

Neoclassicism: Art Architecture and Sculpture



ANTONIO CANALETTO,
Riva degli Schiavoni, Venice,
ca. 1735–1740. Oil on canvas

Bernard de Montfaucon's 15-volume work,
L'Antiquité expliquée et représentée en figures (1719-1724)

Le Antichità di Ercolano (**The Antiquities of Herculaneum**) (1744
and 1792).

James Stuart and Nicholas Revett - **The Antiquities of Athens** in
1762.

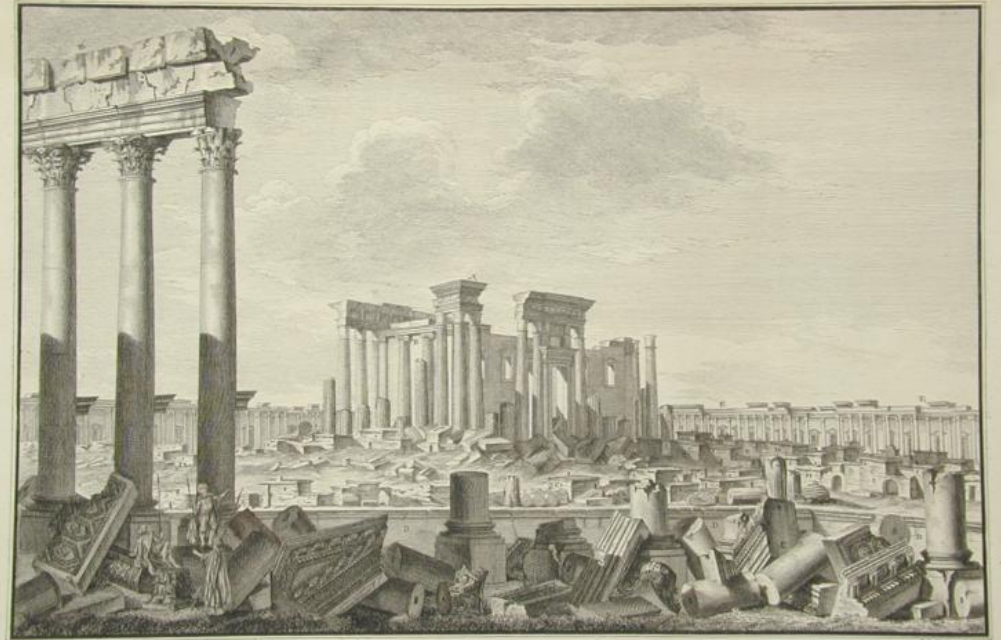
remains of classical civilizations and the recoveries were made
available to the public and to artists through carefully engraved
reproductions.

Johann Joachim Winckelmann

*Thoughts on the Imitation of Greek Works in Painting and
Sculpture* (1750)

Geschichte der Kunst des Alterthums ("History of Ancient Art",
1764)

Robert Wood: *Ruins of Palmyra*, 1753



Between 1749 and 1751, the antiquarians Robert Wood, John Bouverie and James Dawkins began an expedition to view the ancient sites of the Eastern Mediterranean which had hitherto been viewed as inaccessible to eighteenth-century tourists.



Henry Fuseli,
The artist moved to despair at the
grandeur of antique fragments,
1778-79

Architecture

Revisions of classical principles to include contemporary living requirements.

Symmetry, balance, composition, order

Greek/Roman columns

Pediments over entrances & windows

Domes

Interior layout symmetrical

Room themes from ancient world or colors

Painting

Mythological/Biblical scenes with modern context

Retelling of story to emphasize modern idea (Oath of Horatii – exemplum virtutis)

Subtexts referring to people, situations, or political states

Symmetrical compositions, linear perspective, carefully constructed backgrounds

Invisible brushwork, clear details.

1. Evolution of scientific art of the Enlightenment
2. Standard to give modern portraits ancient clothes & pose
3. Epic contemporary events with modern accuracy (*Death of General Wolfe*)



ANGELICA KAUFFMANN, *Cornelia Presenting Her Children as Her Treasures, or Mother of the Gracchi*, ca. 1785. Oil on canvas, 3' 4" x 4' 2". Virginia Museum of Fine Arts, Richmond (the Adolph D. and Wilkins C. Williams Fund).



JACQUES-LOUIS DAVID, Oath of the Horatii, 1784. Oil on canvas, approx. 11' x 14'. Louvre, Paris.





I want to work in a pure Greek style. I feed my eyes on antique statues, I even have the intention of imitating some of them. The Greeks had no scruples about copying a composition, a gesture, a type that had already been accepted and used. They put all their attention and all their art on perfecting an idea that had been already conceived. They thought, and they were right, that in the arts the way in which an idea is rendered, and the manner in which it is expressed, is much more important than the idea itself. To give a body and a perfect form to one's thought, this—and only this—is to be an artist.

