di un gran Mausoleo Avanzo del Sepolcro della Famiglia de' Metelli, sulla Via Agua cinque miglia in circa fuori di Porta S. Sebastiano nel Circo di S. Maria Nuova. Quello nel
 Spolone, fu frontone non solamente di fies più magnifico ornamento, ma ancora d'ogni altre maniera che il cristivo, e fu talmente finato all'indorno nella parte di detto pedestal, che fu
 tra miracolo a vedersi come poteva farsi fare una volta per una sola volta. A sinistra di nuovo restava il quale può credersi, che fosse di rivesto alla Villa de' Me-
 telli, dentro la quale era fabbricato il Sepolcro acciò che esse meglio custodite. B Altri Avanzi de' Sepolcri



La Veduta del Tempio di Mars Ultor, in
 Roma, nel Foro di Augusto, dove si veggono
 ancora le mura di questo tempio, che era
 di ordine corintio, e fu edificato per
 Augusto, e fu uno de' più magnifici
 edifici di Roma, e fu uno de' più
 celebri monumenti di questo Impero.
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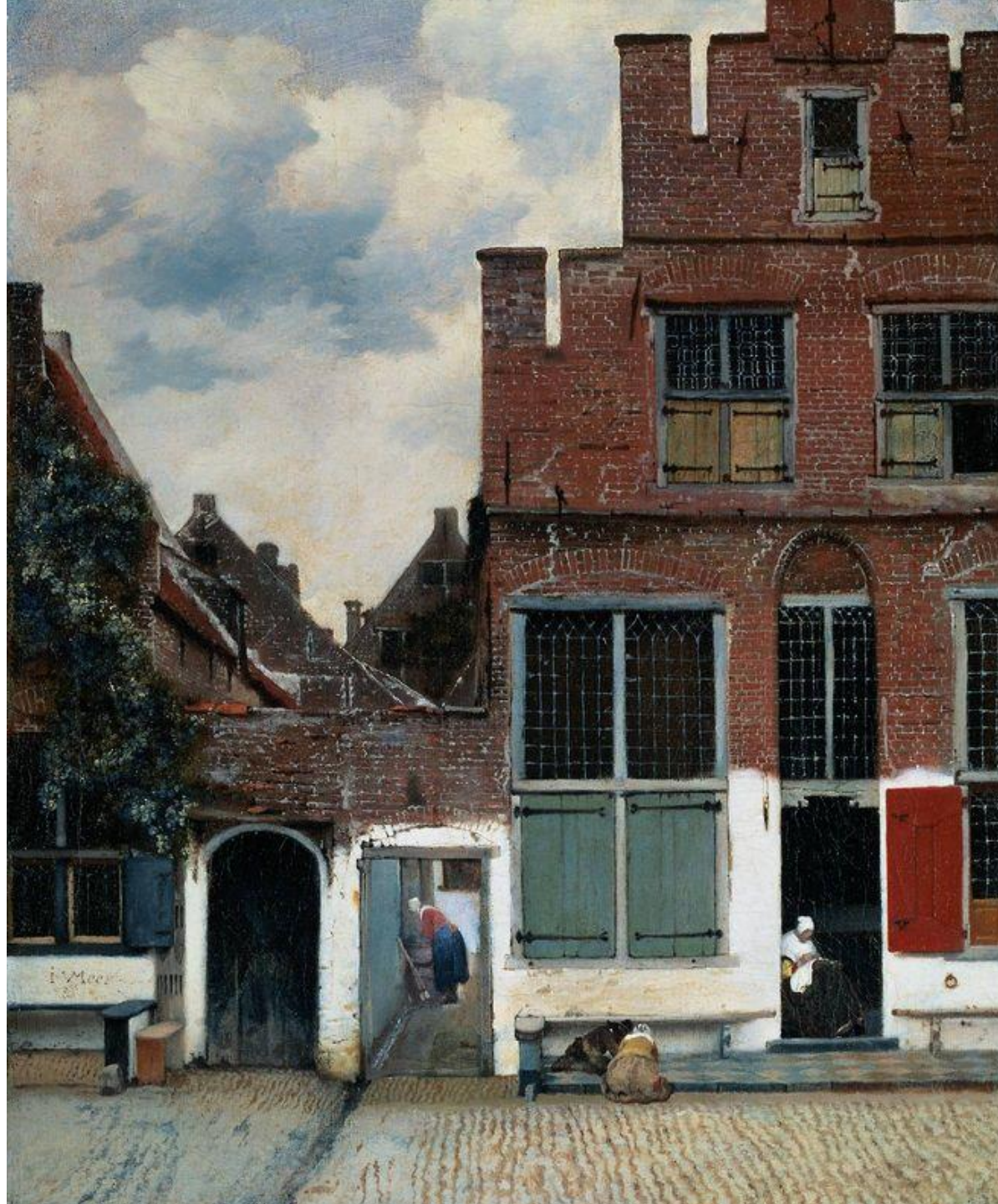
Valuta interna del Pantcon volgarmente detto la Rotonda

Week 9: The Mirror of Nature



Jan Vermeer, *The Girl with the Pearl Earring* (1665)















Week 9 The Mirror of Nature



Rembrandt von Rijn, *The Anatomy Lesson of Dr. Nicolaes Tulp* (1631)



Simon de Vlieger, *Dutch Man of War and Various Vessels in a Breeze* (1640)

Week 9: Vision and Visions



Diego Velazquez, *Las Meninas* (1656)







Claude Lorrain, *Landscape with Sacrifice to Apollo* (1662-3)



Nicolas Poussin, *Et in Arcadia ego* (1638-9)

Week 9: Vision and Visions



Michelangelo de Caravaggio, *Judith Beheading Holofernes* (1598-99)

Chiaroscuro









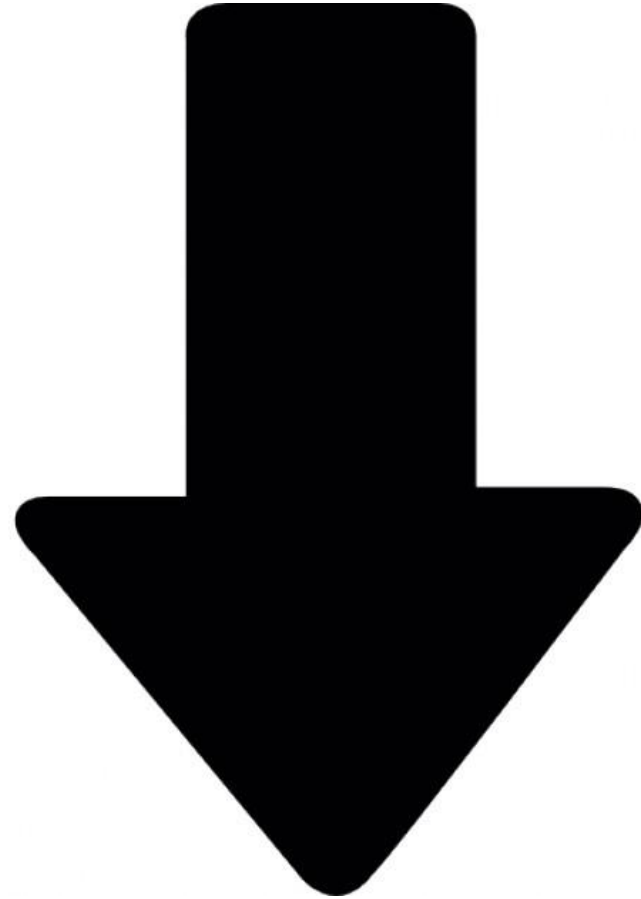






Week 10: The Story of Architecture

- Postmodern Architecture
- International Style
- Functionalism
- Art Nouveau
- Classicism
- Baroque/Rococo
- Renaissance
- Gothic Style
- Romanesque



Postmodern Architecture



Postmodern Architecture





Brutalism





International Style



Functionalism



Art Nouveau





KARLSPLATZ



Classicism



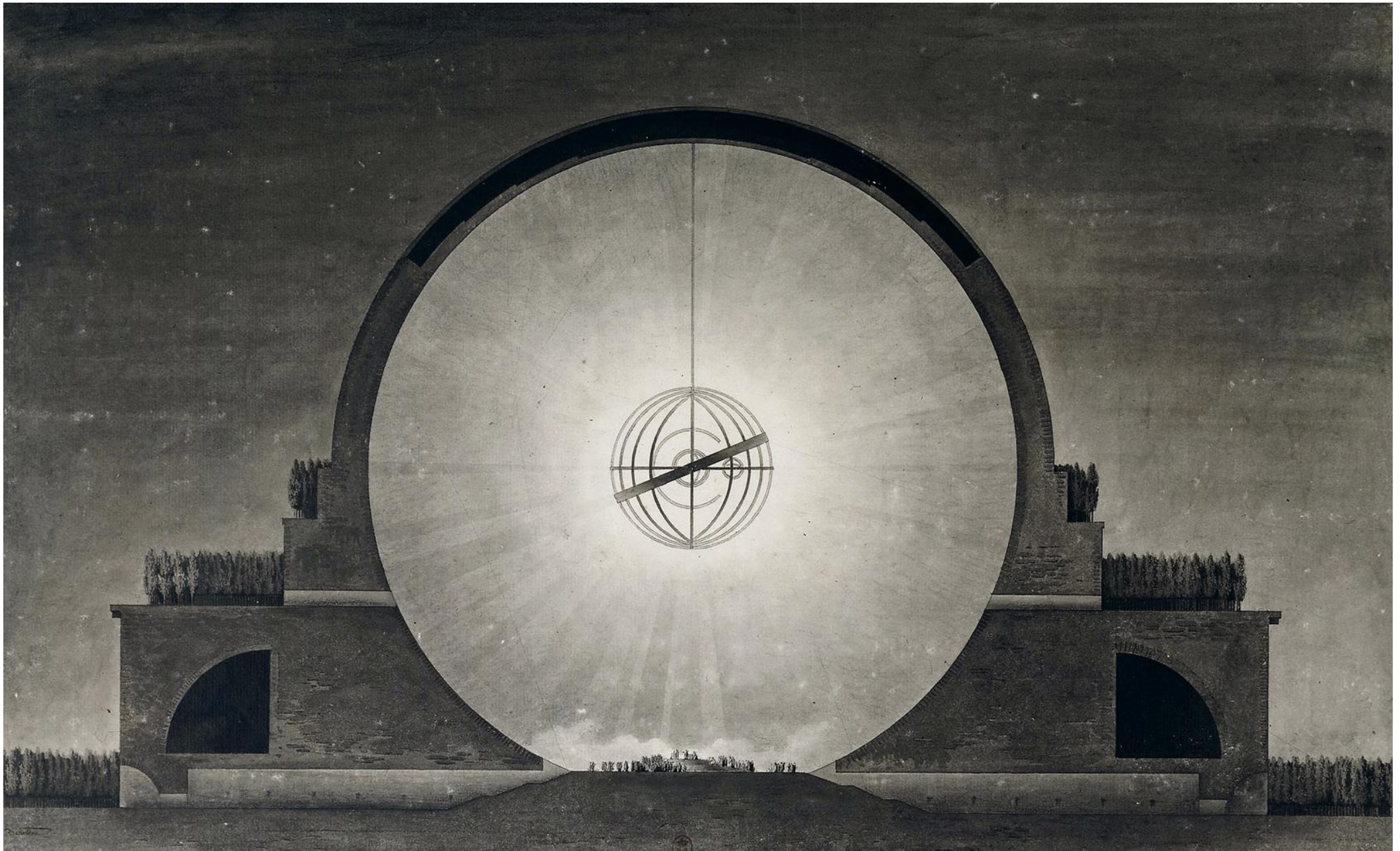




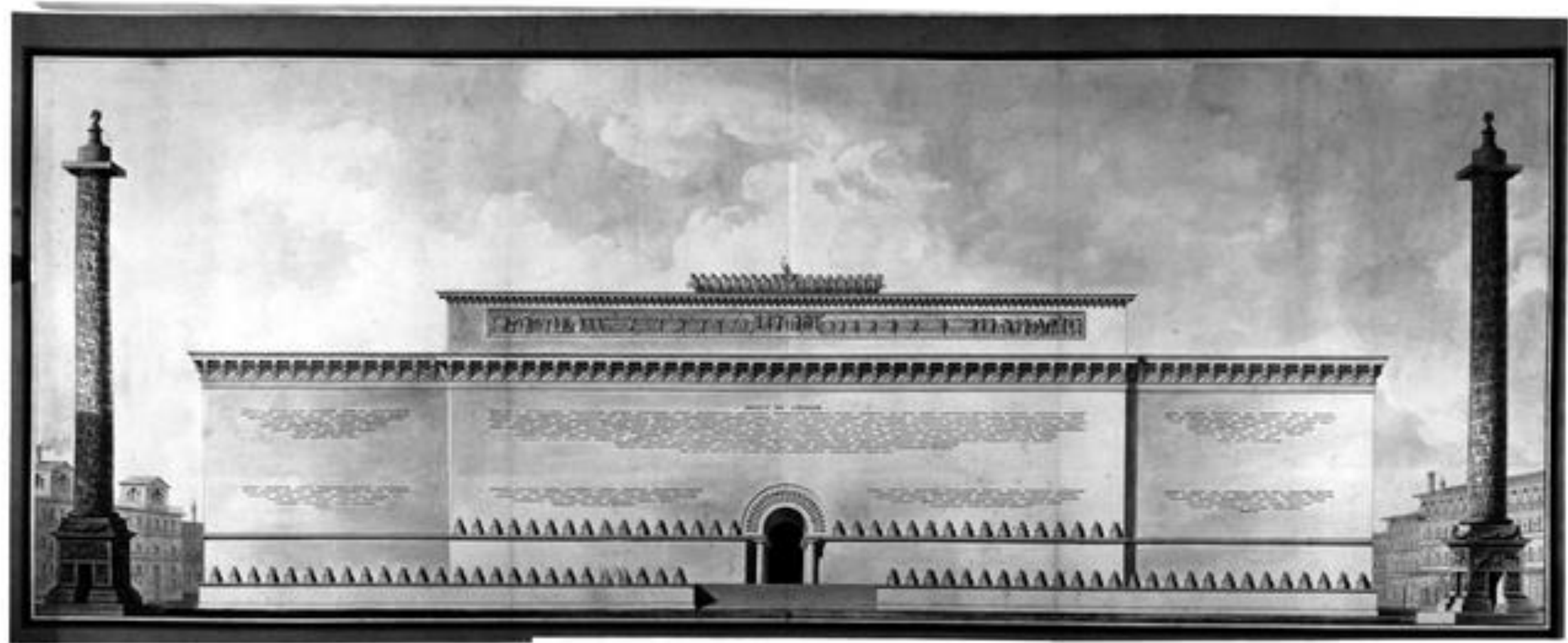
Classicism

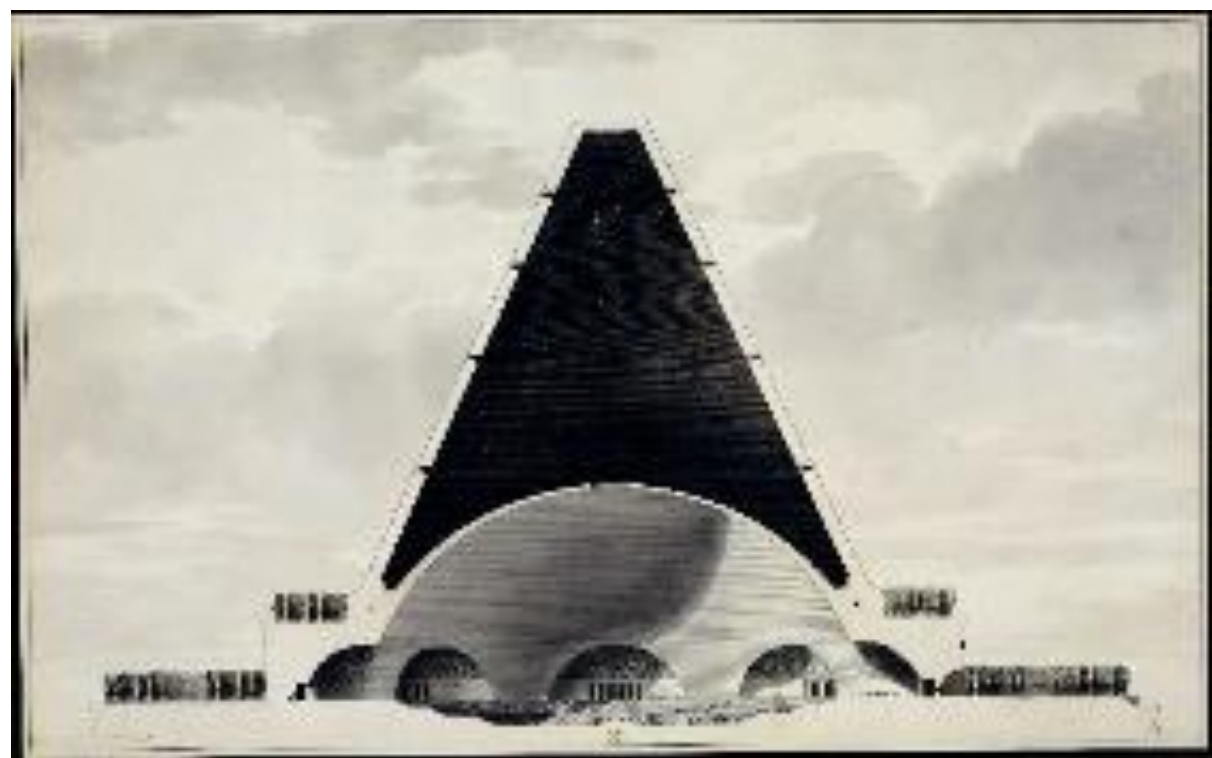


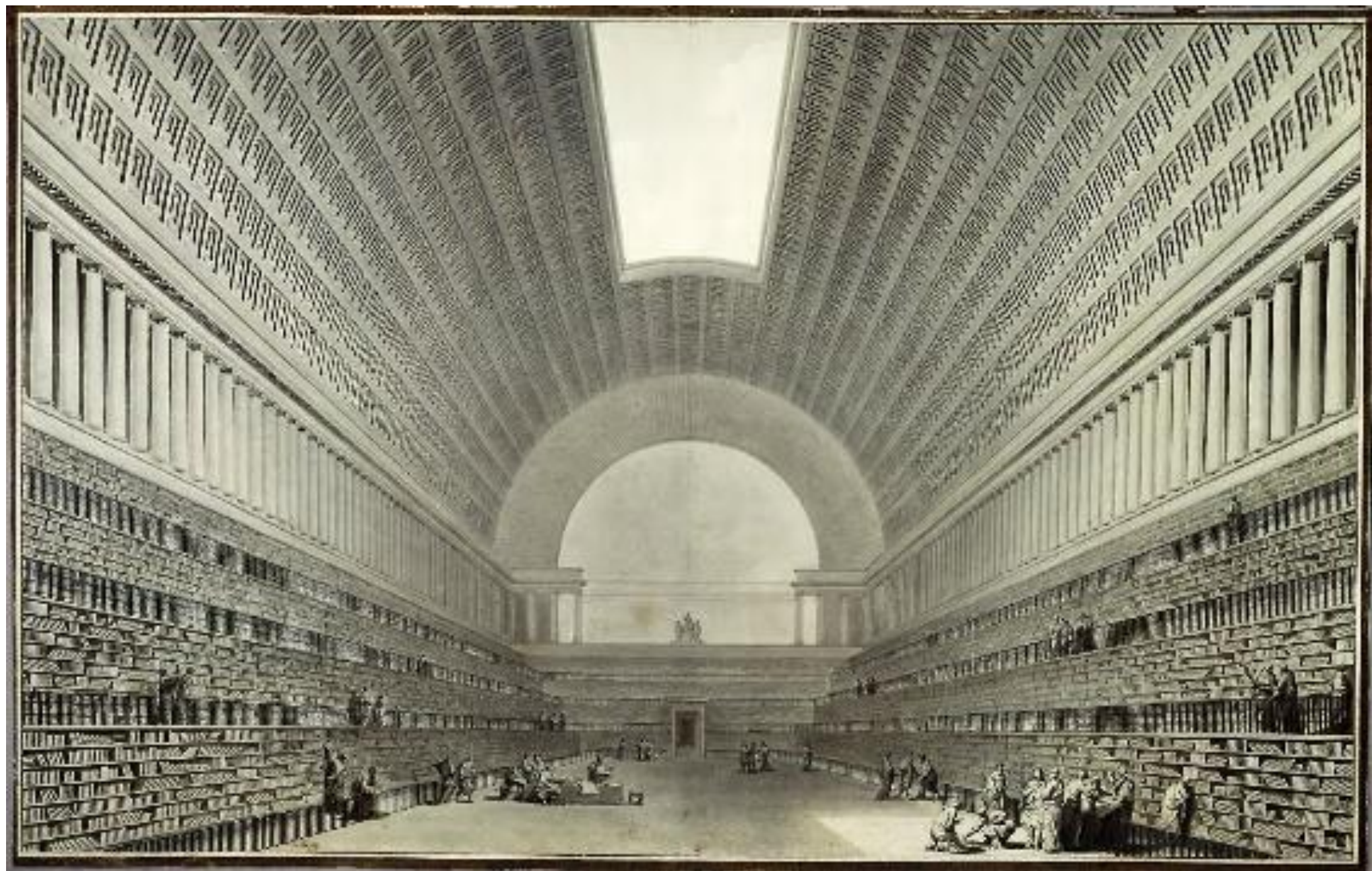
Étienne-Louis Boullée, *Cenotaph for Sir Isaac Newton* (1784)

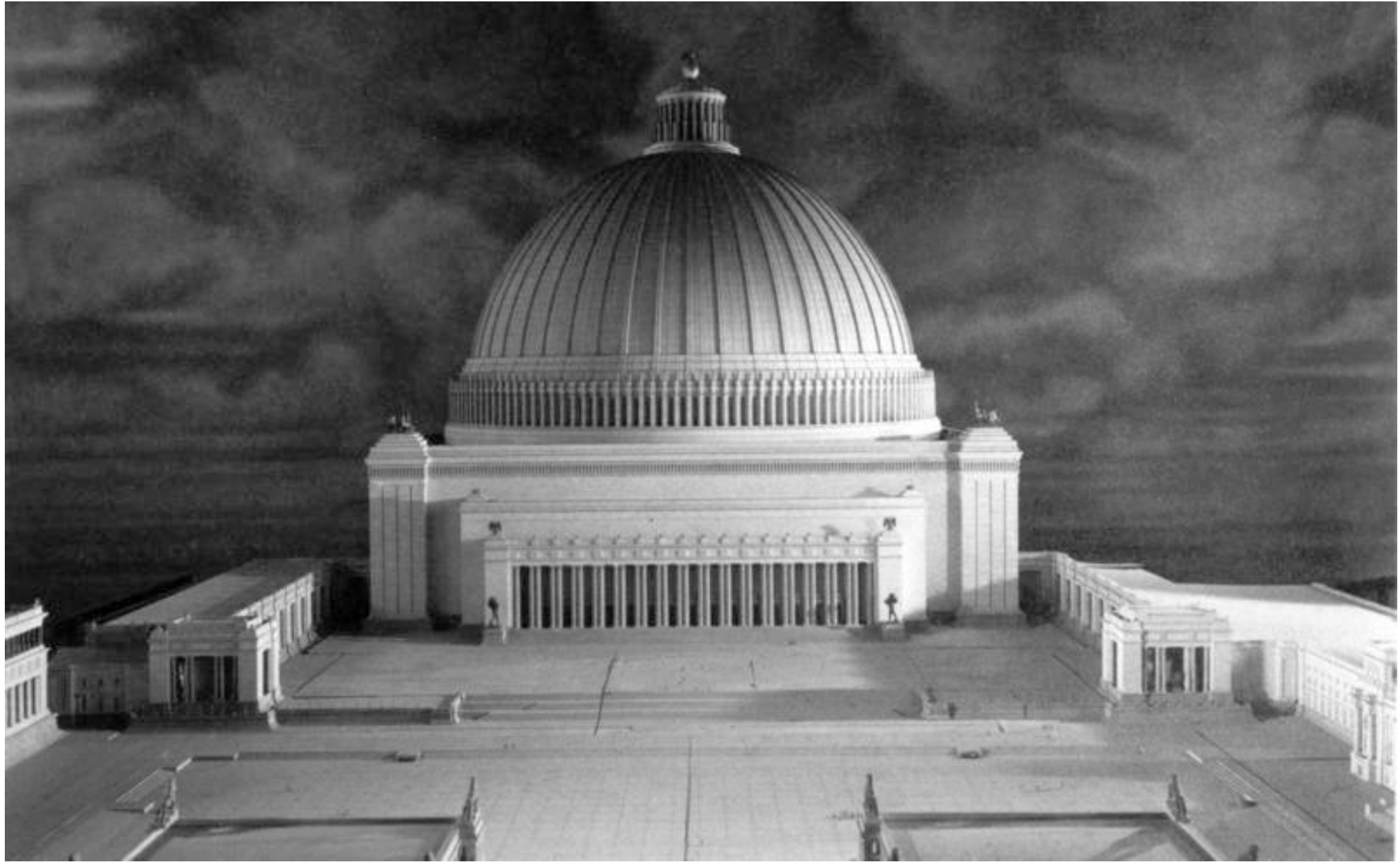






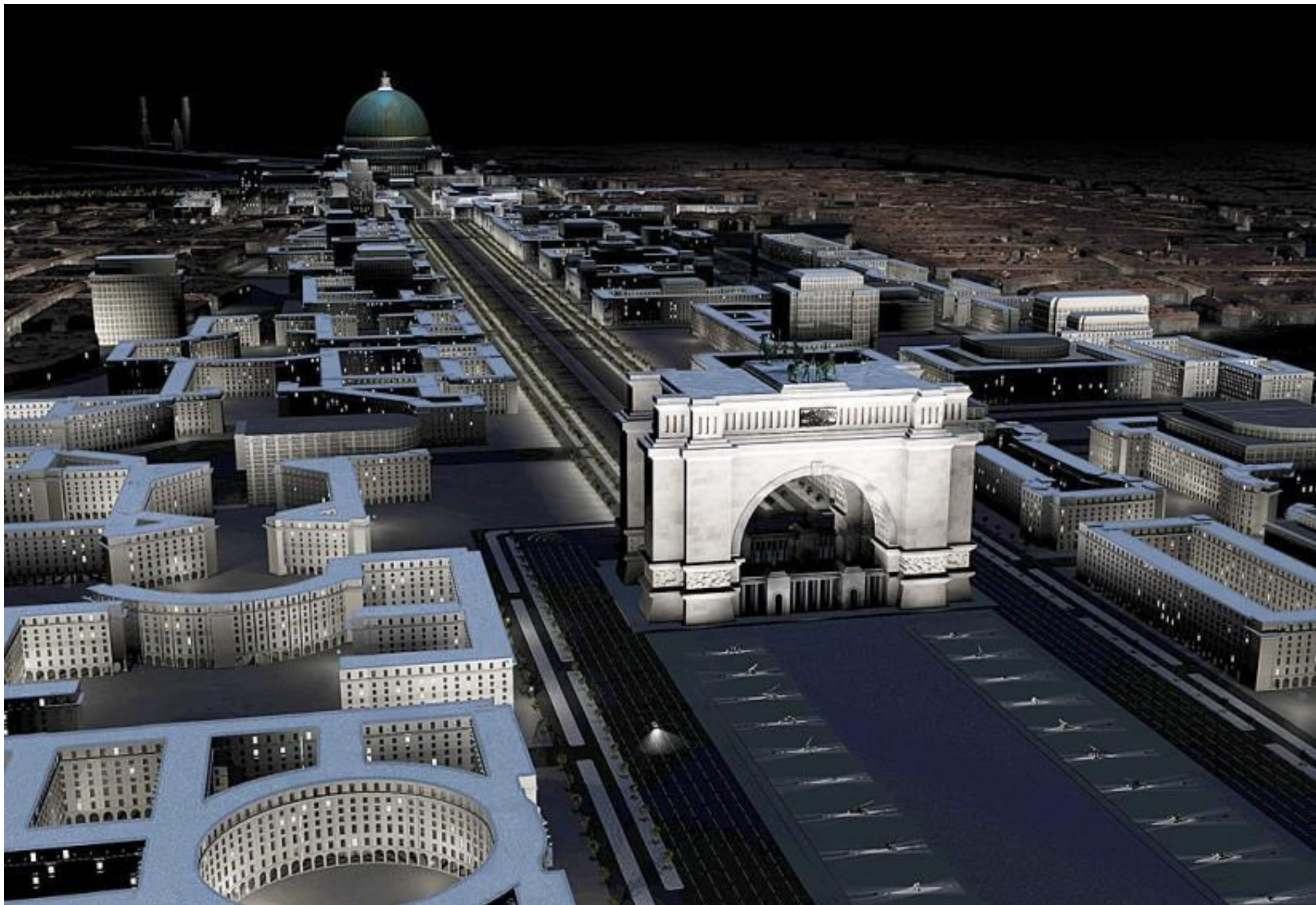


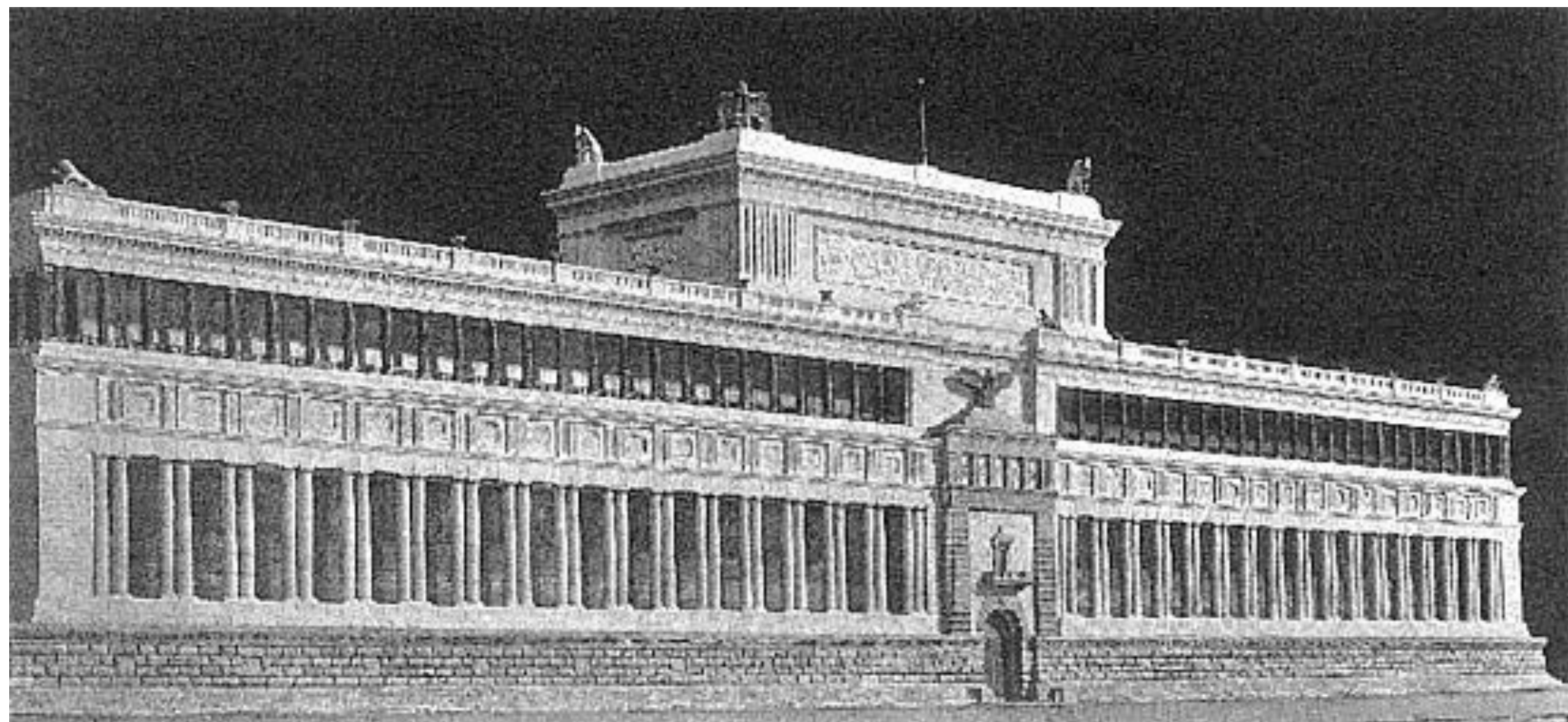












Baroque/Rococo









Renaissance

1) Early Renaissance
(Quattrocento)

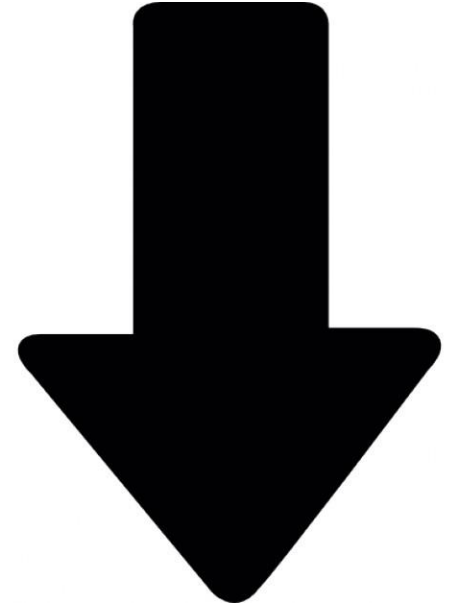
2) High Renaissance

3) Mannerism

3) Mannerism

2) High Renaissance

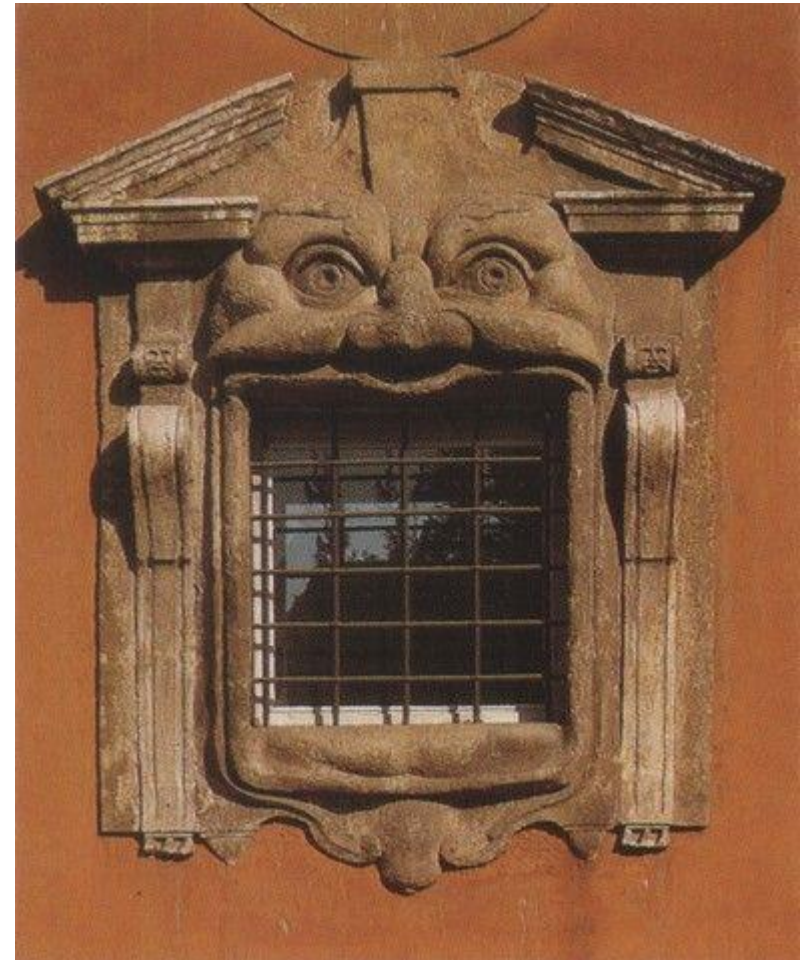
1) Early Renaissance
(Quattrocento)

