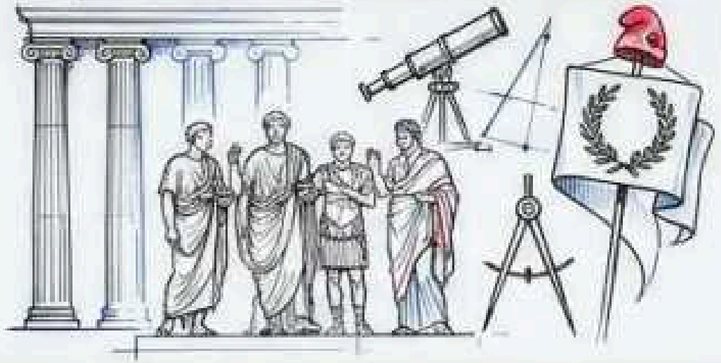
¶ 3.1

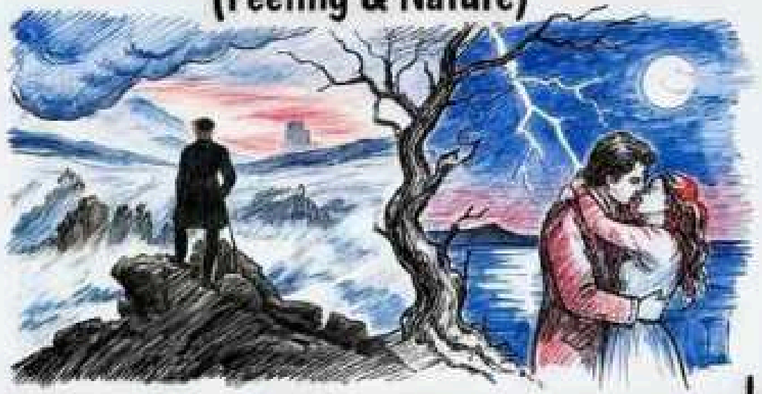
1700s: Rococo
(The Art of Charm)



Mid-1700s: Enlightenment & Revolution
(Neoclassicism: Reason & Virtue)



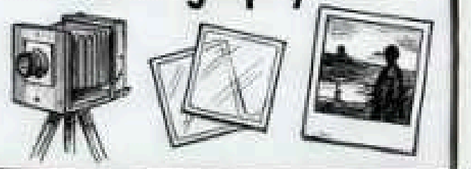
1800s: Romanticism
(Feeling & Nature)



1700 — 1850

The Two Inventions That Changed Everything.

