Europe and America, 1700 to 1800
Goals

• Understand the origins and spread of the luxurious and decorative style known as Rococo.
• Discuss the change in European and American tastes in art in the mid-18th century.
• Explain the causes and characteristics of Neoclassical art and architecture in Europe and America.
• Compare and contrast the subject matter and stylistic features of Rococo and Neoclassical art.
29.1 Rococo: The French Taste

- Examine the luxurious artistic expressions of salon culture which culminated in the style known as Rococo.
- Understand the proliferation of the style, in decorations, accessories, paintings and sculpture, interiors, and architecture.
Rococo Interiors

- Examine the development of the Rococo style, its materials, colors, and design elements.
Figure 29-2 GERMAIN BOFFRAND, Salon de la Princesse, with painting by CHARLES-JOSEPH NATOIRE and sculpture by J. B. LEMOINE, Hôtel de Soubise, Paris, France, 1737–1740.
Figure 25-33 JULES HARDOUIN-MANSART and CHARLES LE BRUN, Galerie des Glaces (Hall of Mirrors), palace of Louis XIV, Versailles, France, ca. 1680.
Figure 29-3  FRANÇOIS DE CUVILLIÉS, Hall of Mirrors, the Amalienburg, Nymphenburg Palace park, Munich, Germany, early 18th century.
**Figure 29-4** BALTHASAR NEUMANN, interior (*top*) and plan (*bottom*) of the pilgrimage church of Vierzehnheiligen, near Staffelstein, Germany, 1743-1772.
Art of the French Salons

- Examine the artistic expressions of *salon cultural* style known as Rococo.
Figure 29-5 ANTOINE WATTEAU, L’Indifférent, ca. 1716. Oil on canvas, 10” x 7”. Louvre, Paris.
Figure 25-30: HYacinthe Rigaud, *Louis XIV*, 1701. Oil on canvas, 9' 2" x 6' 3". Louvre, Paris.
Figure 29-6. ANTOINE WATTEAU, Embarkation for Cythera, 1717. Oil on canvas, 4' 3" x 6' 4 1/2". Louvre, Paris.
Pilgrimage to Cythera, ca. 1718 -1721
Pilgrimage to Cythera, detail
Figure 29-7: FRANÇOIS BOUCHER, *Cupid a Captive*, 1754. Oil on canvas, 5’ 6” x 2’ 10”. The Wallace Collection, London.
Mademoiselle O’Murphy, ca. 1752
The Birth of Venus, 1740
Figure 29-1. JEAN-HONORÉ FRAGONARD, *The Swing*, 1766. Oil on canvas, approx. 2' 8 5/8" x 2' 2". Wallace Collection, London.
Fragonard, *The Progress of Love: The Meeting*, 1773, Frick Collection, NY
Figure 29-8 GIAMBATTISTA TIEPOLO, *Apotheosis of the Pisani Family*, ceiling fresco in the Villa Pisani, Stra, Italy, 1761-1762. Fresco, 77’ 1” X 44’ 3”.
Figure 29-9 CLODION, Satyr Crowning a Bacchante, 1770. Terracotta, 1’ 5/8” high. Louvre, Paris.
Clodion

*Amor and Psyche*
• Clodion

• *Nymph and Satyr*
• Clodion
• *Invention of the Balloon*
29.2 Scientific Art of the Enlightenment

- Understand the motivation of the Enlightenment and the interest in science and the natural world and its effect on artistic expression.
- Understand the philosophical concepts of Voltaire as they relate to artistic expression.
- Examine the early applications of technology and scientific advancements to art.
Science and Art

- Understand the expression of scientific ideas in art and art as recording observations in the natural world.
Figure 29-10  JOSEPH WRIGHT OF DERBY, *A Philosopher Giving a Lecture at the Orrery*, ca. 1763–1765. Oil on canvas, 4’ 10” x 6’ 8”. Derby Museums and Art Gallery, Derby.
Figure 29-11 ABRAHAM DARBY III and THOMAS F. PRITCHARD, iron bridge at Coalbrookdale, England, 1776–1779.
29.3 The Taste for the Natural

- Examine the philosophy of Jean-Jacques Rousseau, in contrast to Voltaire, his interest in the ‘natural’ as opposed to the ‘artificial,’ and artistic expression of these ideas.
- Understand the different styles of the “natural” in France, England, the United States, and in Italy.
- Examine choices of ‘ordinary’ life, the natural world, and sentimentality as subjects in art.
Figure 29-12  JEAN-BAPTISTE-SIMÉON CHARDIN, Saying Grace, 1740. Oil on canvas, 1' 7" x 1' 3". Louvre, Paris.
The Skate, 1727
Girl Peeling Vegetables
The Young Schoolmistress, c. 1736 Oil on canvas, 61.5 x 66.5 cm
The Silver Goblet
Figure 29-19 JEAN-BAPTISTE GREUZE, Village Bride, 1761. Oil on canvas, 3' x 3' 10 1/2". Louvre, Paris.
The Natural Taste in France

- Examine the subject matter and formal elements in the “natural taste” in France.
Figure 29-14 ÉLISABETH LOUISE VIGÉE-LEBRUN, Self Portrait, 1790. Oil on canvas, 8' 4" x 6' 9". Galleria degli Uffizi, Florence.
The *Natural Taste* in England

- Examine the issues of morality, satire, and narration in visual art in England.
William Hogarth

• “The Father of English Painting”

Who’s your Daddy?