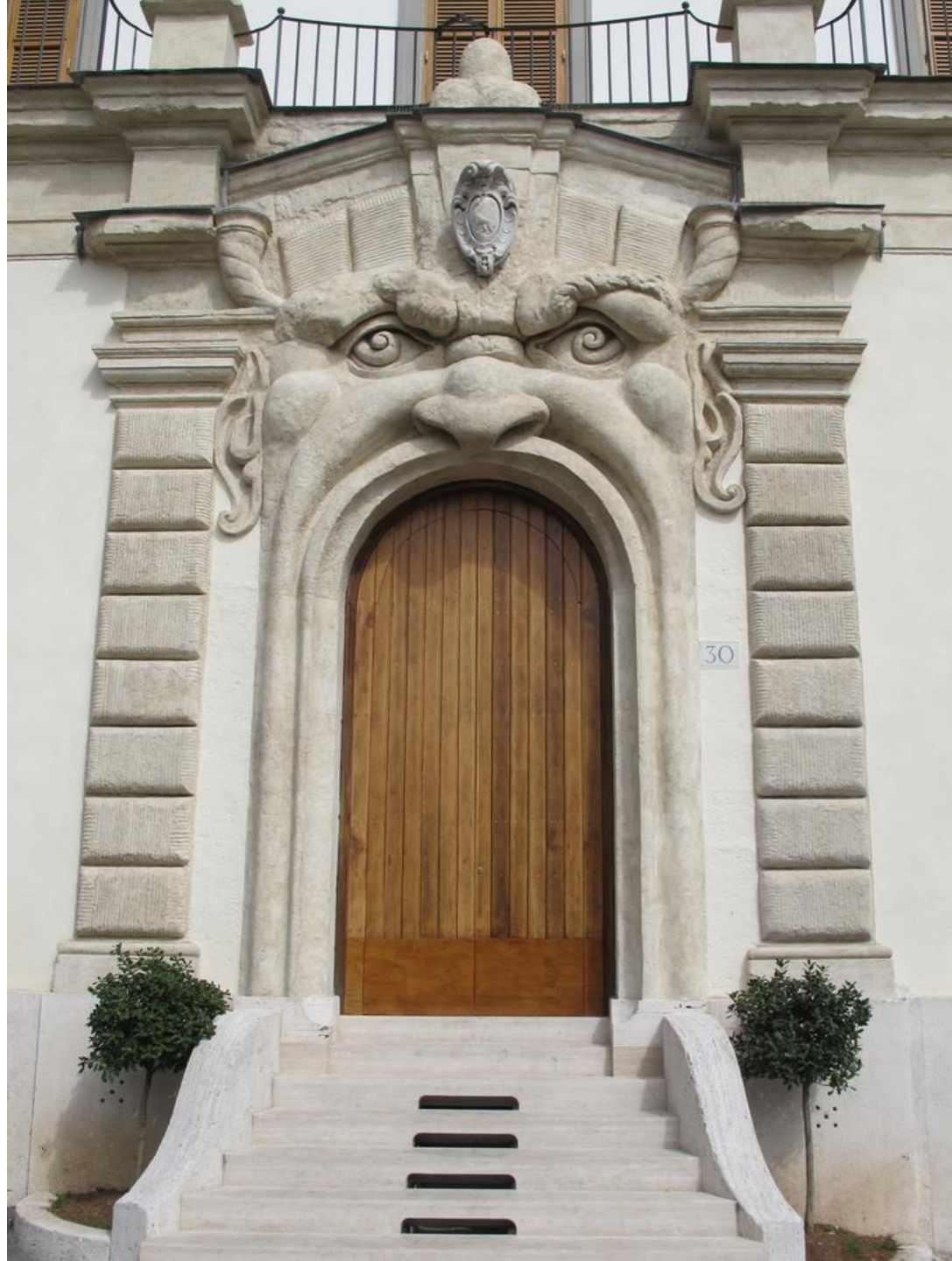


Week 10: A Crisis of Art

“Michelangelo ... had occasionally shown a bold disregard for all conventions – nowhere more than in architecture, where he sometimes abandoned the sacrosanct rules of classical tradition to follow his own moods and whims. It was himself who accustomed the public to admire as artist’s ‘caprices’ and ‘inventions’.” (Gombrich 2006: 274)

Young artists wanted to startle the public with their own ‘original’ inventions. “Their efforts resulted in some amusing pieces of design.” (Gombrich 2006: 275)





Week 10: A Crisis of Art

“Other architects were more intent on displaying their great learning and their knowledge of classical authors ... The greatest and most learned of these was the architect Andrea Palladio.” His Villa Rotonda, or round villa “ ... is a ‘caprice’, for it has four identical sides, each with a porch in the form of a temple façade ... However beautiful the combination may be, it is hardly a building which one would like to live in. The search for novelty and effect has interfered with the ordinary purpose of architecture.” (Gombrich 2006: 275)



Week 10: A Crisis in Art









Week 10: A Crisis in Art



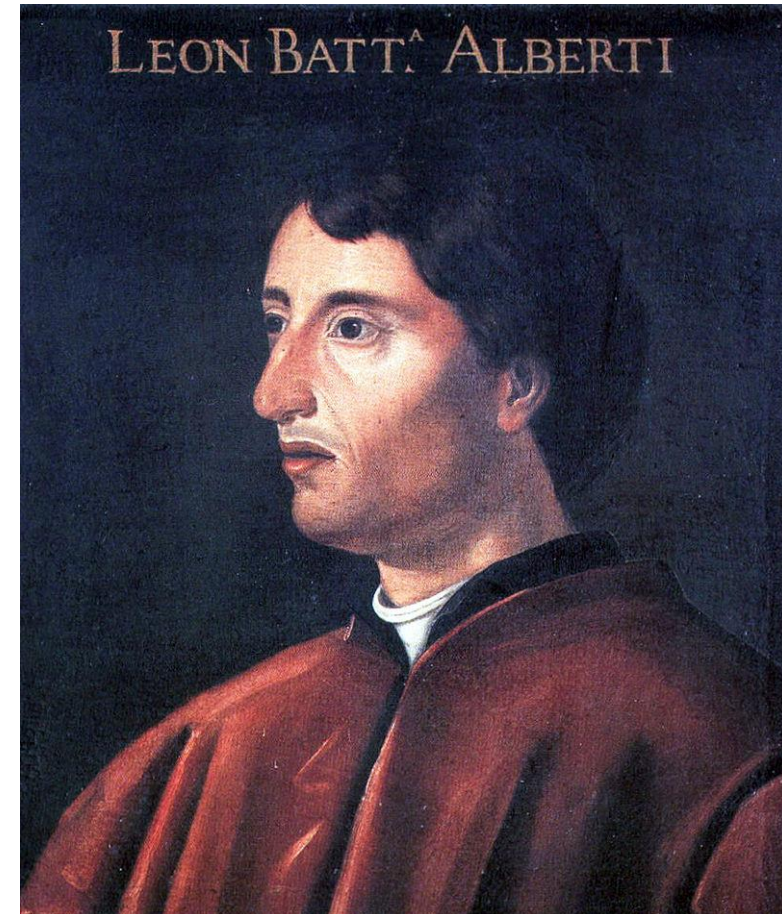
Andrea Palladio, *San Giorgio Maggiore* (1650-65)

“Palladio tried to reflect the demarcations inside the building on the façade, and so he emphasized the part of the façade corresponding to the longitudinal axis of the central nave ... Palladio opted for functionalism and a very clear language.” Llorenç Bonet



Week 10: Innovation and Tradition

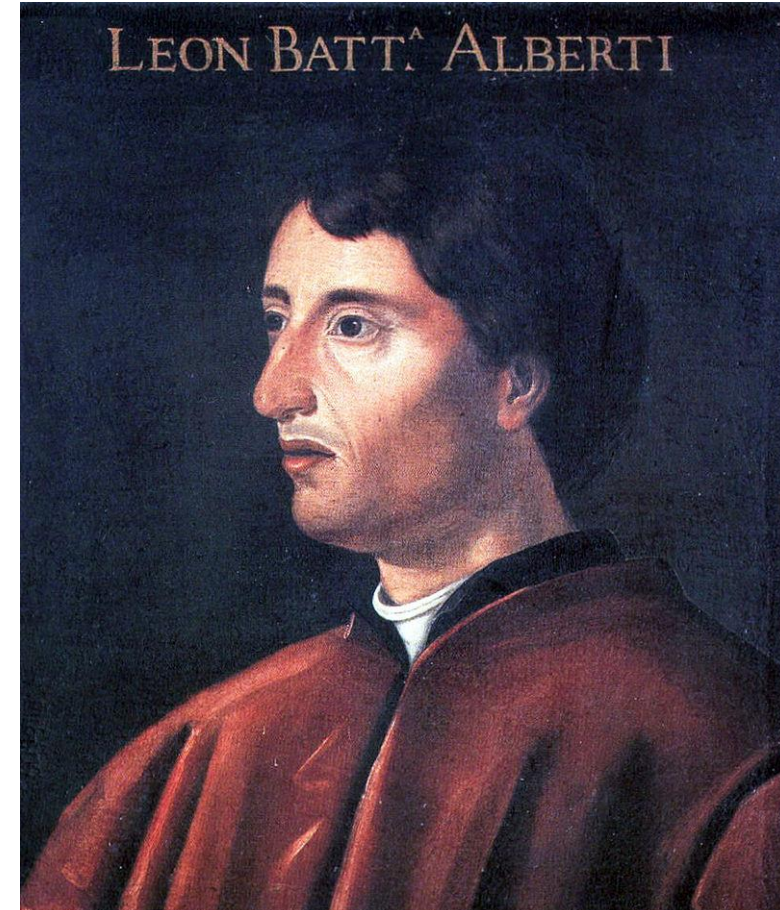
- *Della Pittura* (On Painting), 1435-36
- *De Statua* (On Sculpture), 1435
- *De re aedificatoria* (On architecture), 1443-1452



Week 10: Innovation and Tradition

Author, artist, architect, poet, priest, linguist, philosopher and cryptographer – Alberti epitomized the “Renaissance Man”.

“Although he is often characterized as an ‘architect’ exclusively, to single out one of Leon Battista's 'fields' over others as somehow functionally independent and self-sufficient is of no help at all to any effort to characterize Alberti's extensive explorations in the fine arts.”
(Werner Schubert)

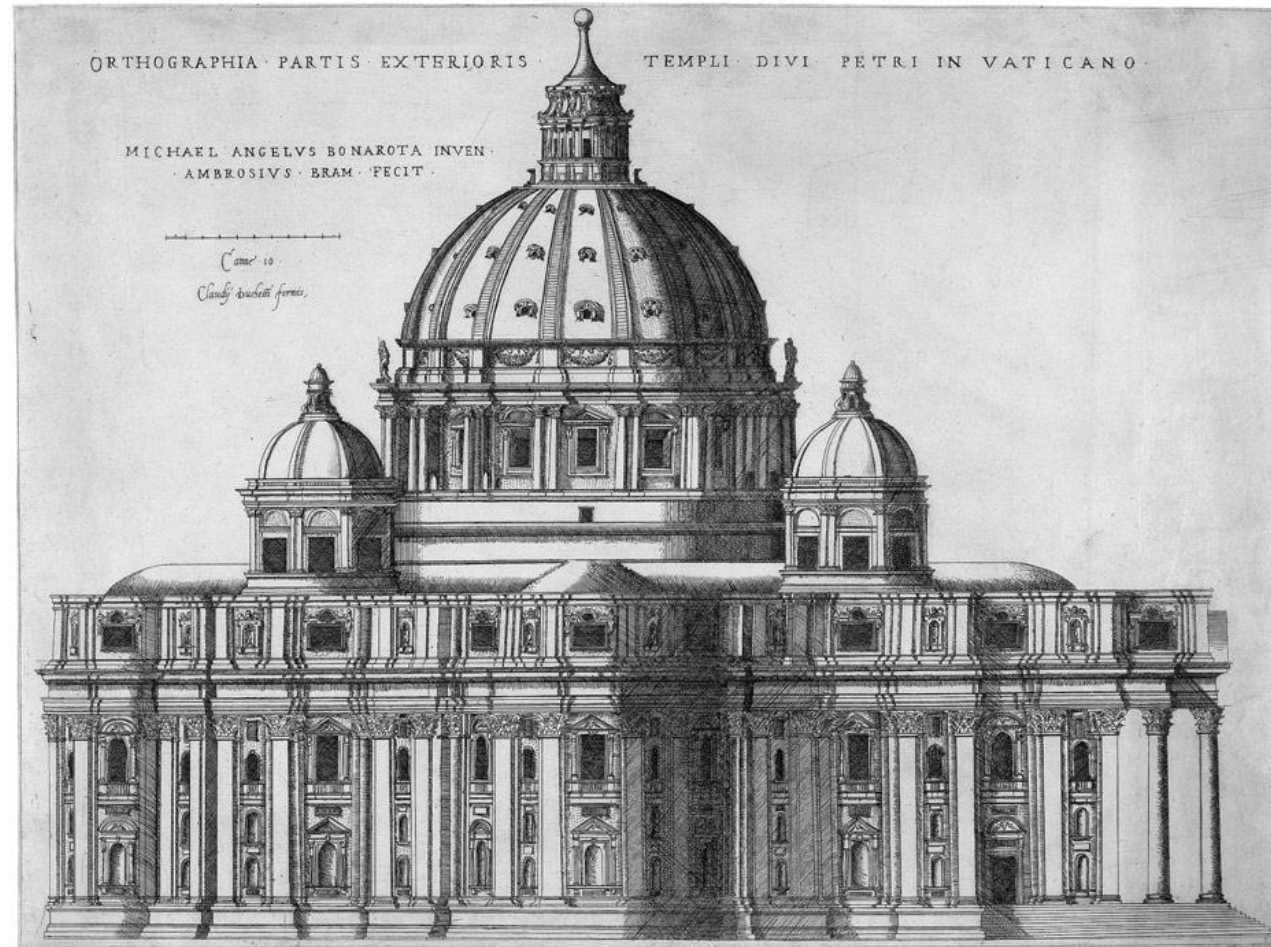


بن الهيثم أبو علي، الحسن بن الحسن



Abū ‘Alī al-Ḥasan ibn al-Ḥasan ibn al-Ḥaytham (965 – 1040 CE), also known by the Latinization Alhazen or Alhacen, was an Arab scientist, mathematician, astronomer, and philosopher. He made significant contributions to the principles of optics, astronomy, mathematics, meteorology, visual perception, and the scientific method.

Renaissance



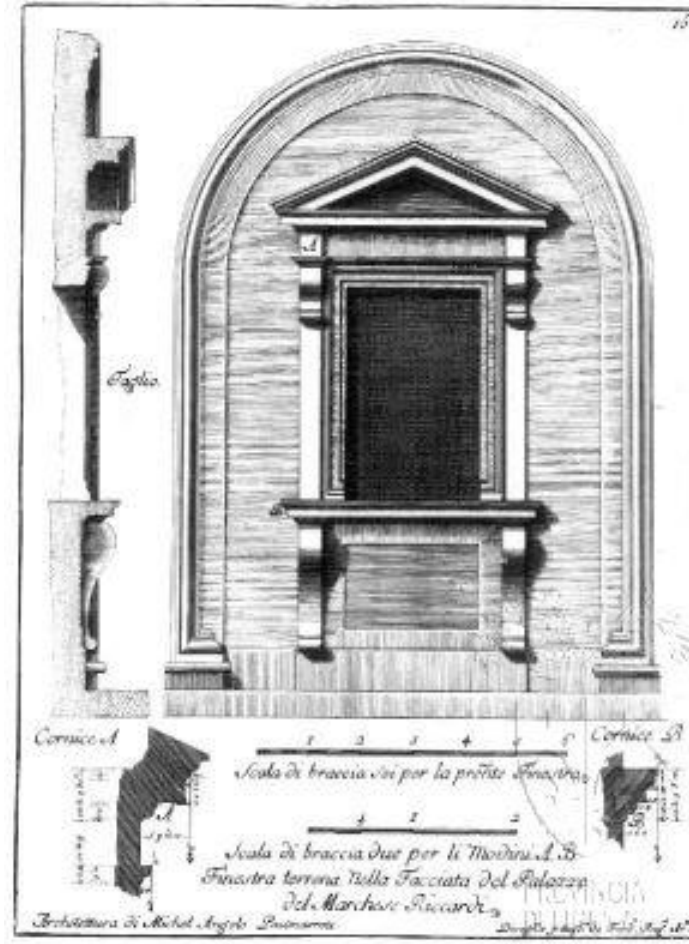
Renaissance



“Michelangelo’s project was totally innovative: the walls were given recesses and projections which alternated with huge Corinthian pilasters that were repeated both in the interior and on the exterior. This dynamism, in which the features remain in a state of tension but none of them stands out from the others, is repeated in the majestic drum, and contrasts with the dome, which is the real hierarchical culminating point of the entire work.” (L. Bonet)



Week 10: The Story of Architecture



Michelangelo Buonarroti, *The Palazzo Medici Windows* (1517)

Week 10: The Story of Architecture



“Seen as a whole, the work is a rather strange one, both because of the corbels and the imposing rustic arch of the old door, which accentuates the chiaroscuro effect and the dynamism of the structure. This typology, which intermixes the concept of a window with that of a door, has been imitated throughout Europe during the course of the centuries, and is popularly known as a ‘window on wheels’, a reference to its lower curbels.” (Llorenç Bonet)

Week 10: The Story of Architecture



Michelangelo Buonarroti, *Laurenziana Library* (1519)



Week 10: The Story of Architecture



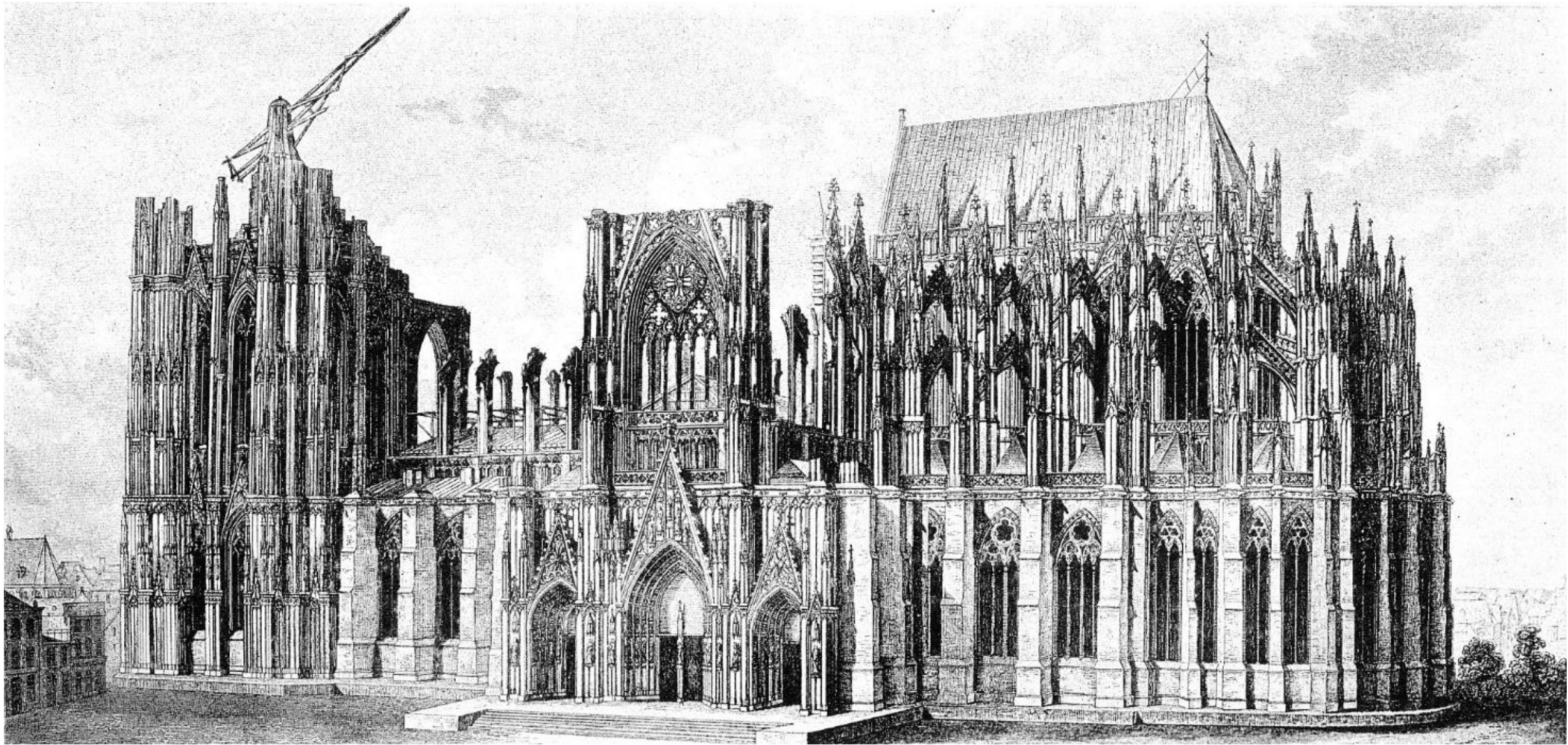
“The entrance hall ... is absolutely expressive. The space is dominated by an enormous three-part stairway ... The walls appear to be supporting huge tectonic forces, on the lower level there are several corbels which are located beneath the columns, as if they are being crushed by their weight, while the columns on the upper level are literally entrapped within the wall. The mixture of proportions makes it impossible for the observer to comprehend the scale, which makes the place totally a-human.” (Llorenç Bonet)

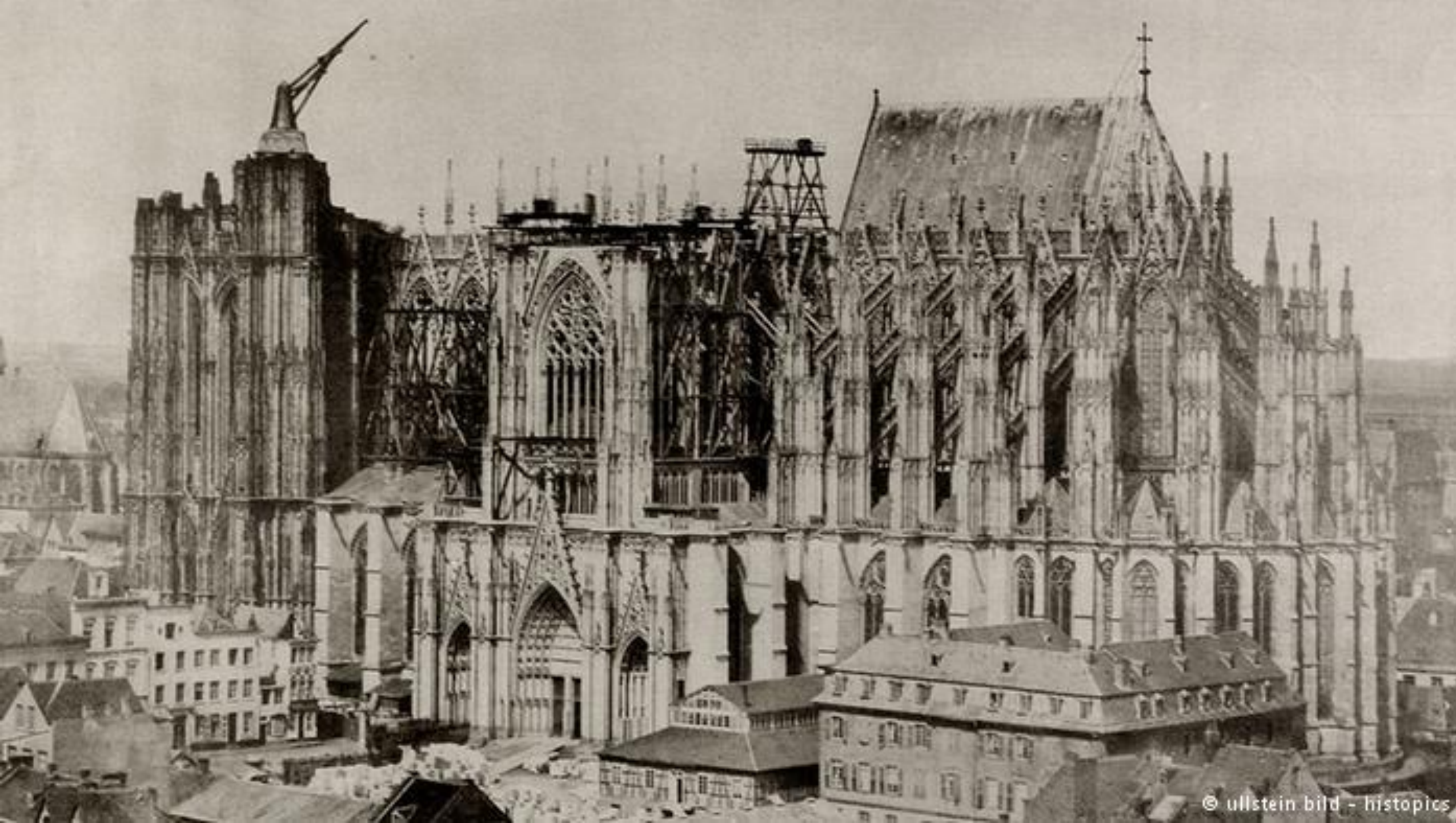


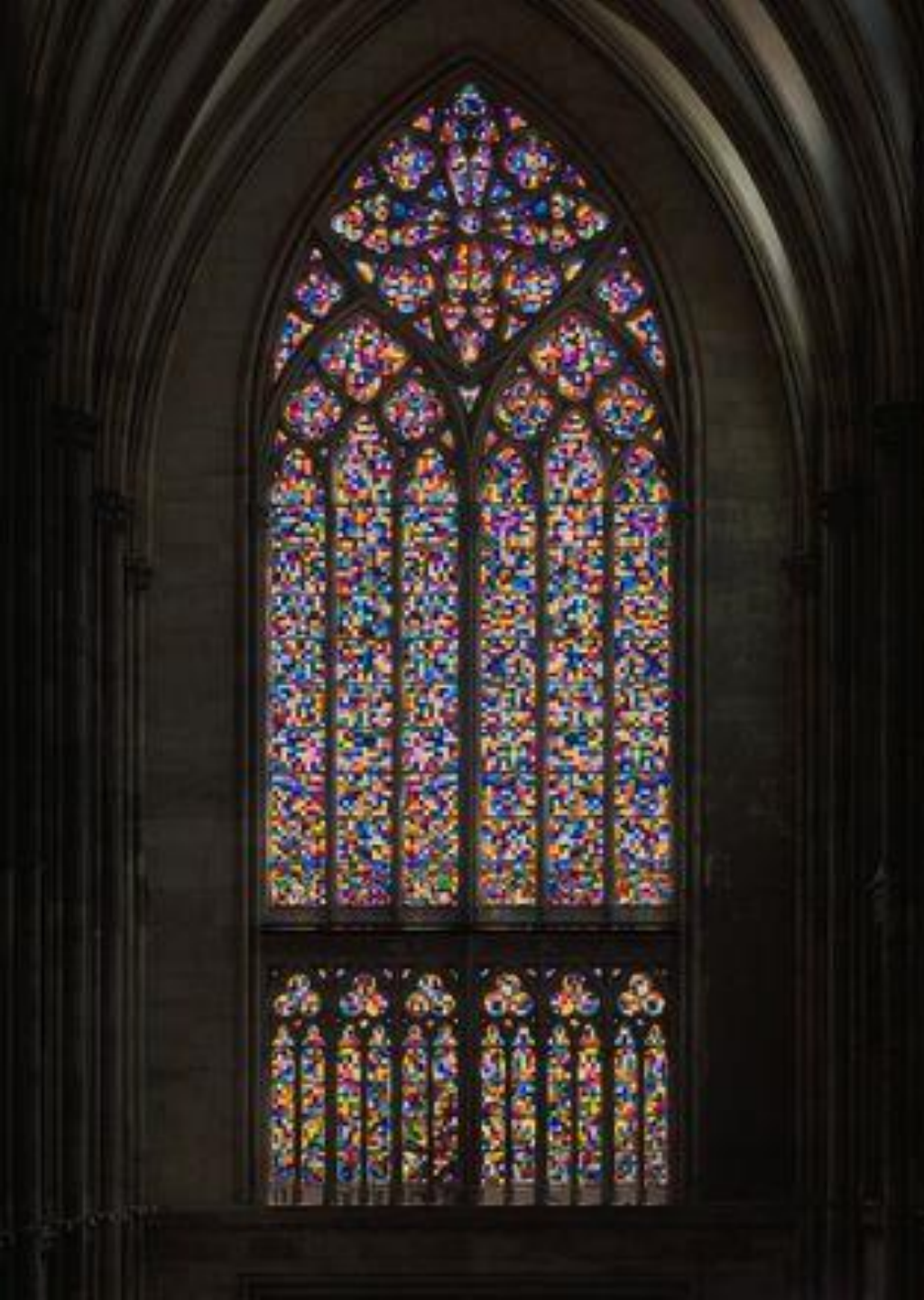


Week 10:



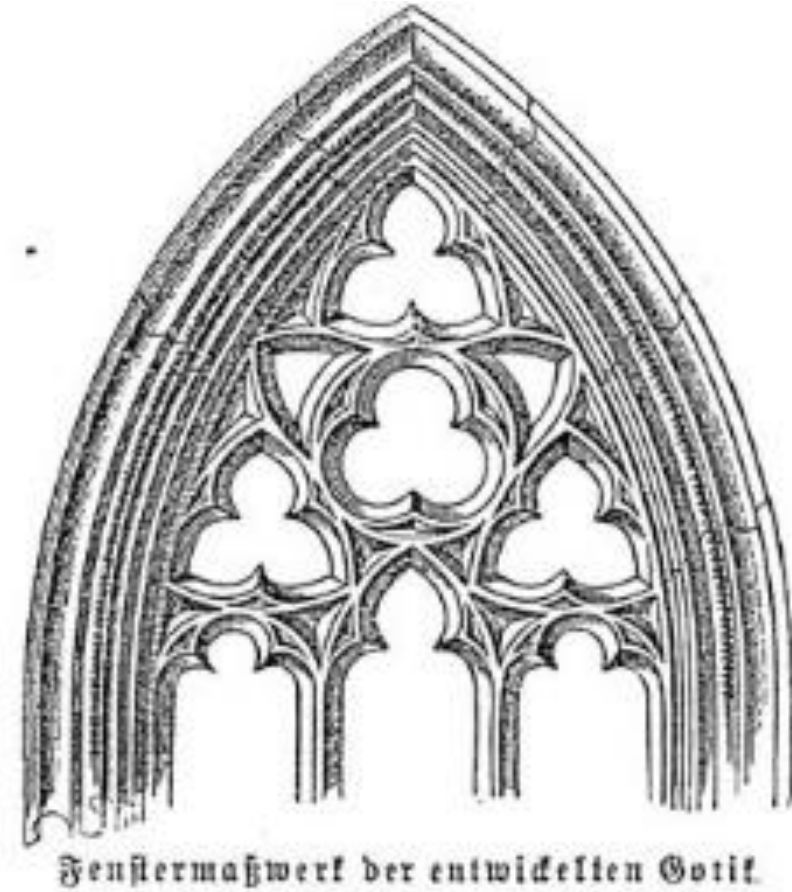
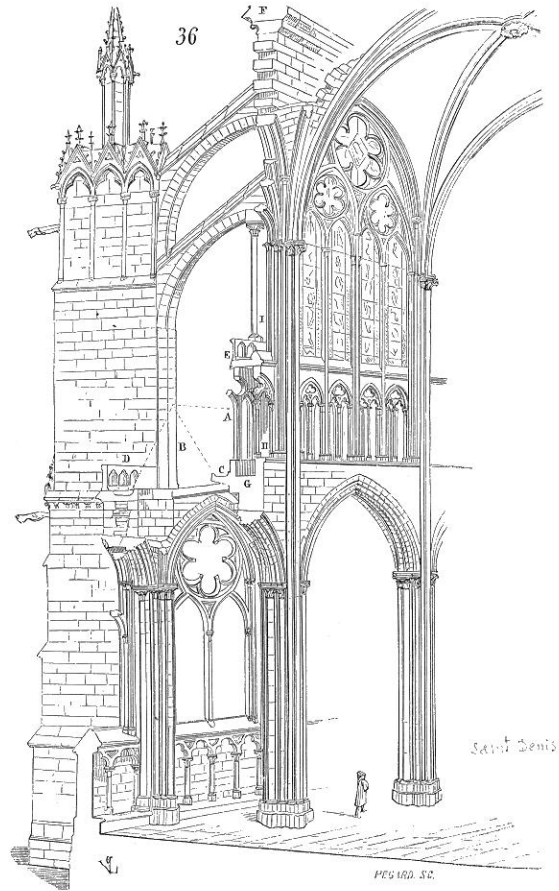








Week 10: Gothic Style



Week 10: The Story of Architecture

“Columns are in no way an ingredient in our dwellings; they contradict rather the style of all our buildings. Our houses have not their origin in four columns placed in four corners. They are built out of four walls on four sides, which take the place of columns, indeed exclude all columns, and where these are used to patch up, they are an encumbrance and a superfluity. This is true of our palaces and churches, with the exception of a few cases, which I do not need to mention.”

Week 10: The Story of Architecture

“Thus your buildings exhibit mere surface, which, the broader it is extended, — the higher it is raised to the sky, — the more unendurable must become the monotony which oppresses the soul. But Genius came to our aid, and said to Erwin von Steinbach: Diversify the huge wall, which you are to raise heavenward, so that it may soar like a lofty, far-spreading tree of God, which with a thousand branches, millions of twigs, and leaves like the sand of the sea, proclaims everywhere the glory of God, Its Master.”

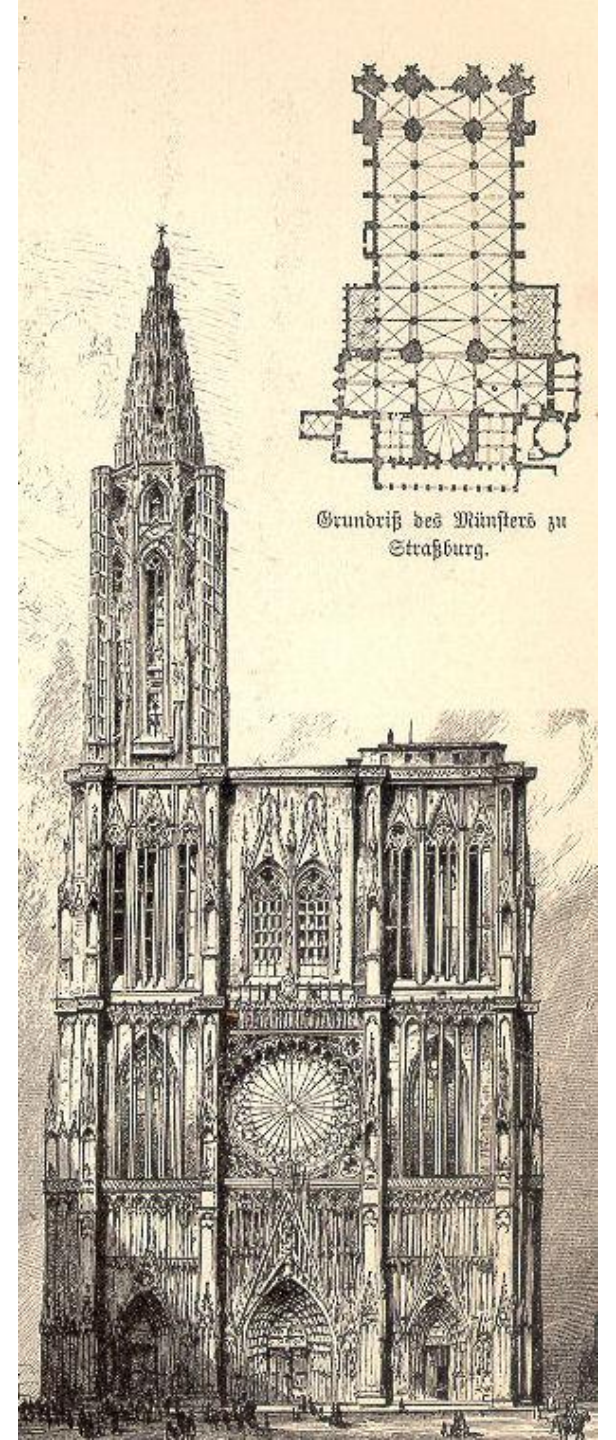


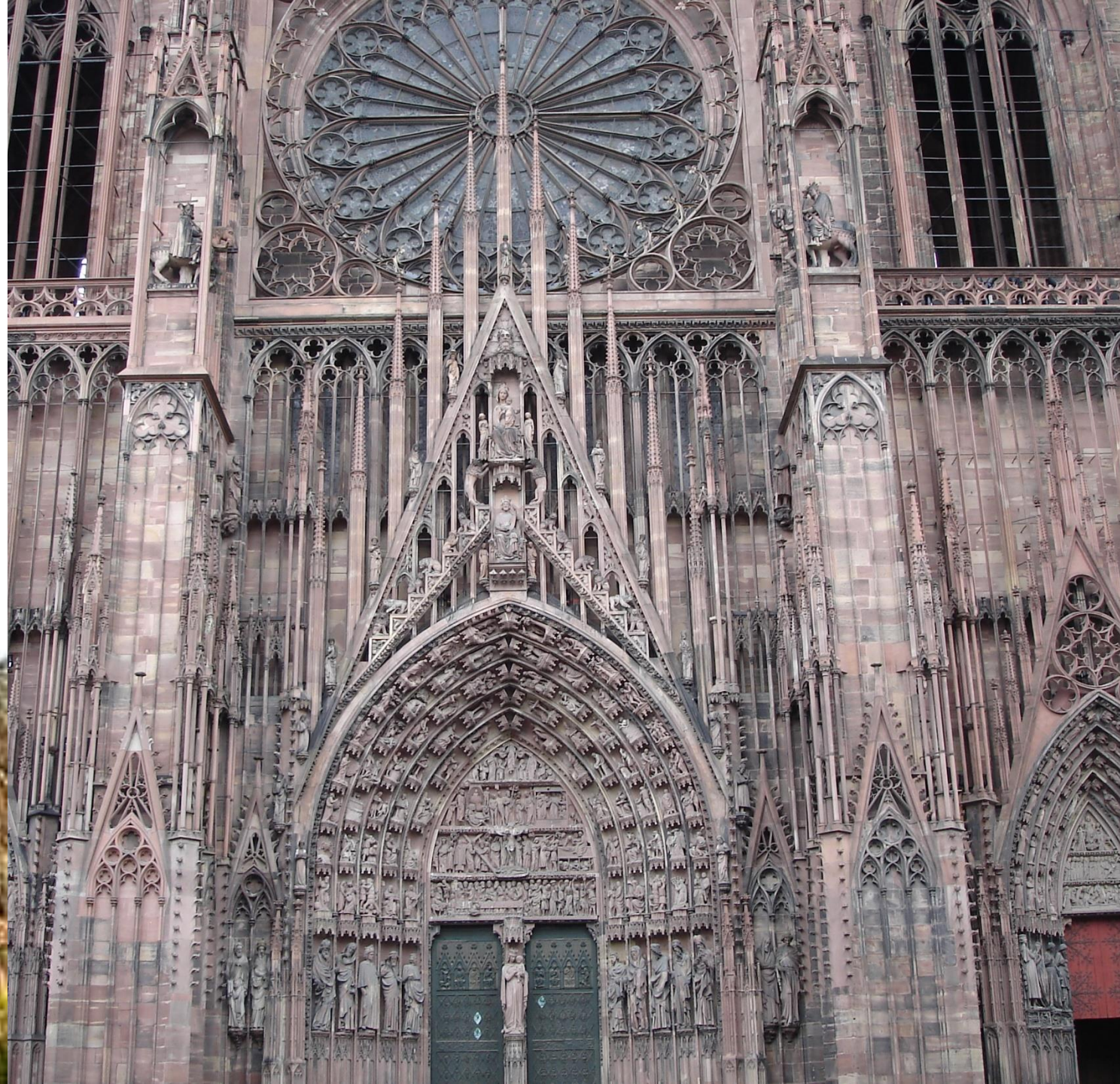
Week 10: The Story of Architecture

“When I went for the first time to the Minster, my head was full of the common cant of ‘good taste.’ From hearsay, I was an admirer of the harmony of mass, the purity of form, and was a sworn enemy to the confused arbitrariness of Gothic adornment. Under the term, ‘Gothic,’ like the article in a dictionary, I piled all the misconceptions which had ever come into my head, of the indefinite, the unregulated, the unnatural, the patched-up, the strung-together, the superfluous, in art. No wiser than a people which calls the whole foreign world, ‘barbarous,’ everything was Gothic to me that did not fit into my system, from the turned wooden dolls and pictures of gay colors, with which the bourgeois nobility decorate their houses, to the dignified relics of the older German architecture, my opinion of which, because of some bizarre scroll-work, had been that of everybody, — “ Quite buried in ornamentation!”; consequently I had an aversion to seeing it, such as I would have before a malformed bristling monster.”

