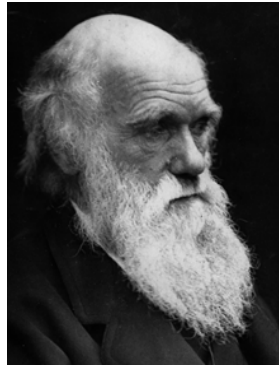


Among the most influential thinkers as the nineteenth century began to get underway was Karl Marx. Born to a wealthy, intellectual family, Marx was exposed to a variety of intellectuals throughout his childhood.

Taking the ideas of Hegel's dialectic to heart, Marx affirmed that all of history is a result of clashing groups and ideologies. Furthermore, Marx said that the primary motivating tension in history is between those who "have" and those who "have not." For Marx, people are divided into classes based on what resources they can access. He believed that the worst thing that could be done to people was that the results of their labor, the things they produced were seen as independent.

Marx said that ultimately, the lower classes, whom he called the proletariat would grow tired of being disrespected and rise up against the upper classes. For Marx the Hegelian synthesis between the haves and have-nots was a communal living system where all people shared evenly in the work and in the benefits of the work. This system, which Marx and his co-philosopher Engels termed "communism" would prevent anyone from being exploited – the cost of items would be directly related to the labor costs. No one would make a profit and all classes would be treated equally. Once people saw what a good system communism was, it would spread across the globe naturally as a synthesis of ideologies.



# Darwin

1809-1882

On the side of science rather than philosophy was Charles Darwin, a scientist with a love of adventure, Darwin set sail aboard the HMS Beagle. On his five year journey across the globe, Darwin visited the Galapagos island chain. On those isolated shores, Darwin observed a series of interesting adaptations. Many of the species he observed on different islands or in different regions had adapted to their environment. The same kinds of animals were found in different areas, but they had radically different characteristics depending on what they needed to survive.

Darwin wrote his famous book the Origin of the Species taking the adaptations he had observed and positing a theory based upon them. Having seen the adapted animals in the Galapagos and the skeletons of ancient dinosaurs, Darwin proposed that since animals could change so dramatically to survive, perhaps all animals were the result of such changes. Darwin proposed that a single animal or organism could adapt itself to its needs to the extent that it would actually completely change its nature or become another species. Darwin suggested that the origin of man could be found in this evolution or adaptation between species.

Darwin's theory presented, for the first time, a non-religious alternative answer to how man came to be on the planet. It caught on and gained popularity (in spite of the fact that Darwin himself disavowed it in his late life).

- Fit in with "scientific" thought
- Freed man from morality and the idea of relationship to God
- Allowed man to claim ultimate superiority
- Fit in with the notions of man as inherently good and at his best in the natural world/ natural state.

# The Modern World

In the wake of the revolutions, the American, the French, the Industrial, and the scientific, the world began to change in ways more radical since anything that had happened since the renaissance. The rise of industry and transportation changed the way people lived and thought. Medicine allowed people to live longer; industry allowed people to buy more of what they needed; and transportation and communication allowed them to get a sense of a larger world. As all of that opened new doors and lifted people upward, however, there was, as always, a balance struck. Even as economics and science gave new opportunities, it took away a sense of importance and uniqueness. It questioned everything that had been accepted for a thousand years, and it began to change the very nature of society.



The face of Europe had changed. Monarchies had gradually turned into constitutional monarchies, dictatorships, or republics. England and Spain had expanded out into the world and had much of their wealth invested in vast empires of colonies. Italy had broken back apart into warring states. In the East remained the Ottoman empire, the remnants of Byzantium. And, in the center of Europe remained the German confederation, a loose grouping of states with mutual protection agreements. An odd arrangement, particularly because Prussia and the Austrian empire remained half-in and half-out of the confederation.



## Statue of Liberty

*Bartholdi*

France, having survived the revolution, Napoleon, a return of the monarchy with limited powers, and Napoleon II and III finally found itself in a more stable situation. One of its artists, a fellow by the name of Bartholdi wanted to acknowledge the bond between France and America. France had helped America win its revolution by providing supplies and troops. America, in return, had inspired and supported France through her difficult struggle to break the hold of Monarchy.

In honor of the alliance, Bartholdi made a pair of statues, keeping one in Paris and sending the second as a gift to the US.