Photography



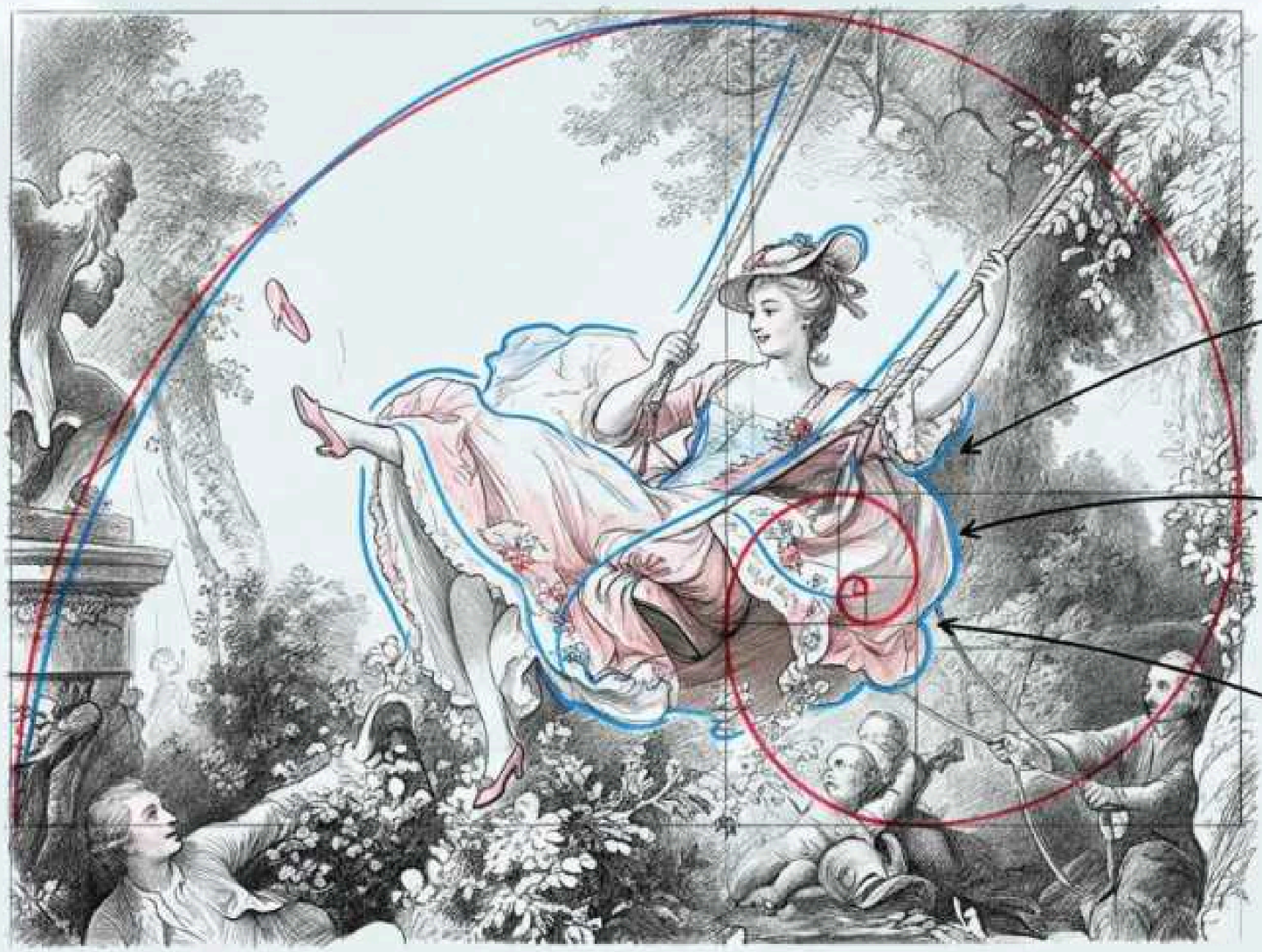
The Public Museum



¶ 3.2

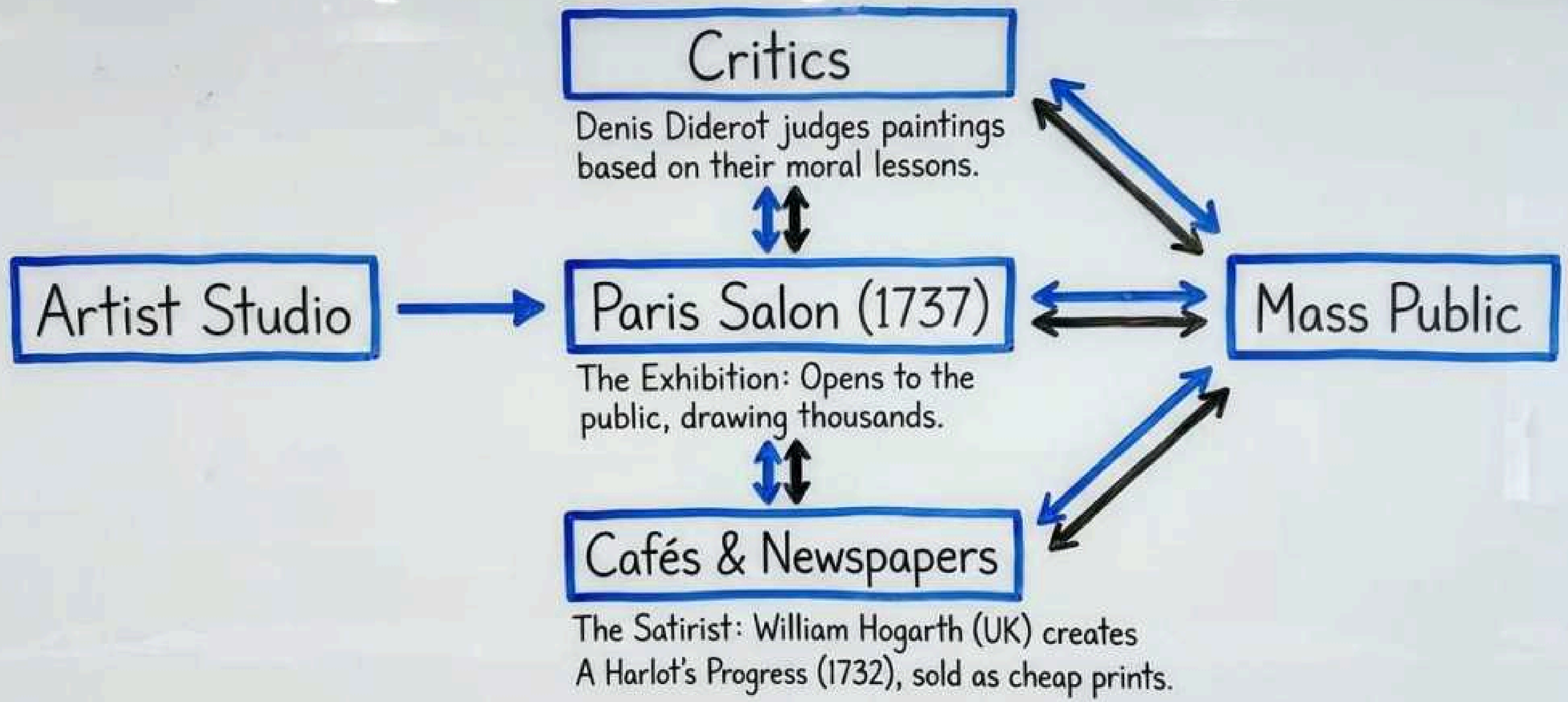
1715 (Post-Louis XIV)

French taste shifts from heavy grandeur to refined, witty charm.



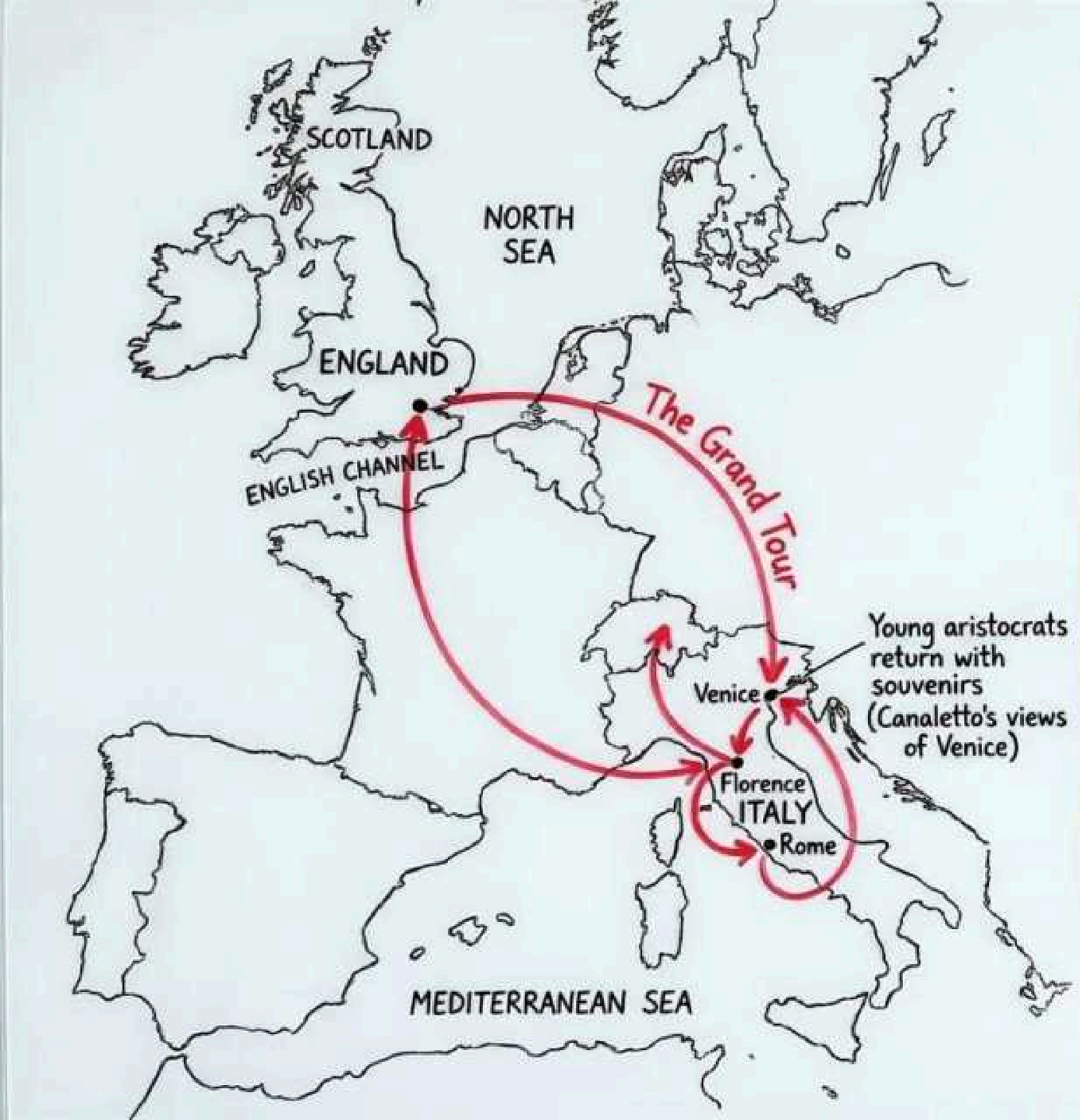
Key Figures: Antoine Watteau (dreamy garden parties) and Fragonard.

Reception: Later critics dismissed it as frivolous, but it was highly refined.



The Result: ➡ Art becomes a matter of public debate.