Week 10: The Story of Architecture

“With what unexpected emotions did the sight surprise me when I actually saw it ! An impression of grandeur and unity filled my soul, which, because it consisted of a thousand harmonizing details, I could taste and enjoy, but by no means understand and explain. They say it is thus with the rapture of heaven. How often I returned to enjoy this heavenly-earthly rapture, to embrace the stupendous genius of our older brothers in their works. How often I returned to view from every side, at every distance, in every light of the day, its dignity and splendor. Hard it is for the mind of man when his brother's work is so elevated that he can only bow down and pray. How often has the evening twilight refreshed with its friendly calm my eyes wearied by too much gazing; it made countless details melt together into a complete whole and mass, and now, simple and grand, it stood before my eyes, and, full of rapture, my power unfolded itself both to enjoy and to understand it at once. There was revealed to me in soft intimations the genius of the great builder. ‘Why are you astonished?’ He whispered to me. ‘All these masses were necessary, and do you not see them in all the older churches of my city? Only I have given harmonious proportion to their arbitrary vastnesses.’”







Week 10: The Story of Architecture



Gatehouse of the Lorsch monastery, 9th century

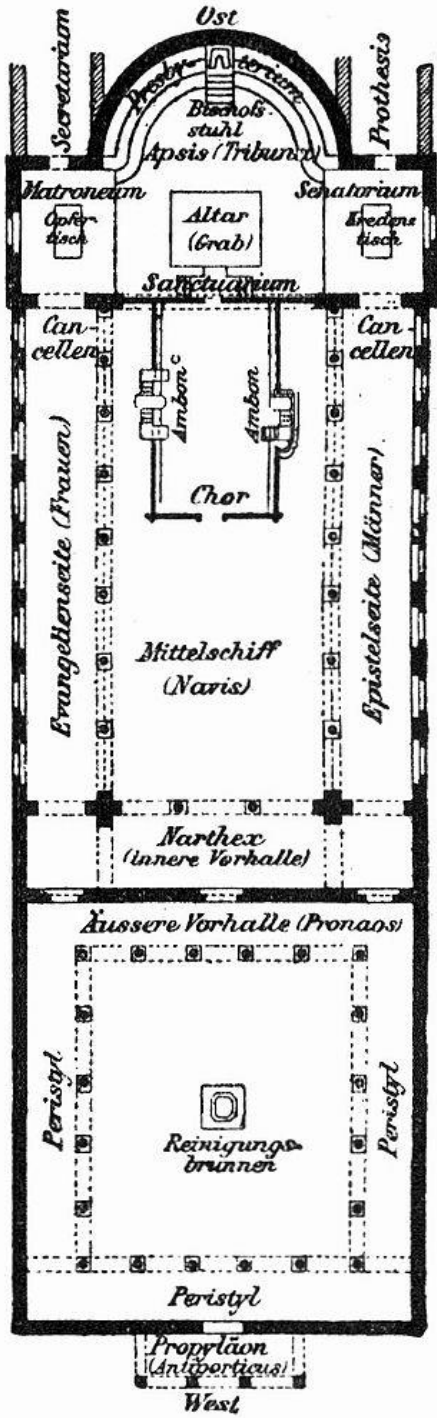
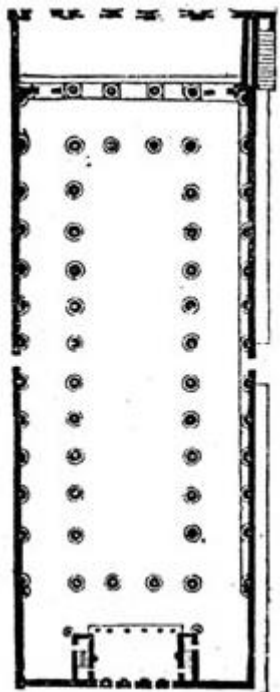


Week 10: The Story of Architecture



“Combining features of ancient Roman and Byzantine buildings and other local traditions, Romanesque architecture is known by its massive quality, thick walls, round arches, sturdy pillars, groin vaults, large towers and decorative arcading. Each building has clearly defined forms, frequently of very regular, symmetrical plan; the overall appearance is one of simplicity when compared with the Gothic buildings that were to follow.” (Jeremy Doe)

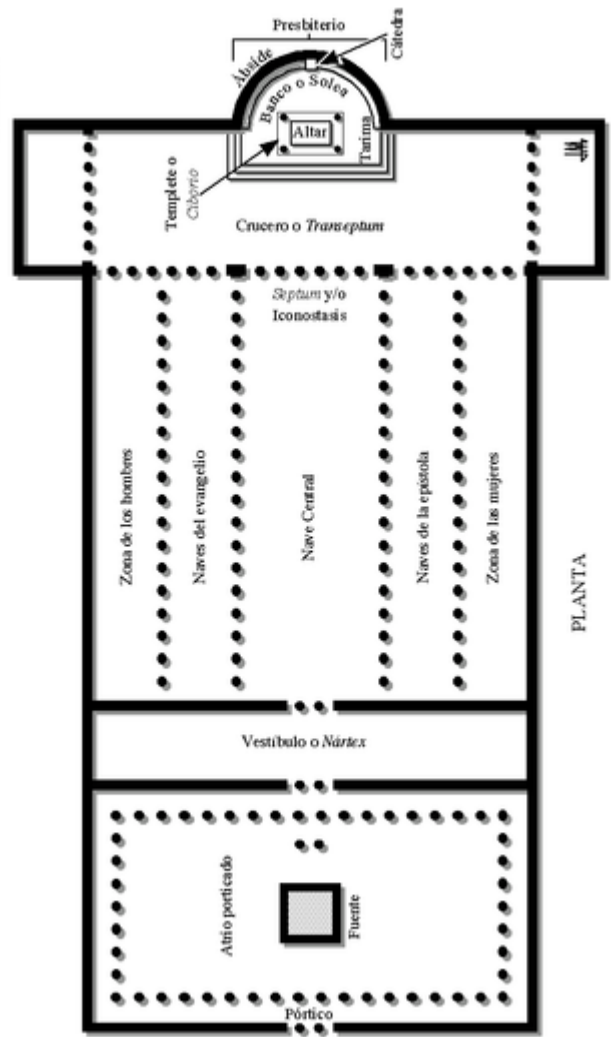
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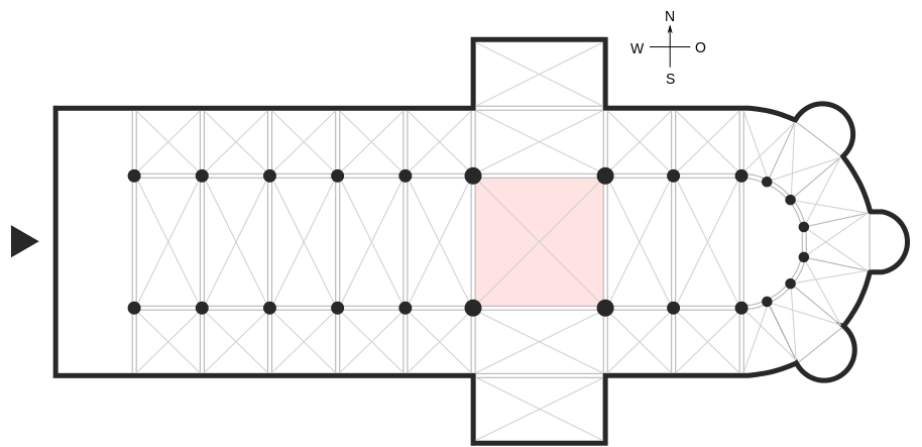
CABECERA

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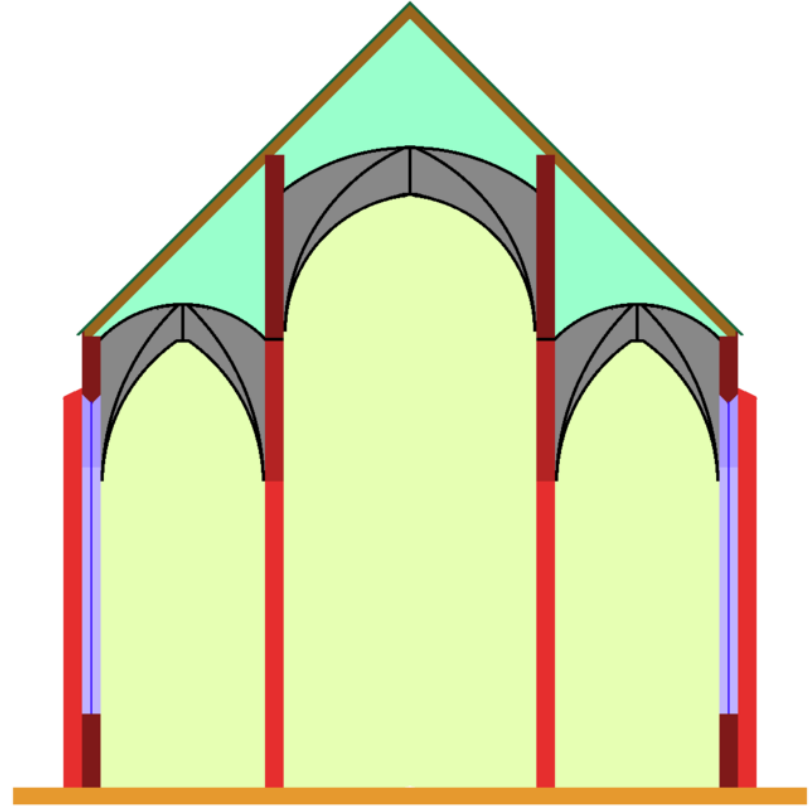
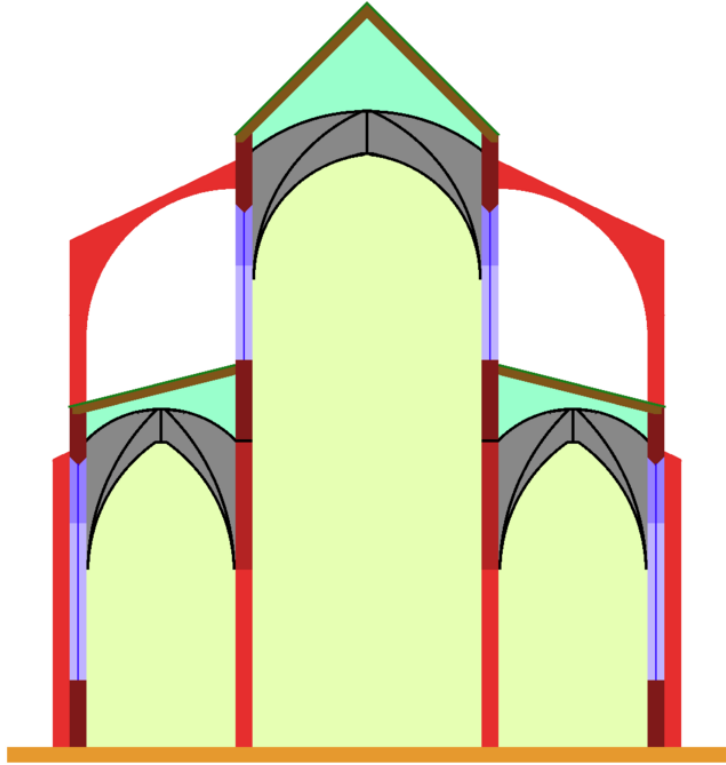
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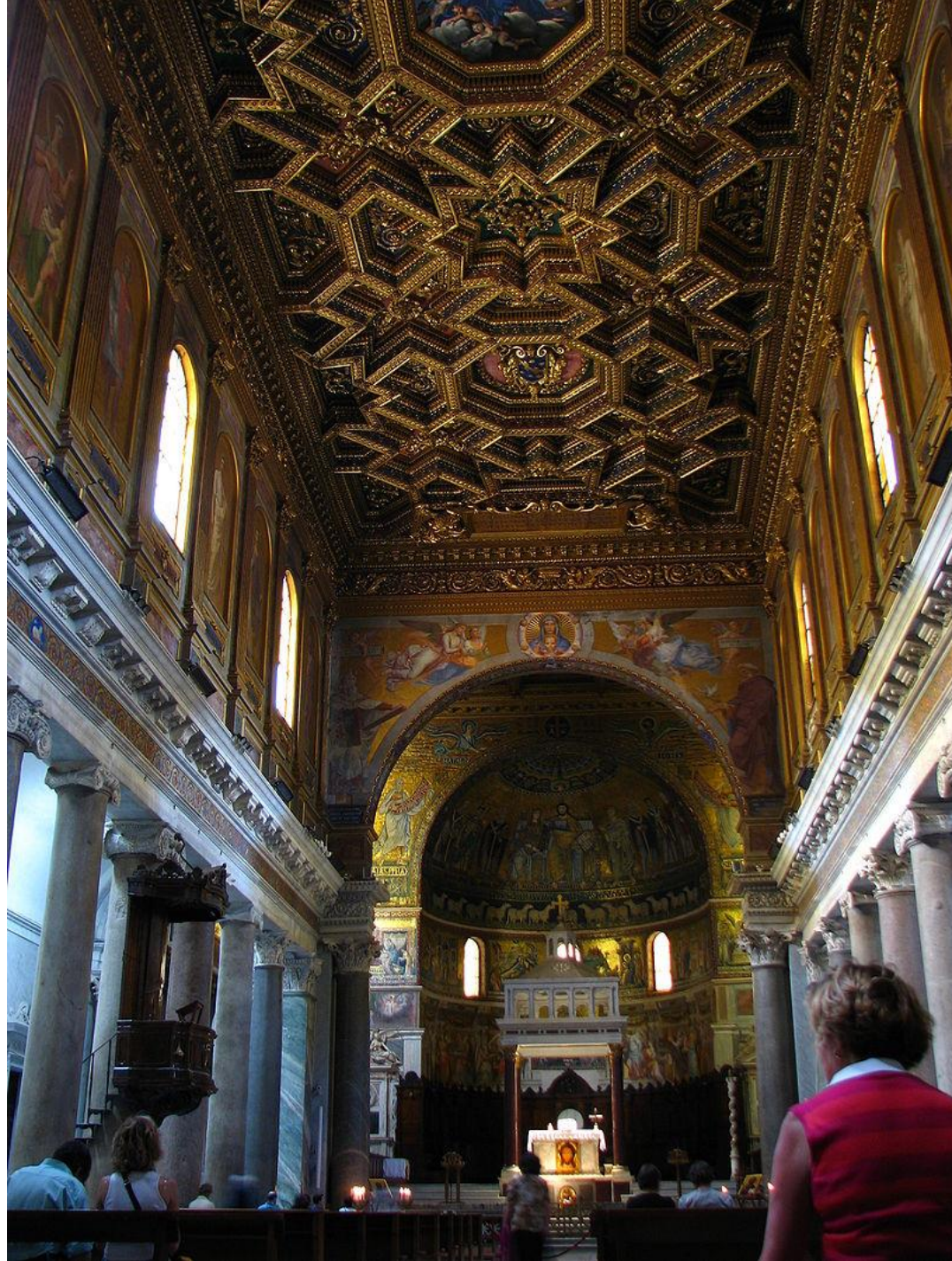


PLANTA









Week 10: Architecture as Art





Herzog de Meuron, *Rudin House* (1996-97)







Week 10: A Crisis of Art



Pieter Bruegel the Elder, *The Painter and the Buyer* (1565)





Week 10: A Crisis of Art



Pieter Bruegel the Elder, *Children's Games* (1560)

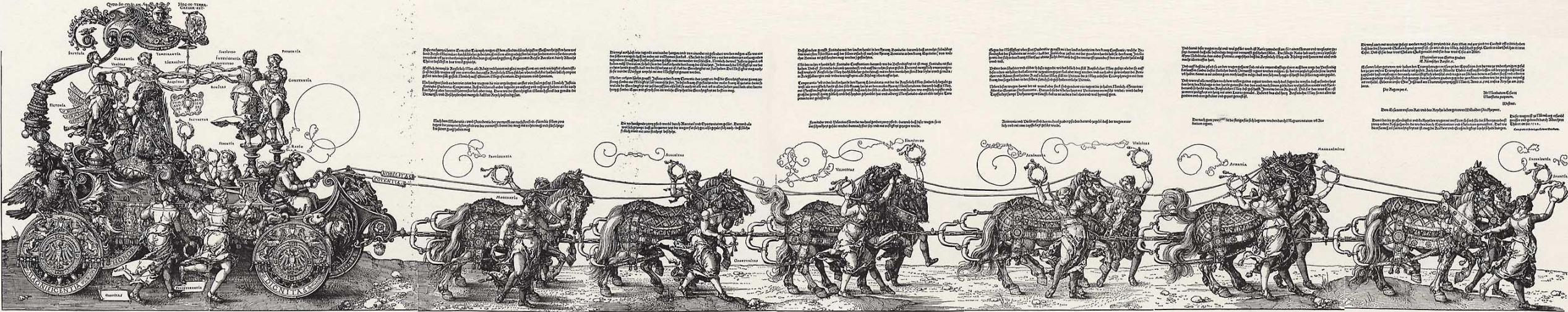








Week 10: The New Learning Spreads



AVERTIA

CONIANTIA

RATIO



Diese nachhergehende Kern oder Triumphwagen ist dem allerberühmtesten Großmüchtigsten hern und
 kaiser Maximilian hochwürdigster gedenck auß seinem allerschicklichsten hern zu sonderm eren uff den vord
 vordere vnd zu vorderrückten gefallen dem großmüchtigsten kaiser Maximilian k. hochwürdigster
 Chur besitz in das vorderrückte geycht.

Eslich dieweyl die Keyserlich May. alle König vnd herren mit gleichmäßigkeit vnd würdigkeit vbertriff
 so ist der sich wegen vff vier eren oder darauß die Keyserlich May. solcher vbertrifflichkeit halben billich empore
 geycht werden soll. geycht. Nämlich auff Glemm. Magistram. Dignitatem vnd honorem.

Nachfolgend sind an den vier eren des wagens die vier angestengten an stat vier stulen gestelt. Nämlich Justitia
 Fortitudo Prudentia Temperantia. Duff weichen all ander tugendt zu erfang vnd vrsprung haben an die auch
 kein hylff oder hülff vollbringen konnen. Dann wo die Gerechtigkeit. Nämlich sind des gonda die
 Dinnigkeit vnd Beschreydenheit mangelt. Fallt kein Keyser bestendig sein.

Nach dem Moderatio vnd Prudentia der vermaessn nachst sind / fürn die selben zwei
 tugendt die zwey nachst sind von der vermaessn. Darnach der weg mit rechtmaß vnd sündschney
 freisamen gang haben mag

Dieweil auch die vier tugendt mit einander hangen vnd von einander nicht getrennt werden mögen
 der selben mangelt. Duff die ander mit vollkommen sein soll. So sind die selben vier tugendt an
 tugendten so auß sich selbst zusammen gesetzt vnd miteinander verflochten. Nämlich dieweil Justitia
 haben mag. Darnach so ist sie in der linken handt den frang der Wahrheit. In den auch die Ehrlich
 rechten handt greiff. Duff wo die Wahrheit mit der Gerechtigkeit nicht haben. Da die Ehrlich
 so sie von der Wahrheit weicht mit der Ehrlichkeit getrennt werden.

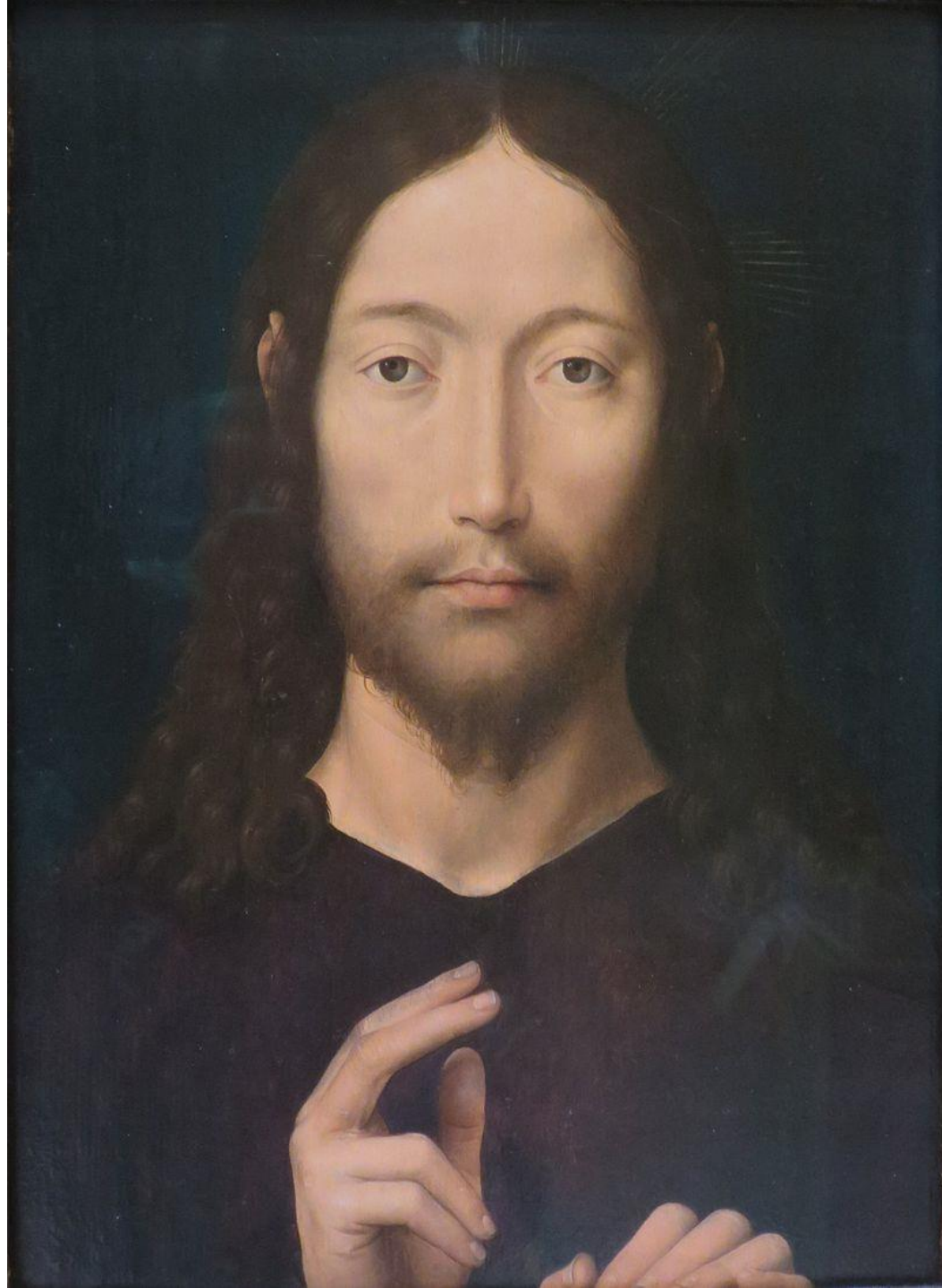
Die der rechten handt greiff. Justitia in den frang Clementia. Das jagt an. Duff die Gerechtigkeit in
 streng sonder mit Ehrlichkeit soll vermischet sein. In dem frang ist geschickten der milder frang Equitas
 weil die Gerechtigkeit mit zuschneiffen. also soll sie auch mit alle mal. vñ in allen sachen jauch
 hertig sonder Equitas vnd gleich sein. an welcher Ehrlichkeit die Gerechtigkeit mit bestim mag.

Die nachfolgende zwey Pferd werdt durch Alacritas vnd Cyonantiam gestelt. Darnach
 weil sich grumpt duff zu bequemer veyt der wegen für sich gre. also geycht sich auch. Duff die
 stlich vnd mit einer stichtet bescheyt.

Week 10: The New Learning Spreads

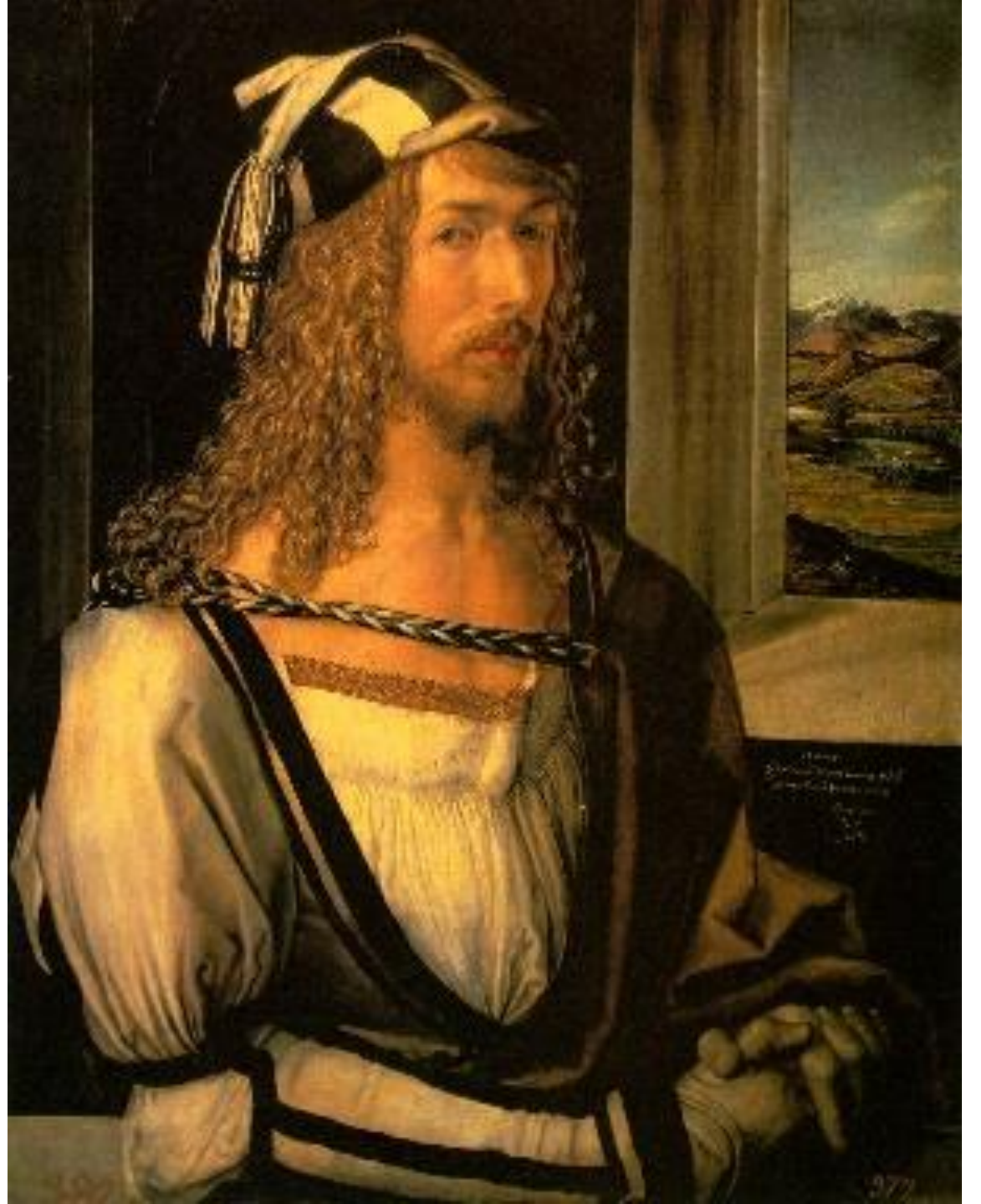
Sigmar Polke's work cycle of the so-called "loop images" from the year 1986 should be seen in dialogue with Albrecht Dürer's woodcut "The triumph of Maximilian I," from 1522. Dürer's woodcut was created as part of a designation by an Emperor Maximilian image program for the glory of his political success. Dürer interprets the triumph of Maximilian, as following the example of Roman emperors. The leaders of the yokes are attached ornamental loops. Polke takes Dürer's woodcut ornaments and this isolated them on differentiated crafted image gray background.





Week 10: The New Learning Spreads

“In its directness and apparent confrontation with the viewer, the self-portrait is unlike any that came before. It is half-length, frontal and highly symmetrical; its lack of a conventional background seemingly presents Dürer without regard to time or place. The placement of the inscriptions in the dark fields on either side of Dürer are presented as if floating in space, emphasizing that the portrait has a highly symbolic meaning. Its sombre mood is achieved through the use of brown tones set against the plain black background. The self-portrait is most remarkable because of its resemblance to many earlier representations of Christ. Art historians note the similarities with the conventions of religious painting, including its symmetry, dark tones and the manner in which the artist directly confronts the viewer and raises his hands to the middle of his chest as if in the act of blessing.” (Wikipedia)



ADA







MEMORIAL
1505



Week 11: Tradition and Innovation



Matthias Grunewald, *Isenheim Altarpiece* (1515)



“Grünewald is a great a mystery to us as Shakespeare ... The reason why we know so much about Dürer is precisely that he saw himself as a reformer and innovator of the art of his country ... There is no indication that the painter of the ‘Grünewald’ masterpieces saw himself in a similar light. On the contrary ... Art for him did not consist in the search for the hidden laws of beauty – for him it could have only one aim ... that of providing a sermon in pictures, of proclaiming the sacred truths as taught by the Church.” (Gombrich 2006: 266)



“Of beauty, as the Italians saw it, there is none in the stark and cruel picture of the crucified Savior. Like a preacher at Passiontide, Gruenewald left nothing undone to bring home to us the horrors of this scene of suffering: Christ’s dying body is distorted by the torture of the Cross; the thorns of the scourges stick in the festering wounds which cover the whole figure. The dark red blood forms a glaring contrast to the sickly green of the flesh.” (Gombrich 2006: 266)



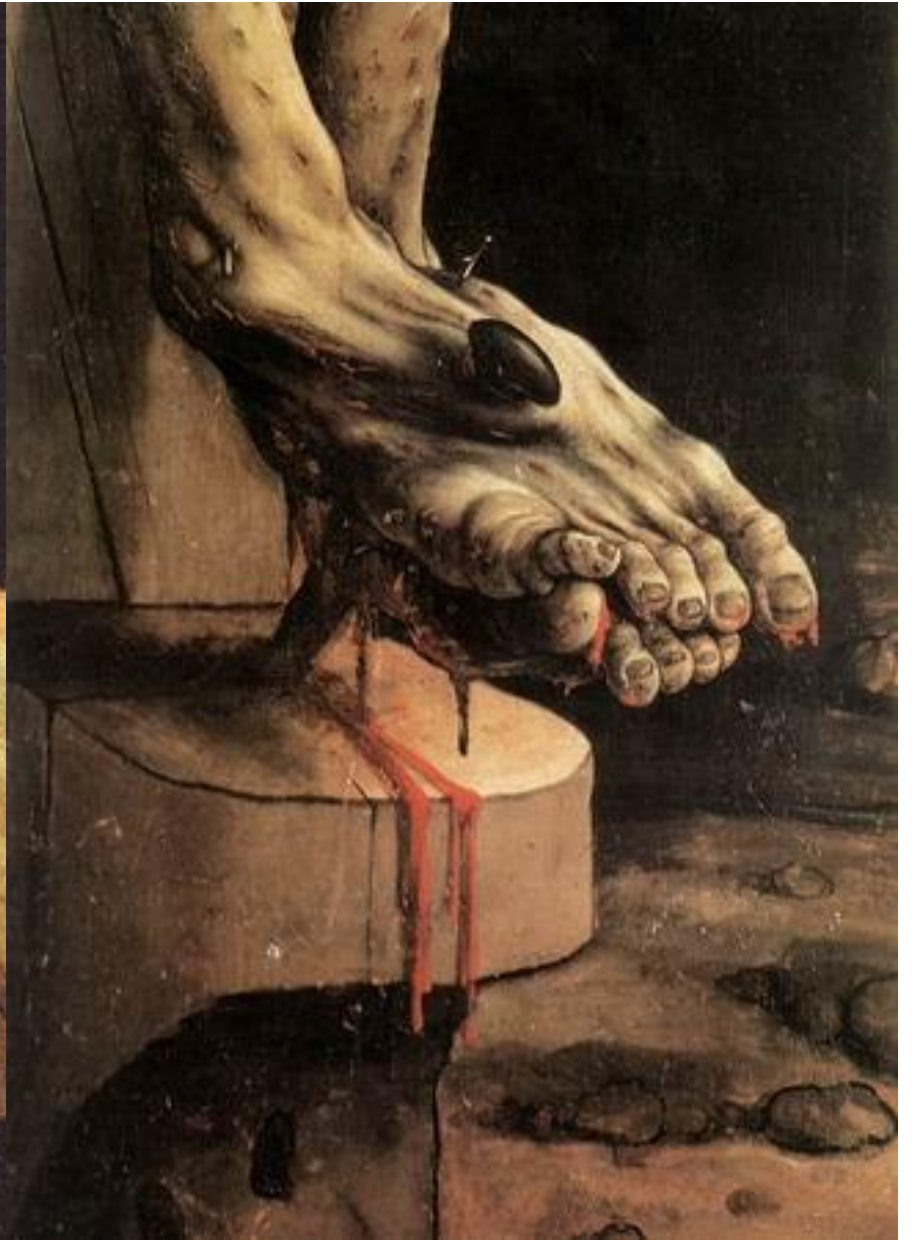


“... in this picture, in which reality seems to be depicted in all its unmitigated horror, there is one unreal and fanatastic trait: the figures differ greatly in size. We need only compare the hands of St Mary Magdalene under the Cross with those of Christ to become fully aware of the astonishing difference in their dimensions. It is clear that in these matters Gruenewald rejected the rules of modern art as it had developed since the Renaissance, and that he deliberately returned to the principles of medieval and primitive painters, who varied the size of their figures according to their importance in the picture.”
(Gombrich 2006: 267)

Week 11: Tradition and Innovation

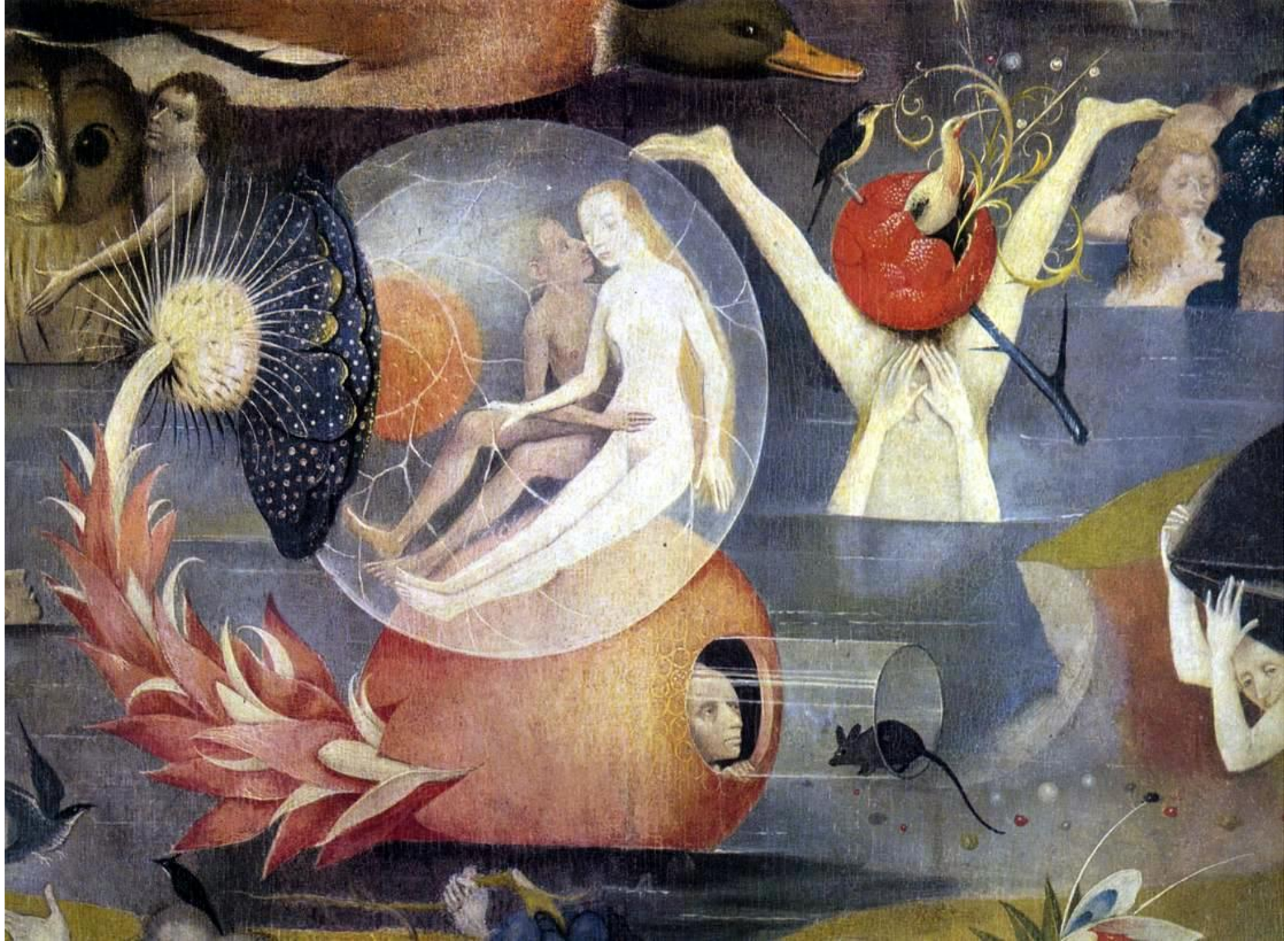
“Gruenewald’s work may thus remind us once more that an artist can be very great indeed without being ‘progressive’, because the greatness of art does not lie in new discoveries.”