[The arts] should help to spread the progress of the human spirit, and to propagate and transmit to posterity the striking examples of the efforts of a tremendous people who, guided by reason and philosophy, are bringing back to earth the reign of liberty, equality, and law. The arts must therefore contribute forcefully to the education of the public. . . . The arts are the imitation of nature in her most beautiful and perfect form. . . . [T]hose marks of heroism and civic virtue offered the eyes of the people [will] electrify the soul, and plant the seeds of glory and devotion to the Fatherland

David



Jean-Paul Marat (1743–1793), a writer and David's friend, was tragically assassinated in 1793. David depicted the martyred revolutionary after Charlotte Corday (1768–1793), a member of a rival political faction, stabbed him to death in his medicinal bath.

JACQUES-LOUIS DAVID, *The Death of Marat*, 1793. Oil on canvas, approx. 5' 3" x 4' 1". Musées Royaux des Beaux-Arts de Belgique, Brussels.



du 13. Juillet, 1793.

Marie Anne Charlotte
Corday au Citoyen

Marat.

il s'agit que je sois
malheureuse

bien avoir droit

pour avoir bienveillance
à votre bienveillance



JACQUES-LOUIS DAVID, *The Coronation of Napoleon*, 1805–1808. Oil on canvas, 20' 4 1/2" x 32' 1 3/4". Louvre, Paris.



Napoleon at the St. Bernard Pass, 1801. Oil on canvas, 246 x 231 cm. Kunsthistorisches Museum, Vienna

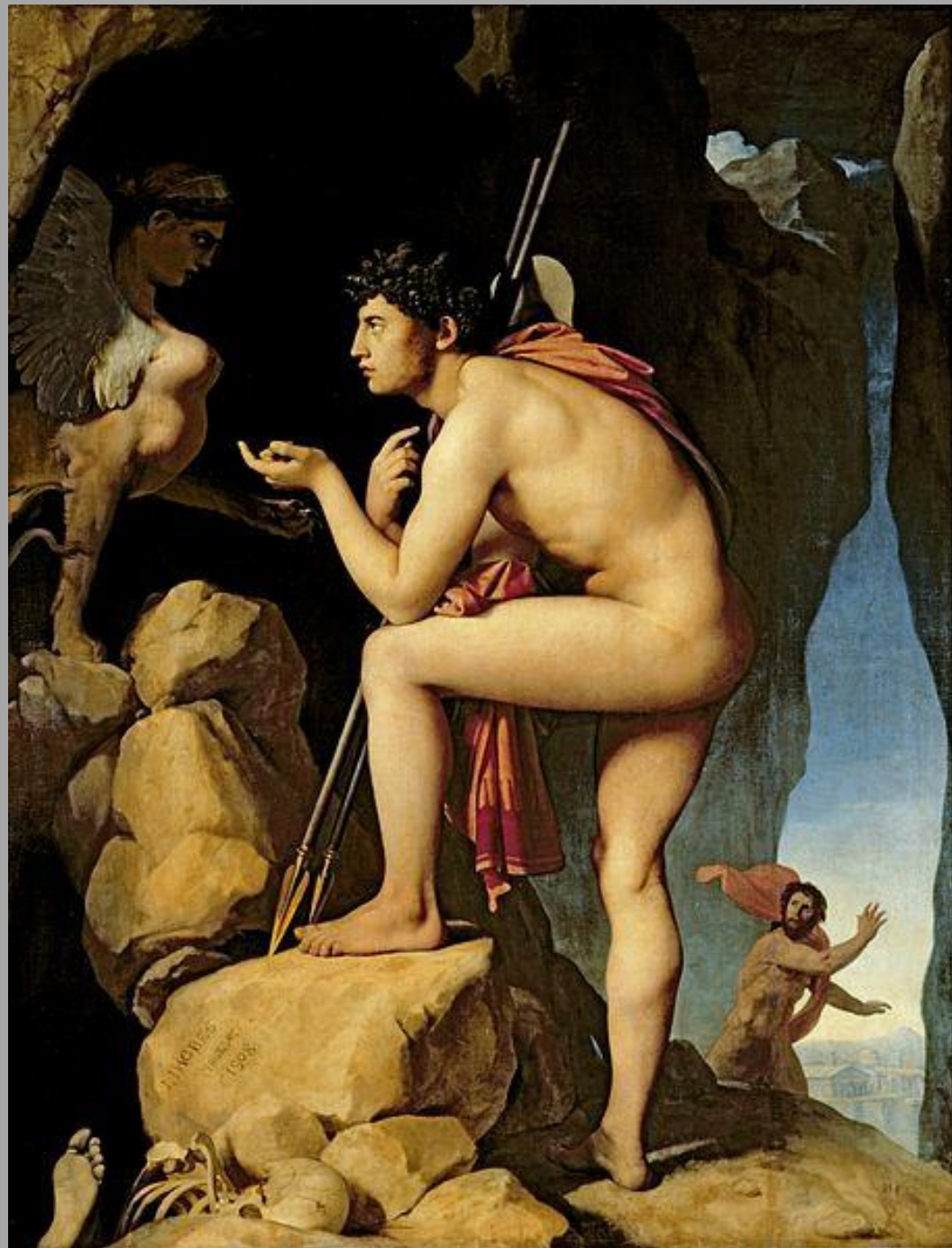
The Death of Socrates, 1787. Oil on canvas, 130 x 196 cm.
Metropolitan Museum of Art, New York