William Hogarth

English Painting
“Marriage a la Mode”
Figure 29-18 WILLIAM HOGARTH, Breakfast Scene, from *Marriage à la Mode*, ca. 1745. Oil on canvas, 2' 4" x 3'. National Gallery, London.
Hogarth, *Gin Lane*
Hogarth, *Beer Street*
The English *Grand Manner* Portrait

- Examine the English *Grand Manner* portrait as an expression of the *natural taste* in Rococo form.
Figure 29-16 THOMAS GAINSBOROUGH, Mrs. Richard Brinsley Sheridan, 1787. Oil on canvas, 7' 2 5/8" x 5' 5/8". National Gallery of Art, Washington, D.C. (Andrew W. Mellon Collection).
Influence of Van Dyke (Flemish) on Gainsborough (English)
Lady Alston
Portrait of a Lady in Blue
Figure 29-17 SIR JOSHUA REYNOLDS, *Lord Heathfield*, 1787. Oil on canvas, 4’ 8” x 3’ 9”. National Gallery, London.
Sir Joshua Reynolds
Colonel George K. H. Coussmaker,
Grenadier Guards
Natural Taste in the United States

• Examine the American taste for “downrightness” and plainness in art.
Figure 29-18  BENJAMIN WEST, *Death of General Wolfe*, 1771. Oil on canvas, approx. 4' 11" x 7' National Gallery of Canada, Ottawa (gift of the Duke of Westminster, 1918).
Figure 29-19 JOHN SINGLETON COPLEY, *Portrait of Paul Revere*, ca. 1768–1770. Oil on canvas, 2’ 11 1/8” x 2’ 4”. Museum of Fine Arts, Boston (gift of Joseph W., William B., and Edward H. R. Revere).
Italian *Natural Taste* and Tourism

- Understand the concept of the “Grand Tour” and the expression of the “picturesque” in art.
Figure 29-20 ANTONIO CANALETTO, *Riva degli Schiavoni*, Venice, ca. 1735-1740. Oil on canvas, 1’6 ½” X 2’7/8”. Toledo Museum of Art, Toledo.
29.4 Revival of Classicism

- Understand how the discovery of Herculaneum and Pompeii create an interest in classical art.
- Understand the formal elements of classical art and their revival in 19th century art and architecture.
- Examine Neoclassical art and architecture in France, England, and in the United States.
- Examine the adaptation of classical and mythological subject matter in Neoclassical art.
Neoclassical Art in France

• Understand the formal elements of classical art and their revival in 19\textsuperscript{th} century.
• Examine the adaptation of classical and mythological subject matter.
Figure 29-22. ANGELICA KAUFFMANN, Cornelia Presenting Her Children as Her Treasures, or Mother of the Gracchi, ca. 1785. Oil on canvas, 5' 4" x 4' 2". Virginia Museum of Fine Arts, Richmond (the Adolph D. and Wilkins C. Williams Fund).
Figure 29-23 JACQUES-LOUIS DAVID, Oath of the Horatii, 1784. Oil on canvas, approx. 10’ 10” x 13’ 11”. Louvre, Paris.
Figure 29-24: JACQUES-LOUIS DAVID, *The Death of Marat*, 1793. Oil on canvas, 5’ 5” x 4’ 2 1/2”. Musées Royaux des Beaux-Arts de Belgique, Brussels.
Neoclassical Architecture and Sculpture

- Examine classical revival in architecture and how it was used in Western Europe and the United States (Federal style).
- Observe the influence of Palladio on Neoclassical architecture.
- Recall the significance of the discovery of Pompeii and Herculaneum on Neoclassical art
- Analyze Neoclassical sculpture for its classical references and stylistic qualities
Figure 29-25 JACQUES-GERMAIN SOUFFLOT, Pantheon (Sainte-Genevieve), Paris, France, 1755-1792.
Figure 29-26  RICHARD BOYLE and WILLIAM KENT, Chiswick House, near London, England, begun 1725.
Figure 29-21  ROBERT ADAM,  
Etruscan Room, Osterley Park House,  
Middlesex, England, begun 1761.  
Victoria and Albert Museum, London.
Figure 29-30. JEAN-ANTOINE HOUndon, George Washington, 1788-1792. Marble, 6’ 2” high. State Capitol, Richmond.
Figure 29-31  HORATIO GREENOUGH, George Washington, 1840. Marble, 11’ 4” high. Smithsonian American Art Museum, Washington, D.C.
The Neoclassical in the United States a.k.a. Federal Style

- Examine Neoclassical or Federal Style as the national style of architecture in the United States in the early 19th century.
Figure 29-28 THOMAS JEFFERSON, Monticello, Charlottesville, United States, 1770–1806.
Figure 29-29  THOMAS JEFFERSON, Rotunda and Lawn, University of Virginia, Charlottesville, Virginia, 1819-1826.
Discussion Questions

- Compare and contrast Rococo and Neoclassical art in terms of subject matter and stylistic features.
- Why did European tastes in art change in the mid-18th century? How did this make for a smoother transition toward Neoclassicism?
- Why did Neoclassicism appeal to political leaders in the 19th century?
- Was the Federal style an appropriate choice for architecture in the fledgling United States?