(Gombrich 2006: 267)















Week 11: Tradition and Innovation



Titian, *The Annunciation* (1559-64)

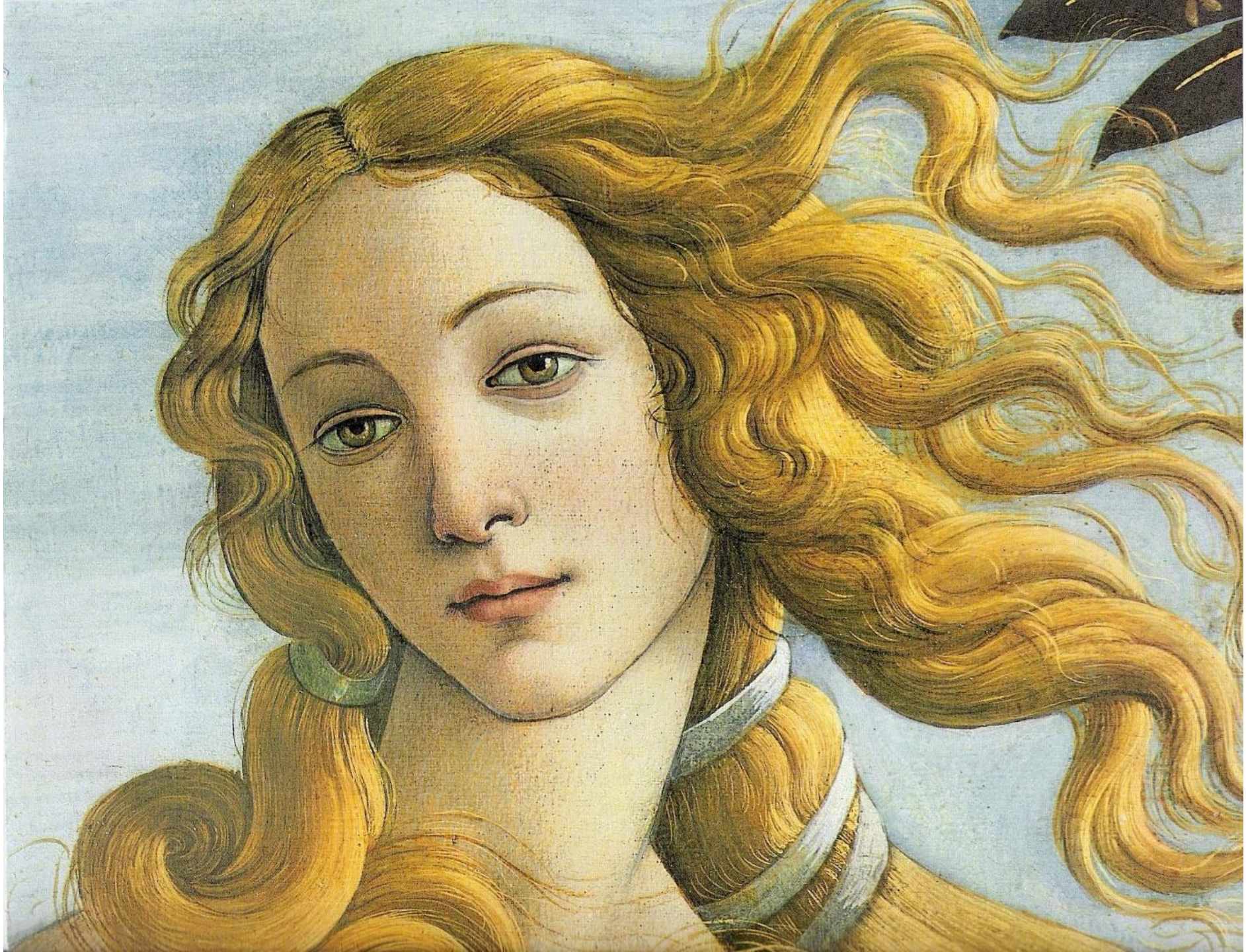




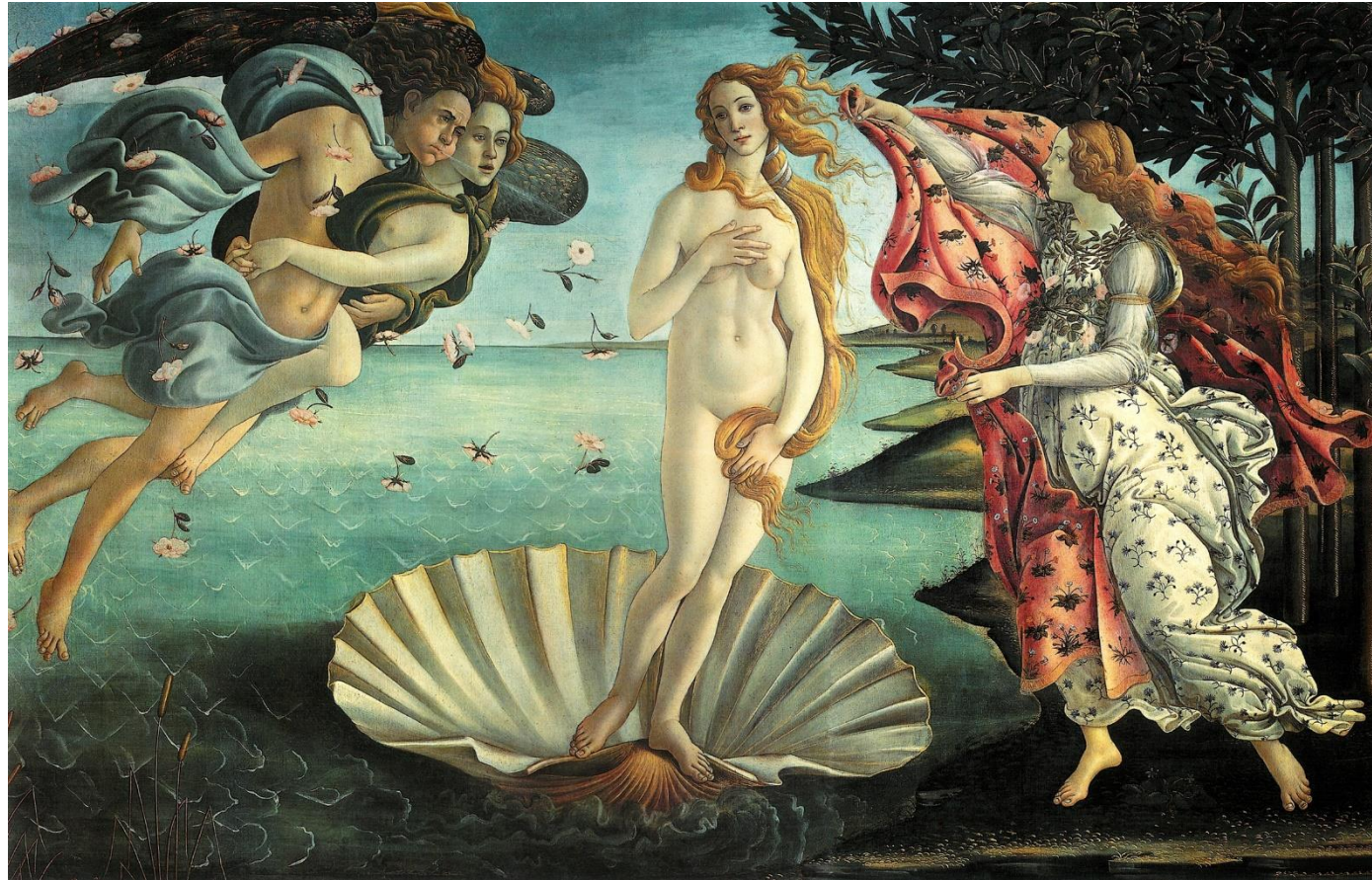


Titian, *Portrait of a man ('Young Englishman')* (1540-5)



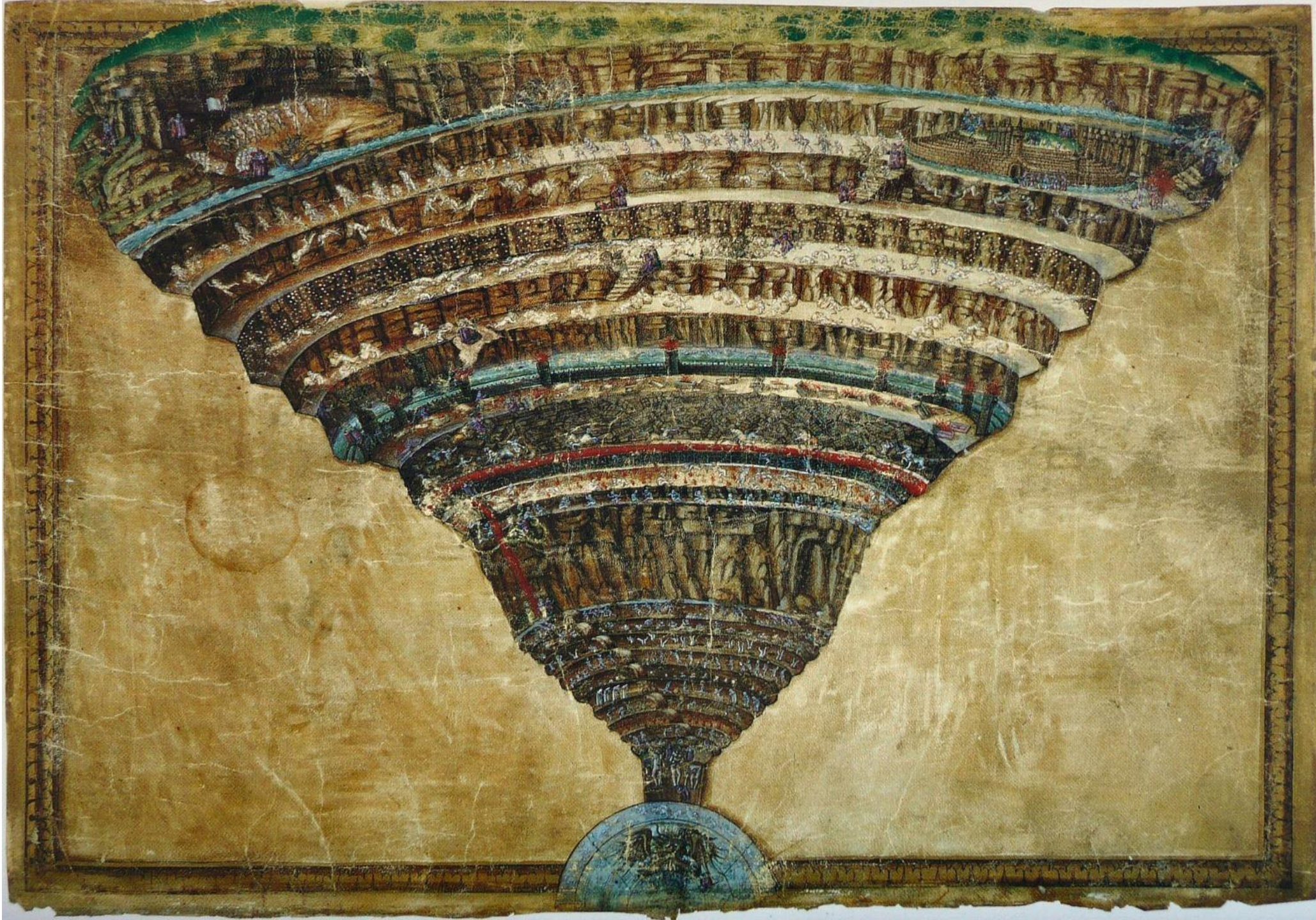


Week 11: Tradition and Innovation



Sandro Botticelli, *The Birth of Venus* (1485)

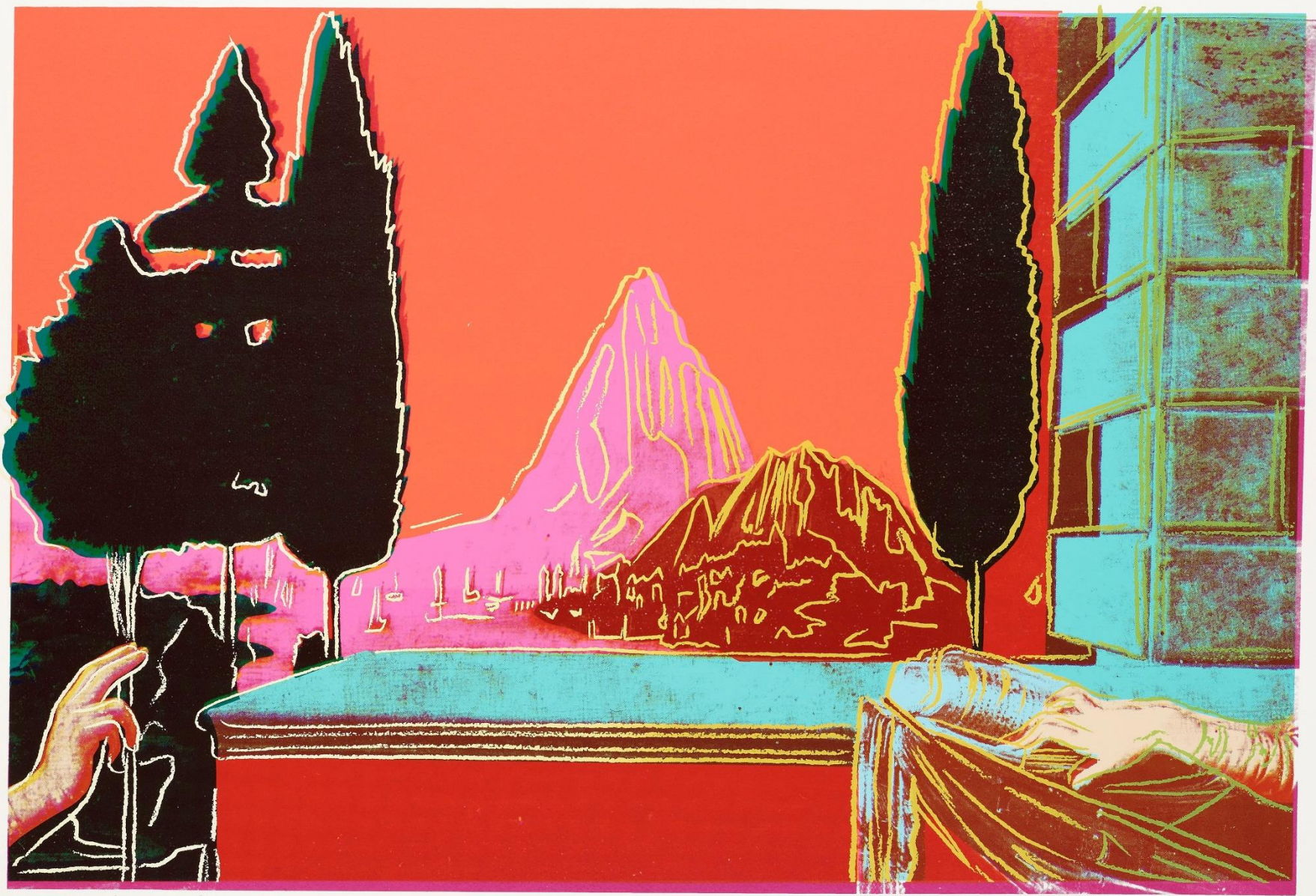








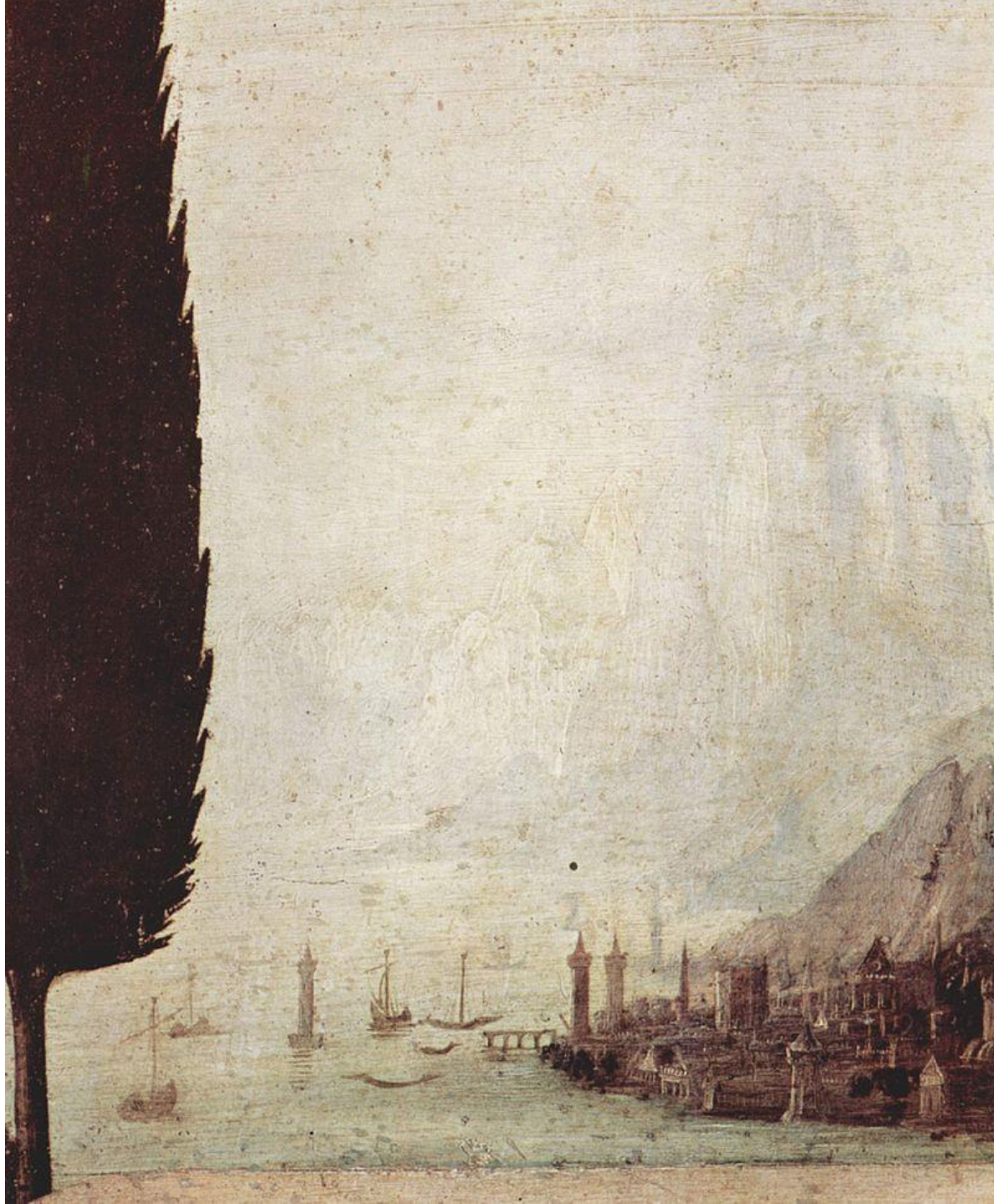




23/60 Andy Warhol



Leonardo da Vinci/Andrea del Verrochio, *The Annunciation* (1472)







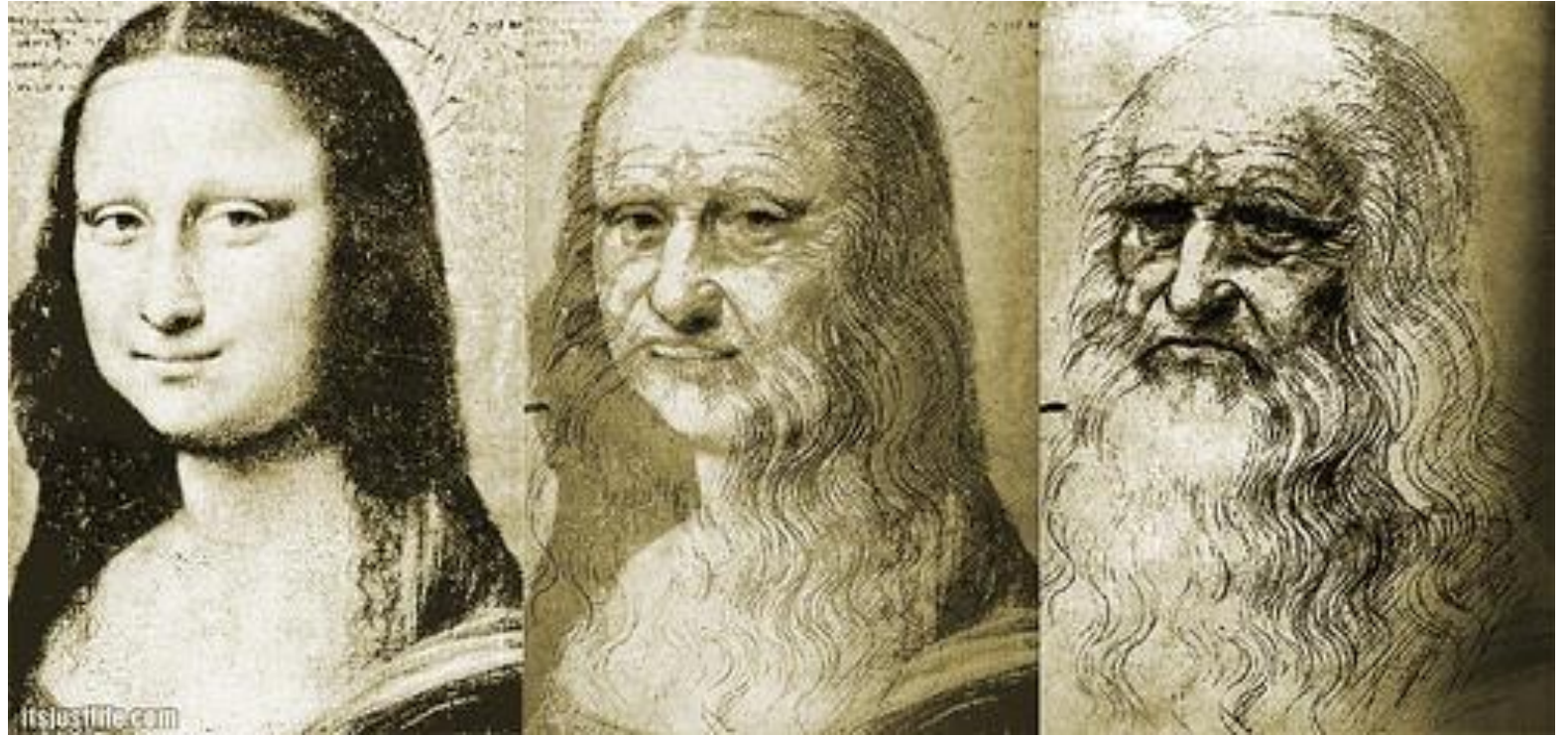
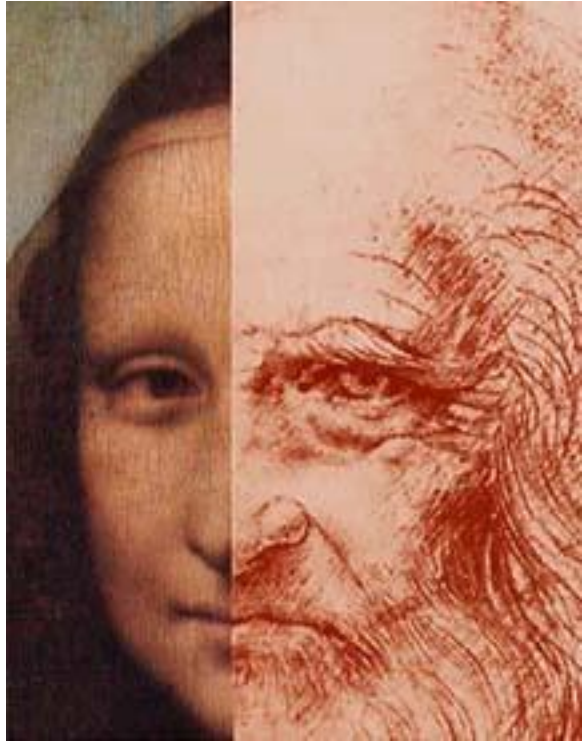


Week 11: Tradition and Innovation

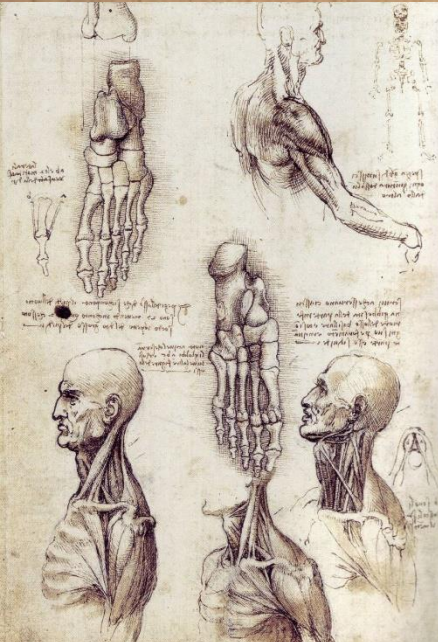
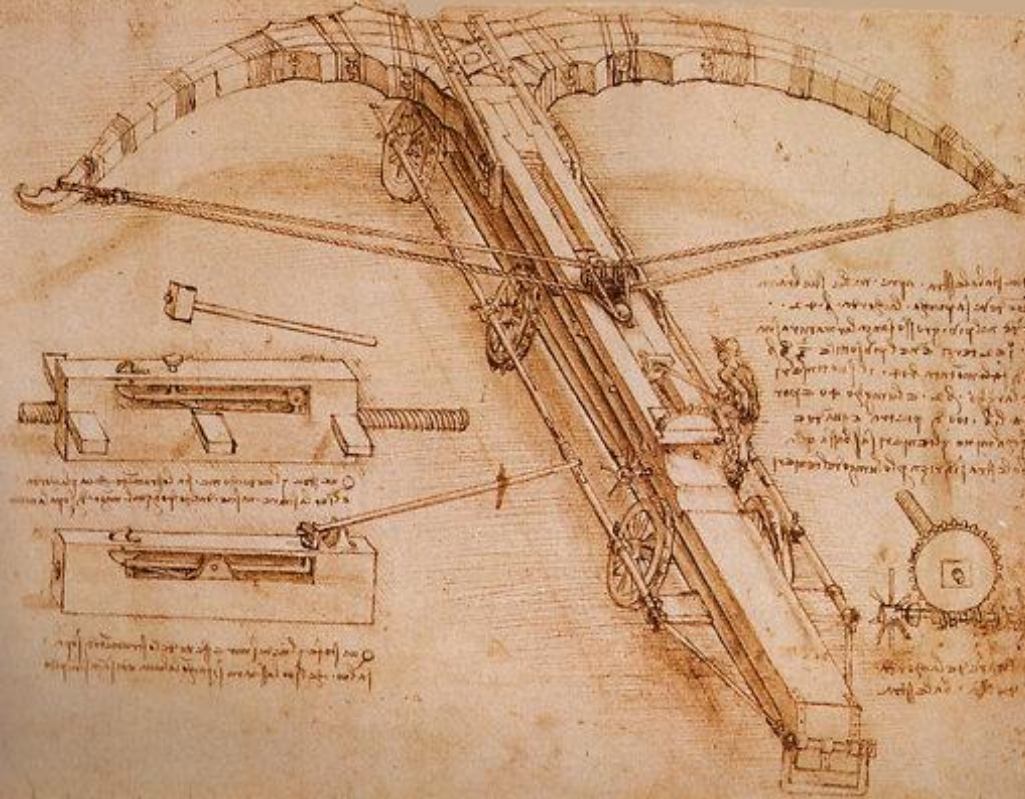
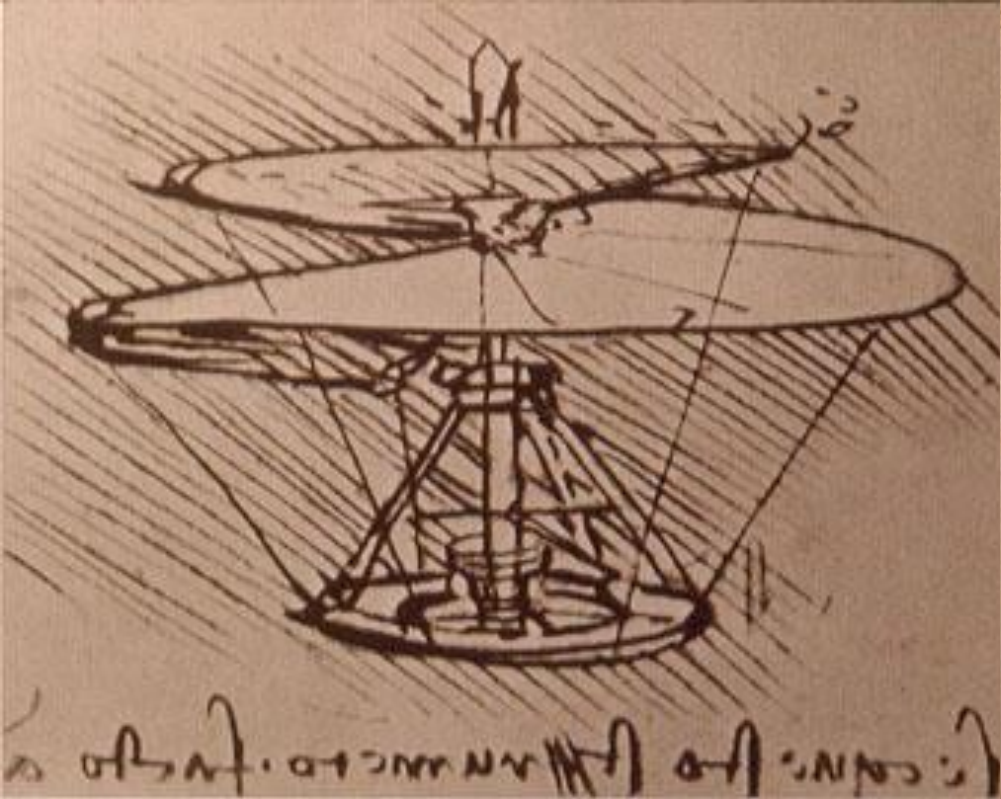
“Who so ever shall desire to see how far art can imitate nature, may do so to perfection in this head, wherein every peculiarity that could be fully reproduced. The eyes have that lustrous brightness and moisture which is seen in life, and around them are those pale, red, and slightly livid circles, also proper to nature, with the lashes, which can only be copied as they are with the greatest difficulty; the eyebrows also are represented with the closest exactitude, where fuller and more thinly set, with the separate hairs delineated as they issue from the skin, every turn being followed, and all the pores exhibited in a manner that could not be more natural than it is: the nose, with its beautiful and delicately roseate nostrils, might easily be believed to be alive; the mouth, admirable in its outline, has the lips uniting the rose-tints of their color with that of the fact, in the utmost perfection, and the carnation of the cheek does not appear to be painted, but truly of flesh and blood; he who looks earnestly at the pit of the throat cannot but believe that he sees the beating of the pulses, and it may be truly said that this work is painted in a manner well calculated to make the boldest master tremble, and astonishes all who behold it. In this portrait of Leonardo's there is so pleasing an expression, and a smile so sweet, that while looking at it one thinks it rather divine than human, and it has ever been esteemed a wonderful work, since life itself could exhibit no other appearance.” Giorgio Vasari 1550





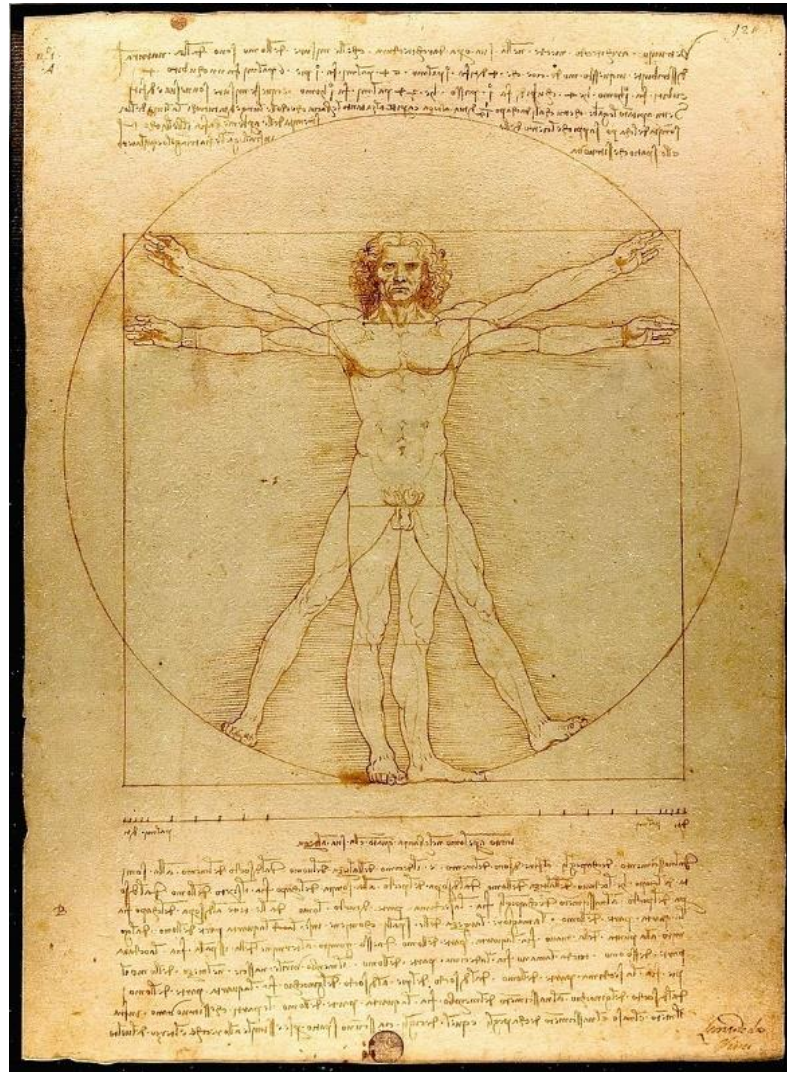












Leonardo da Vinci, *Vitruvian Man* (1490)





Pierro della Francesca, *Constantine's dream* (1460)



Week 11: The Conquest of Reality

“Medieval artists had taken hardly any notice of light. Their flat figures cast no shadows. ... no one had seen the immense new possibilities of this means as clearly as Piero della Francesca ... The [painting] shows the famous legend of the dream which made the Emperor Constantine accept Christian faith. Before his crucial battle with his rival, he dreams that an angel showed him the Cross and said: ‘Under this sign you will be victorious.’ Piero’s fresco represents the scene at night in the Emperor’s camp before the battle ... This quiet night scene is suddenly illuminated by a flash of light as an angel rushes down from Heaven holding the symbol of the Cross in his outstretched hand.” (Gombrich 2006: 194)