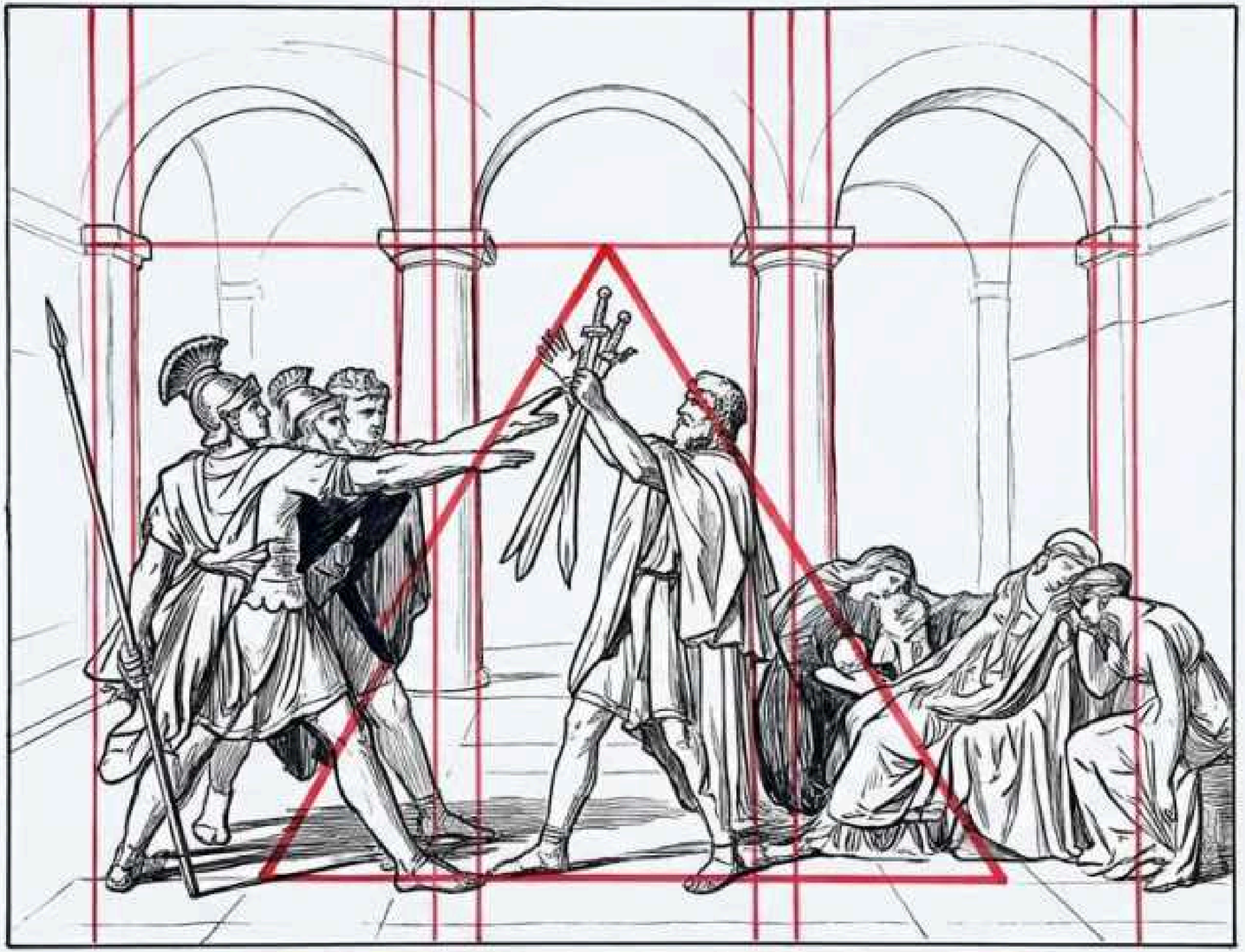
¶ 3.4



The Booming British Art Market

The Academy	1768 - Royal Academy founded. First president Joshua Reynolds teaches artists to follow the Old Masters.
Local Tastes	Thomas Gainsborough meets the demand for portraits and landscapes of the English gentry.

Catalysts:
Archaeological digs at Herculaneum (1738) & Pompeii (1748).



Philosophy:
German scholar Johann Winckelmann praises the noble simplicity of Greek art.

Style: Clear lines, stern subjects, ancient virtue, and plain, rigid compositions.

¶ 3.6

1793 (The Revolution): Death of Marat. David turns a murdered revolutionary into a secular martyr.

1807 (The Empire): Serves Napoleon, paints his grand coronation.

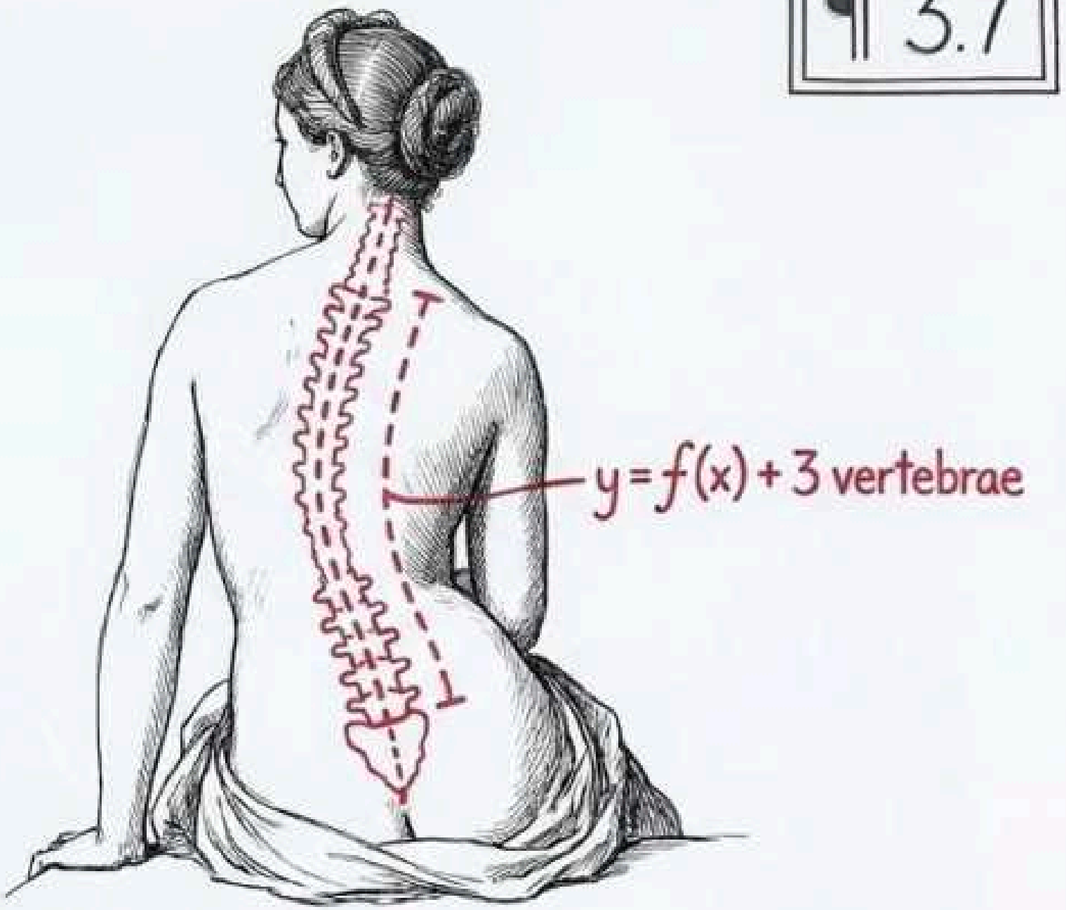
1815 (The Fall): Napoleon falls; David is exiled to Brussels.



Takeaway: Painters were deeply, and dangerously, tied to political regimes.



Canova (Sculpture): Polished marble figures carved in a strict classical style.



Ingres (Painting): Pupil of David. Believed smooth, precise line is the absolute heart of painting. Proportions are bent and elongated purely for elegance.

The Barrier: Women were strictly kept out of life-drawing classes. Without access to study nude anatomy, they were blocked from creating large history paintings.



The Pioneers: Élisabeth Vigée Le Brun (1783, French Academy) & Angelica Kauffman (1768, Royal Academy).

The Result: The genre that brought the greatest prestige required mastery of nude anatomy.

¶ 3.9

ROMANTICISM (c. 1800)

The Catalyst: A direct reaction against the cold logic of reason and industry.

Core Pillars: Emotion, Imagination, Nature, The Individual.