- Funded completely thorough donation of the French people
- Structure made by Eiffel
- 151' tall 225 ton
- Delivered 4<sup>th</sup> of July 1884
- Erected 1886

Manet – Dejeuner sur l'herbe



Elsewhere in art, things were changing, and changing greatly. With the new discoveries in science and the challenge of photography, painters were going in new, different directions that addressed questions of how the eye saw shapes and colors and how the mind and emotions interpreted images and compositions.

Among the first artists working in this area was Manet.

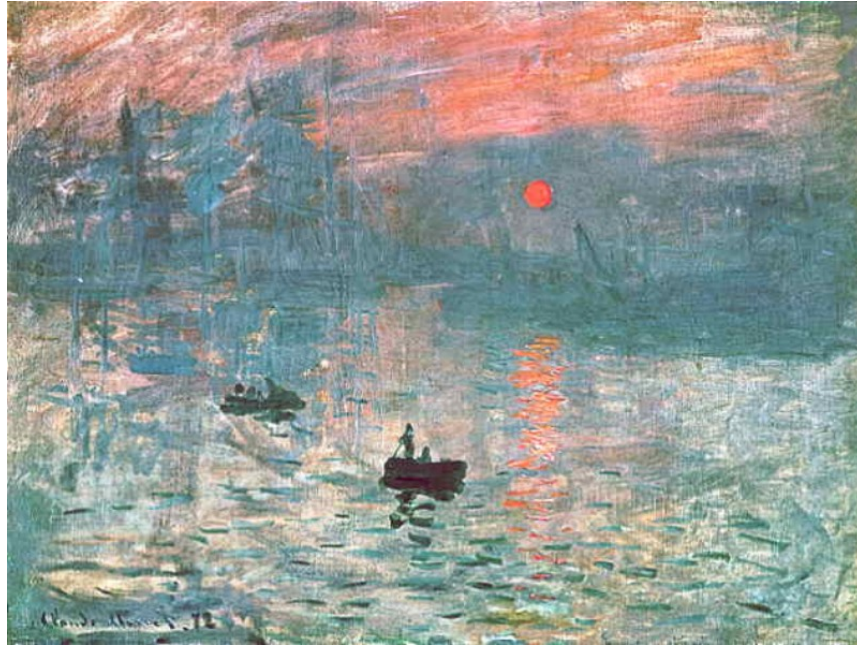
- Influence of Giorgione
- Watching bathers at Argenteuil
- Open air – light and color
- Flat scenery, implied rather than exhibited – composition takes precedence over perspective
- Scandalous, refusal to exhibit made Manet a hero



Manet felt that the paintings he created should reflect the feeling and the images of the present. His works should represent the universals of human nature – what it meant to be human, the things all people could associate with – and wrap them up in the trappings of his contemporary world.

A prime example of this is one of Manet's last paintings – a bar at the Folies-Bergere. The painting centers around a rather bored looking bartender at the infamous folies. The foreground is filled with the essentials of her trade, liquor bottles, etc. It is the background of the painting that reveals Manet's innovation and his movement toward a new style, that of impressionism

- Impressionism – the recording of an impression, a feeling, or a memory in visual form. Focuses on shape, color, and movement.
- Reflection gives context without detail
- Gives just enough to let the viewer interpret
- Gives a “feel” of depth



Monet – Impression: Sunrise

That idea of impressionism came to its full flower under Claude Monet. Monet took the ideas that Manet had toyed with and put them into full-throttle usage. His first painting *Impression: Sunrise* shocked and horrified the critics and gave the impressionist movement its name.

- All about color and shape
- No question of what it is, but the question is about how it appears
- Complimentary colors – understanding of science
- Strong brush strokes
- Impression because painted quickly, touched up later
- Technology – paints (availability, toxicity, portability)





Monet – Water Lilies

Monet had a small house in the country outside of Paris and had a quiet domestic life there, living peacefully and painting. At his home, he created several hundred images of the pond in his back yard and the water lilies there. He was utterly fascinated with the way the light interacted with the water, reflecting from it and illuminating the green of the water plants and the delicate colors of the lilies.

Monet's water lilies are so interesting to critics because their colors are so vivid and effectively used. The blues and greens of the water, plants, and reflections of trees blend together into a pattern with the bright spots of lily pads and flowers standing out almost in 3D



Renoir – Moulin de la Galette

Pierre-Aguste Renoir also experimented with the impressionist way of painting, but unlike Monet, Renoir was more interested with people than with nature. Renoir was interested in using the spontaneity and the characteristics of memory that were a part of impressionism to capture moments full of people, life, and emotion.