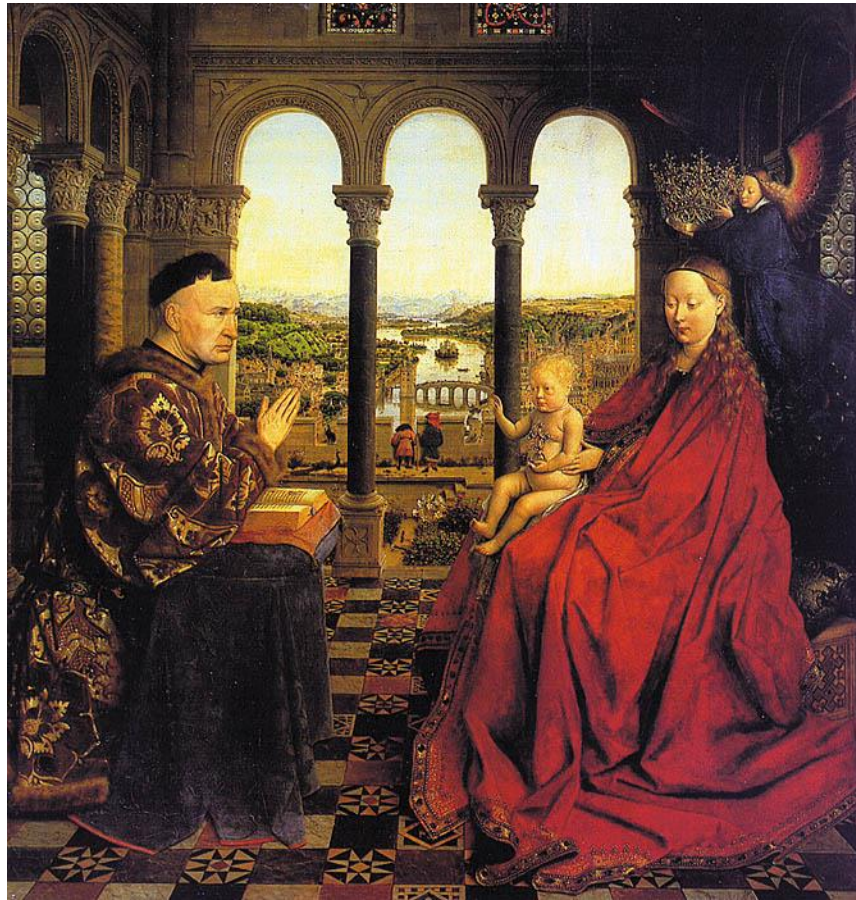
Filippo Brunelleschi, *Delivery of the keys (Perugino)*, 1481-82



Jan van Eyck, *Portrait of a Man in a Turban* (1433)

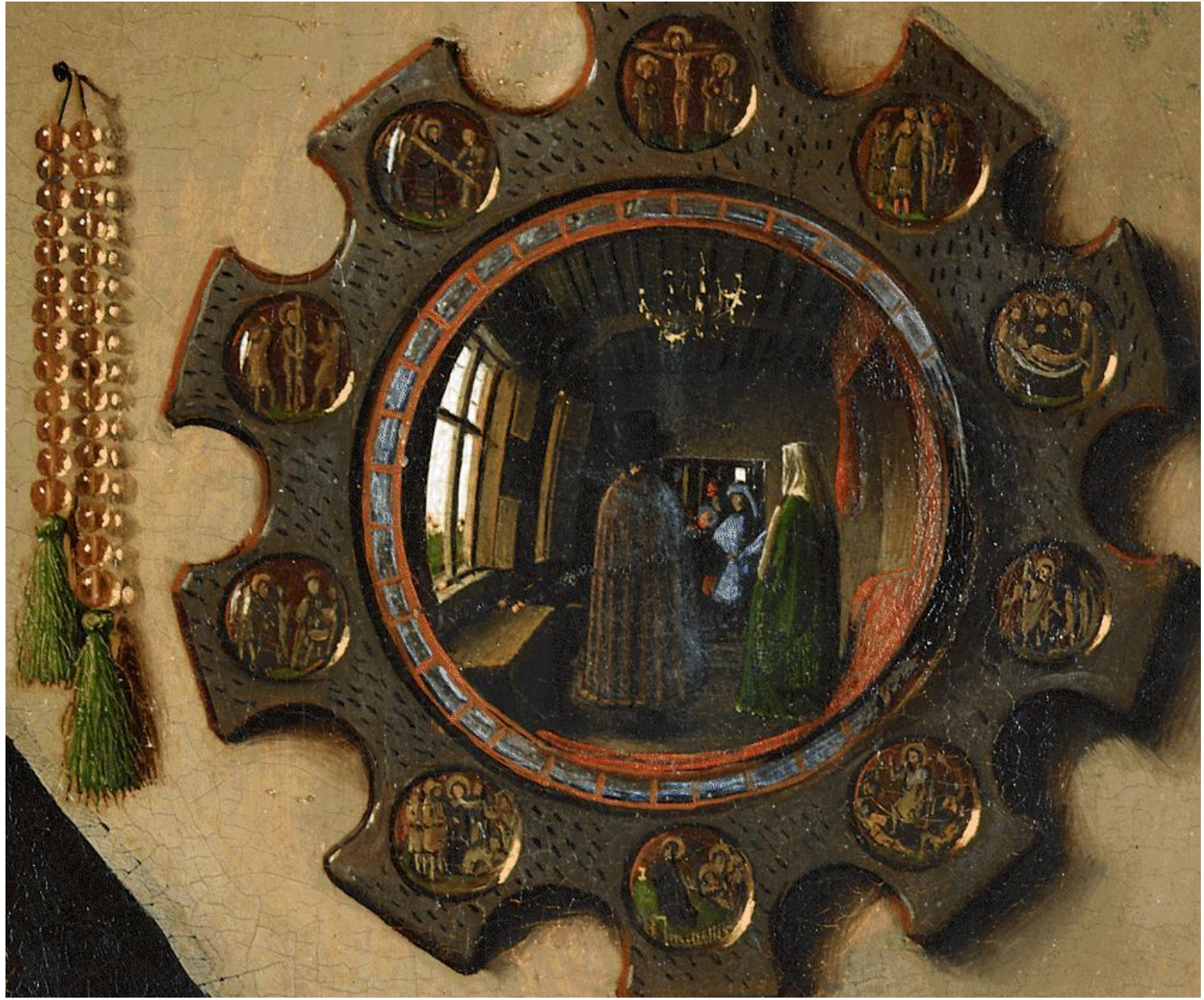


Week 11: The Conquest of Reality



Van Eyck “ ... was the inventor of oil painting .. His was not a discovery like that of perspective, which constituted something entirely new. What he achieved was a new prescription for the preparation of paints before they were put on the panel ... There were various methods of doing this, but all through the Middle Ages the main ingredient of the liquid had been made of an egg ... It seems that Jan van Eyck was dissatisfied with this formula, because it did not allow him to achieve smooth transitions by letting the colours shade off into each other. If he used oil instead of egg, he could work much more slowly and accurately.” (Gombrich 2006: 179)





Week 11: Tradition and Innovation

“... artists ... have thought that the discovery of perspective and the study of nature could solve all their difficulties. But we must not forget that art is altogether different from science. The artist’s means, his technical devices, can be developed, but art itself can hardly be said to progress in the way in which science progresses. Each discovery in one direction creates a new difficulty somewhere else. We remember that medieval painters were unaware of the rules of correct draughtmanship, but this very shortcoming enabled them to distribute their figures over the picture in any way they liked in order to create the perfect pattern ... As soon as the new concept of making the picture a mirror of reality was adopted, this question of how to arrange the figures was no longer so easy to solve.” (Gombrich 2006: 195)

Week 11: Tradition and Innovation











Ambrogio Lorenzetti, *The Effects of Good Government* (detail, 1338)



Week 11: Courtiers and Burghers



St. John the Baptiste, St. Edward the Confessor and St. Edmund commend Richard II. to Christ (the Wilton Diptych, 1395)



Week 11: Innovation and Tradition



Beautiful flowing lines, delicate motifs: “The way in which the Virgin touches the foot of the Christ Child and the gestures of the angels, with their long and slender hands ... Once more we see how the artist showed his skill in foreshortening, for instance in the posture of the angel kneeling on the left side of the panel, and how he enjoyed making use of studies from nature in the many flowers which adorn the paradise of his imagination.” (Gombrich 2006: 162)

Week 11: The Church Triumphant

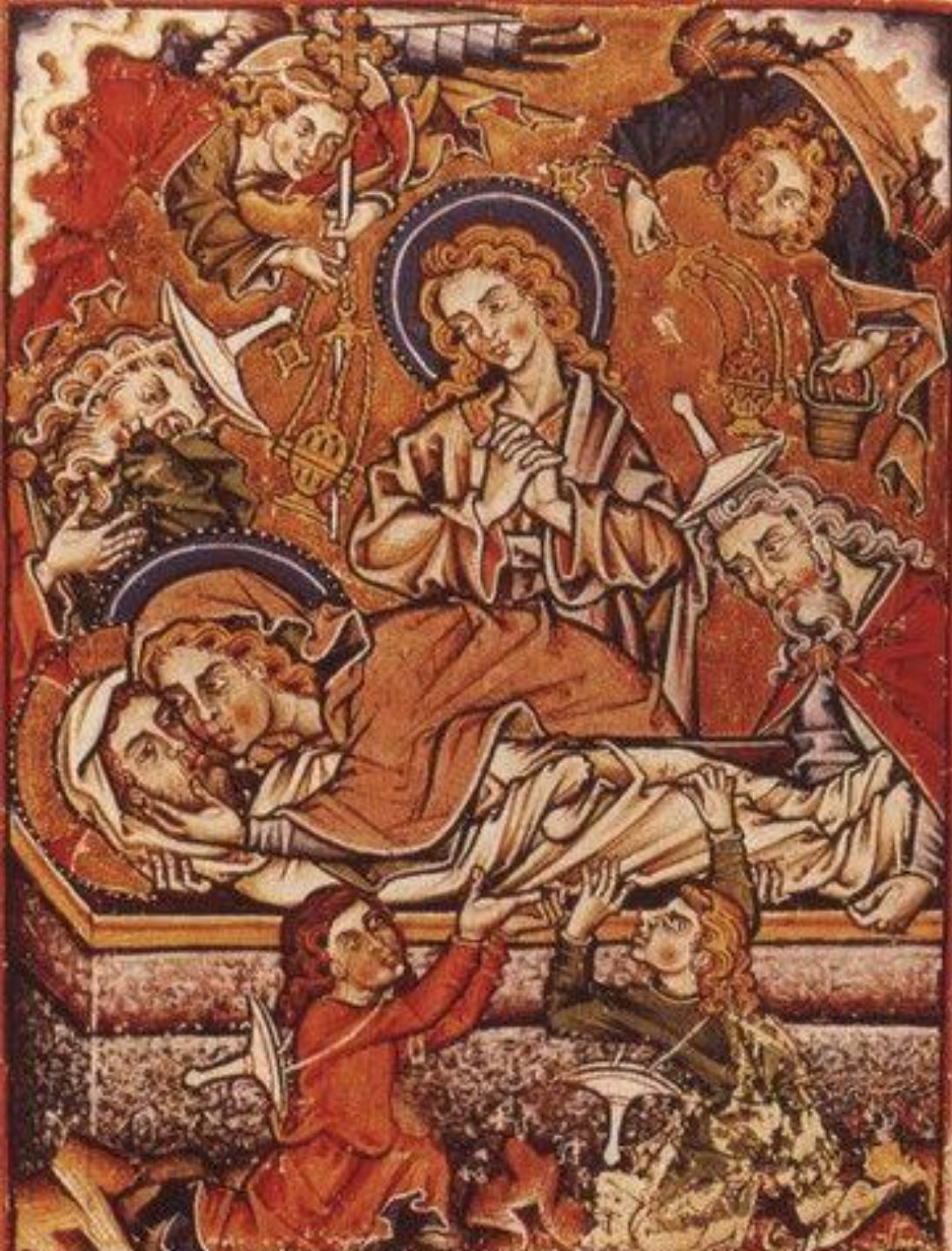


Giotto di Bondone, *The mourning of Christ* (1305)



Week 11: The Church Triumphant

“Giotto has rediscovered the art of creating the illusion of depth on a flat surface ... It enabled him to change the whole conception of painting ... He could create the illusion that the sacred story is happening before our very eyes. For this it was no longer sufficient to look at older representations of the same scene ... He did not rest till he had thought it all out afresh: how would a man stand, how would he act, how would he move, if he took part in such an event? ... In the miniature the artist was not interested in representing the scene as it might have happened. He varied the size of the figures so as to fit them well into the page, and if we try to imagine the space between the figures in the foreground and St. John in the background – with Christ and the Virgin in between – we realize how everything is squeezed together ...” (Gombrich 2006: 151)



Week 11: The Church Triumphant

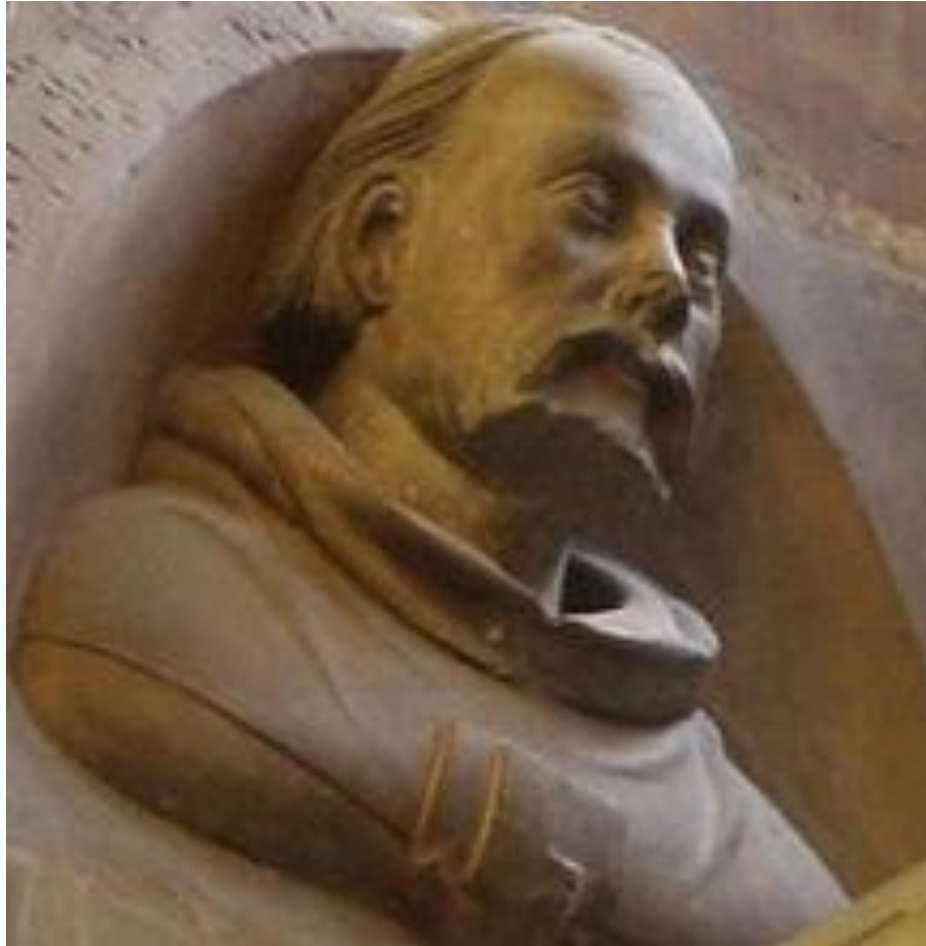
“Giotto’s fame spread far and wide. The people of Florence were proud of him. They were interested in his life, and told anecdotes about his wit and dexterity. This, too, was rather a new thing ...Of course, there had been masters who had enjoyed general esteem ... But, on the whole, people did not think it necessary to preserve the names of these masters for posterity. They thought of them as we think of a good cabinetmaker or tailor. Even the artists themselves were not much interested in acquiring fame or notoriety. Very often did they not even sign their work.” (Gombrich 2006: 152)

Week 11: The Church Triumphant

“From his day onward the history of art, first in Italy and then in other countries also, is the history of the great artists.”

(Gombrich 2006: 153)

Peter Parler the Younger (1330-99)







Week 12: The Church Triumphant

I am a woman, poor and old,
Quite ignorant, I cannot read.
They showed me at my village church
A painted Paradise with harps
And Hell where the damned souls are boiled,
One gives me joy, the other frightens me...
(Francois Villon)







Week 12: The Church Triumphant

“We remember that the twelfth century is the century of the Crusades. There was naturally more contact than formerly with the art of Byzantium, and many artists of the twelfth century tried to imitate and emulate the majestic sacred images of the Eastern church ...”

(Gombrich 2006: 134)



Week 12: The Church Triumphant

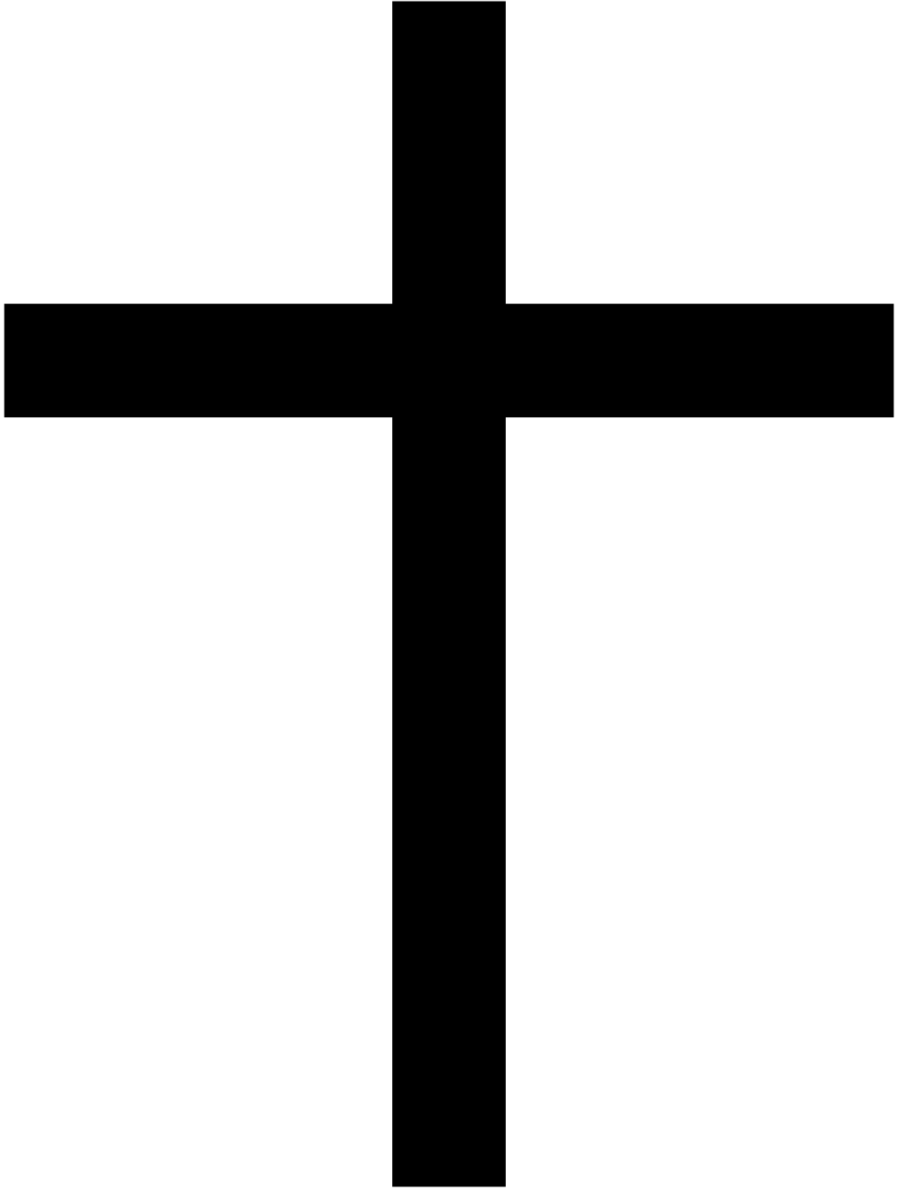




Week 12: The Church Triumphant

Iconoclasts/Iconodules









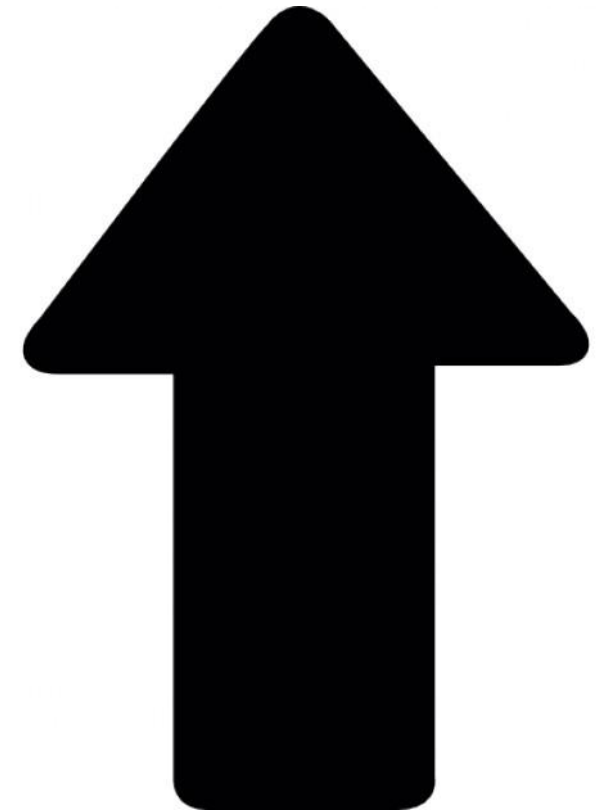






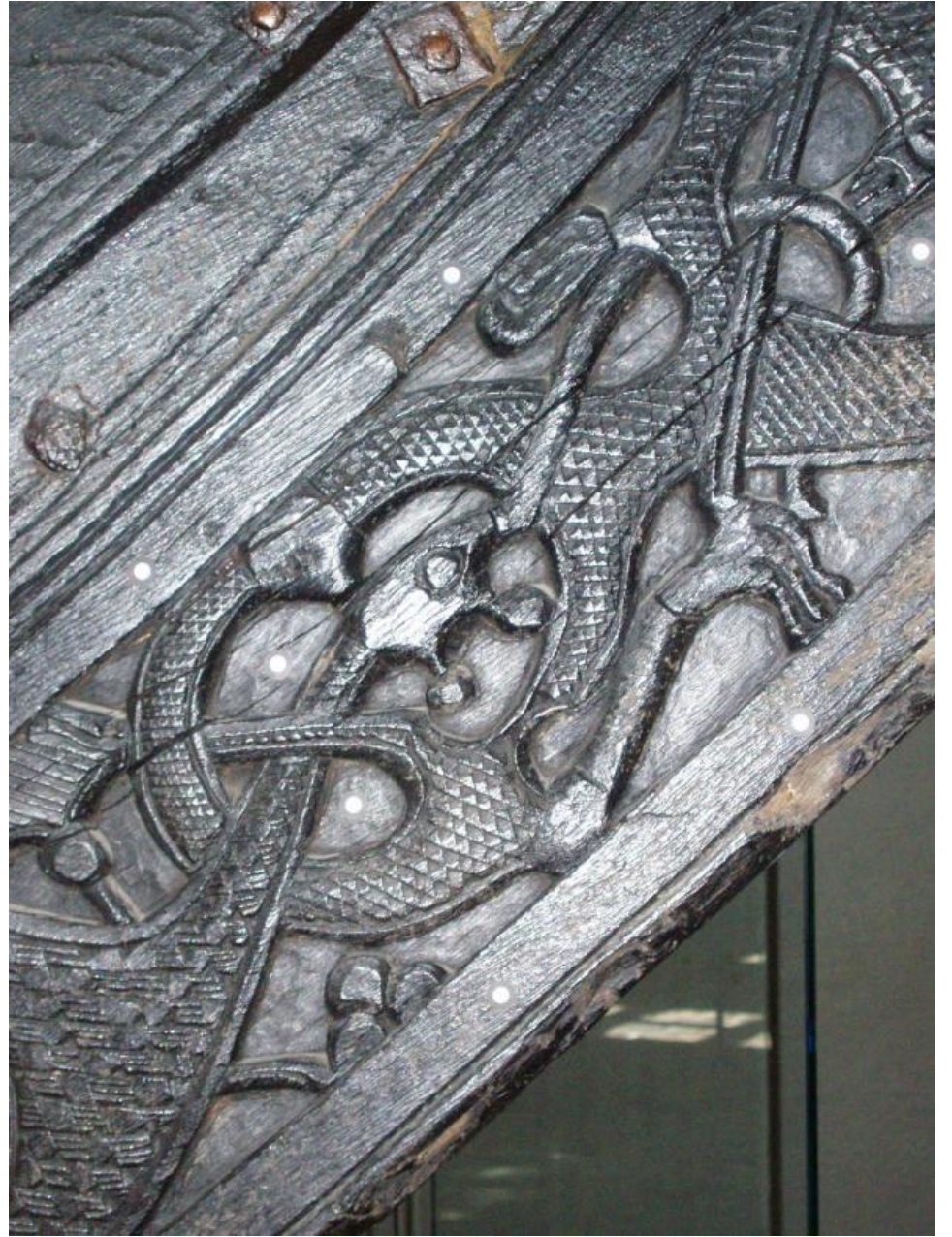
Week 12: Western Art in the Melting Pot

- The Dark Ages (500-1000 AD)
- Early Christian era (Byzantine Empire)
- Ancient world

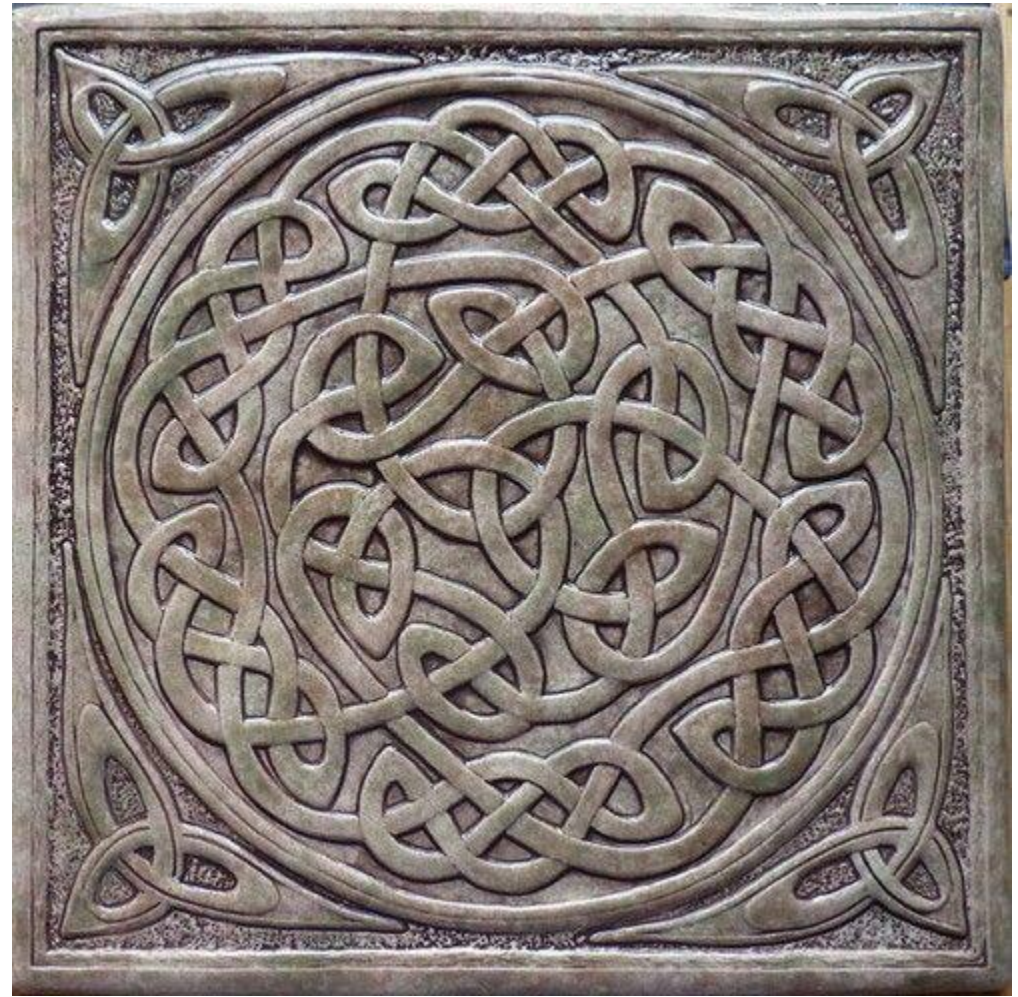
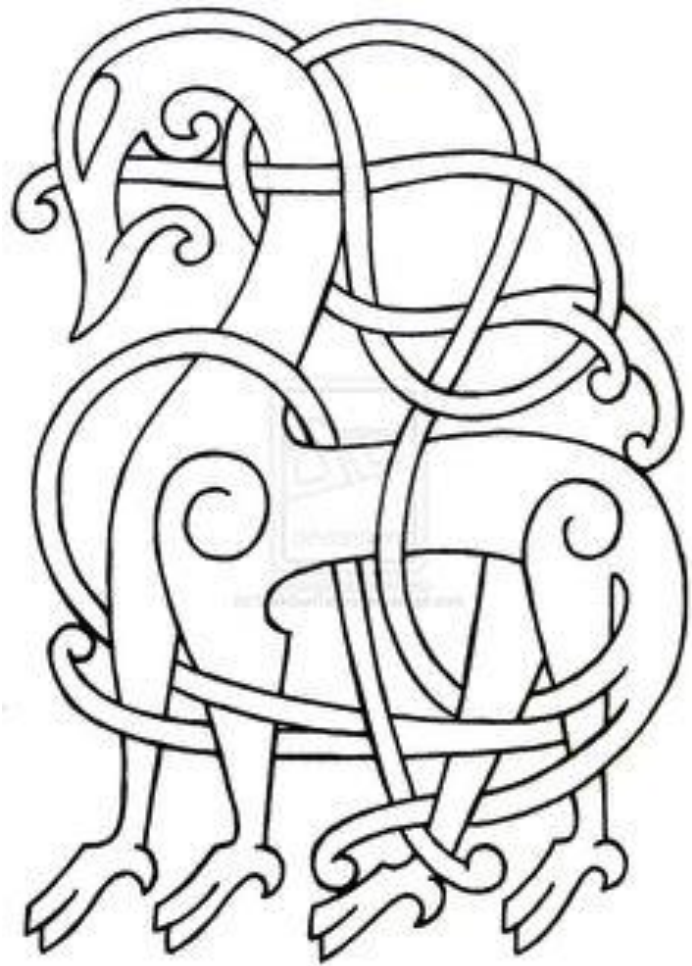


Week 12: Western Art in the Melting Pot

“The various Teutonic tribes, the Goths, the Vandals, the Saxons, the Danes and the Vikings, who swept through Europe raiding and pillaging, were considered barbarians by those who valued Greek and Roman achievements in literature and art. In a sense they certainly were barbarians, but this need not mean that they had no feeling for beauty, no art of their own. They had skilled craftsmen experienced in finely wrought metalwork, and excellent woodcarvers ... They loved complicated patterns which included the twisted bodies of dragons or birds mysteriously interlaced ... There are reasons for believing that they, too, thought of such images as a means of working magic and exorcizing evil spirits.” (Gombrich 2006: 120)









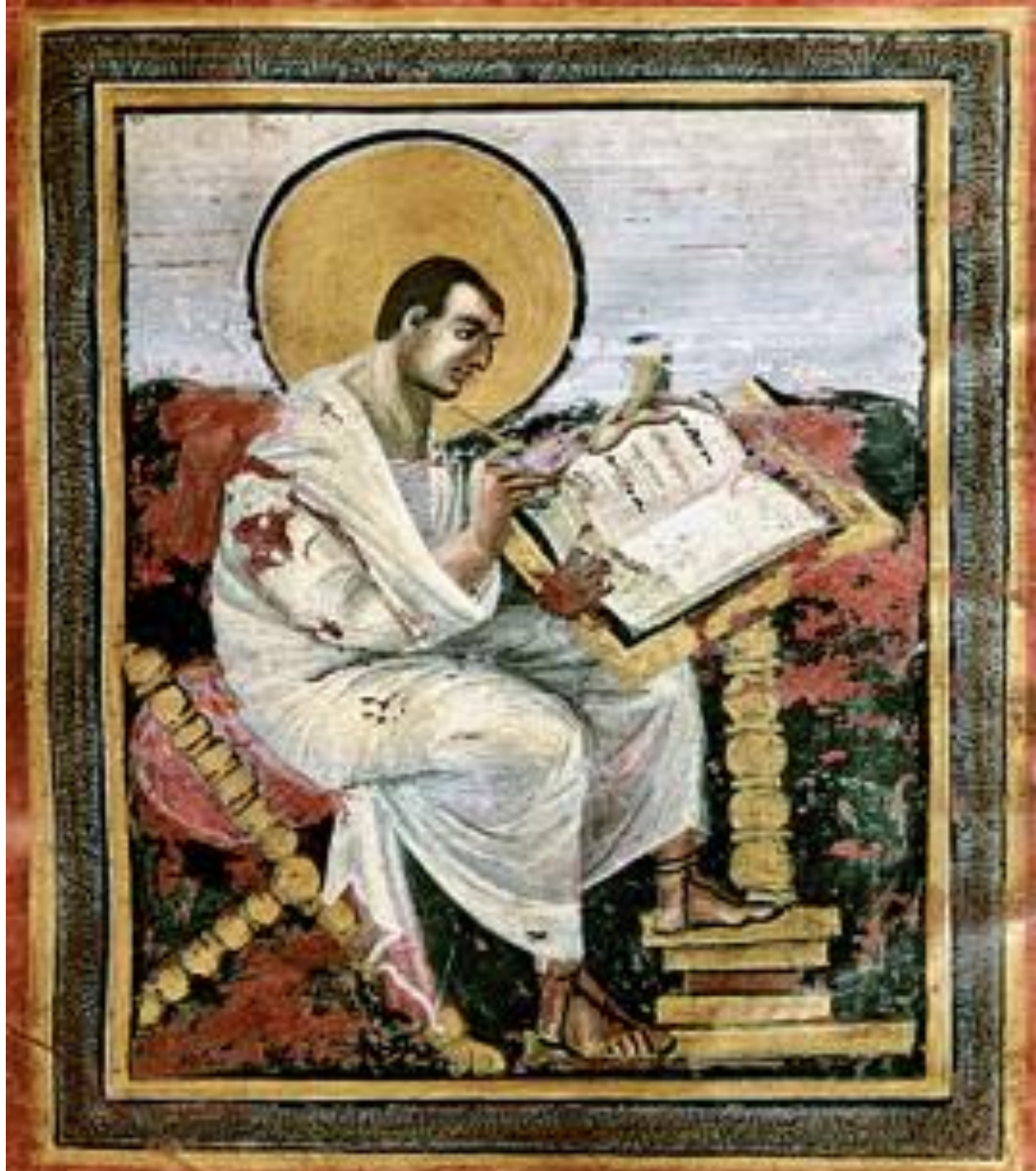


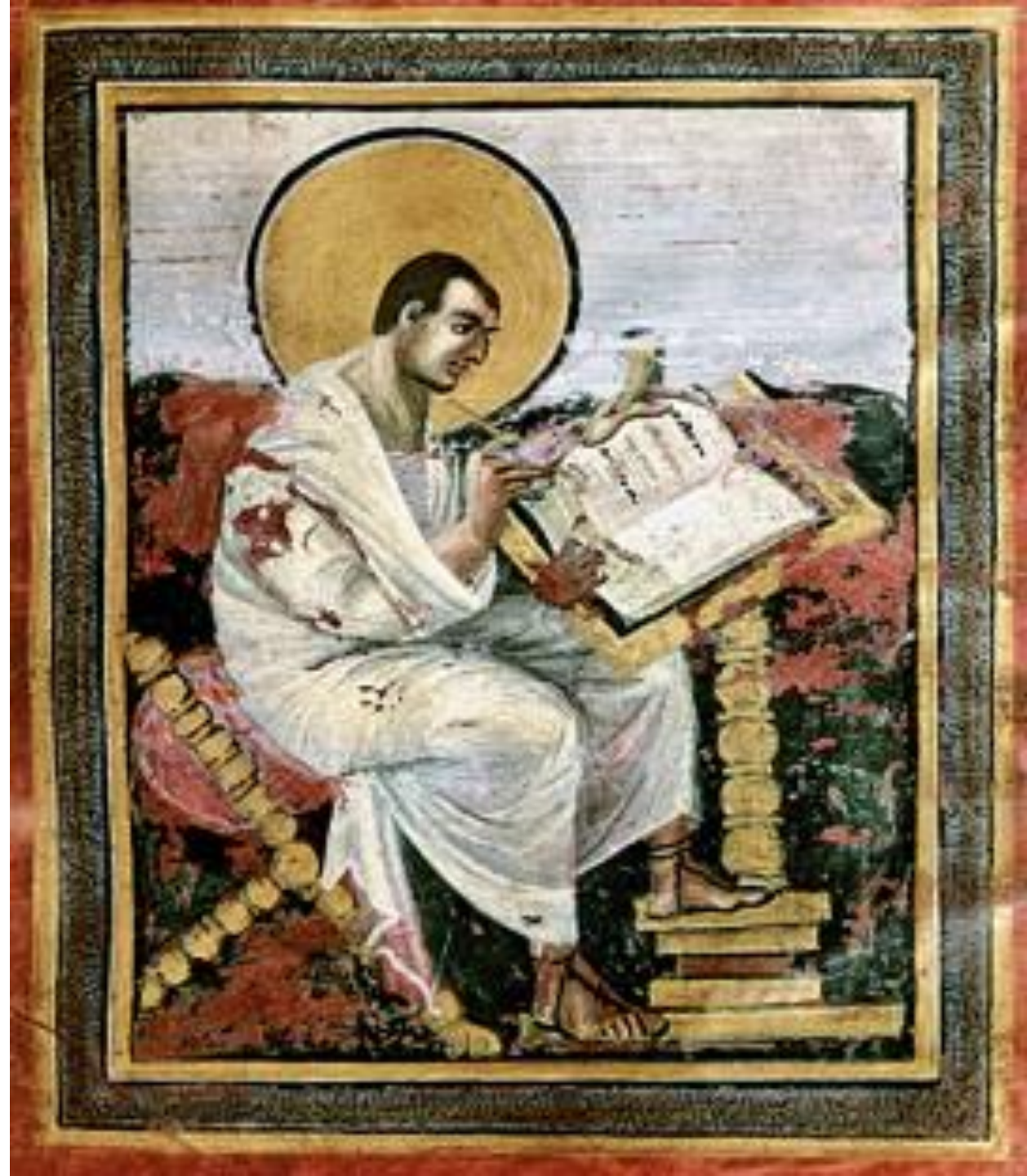




Week 12: Western Art in the Melting Pot

“We have seen before that our modern notion that an artist must be original was by no means shared by most peoples of the past. An Egyptian, a Chinese or Byzantine master would have been greatly puzzled by such a demand.” (Gombrich 2006: 122)





Week 12: Western Art in the Melting Pot

“The Egyptians had largely drawn what they *knew* to exist, the Greeks what they *saw*; in the Middle Ages the artist also learned to express what he felt ...

