

01 Title, Classicism



Classicism, in the arts, refers generally to a high regard for a classical period, classical antiquity in the Western tradition, as setting standards for taste which the classicists seek to emulate.

Classicism is a specific genre of philosophy, expressing itself in literature, architecture, art, and music, which has Ancient Greek and Roman sources and an emphasis on society. It was particularly expressed in the Neoclassicism of the Age of Enlightenment.

Classicism definition

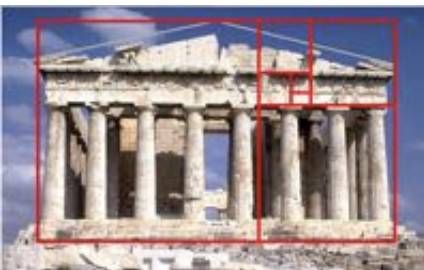
An approach to aesthetics that favours restraint, rationality, and the use of strict forms in literature, painting, architecture, and other arts. It flourished in ancient Greece and Rome, and throughout Europe in the seventeenth and eighteenth centuries. Classicists often derived their models from the ancient Greeks and Romans.

Note : Classicism (Apollonian) is sometimes considered the opposite of romanticism. (Dionysian)

Apollonian: Apollo - god of the sun and light, he is the god of rational thinking and order, appealing to prudence and purity ; signifies the rational, structure, and in artistic terms is Classical

Dionysian: Dionysus is the god of the grape harvest, winemaking and wine, of ritual madness, fertility, theatre and religious ecstasy in ancient Greek religion and myth. He is the god of irrationality and chaos, appealing to emotions and instincts; signifying disorder, irrationality and lack of classical structure, in artistic terms Romantic

02 Parthenon



03 Myron, *Discobolus* Roman copy 2nd C.



The art of classicism typically seeks to be formal and restrained: of the Discobolus Sir Kenneth Clark observed, "if we object to his restraint and compression we are simply objecting to the classicism of classic art. A violent emphasis or a sudden acceleration of rhythmic movement would have destroyed those qualities of balance and completeness through which it retained until the present century its position of authority in the restricted repertoire of visual images."

04 Raphael, *The School of Athens* 1509-11



The School of Athens is one of the most famous frescoes by the Italian Renaissance artist Raphael. It was painted between 1509 and 1511 as a part of Raphael's commission to decorate the rooms now known as the Stanze di Raffaello, in the Apostolic Palace in the Vatican. The Stanza della Segnatura was the first of the rooms to be decorated, and The School of Athens, representing Philosophy, was probably the second painting to be finished there, after La Disputa (Theology) on the opposite wall, and the Parnassus (Literature). The picture has long been seen as "Raphael's masterpiece and the perfect embodiment of the classical spirit of the Renaissance.

Commentators have suggested that nearly every great ancient Greek philosopher can be found in the painting, but determining which are depicted is difficult, since Raphael made no designations outside possible likenesses, and no contemporary documents explain the painting. Compounding the problem, Raphael had to invent a system of iconography to allude to various figures for whom there were no traditional visual types.

Renaissance classicism introduced a host of elements into European culture, including the application of mathematics and empiricism into art, humanism, literary and depictive realism, and formalism. Importantly it also introduced Polytheism, or "paganism", and the juxtaposition of ancient and modern.

05 Palladio, *Villa Rotonda*, Veneto 1591



In the 16th and 17th centuries classicism took on more overtly structural overtones of orderliness, predictability, the use of geometry and grids, the importance of rigorous discipline and pedagogy, as well as the formation of schools of art and music.

Palladian architecture is a European style of architecture derived from and inspired by the designs of the Venetian architect Andrea Palladio (1508–1580). That which is recognised as Palladian architecture today is an evolution of Palladio's original concepts. Palladio's work was strongly based on the symmetry, perspective and values of the formal classical temple architecture of the Ancient Greeks and Romans. From the 17th century Palladio's interpretation of this classical architecture was adapted as the style known as Palladianism. It continued to develop until the end of the 18th century.

Palladianism became popular briefly in Britain during the mid-17th century, returning to fashion in the early 18th century, not only in England but also, directly influenced from Britain, in Prussia. Later in the century, when the style was falling from favour in Europe, it had a surge in popularity throughout the British colonies in North America, highlighted by examples such as Drayton Hall in South Carolina, the Redwood Library in Newport, Rhode Island, the Morris-Jumel Mansion in New York City, the Hammond-Harwood House in Annapolis, Maryland and Thomas Jefferson's Monticello and Poplar Forest in Virginia.

The style continued to be popular in Europe throughout the 19th and early 20th centuries, where it was frequently employed in the design of public and municipal buildings. From the latter half of the 19th century it was rivalled by the Gothic revival in the English-speaking world, whose champions, such as Augustus Pugin, remembering the origins of Palladianism in ancient temples, deemed it too pagan for Anglican and Anglo-Catholic worship. However, as an architectural style it has continued to be popular and to evolve; its pediments, symmetry and proportions are clearly evident in the design of many modern buildings today.