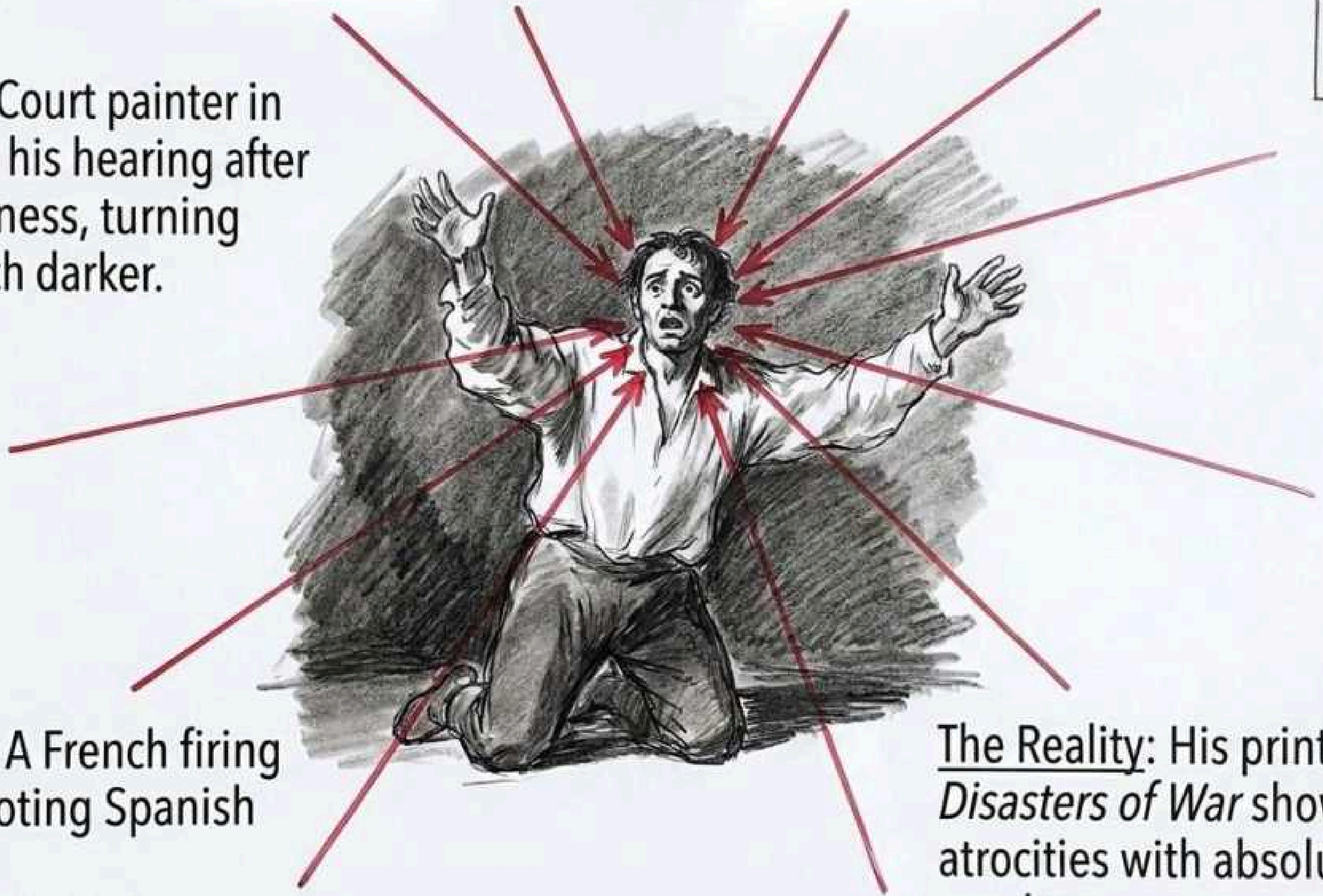
The Sublime: The feeling of awe before storms, mountains, and the sea.



The Subjects: Artists chose recent events or fantasy, feeling free to break the rules their teachers had taught.

¶3.10

The Artist: Court painter in Spain. Lost his hearing after a 1790s illness, turning his art much darker.

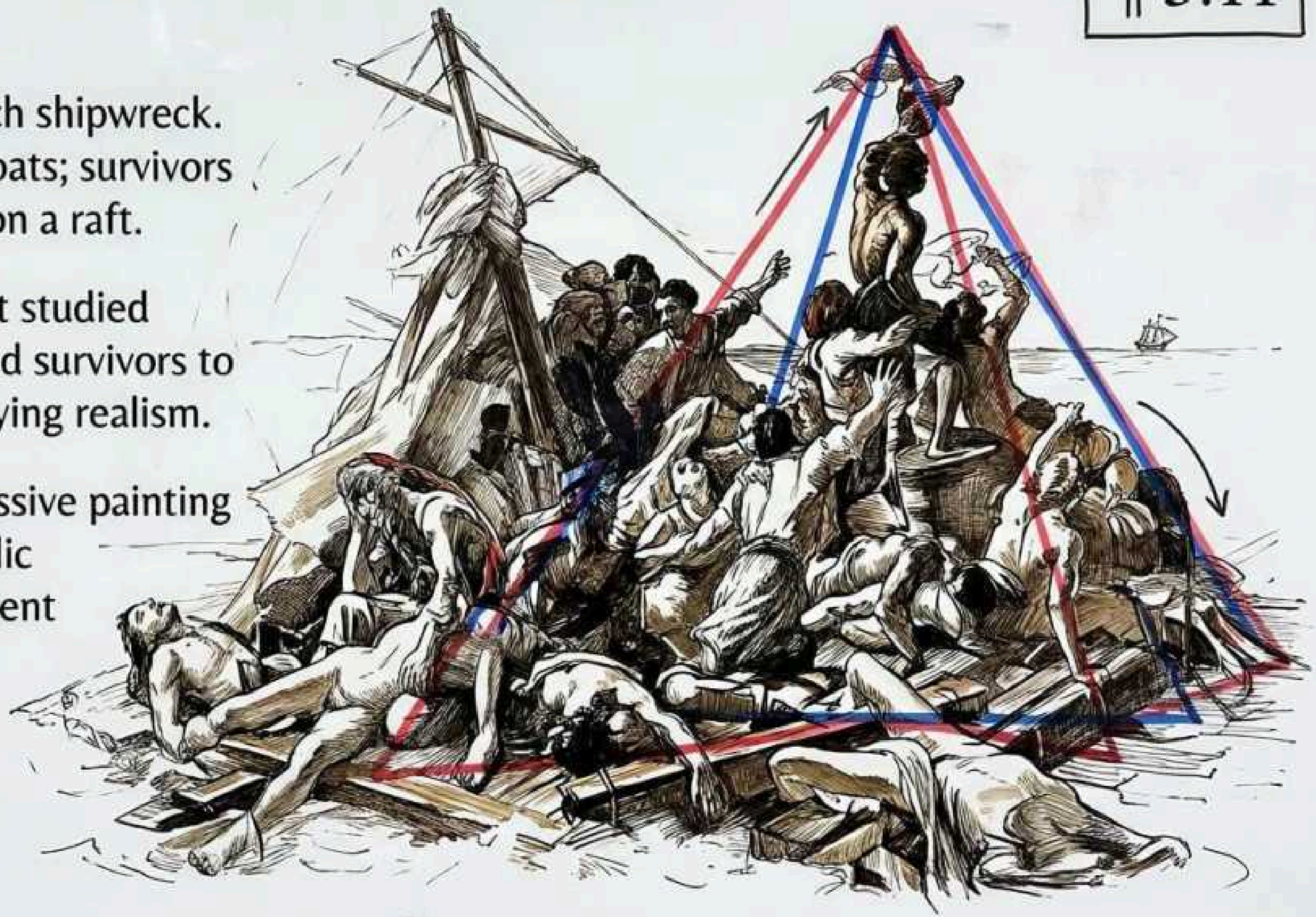


The Event: A French firing squad shooting Spanish civilians.