For these artists were not out to create a convincing likeness of nature or to make beautiful things – they wanted to convey to their brothers in the faith the content and the message of the sacred story.”

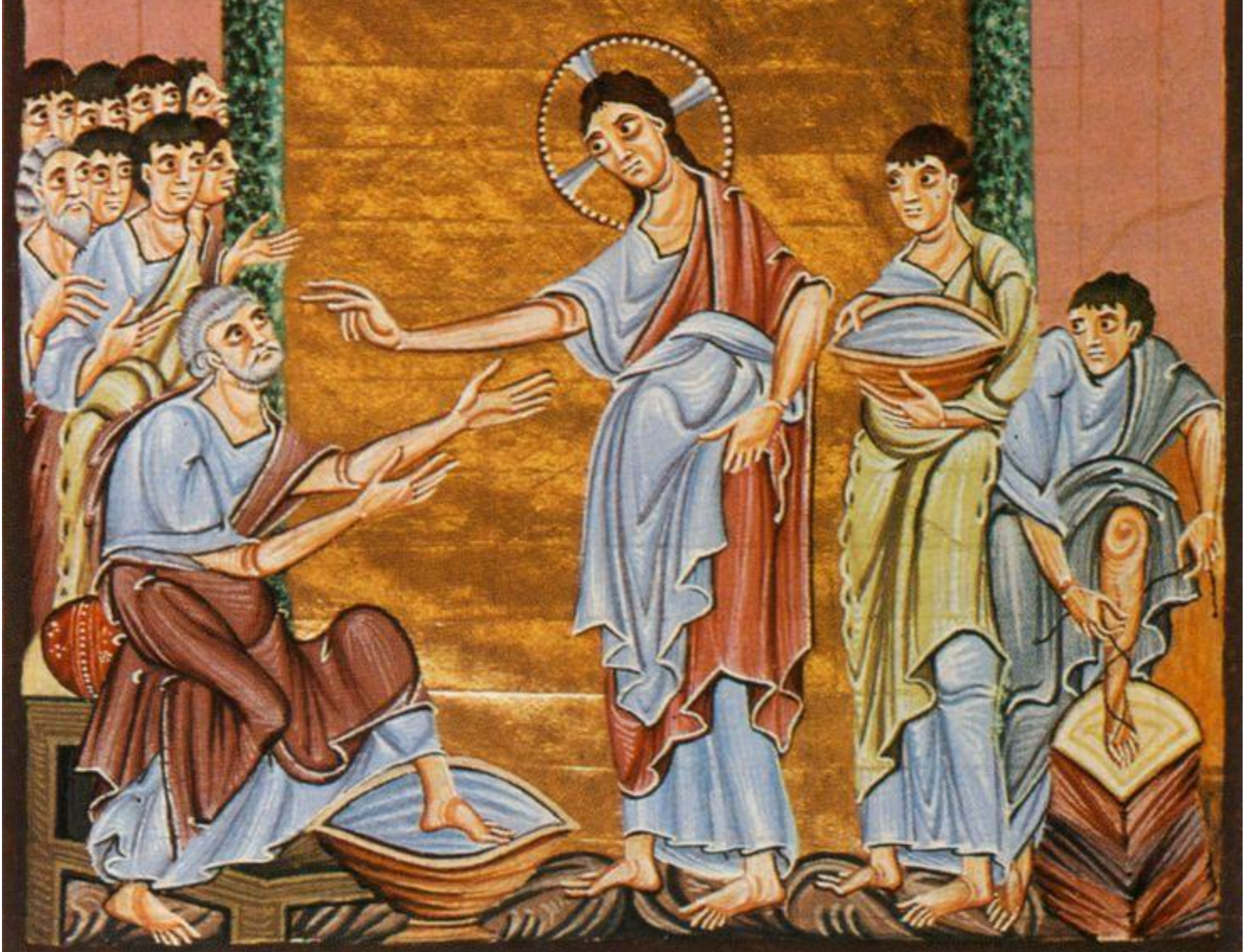
(Gombrich 2006: 124)

Week 12: The Church Triumphant



“Peter saith unto him, ‘Thou shalt never wash my feet’. Jesus answered him, ‘If I wash thee not, thou hast no part with me.’ Simon Peter saith unto him, ‘Lord, not my feet only but my heads and my head.’”

“This exchange alone is what mattered to the artist. He saw no reason to represent the room in which the scene occurred; it might merely have diverted attention from the inner meaning of the event.”
(Gombrich 2006: 125)



Week 13: Looking Eastwards

“ ... there is one respect in which Western Europe always differed profoundly from the East. In the East ... styles lasted for thousands of years, and there seemed no reason why they should ever change. The West never knew this immobility. It was always restless, groping for new solutions and new ideas.” (Gombrich 2006: 139)

Week 13: Looking Eastwards

What happened in other parts of the world?

“It is interesting to see how two other great religions reacted to the question of images, which so engaged the mind of the Western world. The religion of the Middle East, which swept everything before it in the seventh and eighth centuries AD, the religion of the Muslim conquerors of Persia, Mesopotamia, Egypt, North Africa and Spain was even more rigorous in this matter than christianity had been. The making of images was forbidden. But art as such can not be so easily be suppressed, and *the craftsmen of the East*, who were not permitted to represent human beings, let their imagination play with patterns and forms.” (Gombrich 2006: 111)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي جَعَلَ مِنَ
النَّارِ سَمُوكًا
وَالَّذِي جَعَلَ
لِلْقَمَرِ نُجُومًا
وَالَّذِي جَعَلَ
لِلنَّجْمِ كَلِمَاتٍ
وَالَّذِي جَعَلَ
لِللَّيْلِ وَالنَّهَارِ
أَسْمَاءً
وَالَّذِي جَعَلَ
لِلنَّجْمِ كَلِمَاتٍ
وَالَّذِي جَعَلَ
لِللَّيْلِ وَالنَّهَارِ
أَسْمَاءً





„Allah Mohammad Ali Hassan Hossein“





Week 13: Looking Eastwards



“It is an unforgettable experience to walk through the courtyards and halls of Alhambra ... Ultimately we may owe their subtle designs and rich colour schemes to Muhammad, who directed the mind of the artist away from the objects of the real world to this dream-world of lines and colours. Later sects among the Muslims were less strict in their interpretation of the ban on images. They did allow the painting of figures and illustrations as long as they had no connection with religion.”
(Gombrich 2006: 111)





سینه نیک سوزی و از سوزی که
بر سینه وی زلفت تو را آیدم
ز نورشید روی تو را آیدم
سه سنی که سینه پوشیده ام

سینه نیک سوزی و از سوزی که
بر سینه وی زلفت تو را آیدم

سینه نیک سوزی و از سوزی که
بر سینه وی زلفت تو را آیدم

سینه نیک سوزی و از سوزی که
بر سینه وی زلفت تو را آیدم





“The illustrating of romances, histories and fables done in Persia from the 14th century onwards, and later also in India under Muslim (Mogul) rulers, shows how much the artists of these lands had learned from the discipline which had confined them to the designing of patterns. The moonlight scene in a garden ... from a Persian romance of the 15th century is a perfect example of this wonderful skill. It looks like a carpet which has somehow come to life in a fairy-tale world. There is little illusion of reality in it ... There is no foreshortening, and no attempt to show light and shade or the structure of the body ... We can read such a page almost as we read a text.” (Gombrich 2006: 112)

Week 13: Looking Eastwards

Chinese art: “The artists were less fond of rigid angular forms than the Egyptians had been, and preferred swerving curves ... We can see the same in Chinese sculpture, which always seems to twist and turn without, however, losing its solidity and firmness.” (Gombrich 2006: 112f.)



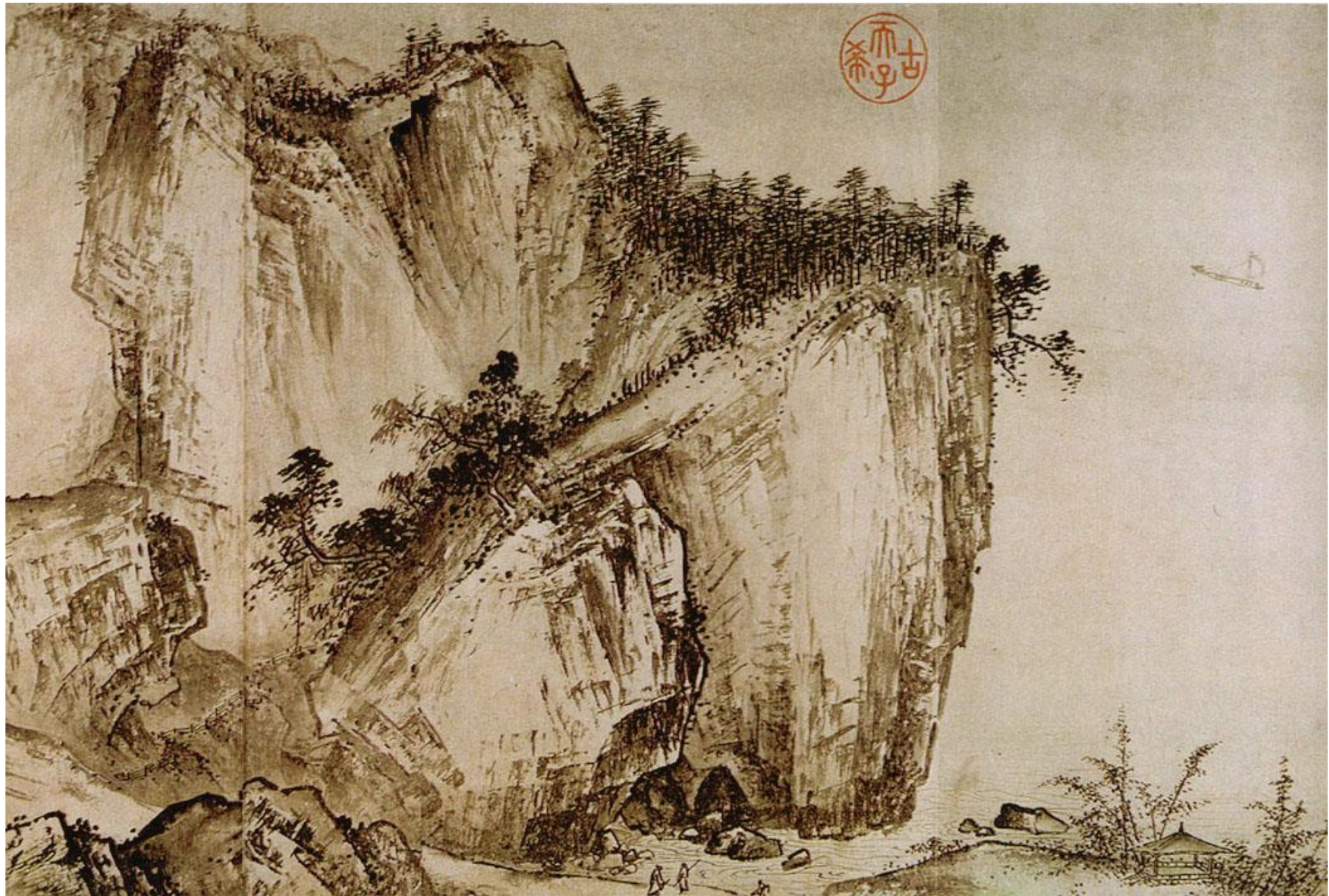
The most important impulse to Chinese art? Buddhism.

“The monks and ascetics of Buddha’s circle were often represented in amazingly lifelike statues ... Once more we see the curved outlines in the shape of the ears, the lips or the cheeks, but they do not distort the real forms; they only weld them together. We feel ... that everything is in its place and contributes to the effect of the whole.” (Gombrich 2006: 113)









Week 13 : Looking Eastwards



“Religious art in China came to be employed less for telling the legends of the Buddha and the Chinese teachers, less for the teaching of a particular doctrine as Christian art was to be employed in the Middle Ages – than as an aid to the practice of meditation. Devout artist began to paint water and mountains in spirit of reverence, not in order to teach any particular lesson, nor merely as decoration, but to provide material for deep thought.” (Gombrich 2006: 114)



“The painting of three fishes in a pond ... gives an idea of the patient observation that must have gone into the artist’s study of his simple subject, and of the ease and mastery with which he handled it when he came to paint this picture. Again we see how fond the Chinese artists were of graceful curves ... The forms do not seem to make any clear symmetrical pattern. They are not evenly distributed as in the Persian miniature. Nevertheless we feel that the artist has balanced them with immense assurance.” (Gombrich 2006: 116)



富嶽三十六景 神奈川沖
浪裏

江戶 葛飾 富田 宿

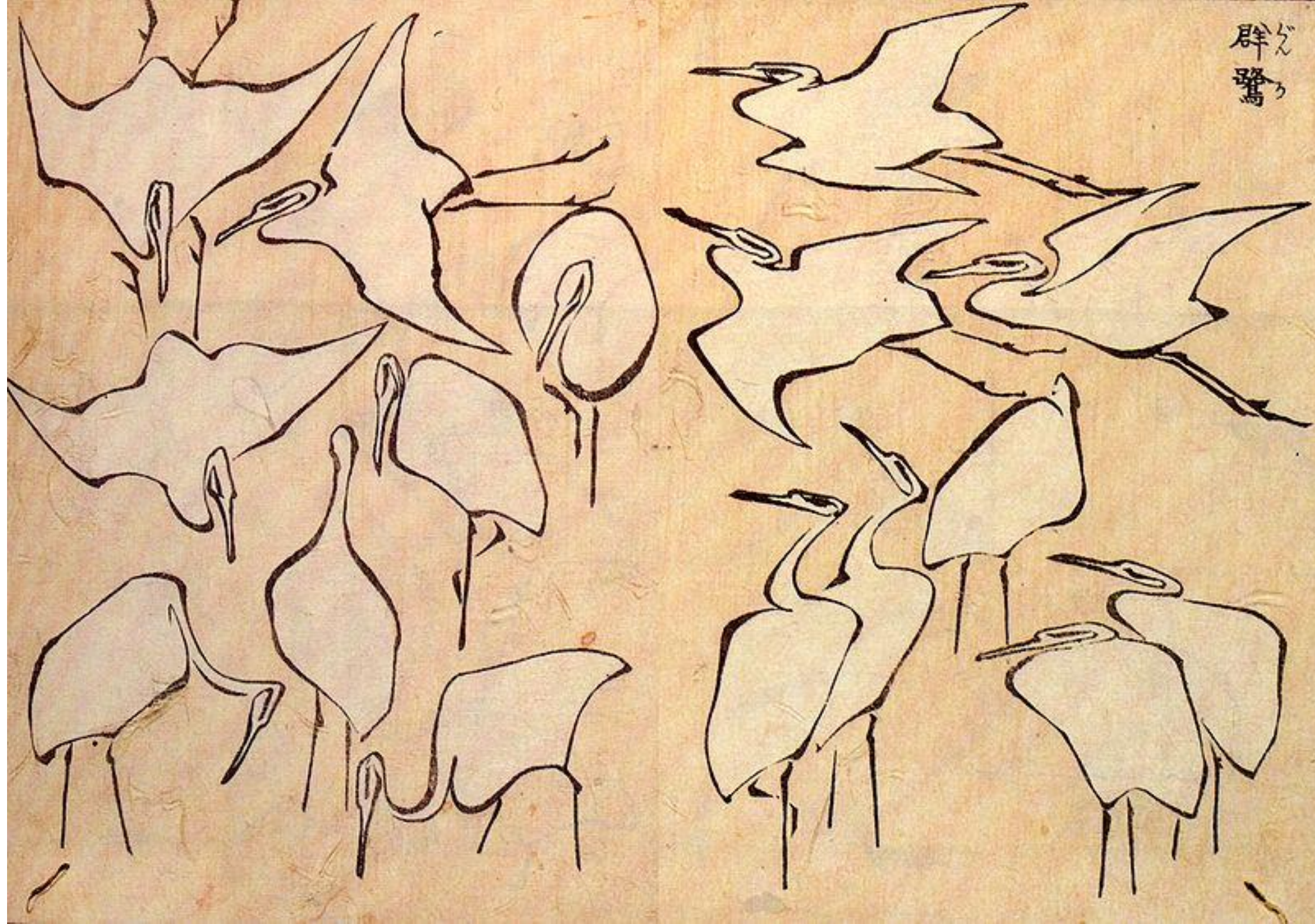


Katsushika Hokusai (supposedly October 31, 1760 – May 10, 1849) was a Japanese artist, ukiyo-e painter and printmaker.

Hokusai was known by at least thirty names during his lifetime. Although the use of multiple names was a common practice of Japanese artists of the time, the numbers of names he used far exceeds that of any other major Japanese artist. Hokusai's name changes are so frequent, and so often related to changes in his artistic production and style, that they are used for breaking his life up into periods. In 1811, at the age of 51, Hokusai changed his name to *Taito* and entered the period in which he created the Hokusai Manga and various *etehon*, or art manuals. These *etehon*, beginning in 1812 with *Quick Lessons in Simplified Drawing*, served as a convenient way to make money and attract more students. The first book of Hokusai's *manga*, sketches or caricatures that influenced the modern form of comics known by the same name, was published in 1814.



群鷺



東海道
金谷川

舟







天竺僧



田原
怨魂

天和
祐天



天竺
女天

三
月
上
之

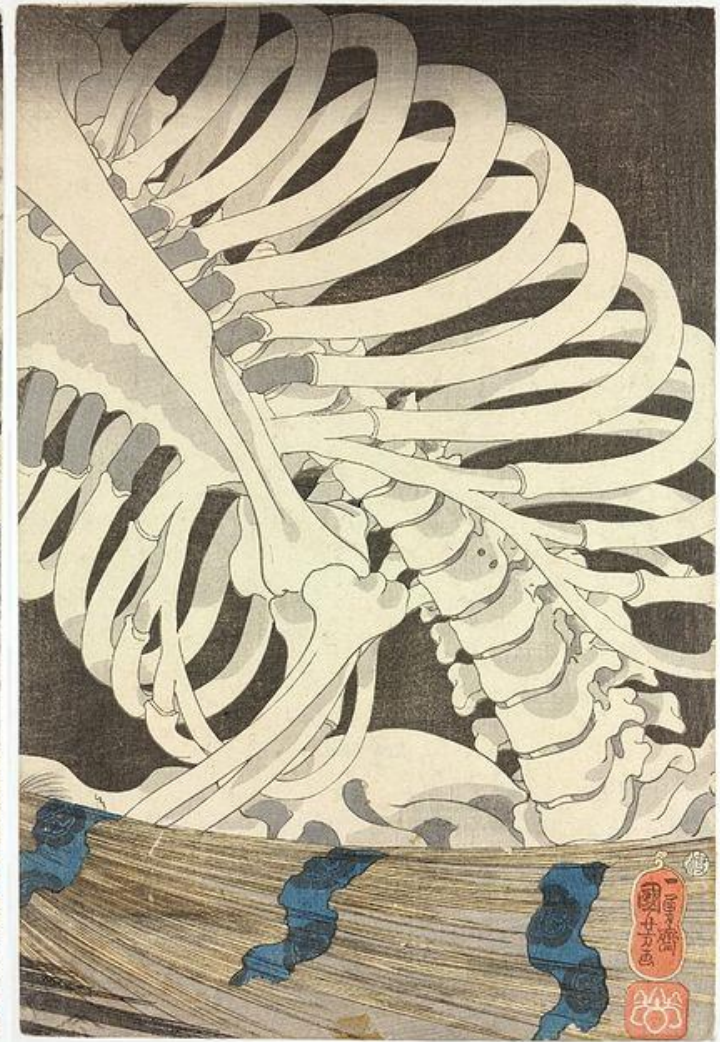
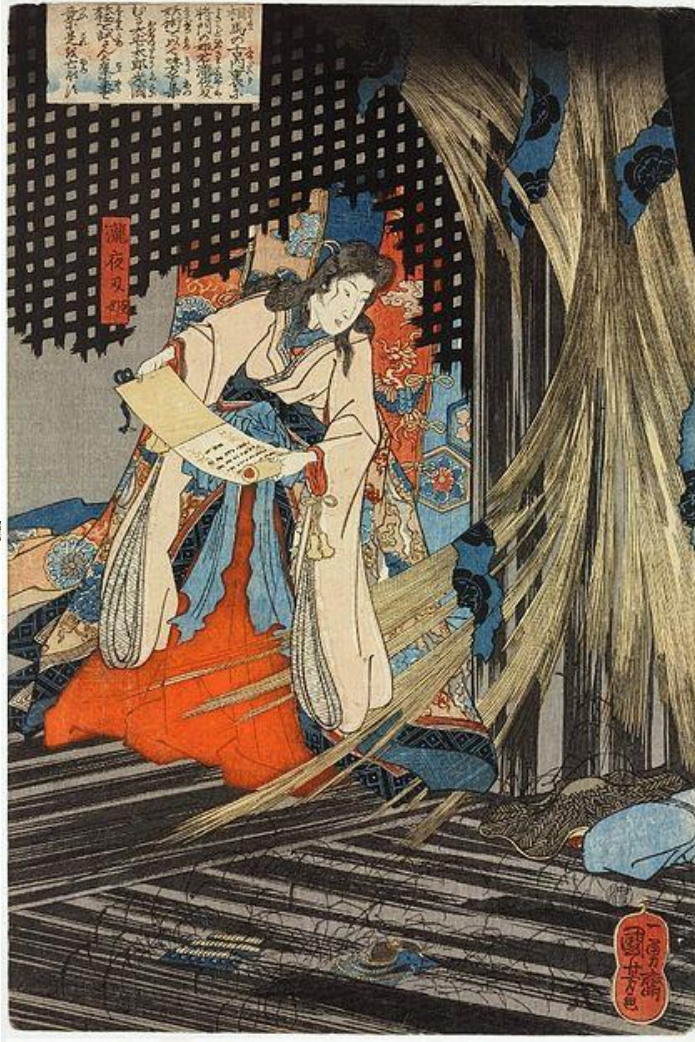
天竺僧







ukiyo-e (pictures of the floating world)



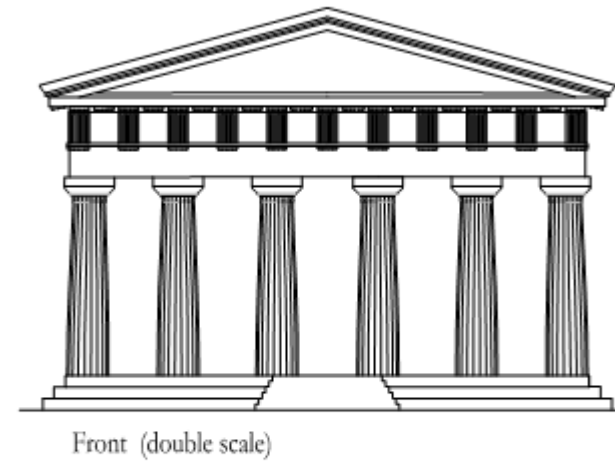
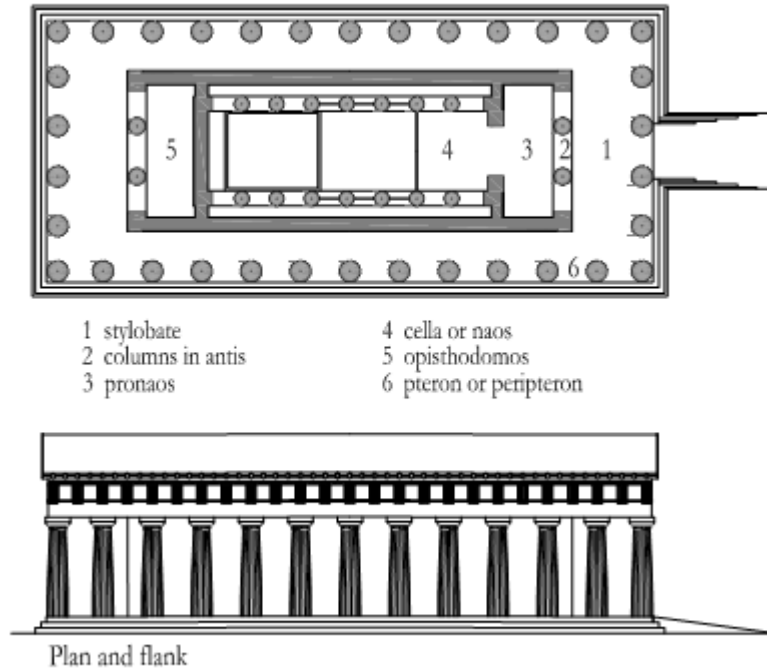


Week 14: A Parting of Ways

“Greek and Roman art, which had taught men to visualize gods and heroes in beautiful form, also helped the Indians to create an image of their savior. The beautiful head of the Buddha, with its expression of deep repose, was also ... made in the frontier region of Gandhara ...”
(Gombrich 2006: 97)



Week 14: Transforming the Places of Worship



The temple of Zeus at Olympia

Week 14: Transforming the Places of Worship

“The interior of the temple was usually only a small shrine for the statue of the god. Processions and sacrifices took place outside. The church, on the other hand, had to find room for the whole congregation that assembled for service when the priest read Mass at the high altar, or delivered his sermon.” (Gombrich 2006: 103)



Week 14: Transforming the Places of Worship

“Thus it came about that churches were not modelled on pagan temples, but on the type of large assembly halls which had been known in classical times under the name of ‘basilicas’, which means roughly ‘royal halls’. These buildings were used as covered market-halls and public law-courts, and mainly consisted of large, oblong halls with narrower, lower compartments on the longer side” (Gombrich 2006: 103)



How to decorate these basilicas?



Week 14: A Parting of Ways



“The background is laid out with fragments of golden glass and on this gold background no natural or realistic scene is enacted. The still and calm figure of Christ occupies the centre ... At first glance, such a picture looks rather stiff and rigid ... The way in which the figures are planted in strict frontal view may almost remind us of certain children’s drawings ... If the picture looks rather primitive to us, it must be because the artist wanted it to be simple. The Egyptian ideas about the importance of clarity in the representation of all objects had returned with great force because of the stress which the Church laid on clarity.”
(Gombrich 2006: 106)



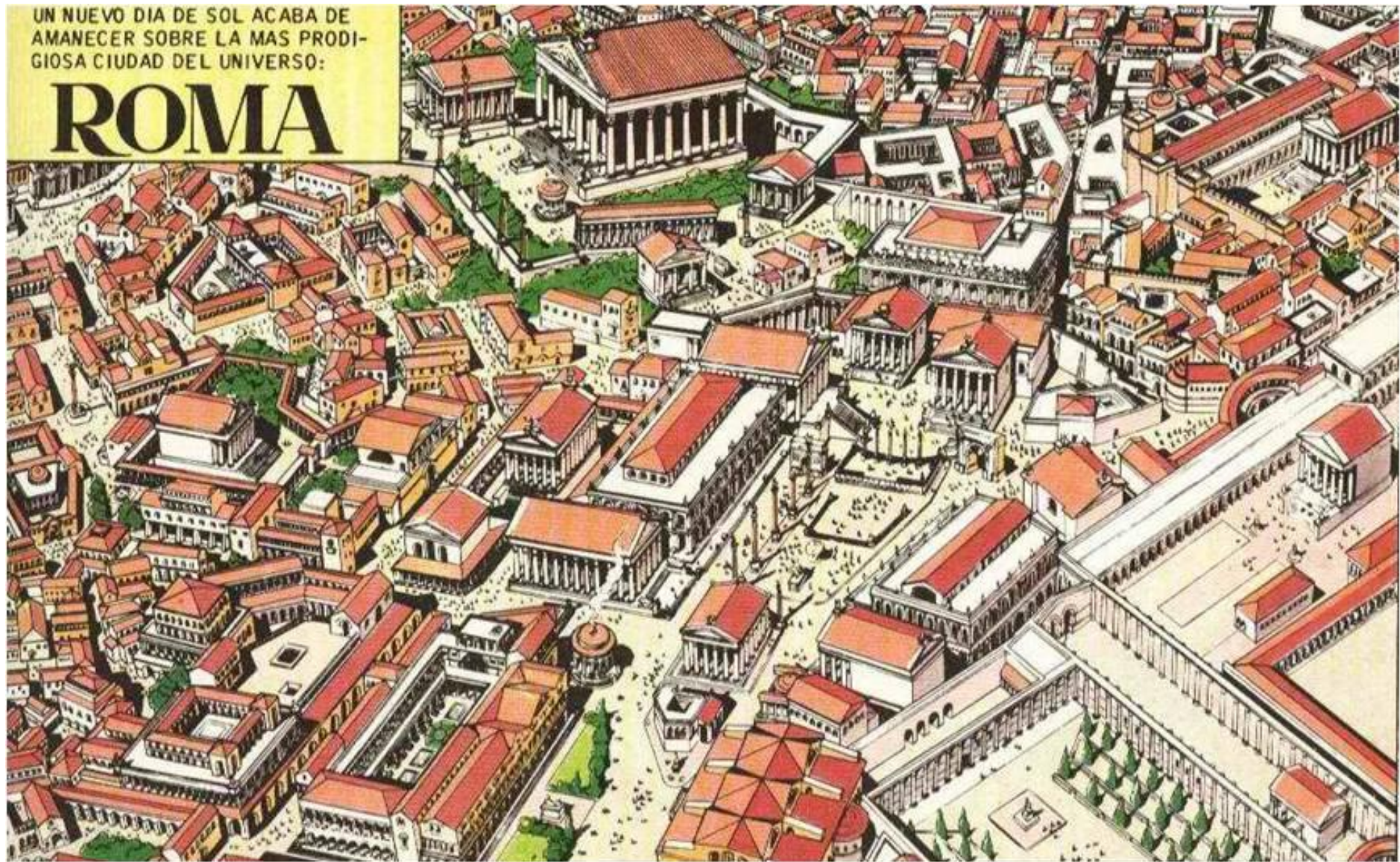
Week 14: A Parting of Ways



“When Christian artists were first called upon to represent the Savior and His Apostles it was again the tradition of Greek art which came to their aid ... [The image shows] one of the earliest representations of Christ, from the fourth century AD. Instead of the bearded figure to which we have become accustomed through later illustrations, we see Christ in youthful beauty ... St Peter and St Paul ... look like Greek philosophers.” (Gombrich 2006: 98)

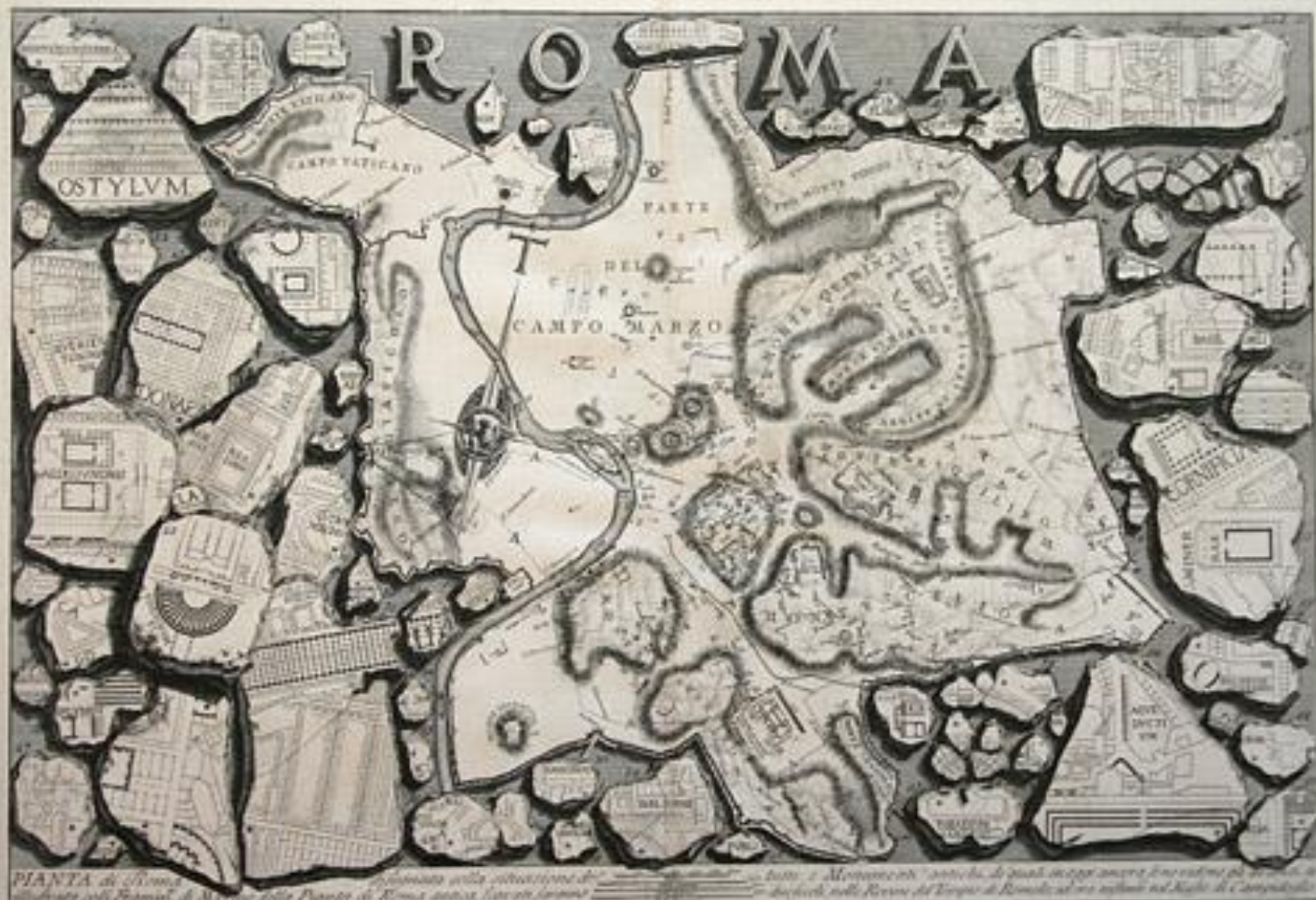
UN NUEVO DIA DE SOL ACABA DE
AMANECER SOBRE LA MAS PRODI-
GIOSA CIUDAD DEL UNIVERSO:

ROMA



Week 14: World Conquerors

“Most artists who worked in Rome were Greeks, and most Roman collectors bought works of the great Greek masters, or copies of them. Nevertheless art did change, to some extent, when Rome became mistress of the world ... The most outstanding achievement of the Romans was probably in civil engineering. We all know about their roads, their aqueducts, their public baths. Even the ruins of these buildings still look extremely impressive.” (Gombrich 2006: 93)





DIMOSTRAZIONI
DELL'UNIVERSITÀ
DEL LAGO ALBRANO



Veduta del Castello dell'Acqua Felice
presso le Terme Diocleziane. Chiesa di S. Maria della Vittoria
Pietro T. del. G. B. Scult.



Arch of Titus, Rome, Italy. Engraved by G. B. Piranesi. Published by G. B. Piranesi, Rome, 1761.