06 Poussin, *Landscape with Orpheus and Eurydice* 1650-51 is a large picture at 200 × 124 cm.



Poussin places the story of Orpheus in the Campagna Romana (Roman

countryside): the Castel Sant'Angelo and the Torre delle Milizie ("Tower of the Militia") figure in this painting, borrowed from the landscape of the Eternal City. Dense smoke pours from a fire which devastates the Castle, and darkens a sky already overcast with sombre clouds. The fall of the light divides the landscape diagonally into bright and dark areas - a division clearly seen on the Torre delle Milizie.

Many of Poussin's pictures have darkened, mainly as a result of a red underpainting which has begun to show through the colours. The Orpheus, however, is free of this: it has kept its original transparency even in the darker passages, and the whole painting is in a particularly fine state of preservation. This work by Poussin remains cryptic and there are various opinions about possible ways to decipher it.

07 Claude, *Worship of the Golden Calf* 1653



According to the Bible, the golden calf was an idol made by the Israelites during Moses' absence, when he went up to Mount Sinai. In Hebrew, the incident is known as "The Sin of the Calf". It is first mentioned in Exodus 32:4.

Bull worship was common in many cultures. In Egypt, whence according to the Exodus narrative the Hebrews had recently come, the Apis Bull was a comparable object of worship, which some believe the Hebrews were reviving in the wilderness;^[1] alternatively, some believe the God of Israel was associated with or pictured as a calf/bull deity through the process of religious assimilation and syncretism. Among the Egyptians' and Hebrews' neighbors in the ancient Near East and in the Aegean, the Aurochs, the wild bull, was widely worshipped, often as the Lunar Bull and as the creature of El.

08 David, *Oath of the Horatii* 1784



The painting immediately became a huge success with critics and the public, and remains one of the best known paintings in the Neoclassical style.

It depicts a scene from a Roman legend about a dispute between two warring cities, Rome and Alba Longa, and stresses the importance of patriotism and masculine self-sacrifice for one's country. Instead of the two cities sending their armies to war, they agree to choose three men from each city; the victor in that fight will be the victorious city. From Rome, three brothers from a Roman family,

the Horatii, agree to end the war by fighting three brothers from a family of Alba Longa, the Curiatii. The three brothers, all of whom appear willing to sacrifice their lives for the good of Rome, are shown saluting their father who holds their swords out for them. Of the three Horatii brothers, only one shall survive the confrontation. However, it is the surviving brother who is able to kill the other three fighters from Alba Longa: he allows the three fighters to chase him, causing them to separate from each other, and then, in turn, kills each Curiatii brother. Aside from the three brothers depicted, David also represents, in the bottom right corner, a woman crying whilst sitting down. She is Camilla, a sister of the Horatii brothers, who is also betrothed to one of the Curiatii fighters, and thus she weeps in the realisation that, in any case, she will lose someone she loves.

The principal sources for the story behind David's Oath are the first book of Livy (sections 24-6) which was elaborated by Dionysius in book 3 of his Roman Antiquities.[2] However, the moment depicted in David's painting is his own invention

The Age of Enlightenment identified itself with a vision of antiquity which, while continuous with the classicism of the previous century, was shaken by the physics of Sir Isaac Newton, the improvements in machinery and measurement, and a sense of liberation which they saw as being present in the Greek civilization, particularly in its struggles against the Persian Empire. The ornate, organic, and complexly integrated forms of the baroque were to give way to a series of movements that regarded themselves expressly as "classical" or "neo-classical", or would rapidly be labelled as such. For example, the painting of Jacques-Louis David which was seen as an attempt to return to formal balance, clarity, manliness, and vigor in art.

09 Mantel Clock



10 Canova, *Psyche Revived by Love's Kiss* 1787-93



This is regarded as a masterpiece of Neoclassical sculpture, but shows the mythological lovers at a moment of great emotion, characteristic of the emerging movement of Romanticism. It represents the god Cupid in the height of love and tenderness, immediately after awakening the lifeless Psyche with a kiss. The story of Cupid and Psyche is taken from Lucius Apuleius' Latin novel *The Golden Ass*, and was popular in art.

Carl Ludwig Fernow, a critic of Canova, complained about the vitality of the

embracing figures as there is no singular view from which it should be seen. He stated, “‘you must run around it, look at it from high and low, up and down, look at it again and keep getting lost.’ Fernow continued that one’s view must have a singular fixed point without the entire piece striking the viewer. Fernow’s criticism of Canova’s work is a complaint of having to view the sculpture by walking around it rather than from one perspective. Fernow continues, “‘this effort is somewhat mitigated, for the group perches on a pedestal and can be walked around at will; but the observer strives in vain to find a point of view from which to see both faces together, and in which to reduce each ray of tender expression to one central point of convergence.’”

11 Tischbein, *Goethe in the Roman Campagne* 1787



Weimar Classicism is a German literary and cultural movement, whose practitioners established a new humanism, from the synthesis of ideas from Romanticism, Classicism, and the Age of Enlightenment.