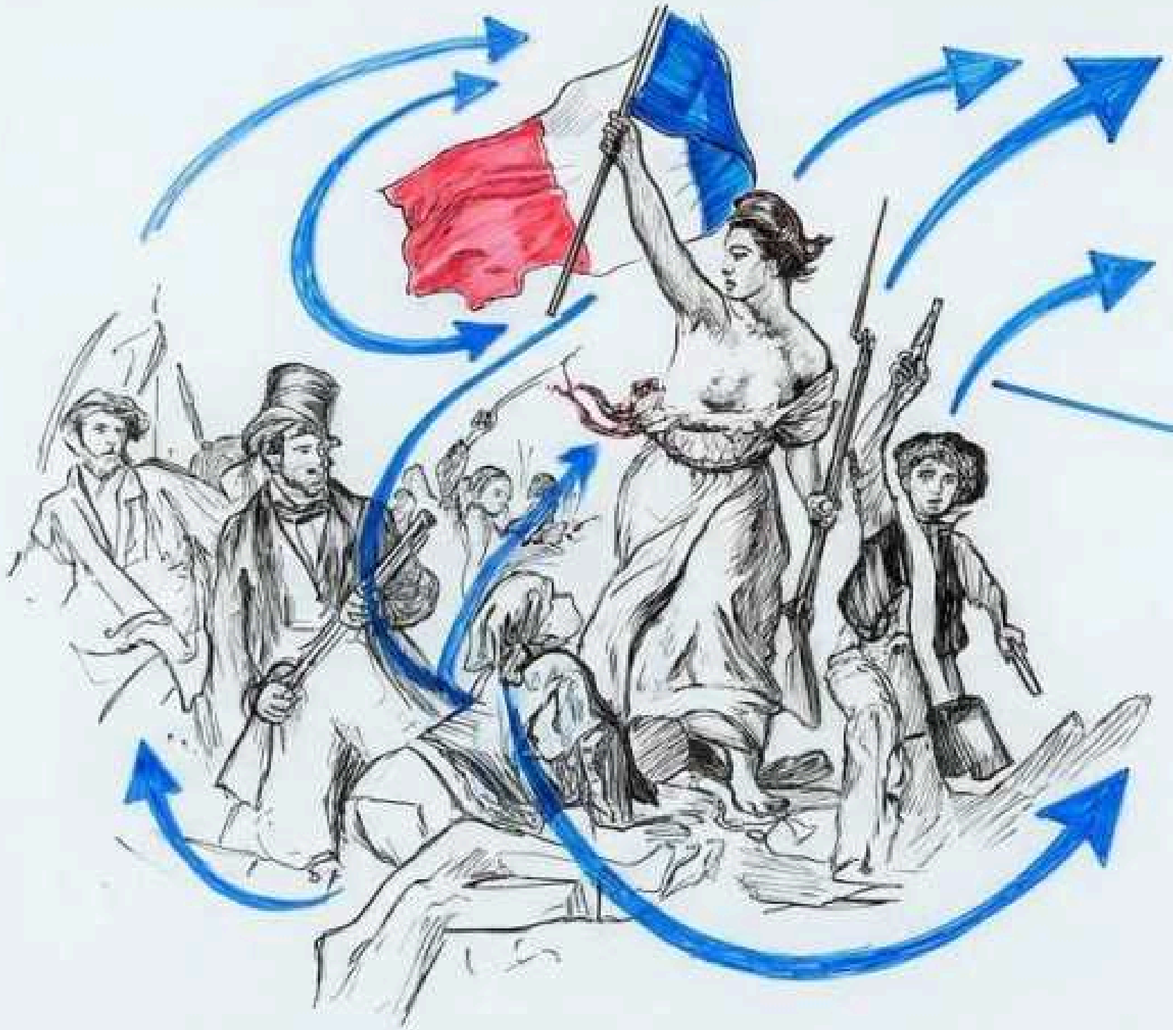
The Reality: His print series *Disasters of War* shows atrocities with absolutely no glory.

¶ 3.11

- The Event: 1816 French shipwreck. Officers took the lifeboats; survivors were left adrift to die on a raft.
- The Method: Géricault studied corpses and interviewed survivors to achieve intense, horrifying realism.
- The Message: The massive painting served as a direct, public accusation of government incompetence.



¶ 3.12



Revolution: Liberty celebrates the July Revolution of 1830. Defined by vivid colour & swirling motion.



Orientalism: Delacroix also painted scenes of North Africa and the Middle East. Critics now note these pictures presented foreign cultures as exotic and unchanging, viewed strictly through a European lens.

¶ 3.13



Friedrich (The Sublime)
Wanderer above the Sea of Fog (c. 1818). A lone individual facing a vast, misty vista.

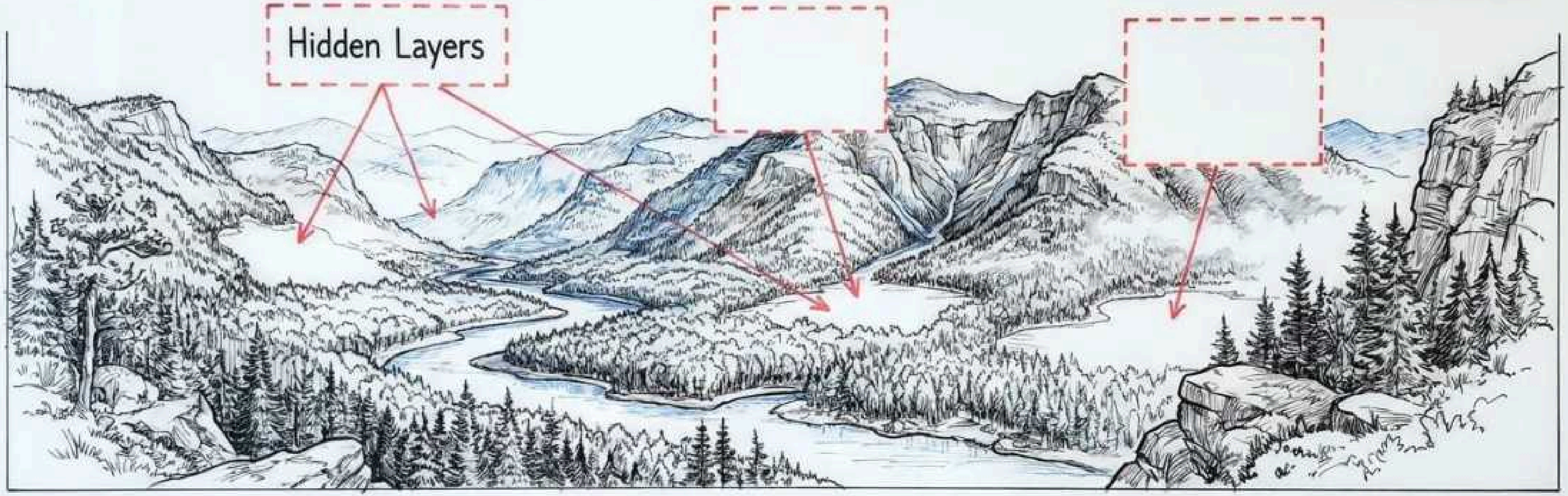


Turner (Dissolving Form)
The Fighting Temeraire (1839). Storms, fire, and light violently destroying solid form.



Constable (The Calm)
The Hay Wain (1821).
A nostalgic, peaceful depiction of calm farm life in England.