Arch of Titus, Rome, Italy

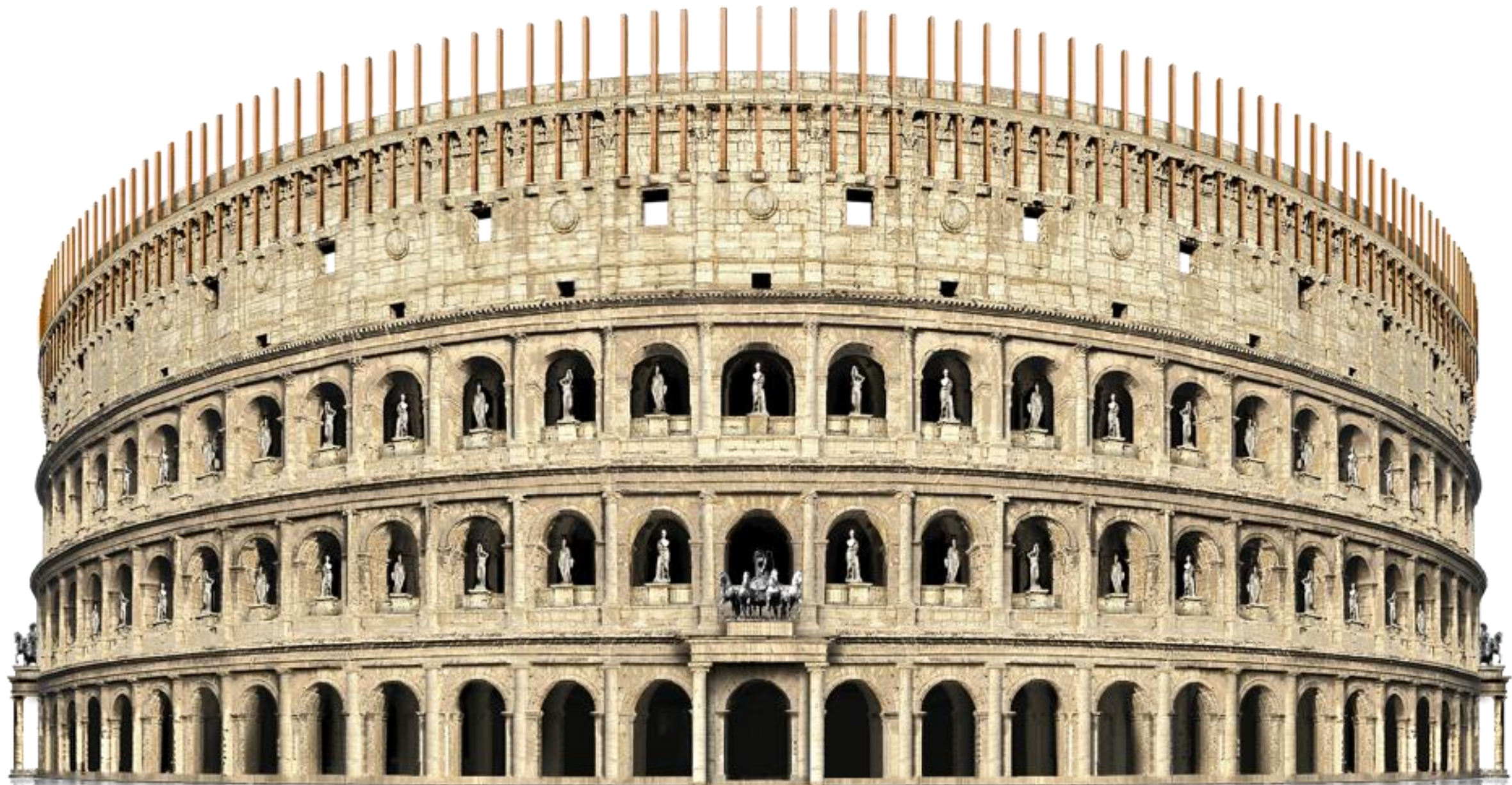
Engraved by G. B. Piranesi. Published by G. B. Piranesi, Rome, 1761.













Doric

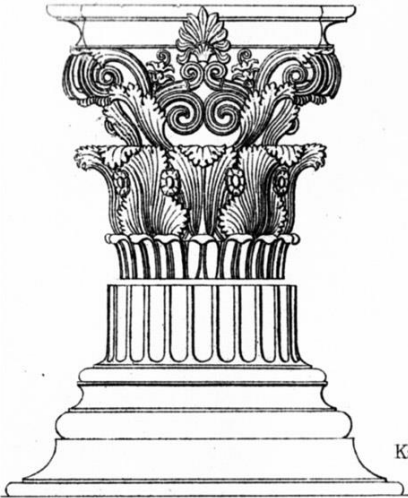


Ionic



Corinthian

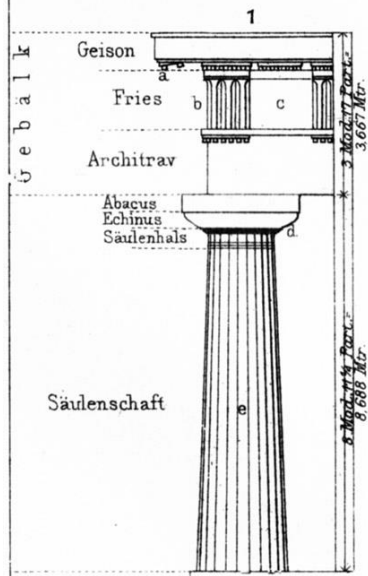
Korinthische Ordnung



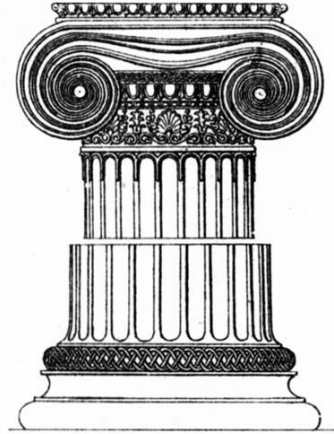
Kapital u. Basis vom Monument des Lysikrates zu Athen.

Zu 1. 2. 3.

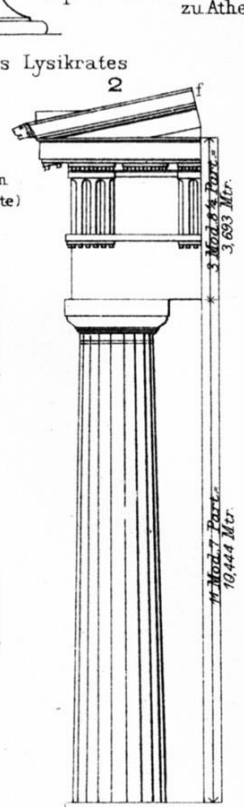
- a Mutuli (Dielenköpfe)
- b Triglyphen (Dreischlitze)
- c Metopen
- d Riemchen
- e Kannelirungen
- f Sima (Rinneleiste)



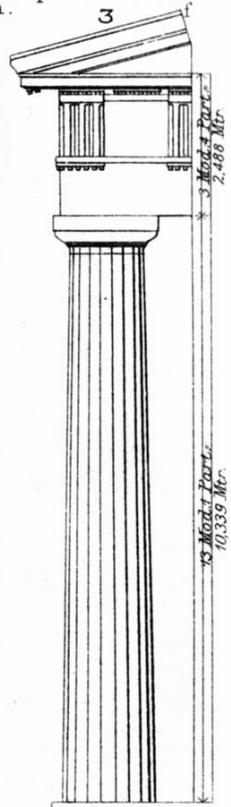
Vom Tempel in Pastum



Kapital u. Basis vom Tempel der Athene zu Athen.

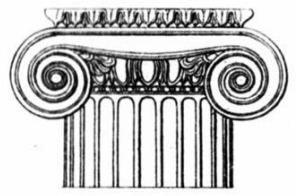


Vom Parthenon in Athen.

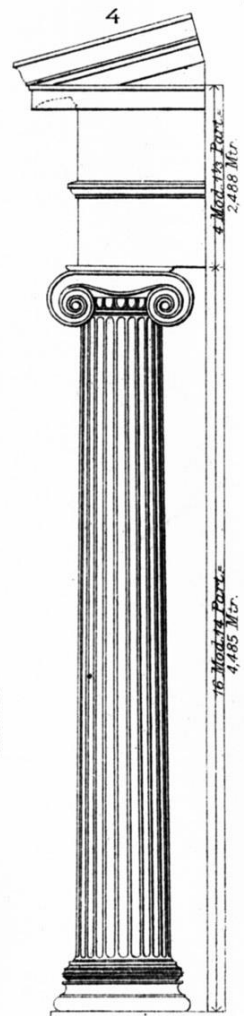


Vom Tempel des Nemäischen Zeus

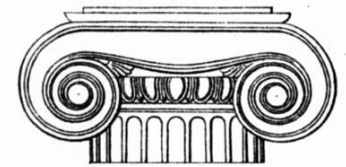
Jonische Ordnung



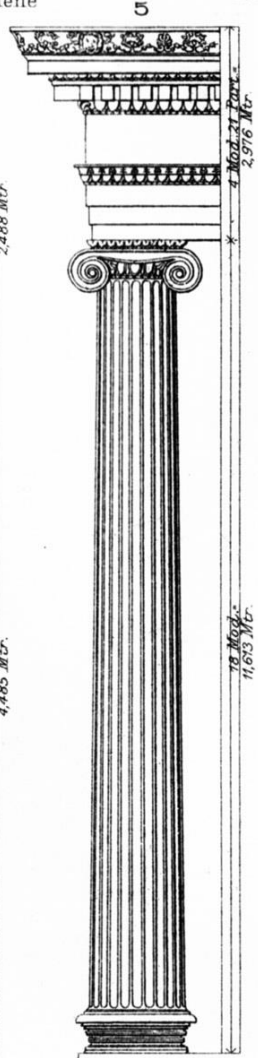
Kapital vom Tempel der Athene zu Priene.



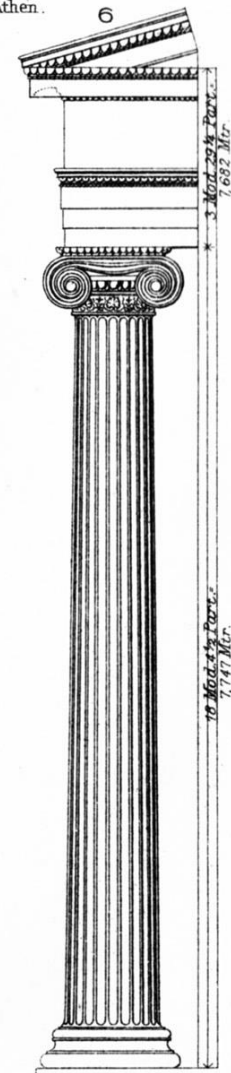
Vom Tempel am Ilissos in Athen



Kapital vom Tempel am Ilissos zu Athen.

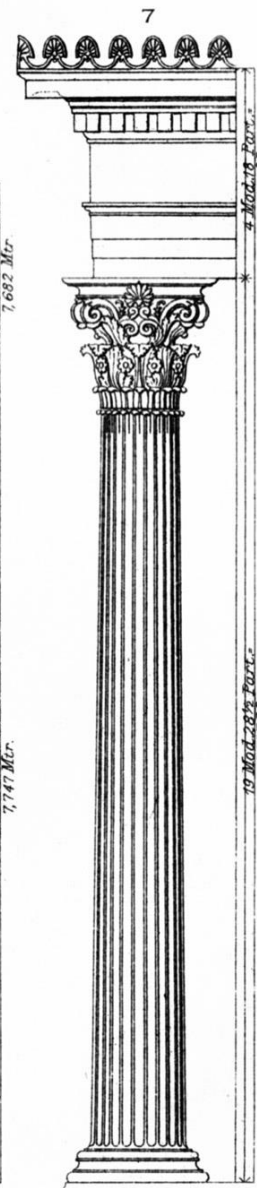


Vom Tempel d. Athene Polias in Priene

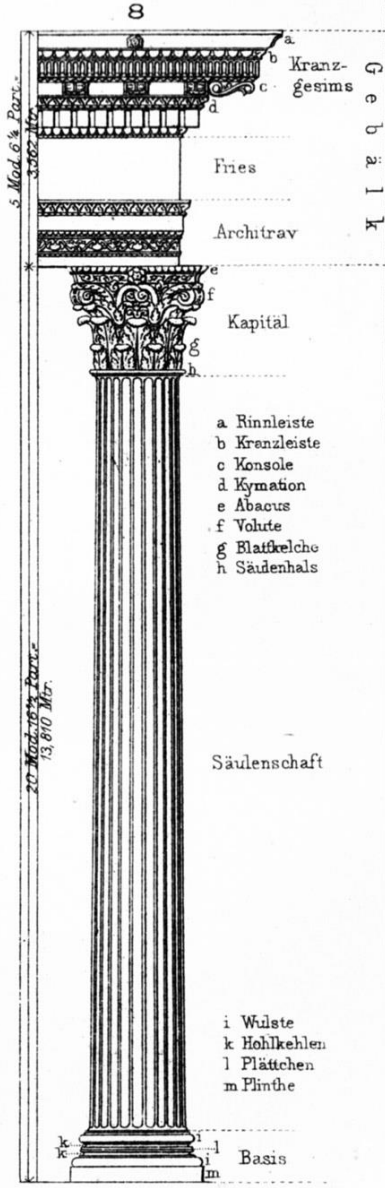


Vom Tempel d. Athene Polias in Athen

Korinthisch Römisch-Korinthisch.



Vom Monument des Lysikrates in Athen.



Vom Tempel d. Jupiter-Stator in Rom.

Gebälk

- a Kranzgesims
- b Fries
- c Architrav
- d Kapital
- e Rinneleiste
- f Kranzleiste
- g Konsole
- h Kymation
- i Abacus
- j Volute
- k Blatfelche
- l Säulenhals
- m Säulenschaft
- n Basis

Dorische Säulenordnung.

Jonische Säulenordnung

Korinthisch u. Römisch-Korinthisch.

Week 14: World Conquerors

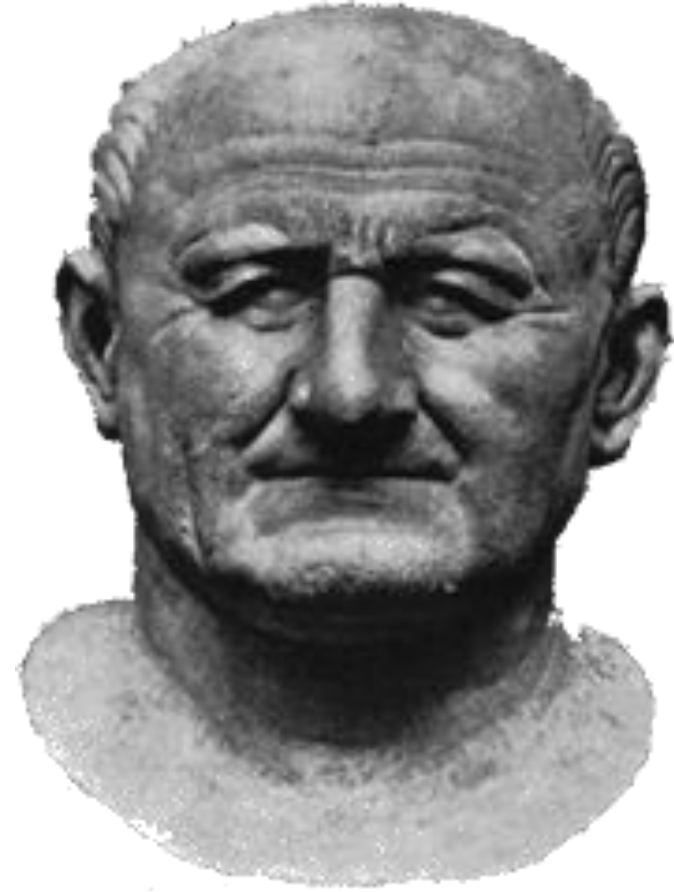
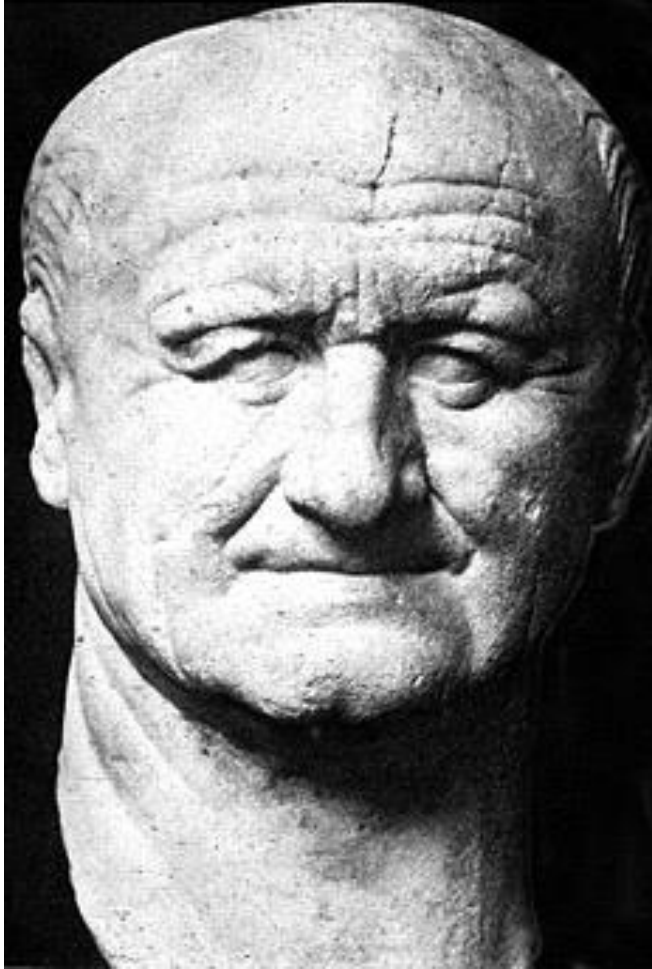
“The Greeks believed that art was an expression of perfection. They sought to encapsulate the perfect physical form of their objects in artwork. The Greeks often represented the gods in their art, in an effort to express the ideal form of beauty, physical strength and power. For the Romans, however, art had a more practical function. Artwork was primarily used for ornamentation and decoration. The Greeks were interested in ideals while the Romans were interested in reality. These fundamental idealistic differences are visible in their artwork.”
(Johnny Watson)

Week 14: World Conquerors

“Greek sculpture tended to focus on athleticism and mythology. Their statues represent their objects in an idealized fashion, making them quite unrealistic though beautiful. The Romans preferred to sculpt historical events and real people and are famous for their detailed busts. If a Roman statue is idealized, it is probably a statue of one of the many Roman emperors, who were considered to be divinities.” (Johnny Watson)



Week 14: World Conquerors





Week 14: World Conquerors

The Doryphoros ("Spear-Bearer") of Polykleitos is one of the best known Greek sculptures of the Classical Era in Western Art, depicting a solidly-built, well-muscled standing athlete, originally bearing a spear balanced on his left shoulder. Rendered somewhat above life-size proportions, the lost bronze original of the work would have been cast *circa* 440 BCE, but it is today known only from later (mainly Roman period) marble copies. The work nonetheless forms an important early example of both Classical Greek contrapposto and Classical realism; as such, the iconic *Doryphoros* proved highly influential elsewhere in ancient art. (Wikipedia)



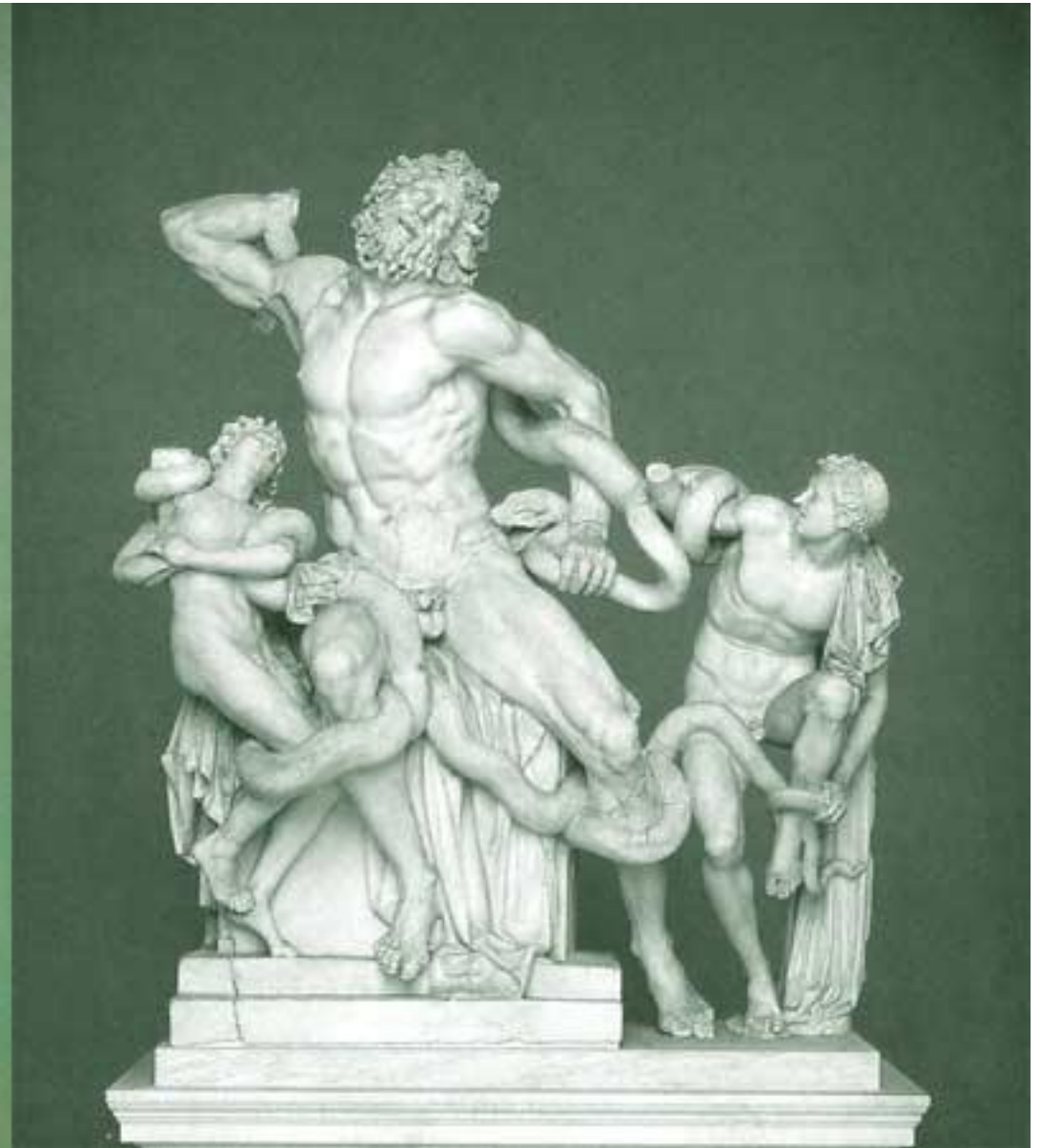
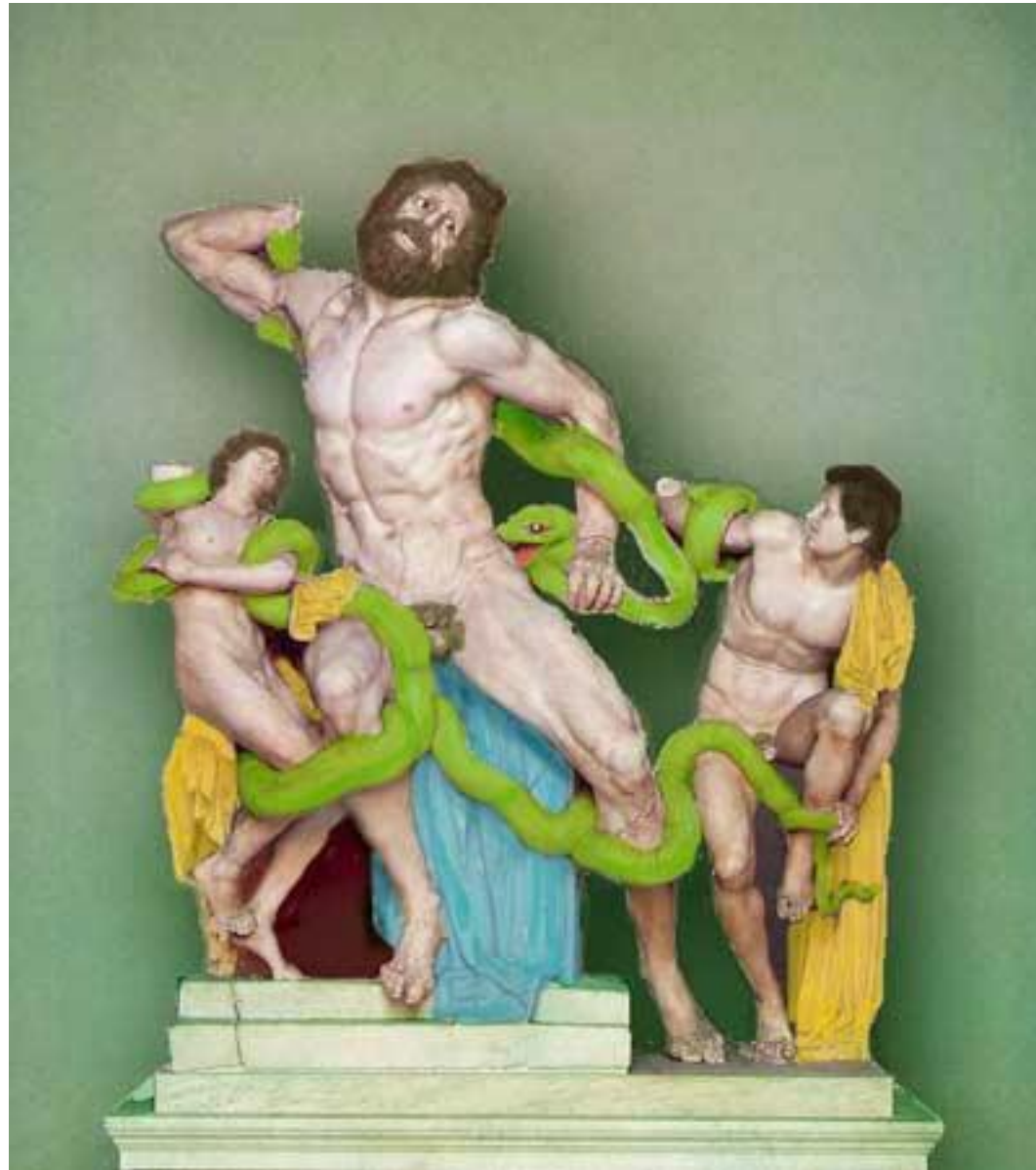
Week 14: World Conquerors

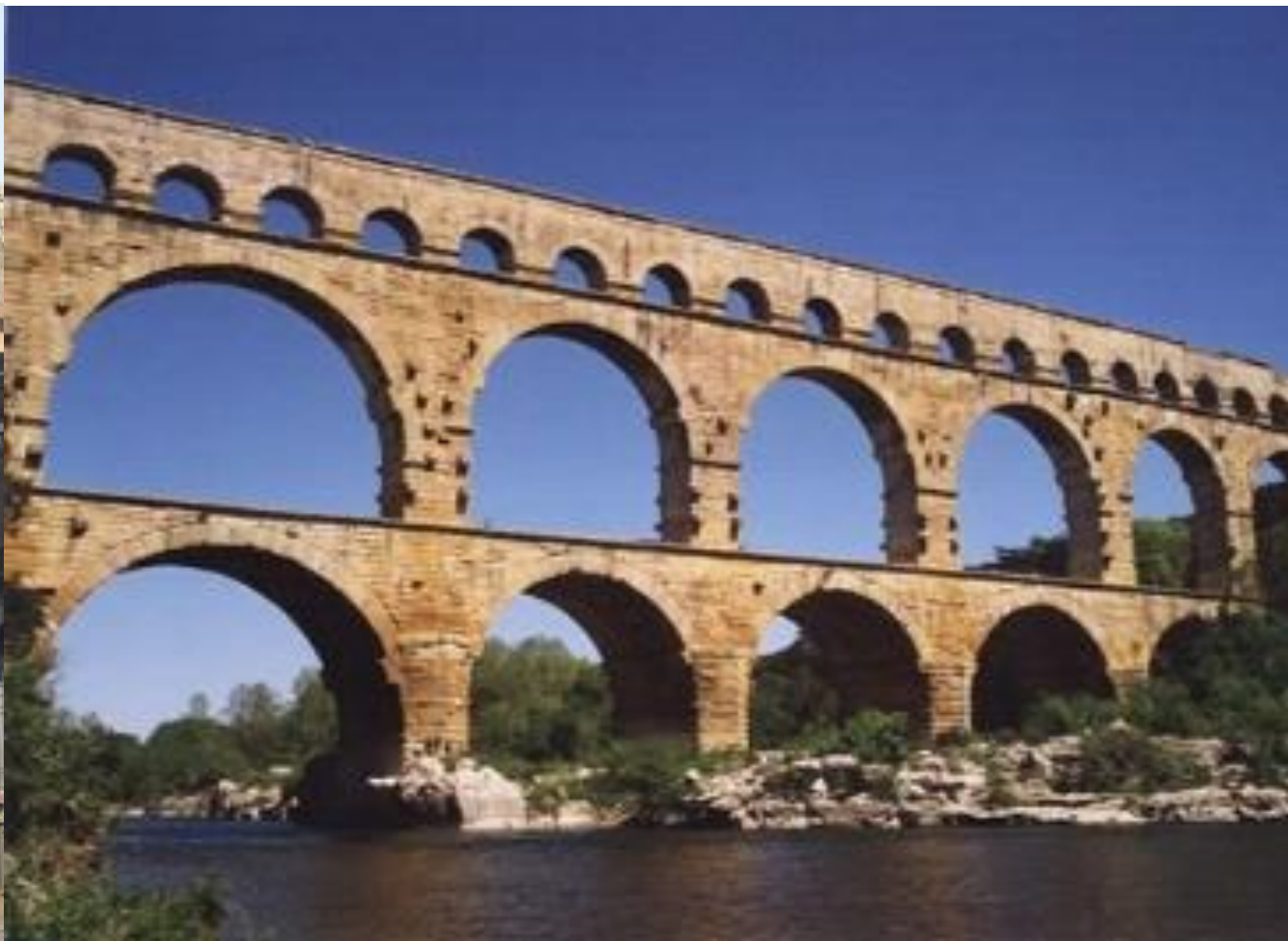
“Chrysippos holds beauty to consist not in the commensurability or "symmetria" [ie proportions] of the constituent elements [of the body], but in the commensurability of the parts, such as that of finger to finger, and of all the fingers to the palm and wrist, and of those to the forearm, and of the forearm to the upper arm, and in fact, of everything to everything else, just as it is written in the Canon of Polyclitus. For having taught us in that work all the proportions of the body, Polyclitus supported his treatise with a work: he made a statue according to the tenets of his treatise, and called the statue, like the work, the 'Canon'.” (Galen)





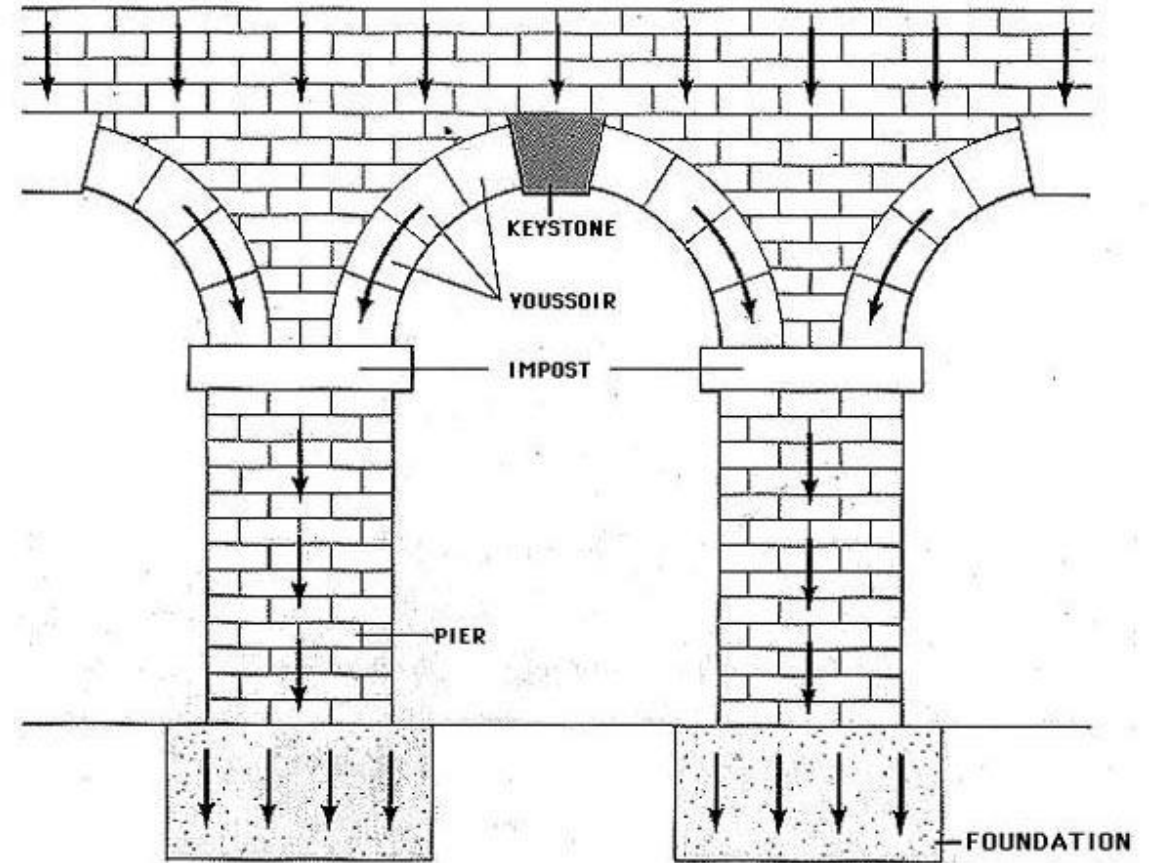


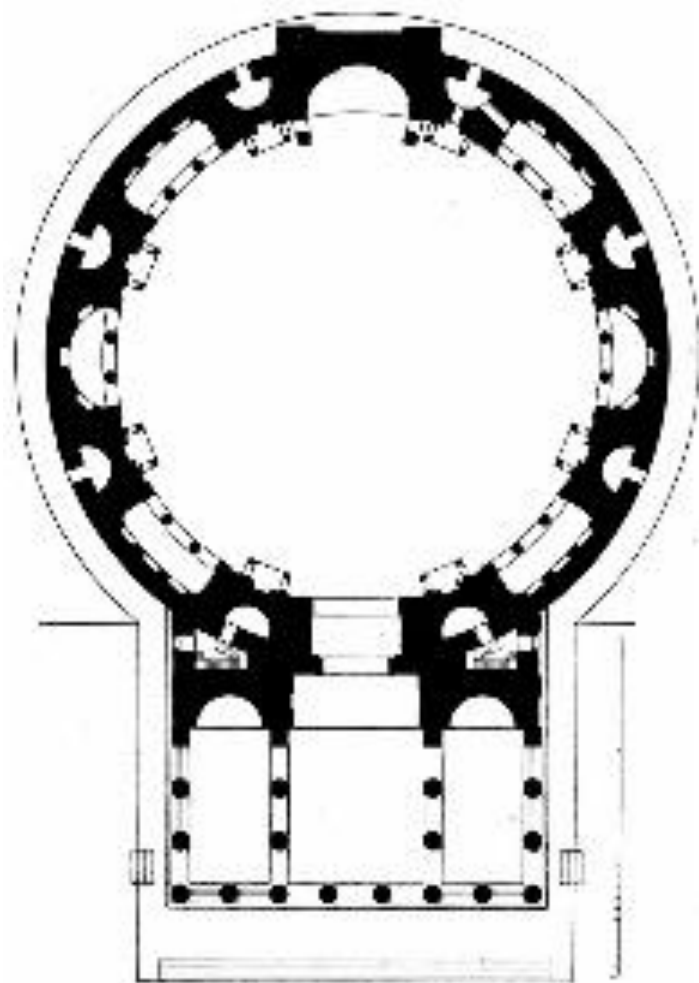




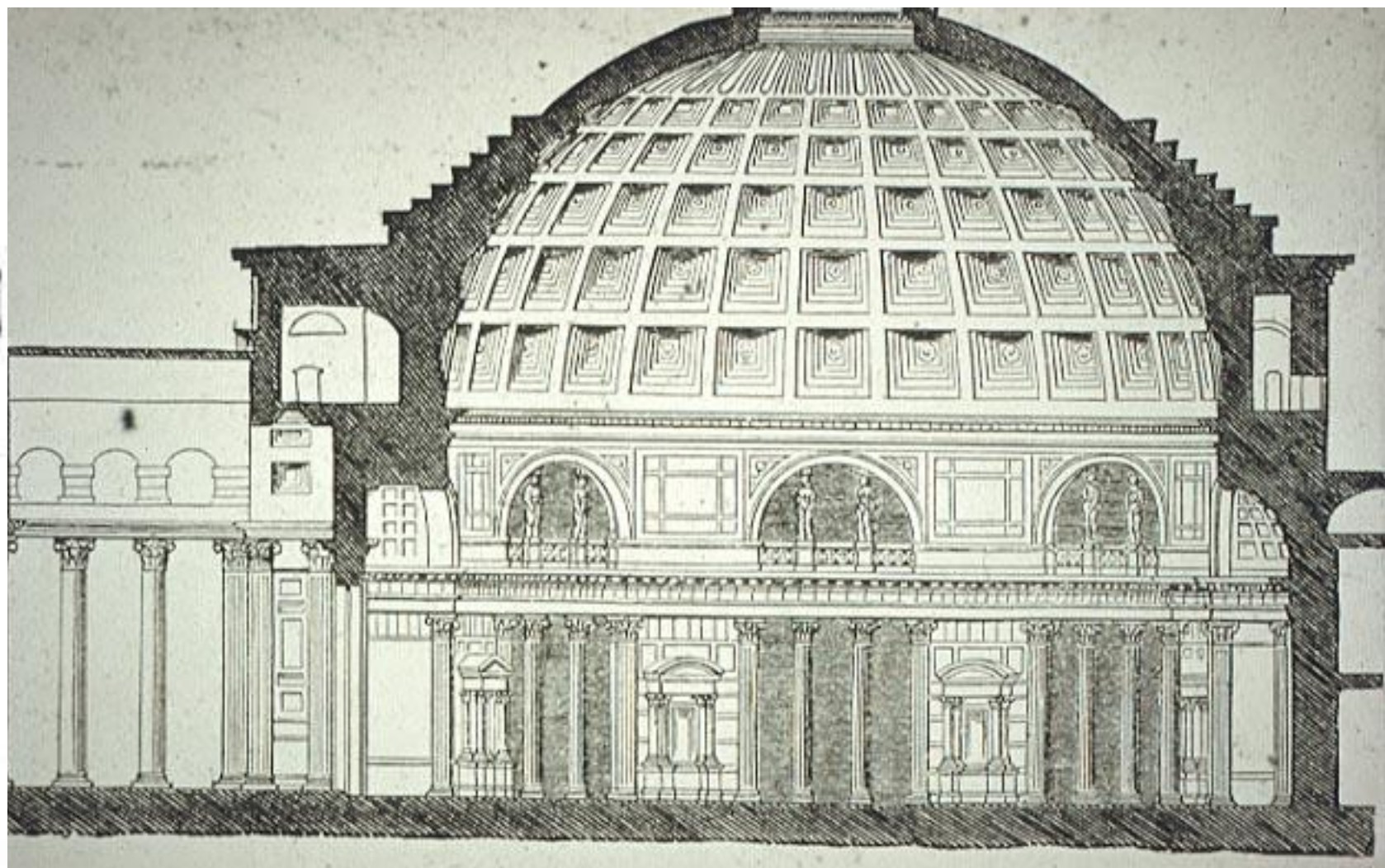
Week 14: World Conquerors

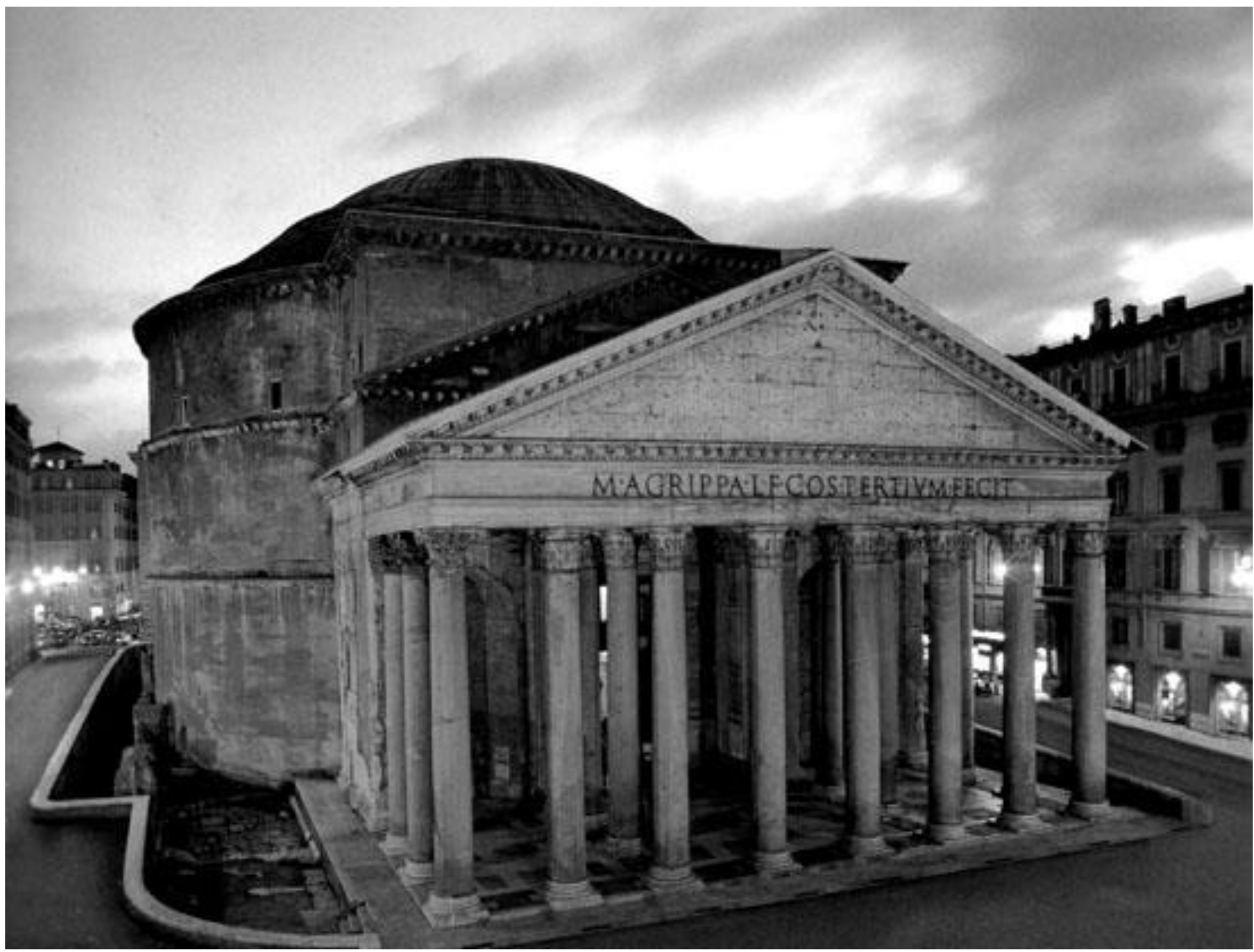
“The invention had played little or no part in Greek buildings though it may have been known to Greek architects. To construct an arch out of separate wedge-formed stones is quite a difficult feat of engineering. Once this art is mastered the builder can use it for increasingly bold designs. He can span the pillars of a bridge or an aqueduct, or he can even make use of this device for constructing a vaulted roof ... The most wonderful of these buildings is the Pantheon or temple of all the gods.” (Gombrich 2006: 94)