The Intervention of the Sabine Women, 1799. Oil on canvas, 385 x 522 cm. Musée du Louvre, Paris



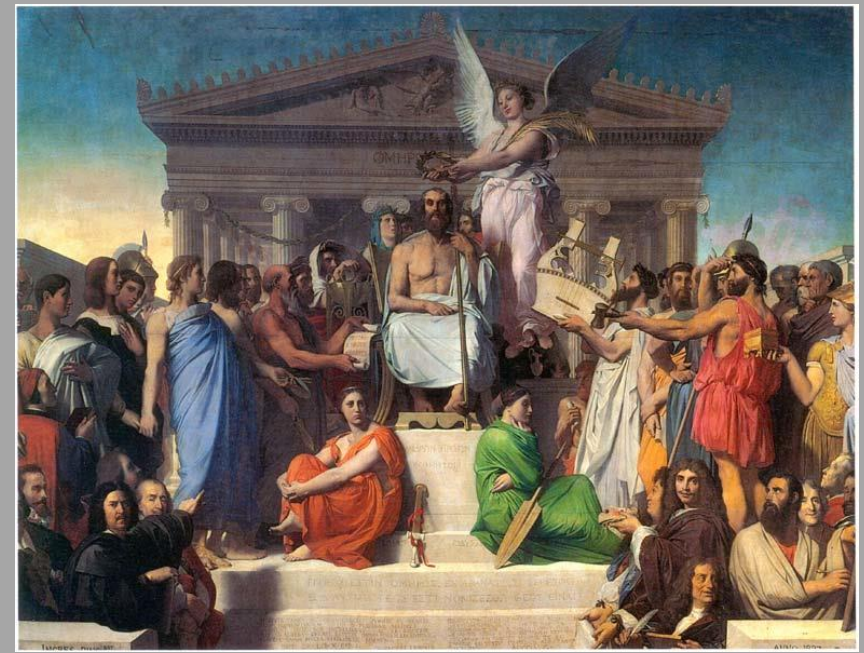
Jean-Auguste-Dominique Ingres, *Oedipus and the Sphinx*, 1808. Oil on canvas, 6.9" x 5.4". The National Gallery, London.





JEAN-AUGUSTE-DOMINIQUE INGRES, Apotheosis of Homer, 1827. Oil on canvas, approx. 12' 8" x 16' 10 3/4". Louvre, Paris.

- Ingres' *Apotheosis* is modern homage to Raphael's *School of Athens*.



Raphael, *Philosophy (School of Athens)*, 1509–1511. Fresco, 26' x 18'. Papal apartment, Vatican, Rome.

Jean-Auguste-Dominique Ingres, *Apotheosis of Homer*, 1827. Oil on canvas, 152" x 202". Louvre, Paris



JEAN-AUGUSTE-DOMINIQUE INGRES, Grande Odalisque, 1814. Oil on canvas, approx. 2' 11" x 5' 4". Louvre, Paris.