¶ 3.14

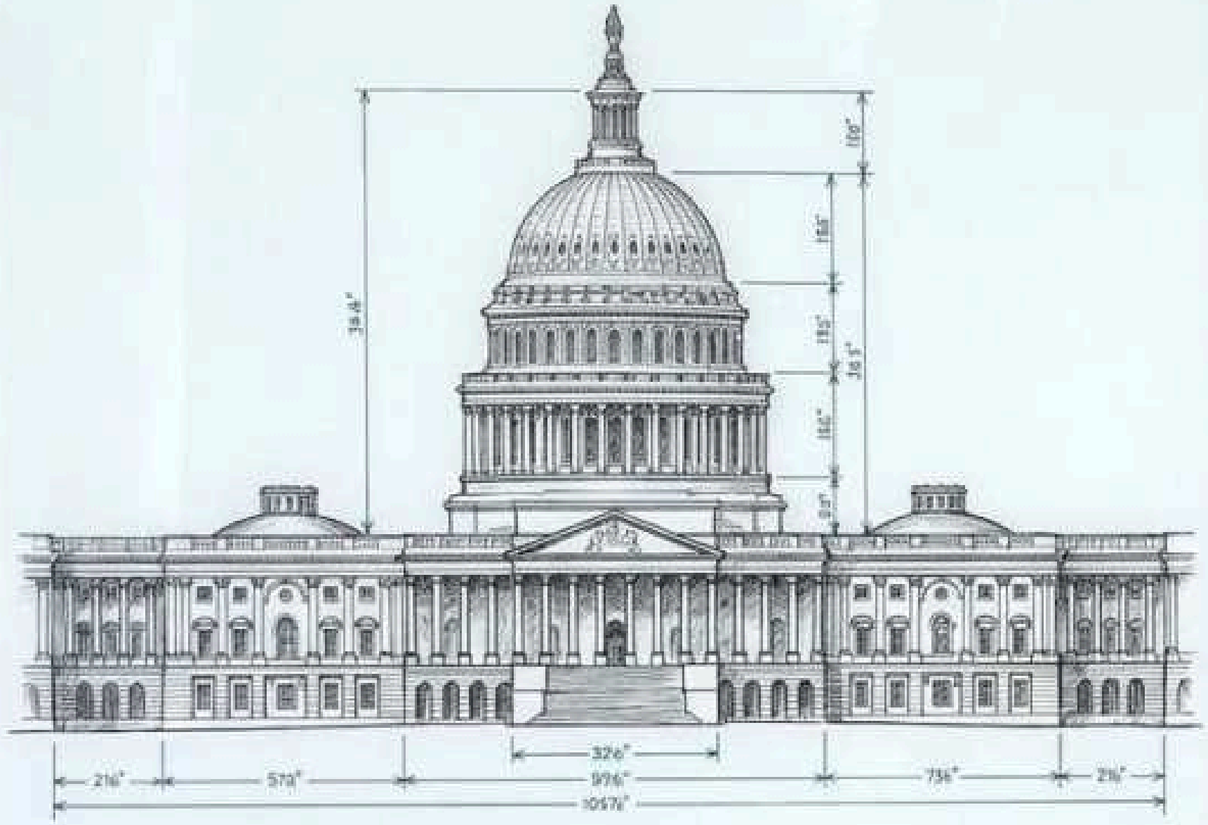


1. The Movement: The Hudson River School, led by Thomas Cole from the 1820s.

2. The Myth: Grand views celebrating a young nation and the idea of untouched nature.

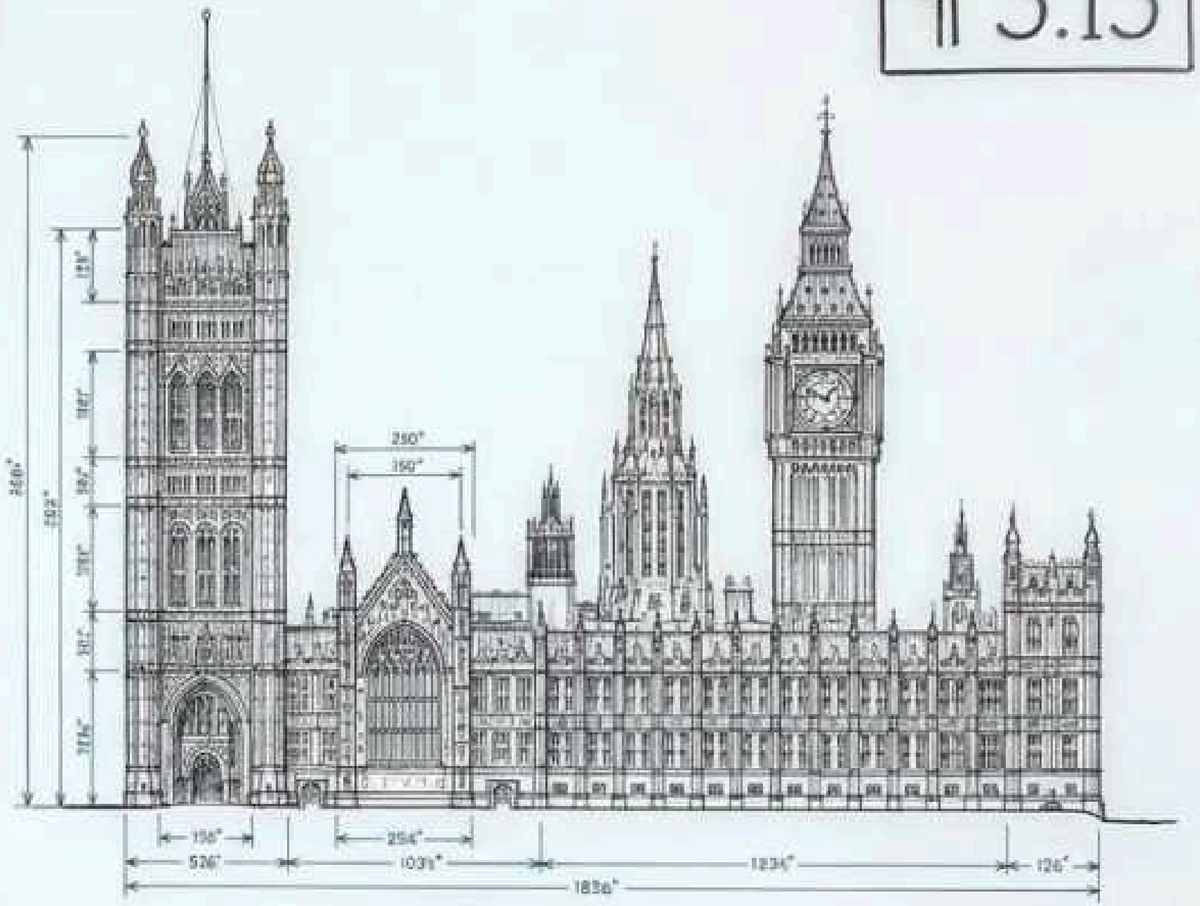
3. The Reality: Later historians note the deliberate erasure of Native nations who lived there, and the fact that colonial settlement was already actively changing the scene.

¶ 3.15



Neoclassical (Reason/Virtue)

The United States Capitol (begun 1790s). Borrows columns of Greece and Rome to project republican virtue.

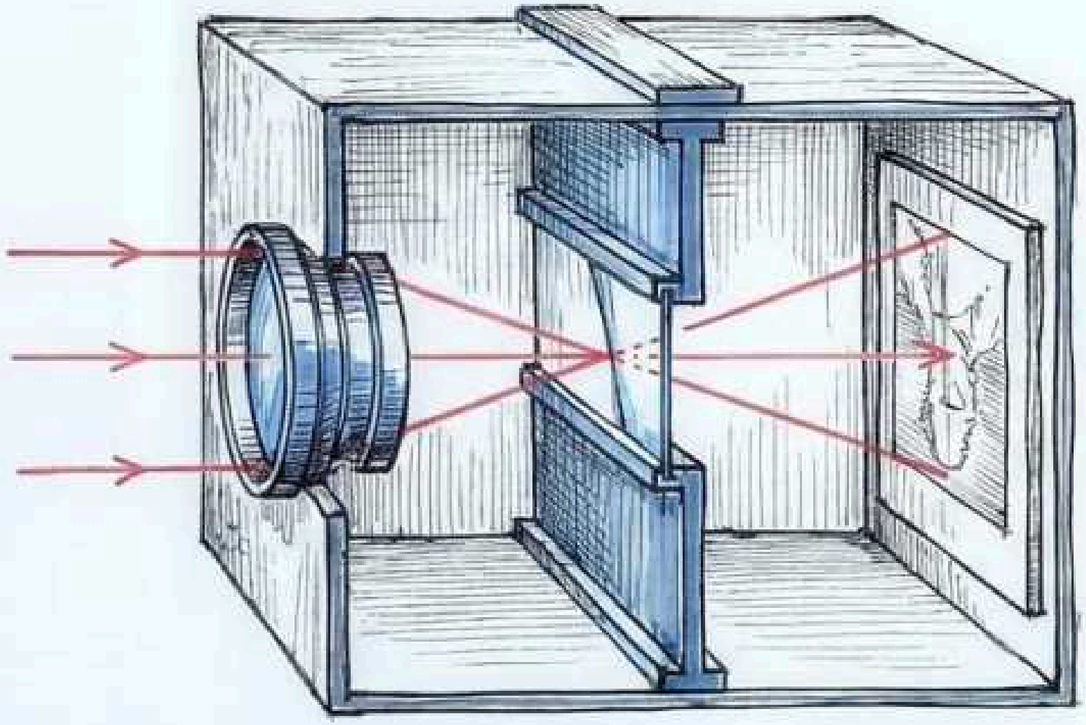


Gothic Revival (Emotion/History)

Houses of Parliament, London (rebuilt after 1834 fire by Barry & Pugin). Looks back to the romance and mystery of the Middle Ages.