13. ROM: PANTHEON.







Valuta interna del Pantheon volgarmente detto la Rotonda









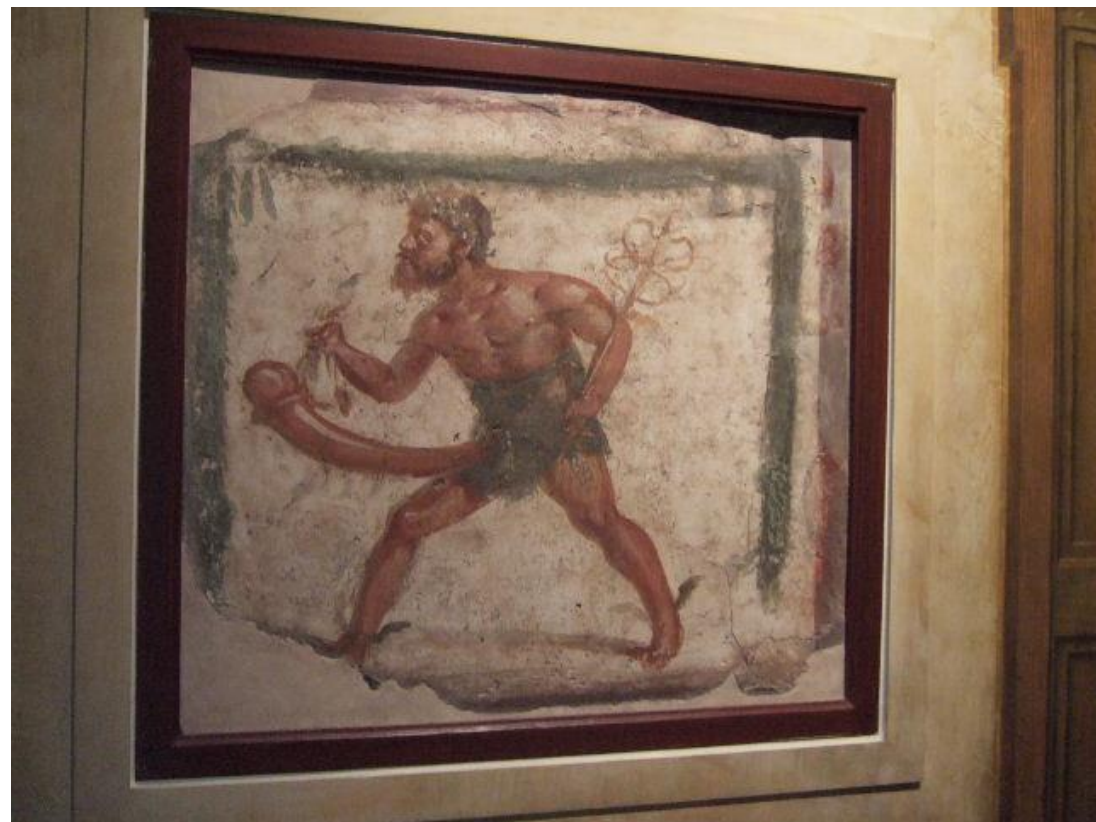




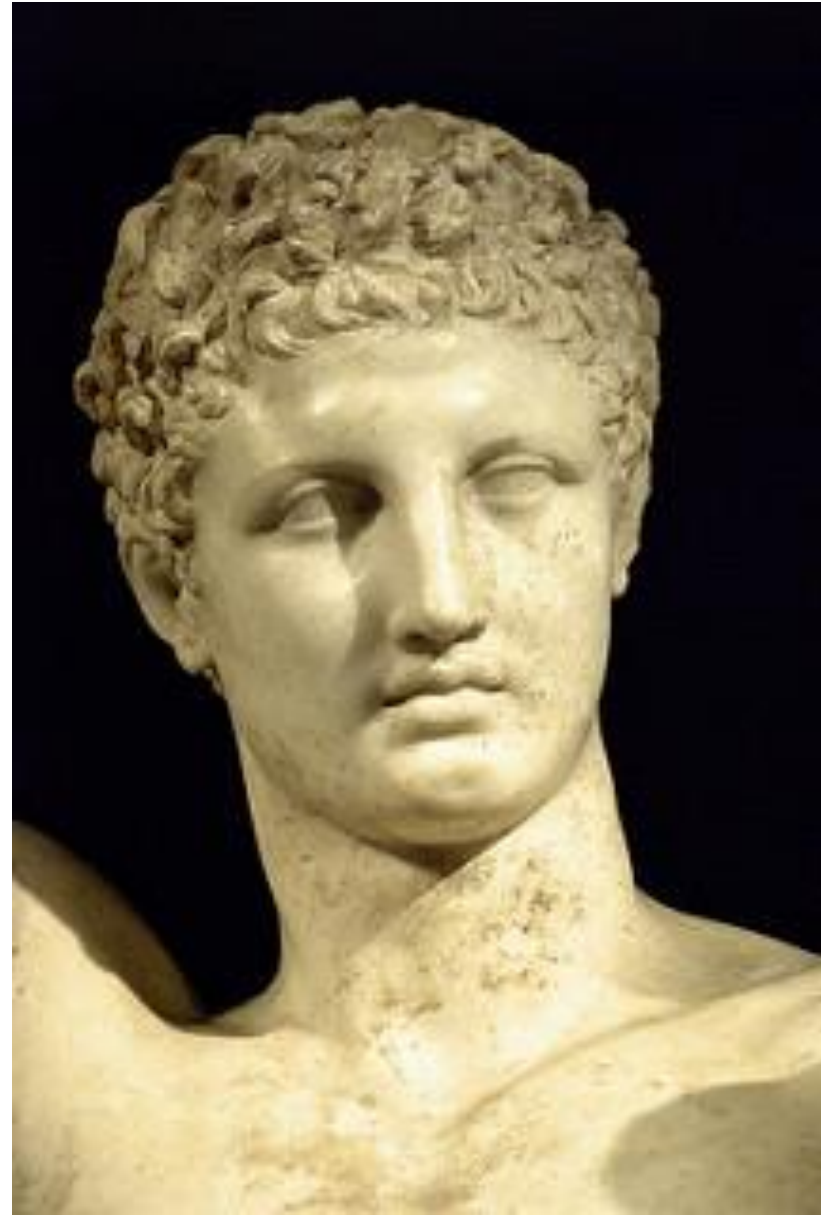
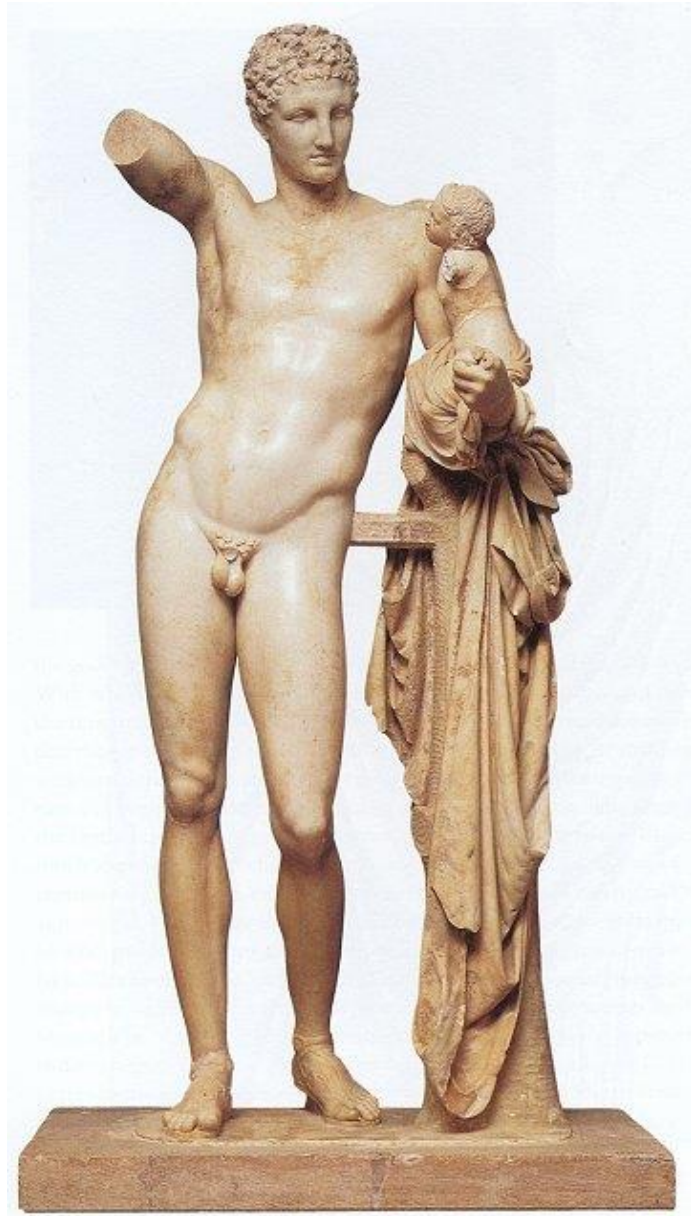
Terentius Neo, and his wife. Not only are they depicted side-by-side as equals but it is she who holds the reckoning tablet accounting their incoming and outgoing expenses.

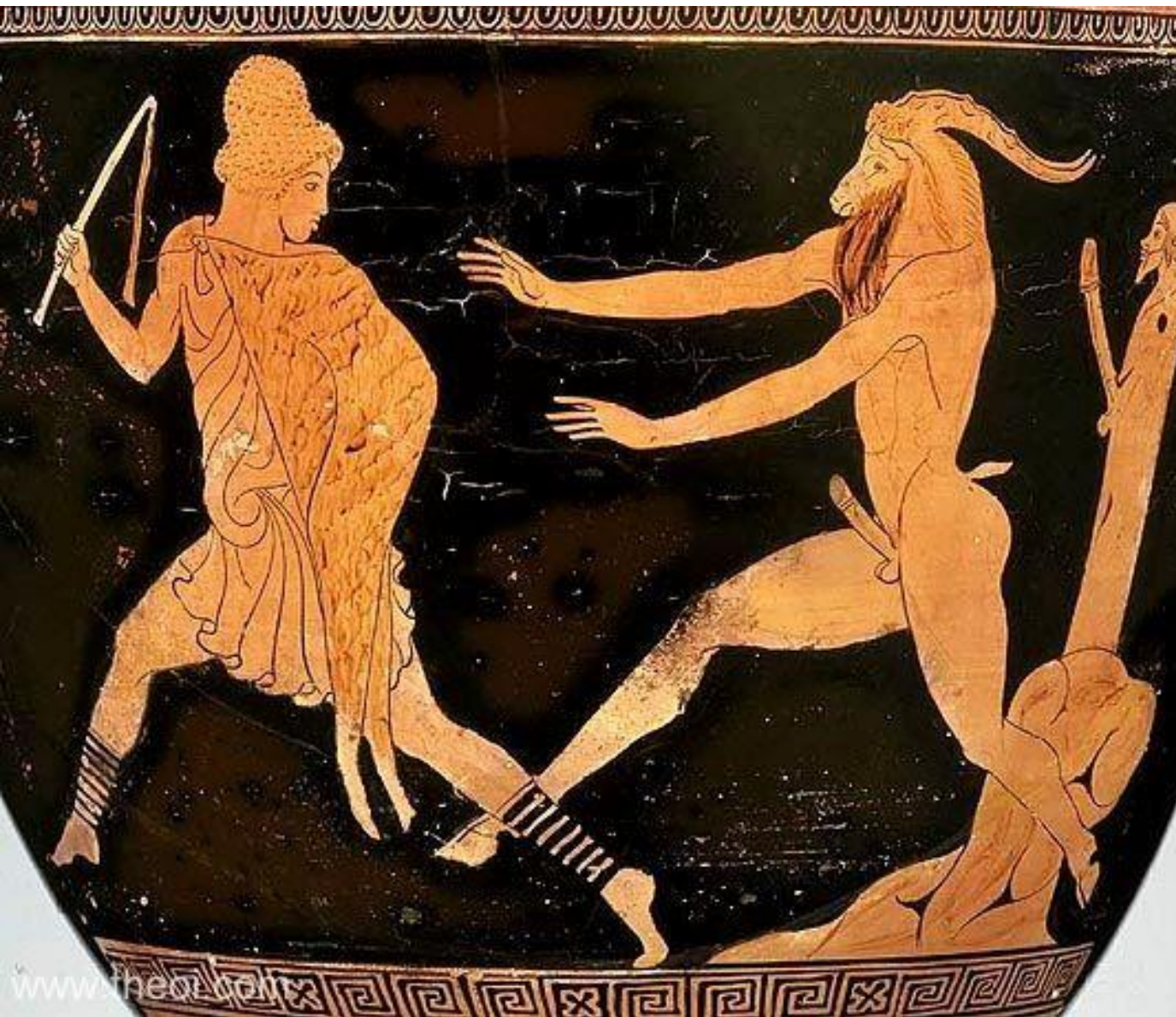


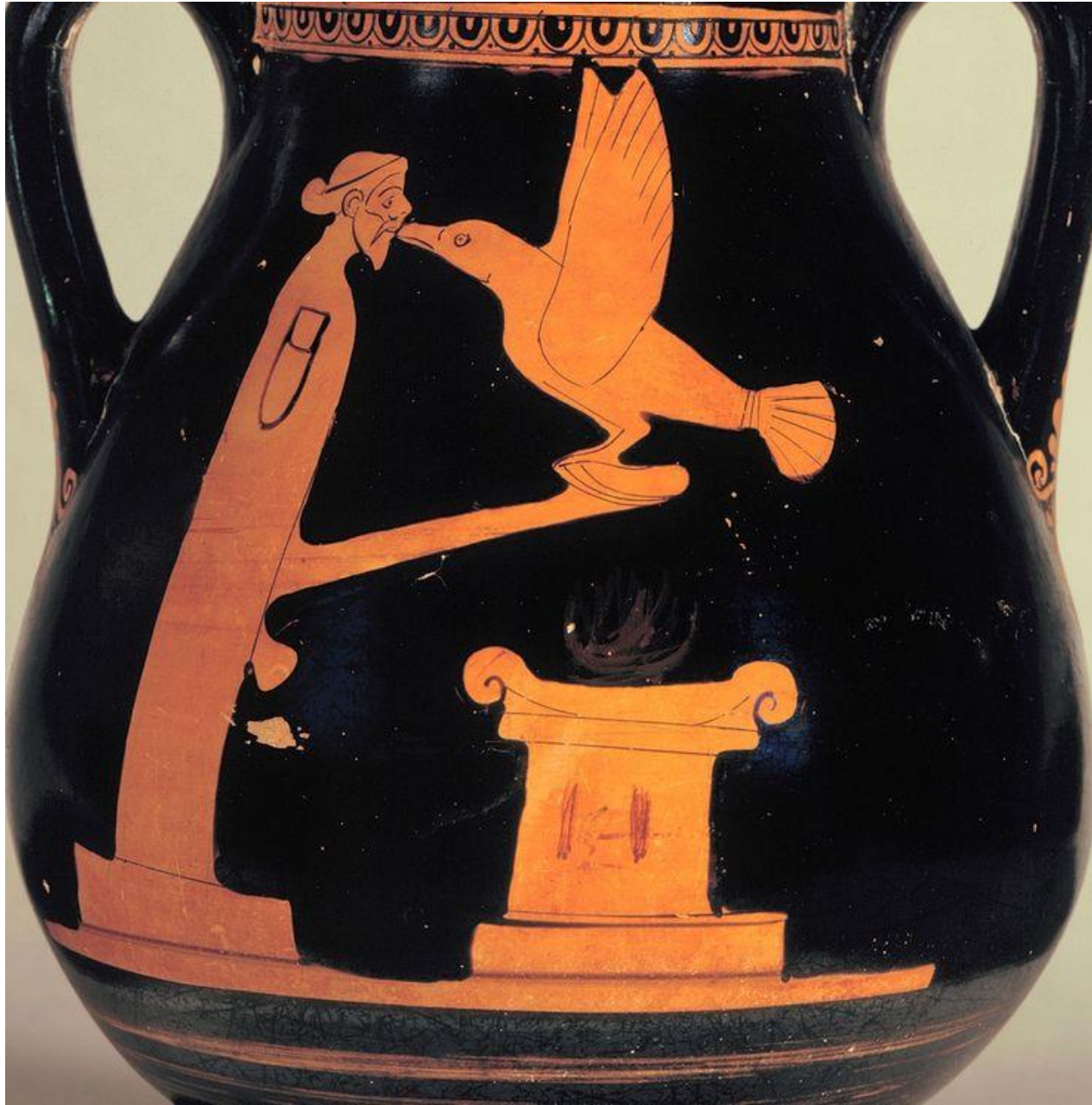




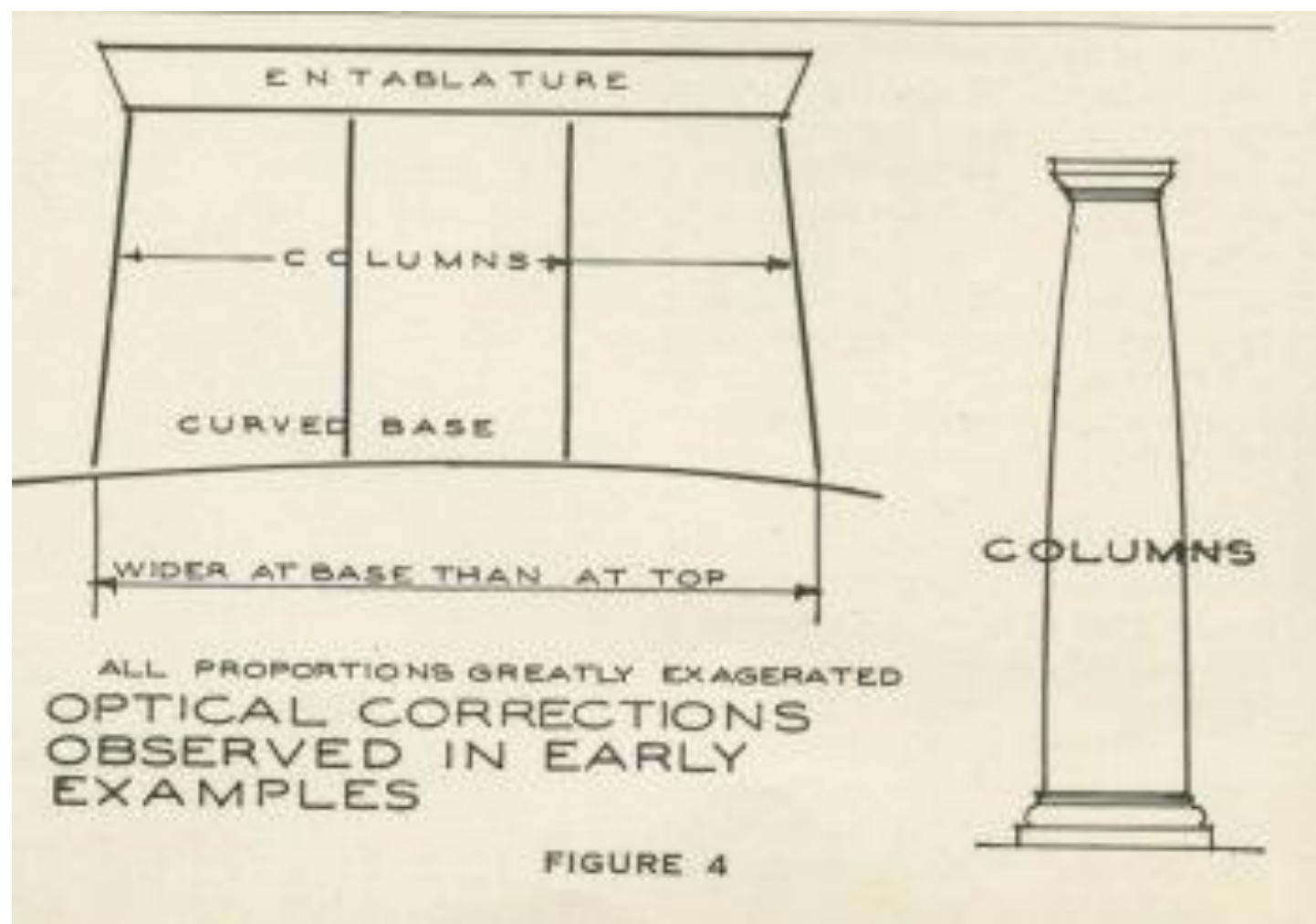












Week 15: Art for Eternity

The Greek masters “went to school with the Egyptians, and we are all pupils of the Greek. Thus the art of Egypt has tremendous importance for us.” (Gombrich 2006: 49)







“It is one of the greatest things in Egyptian art that all the statues, paintings and architectural forms seem to fall into places as if they obeyed one law. We call such a law, which all creations of people seem to obey, a ‘style’ ... The Egyptian style comprised a set of very strict laws, which every artist had to learn from his earliest youth. Seated statues had to have their hands on their knees; men had to be painted with darker skin than women; the appearance of every Egyptian god was strictly laid down ... No one wanted anything different, no one asked him [the artist] to be ‘original’. On the contrary, he was probably considered the best artist who could make his statues most like the admired monuments of the past.”

(Gombrich 2006: 56)

Week 14: Art for Eternity



Week 15: Art for Eternity

A wall in the tomb of a high Egyptian dignitary of the so-called 'Middle Kingdom', some nineteen hundred years before our era: "The inscriptions in hieroglyphs tell us exactly who he was, and what titles and honors he had collected in his lifetime ... On the left side we see him hunting wildfowl with a kind of boomerang, accompanied by his wife Keti, his concubine Jat, and one of his sons ... The Egyptian artist began his work by drawing a network of straight lines on the wall, and he distributed his figures with great care along these lines. And yet all this geometrical sense of order did not prevent him from observing the details of nature with amazing accuracy."

(Gombrich 2006: 53-55)

“Every bird or fish is drawn with such truthfulness that zoologists can still recognize the species. It was not only his great knowledge which guided the artist, but also an eye for pattern.”

(Gombrich 2006: 55)







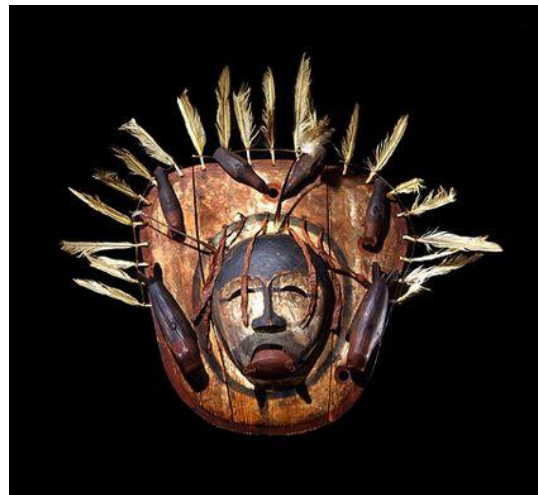
Week 15: Strange Beginnings

“We do not know how art began any more than we know how language started. If we take art to mean such activities as building temples and houses, making pictures and sculptures, or weaving patterns, there is no people in all the world without art. If, on the other hand, we mean by art some kind of luxury, something to enjoy in museums and exhibitions ... we must realize that this use of the word is a very recent development and that many of the great builders, painters or sculptors of the past never dreamed of it. We can best understand this difference if we think of architecture. We all know that there are beautiful buildings and that some of them are true works of art. But there is scarcely any building in the world which was not erected for a particular purpose. Those who use these buildings as places of worship or entertainment ... judge them first and foremost by standards of utility. But apart from this, they may like or dislike the design or the proportions of the structure.” (Gombrich 2006: 37)

Week 15: Strange Beginnings

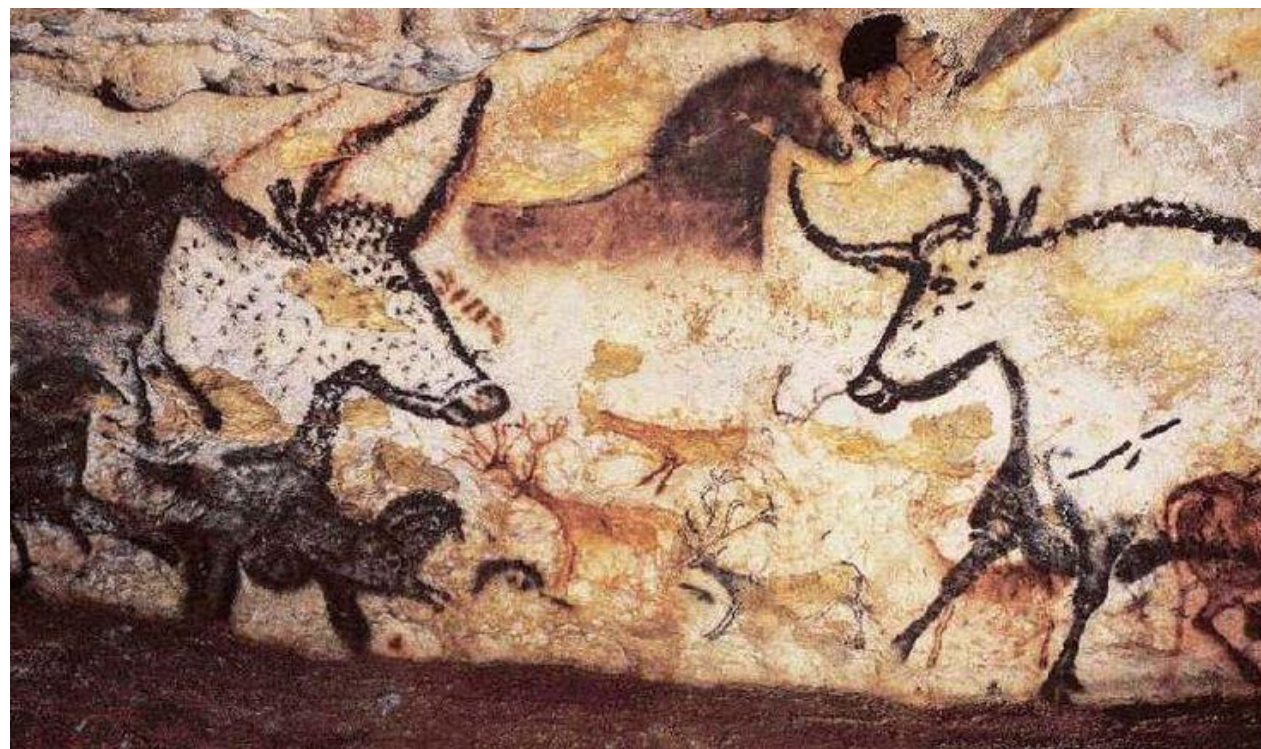
“In the past the attitude to statues and paintings was often similar. They were not thought of as mere works of art but as objects which had a definite function ... we are not likely to understand the art of the past if we are quite ignorant of the aims it had to serve.”

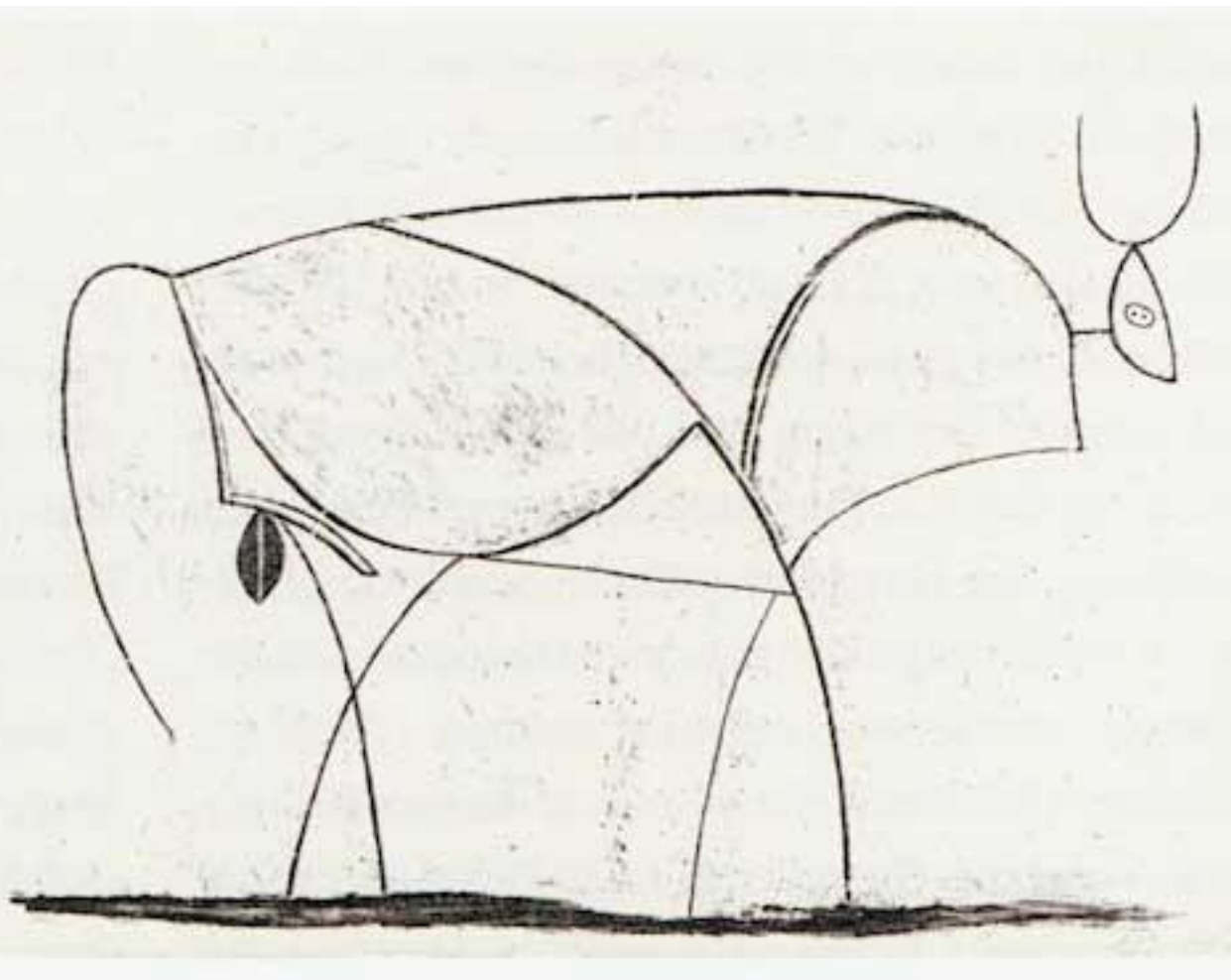
(Gombrich 2006: 37)





Week 15: Strange Beginnings







Week 15: Strange Beginnings

“We cannot hope to understand these strange beginnings of art unless we try to enter into the mind of the primitive peoples and find out what kind of experience it is which makes them think of pictures, not as something nice to look at, but as something powerful to *use*.”
(Gombrich 2006: 38)





Week 15: Strange Beginnings

Venus of Willendorf: It is believed that the figure was carved during the Paleolithic Period, also known as the "Old Stone Age". This period of Prehistory started around 30,000 BEC. The purpose of the carving is the subject of much speculation. Like many figurines, it never had feet and does not stand on its own, though it might have been pegged into soft ground. Parts of the body associated with fertility and childbearing have been emphasized, leading researchers to believe Venus of Willendorf may have been used as a fertility goddess. The figure has no visible face, her head being covered with circular horizontal bands of what might be rows of plaited hair or a type of headdress. Alternatively, the head may have simply been textured for use as a handle. This is especially likely if the figure were intended for ecstatic-state fertility rituals or even as a masturbation aid. The nickname, urging a comparison to the classical image of "Venus", is now controversial. According to Christopher Witcombe, "the ironic identification of these figurines as 'Venus' pleasantly satisfied certain assumptions at the time about the primitive, about women, and about taste". Catherine McCoid and LeRoy McDermott hypothesised that the figurines may have been created as self-portraits by women. They speculated that the complete lack of facial features could be accounted for by the fact that sculptors did not own mirrors, though Michael S. Bisson responded that water pools and puddles served as readily available natural mirrors for Paleolithic humans. (Wikipedia)

Week 14: Strange Beginnings