The movement lasted thirty-three years, from 1772 until 1805, and involved intellectuals such as Johann Wolfgang Goethe, Johann Gottfried Herder, Friedrich Schiller, and Christoph Martin Wieland; and then was concentrated upon Goethe and Schiller during the period 1788–1805.

12 Ingres, *Oedipus and the Sphinx* 1808



A painting by the French Neoclassical artist Jean Auguste Dominique Ingres. Originally a student work painted in 1808, it was enlarged and completed in 1827. The painting depicts Oedipus explaining the riddle of the Sphinx. Ingres retained the Figure of Oedipus, which he had begun in Rome after winning the Grande Prix de Rome in 1801 to demonstrate his mastery of the male nude, in his studio for years. Around 1825 he decided to rework it to turn what was essentially a figure study into a more developed narrative scene. He enlarged the canvas, adding 20 cm to the left edge, 31 cm to the top, and 31 cm to the right. Within the expanded picture space he created a dramatic contrast between the

brightly illuminated landscape seen in the distance, and the shadows that envelop the Sphinx. Ingres modified the pose of the Sphinx and added the human remains seen in the lower left corner. The fleeing man seen at the right, whose attitude and expression reveal Ingres' study of Poussin, was also added at this time. In November 1827 Ingres exhibited the finished work, along with two portraits, in the Salon, where they were well received.

13 Chambers, *Somerset House* 1776-1856



14 de Chirico, *Piazza d'Italia* c1956



15 Braque, *Bottle and Fishes* c 1911



While experimenting with Cubism, Picasso and Braque invented specific shapes and characteristic details that would represent the whole object or person. They analyzed the subject and broke it down into basic structures from one viewpoint to another. By using various planes and a muted palette of color, the artwork was focused on representational structure rather than distracting details.

The most complex period of Analytic Cubism has been called "Hermetic Cubism." The word hermetic is often used to describe mystical or mysterious concepts. It is fitting here because during this period of Cubism it is almost impossible to figure out what the subjects are.

No matter how distorted they may be, the subject is still there. It's important to understand that Analytic Cubism is not abstract art, it has a clear subject and intent. It is merely a conceptual representation and not an abstraction.

John Berger identifies the essence of Cubism with the mechanical diagram. "The metaphorical model of Cubism is the diagram: The diagram being a visible symbolic representation of invisible processes, forces, structures. A diagram need not eschew certain aspects of appearance but these too will be treated as signs not as imitations or recreations."

16 Picasso, *Mother and Child* 1921



In 1917 Picasso traveled to Rome to design sets and costumes for Sergei Diaghilev's famed Ballets Russes. Deeply impressed by the ancient and Renaissance art of that city, he began painting monumental figures inspired by antiquity. His new classical style was influenced by the finely modeled odalisques of Jean-Auguste-Dominique Ingres and the late, oddly proportioned female nudes of Pierre-Auguste Renoir. This painting was also inspired by Picasso's own life. Just three years earlier, he had married Olga Koklova, a Russian dancer, with whom he fathered his first child, Paolo, in 1921.

A new father, Picasso made many images of mothers with children: between 1921 and 1923, he produced at least twelve works on this subject, returning to a theme that he had explored during his Blue Period. But whereas those figures are frail and anguished, his classical-period figures, with their sculptural modeling and solidity, are majestic in proportion and feeling. Here an infant sits on its mother's lap and reaches up to touch her. The mother, dressed in a Grecian gown, gazes intently at her child. Behind them stretches a simplified background of sand, water, and sky. Picasso's treatment of the mother and child is not sentimental, but the relationship between the figures expresses a serenity and stability that characterized his own life at this time.

17 Mondrian, *Composition II in Red, Blue and Yellow* 1930



Mondrian was a Dutch artist. He moved to Paris in 1910 and discovered the Cubism of Picasso and Braque which of whom he said "of all the abstraction

artists, I felt only the Cubists had found the right path.”

An encounter with fellow Dutch artist Bart van der Leck provided ground for Mondrian to exchange ideas. From van der Leck he received the concept of painting flat areas of pure color; a solution to Mondrian’s problem of coloring - he was then using color in what he considered an Impressionist way, which was too restless and emotional. In return, van der Leck adopted Mondrian’s concept of crossed vertical and horizontal lines as a basis for composition. These two technical elements are consistent throughout all of Mondrian’s work. Shortly after the formation of Mondrian and van der Leck’s working relationship, they were contacted by Theo van Doesburg, a painter who frequently wrote about art for different periodicals and whom is considered the propagandist of the De Stijl movement. He invited Mondrian and van der Leck to join his initiative to start an artistic review periodical. They agreed and the result of this was the journal entitled De Stijl.

18 Delvaux, *Acropolis* 1966



What is the typical Delvaux? Although there are distinct phases, we can make some generalisations: the subjects are females, often nude, with dreamlike repose in the surrounding of fantastic architecture, generally a blend of classical, neo-classical and 19th century Belgian. Frequently used settings included train stations, town squares, beaches and temples, often nocturnal and deserted and almost exclusively urban rather than pastoral. The technique is direct, the lighting pellucid, the brushwork unobtrusive.