¶ 3.16

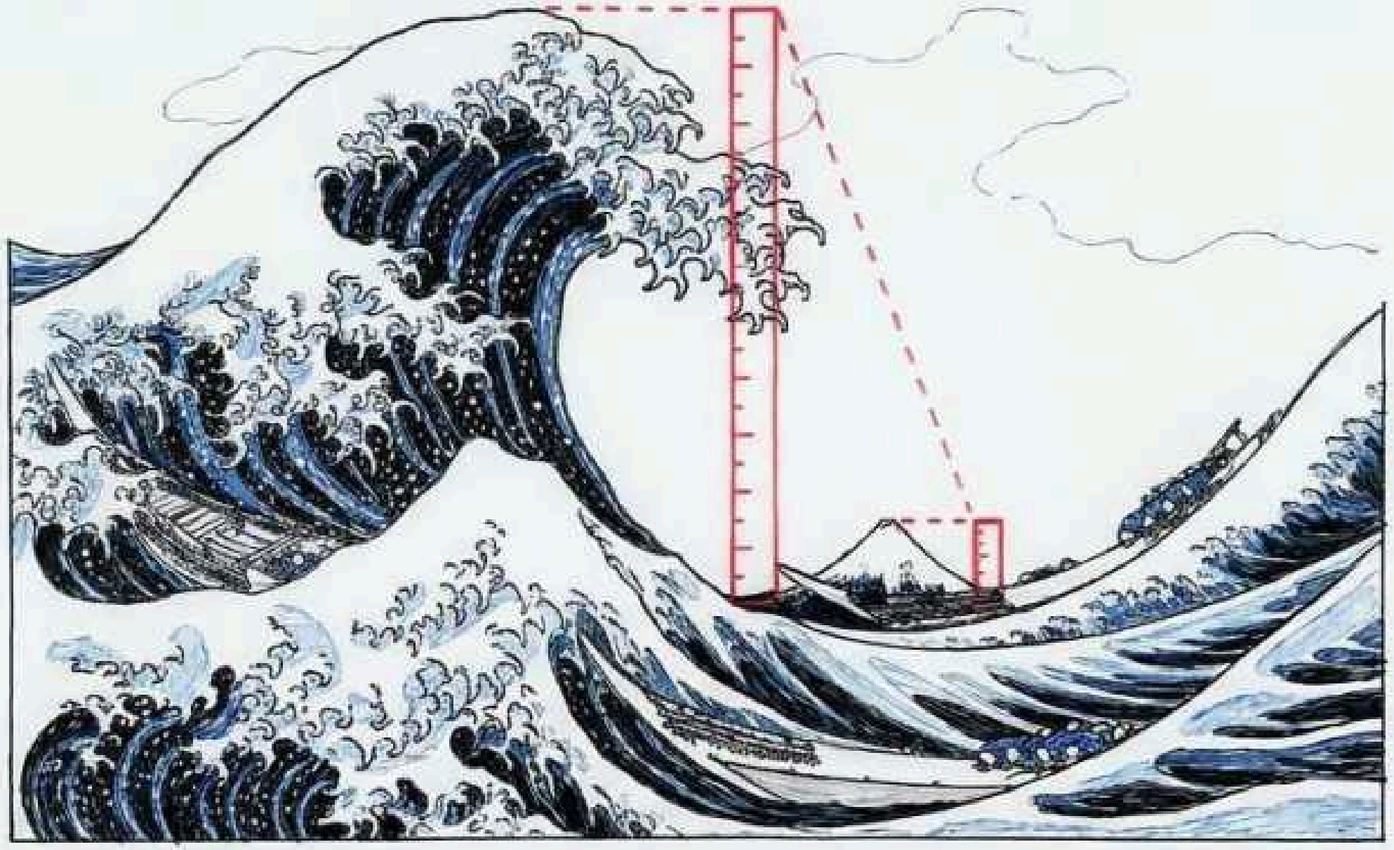
1839 Inventions: Louis Daguerre (the daguerreotype, first practical photo) & William Henry Fox Talbot (making multiple prints from a negative).



Impact on Painters:

− Portraitists lost clients to cheaper photos. Some feared the end of painting.

\+ Freed from copying exact appearances, painters could now explore pure colour, feeling, and ideas.



The Medium:

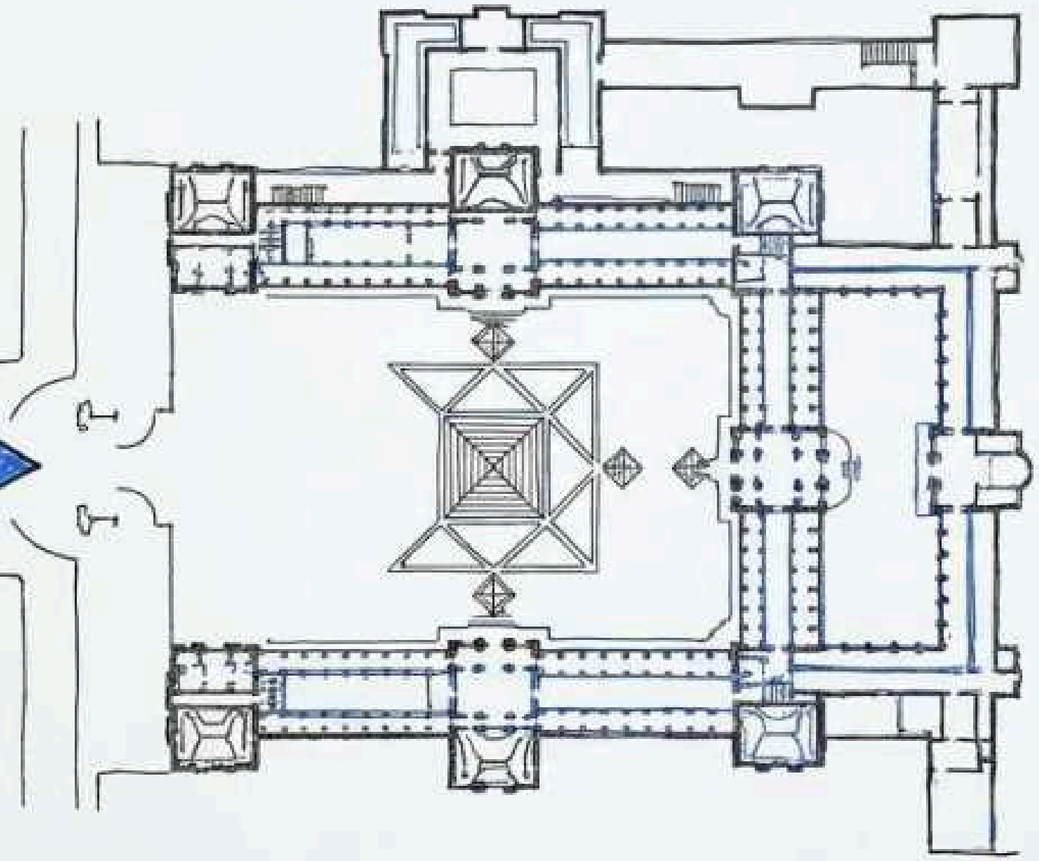
Colour woodblock prints created for a mass audience in Japan.

Global Impact:

Though Japan strictly limited contact with outsiders at the time, within a few decades these prints would reach Paris and completely amaze European painters.

1793 (The Louvre):
Opens as a national museum during the Revolution. Art once owned by kings and nobles is shown to citizens.