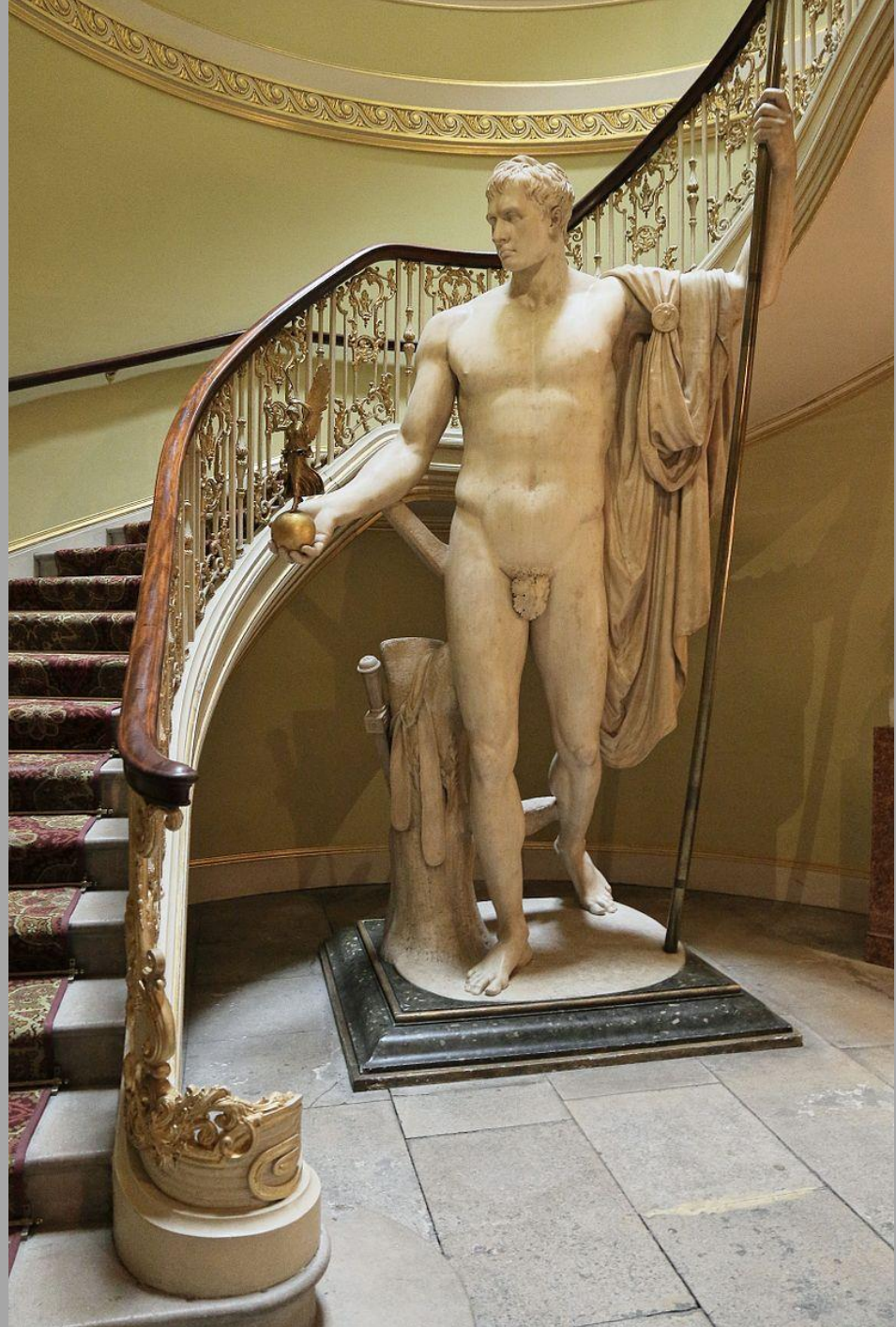


Antonio Canova , Psyche Revived by Cupid's Kiss, Marble, 155 cm × 168 cm, 1787–1793



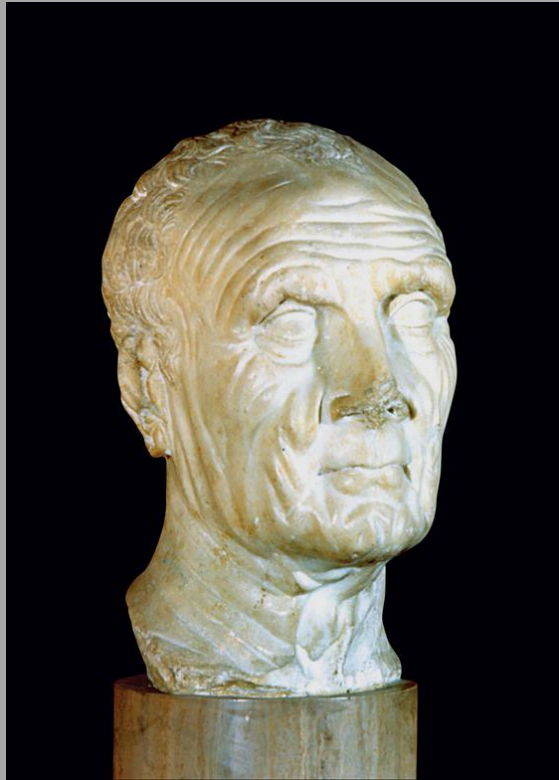
Canova, Pauline Borghese as Venus Victrix (1804-08)

Antonio Canova
Napoleon as Mars the Peacemaker
white marble and gilded bronze
345 cm (136 in)
1802-1806





Antonio Canova, The Three Graces, sculpture, Marble, 1814 – 17



Jean-Antoine Houdon, *Voltaire Seated*, 1781.
Terracotta model for marble original, 47."
Musée Voltaire.