From Private Royal Estates



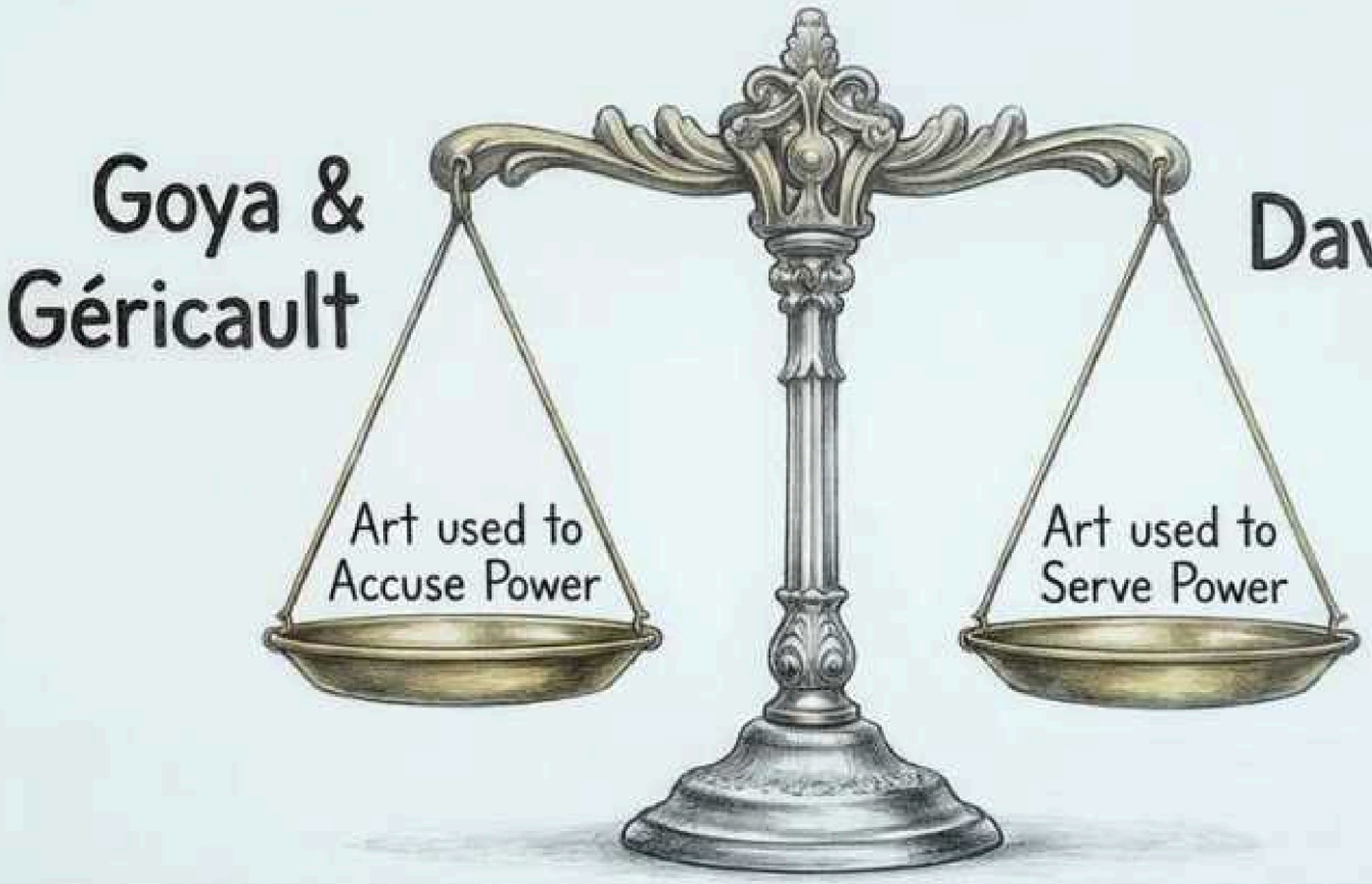
Plunder from Conquered Lands (Napoleon)

The Plunder:
Napoleon fills the museum with art from conquered lands (some returned after his fall).

The Legacy:
The museum idea spreads across Europe and America, sparking ongoing debates about who should own art.

Rococo (1700s):	Brought refined charm and leisure.
Enlightenment:	Brought public exhibitions, moral critics, and satire.
Neoclassicism:	Turned to ancient virtue; David linked it to revolution.
Romanticism (1800s):	Answered with intense feeling (Goya, Géricault, Delacroix, Friedrich, Turner, Cole).
The Disrupters:	Photography and public museums permanently changed how art was made and seen.

¶ 3.20



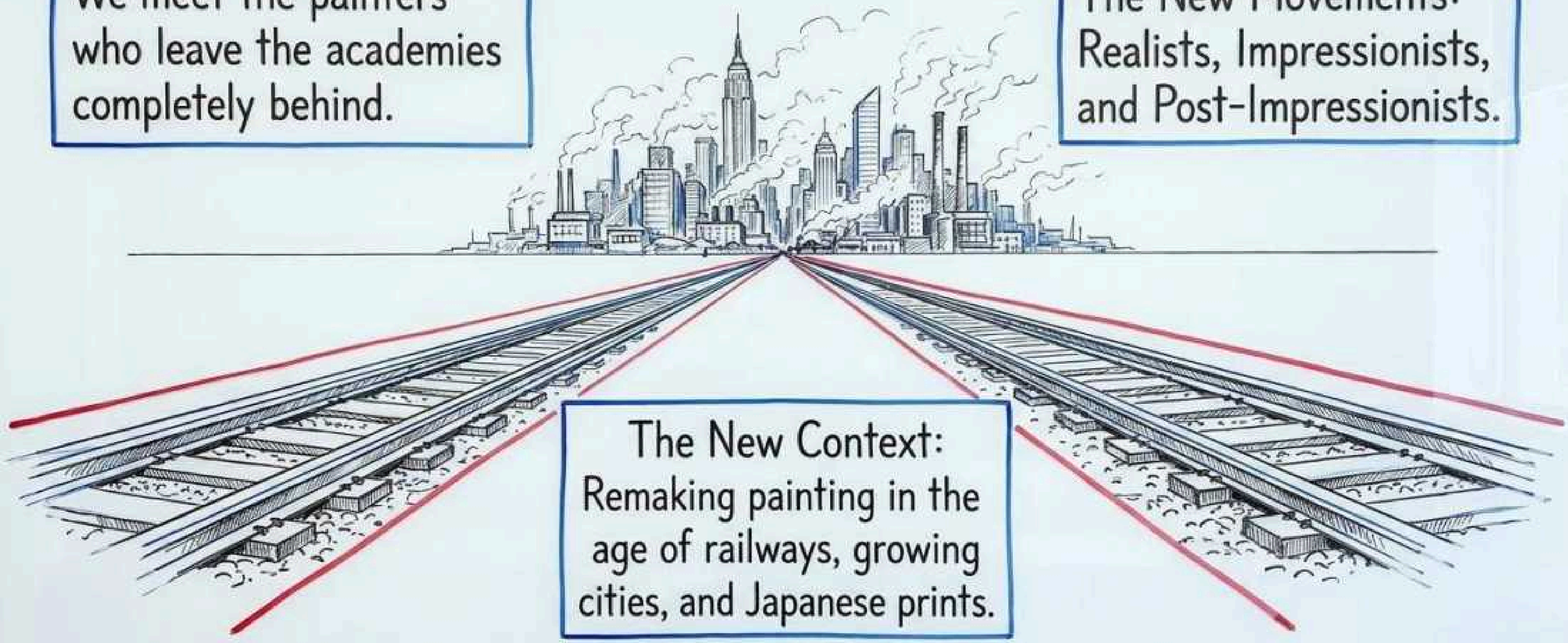
The Prompt: Can art be a weapon? Does political purpose make a picture better or worse?

Modern Application: Think of a modern poster or cartoon—whom does it serve?

¶ 3.21

Next in Lecture 4:
We meet the painters who leave the academies completely behind.

The New Movements:
Realists, Impressionists, and Post-Impressionists.



The New Context:
Remaking painting in the age of railways, growing cities, and Japanese prints.