In an Le Moulin de Galette, Renoir has preserved a busy afternoon in the courtyard of a café in Monmartre the 'arts' district of Paris.

- Dappled light/atmosphere
- Blur of impressionism gives the illusion of movement
- Vivid moment of everyday life, painted large, 4.25'x 5.75', as if it were important



Degas

If Renoir's paintings show light, movement, and a sweetness in life, Edgar Degas' paintings show the tension between appearance and reality.

Degas has gone down in history as the "guy who painted the ballerinas." He was drawn to use the ballet as his subject primarily because he was fascinated with the range of movement exhibited by the dancers. Like Monet with his water lilies, Degas was fascinated with the movement of the bodies within the stiff costumes and of the element of humanity within the show. During his time, Degas was occasionally accused of being a misogynist because he painted the dancers in rehearsal, out of performance. He showed them tired, stretching, human within their elaborate outfits.

Degas is an impressionist. He focuses on light, shape, and movement, but he also strives to infuse a sense of reality. Monet was called an eye, Degas might also be called such. His paintings show shapes, people, lighting as they are.



Some of his paintings were both criticized for their lack of idealism and their sharpness of form.

- Voyeuristic
- Not idealized or glamorous
- Movement of the body in normal activities
- Reflection, movement, light



Mary Cassatt



An American artist who came to join the rising tide of innovation and art in Paris, Mary Cassatt left her Pittsburgh home to join the impressionists. As interested in shape, color, and emotion as any of the other artists, Cassatt was interested in emotion as well. Choosing as her main subject images of mothers and children, Cassatt painted intimate, warm pictures without falling over into sentimentality.

- Oblivious to the observation
- Sense of unity in composition
- Reality without photorealism
- Shape and emotion supersede exactitude

Rodin –  
Balzac



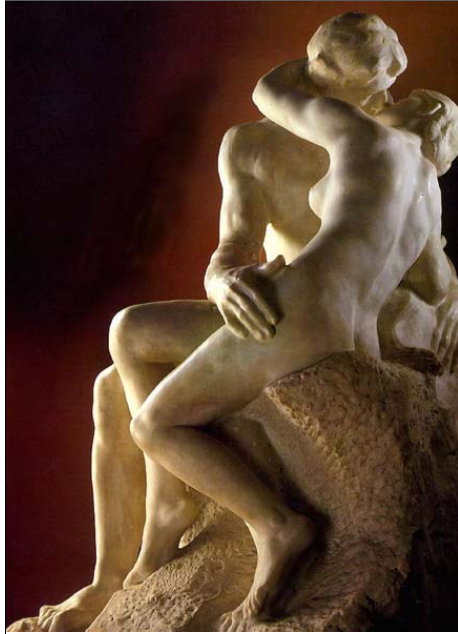
In sculpture, Auguste Rodin introduced an entirely new form of 3 dimensional art, an impressionistic style of sculpture that shocked and distressed many of its viewers.

Rodin's greatest shock to the public system was his statue of Balzac, a literary genius of the early nineteenth century. Balzac was a rough and tumble character with a love for the good life and an incredible emotional range from embracing cheerfulness to violent anger.

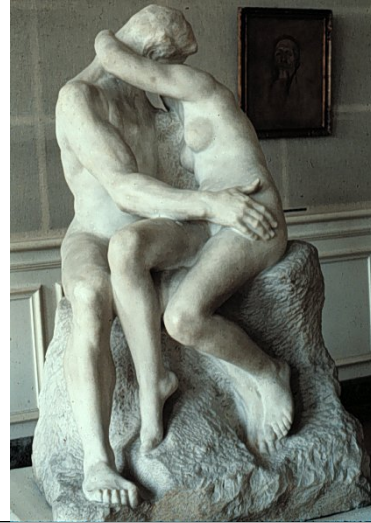
Obsessed with finding a way to capture the essence of Balzac's character rather than his appearance, Rodin sculpted the figure, bought a robe and dipped it in plaster to get its drape, worked on the pose and the features...and fell behind schedule.

When the statue was first exhibited, it got good critical reviews – the next time, it was dubbed the toad in a sack.

- Rough lines give emotional impression
- About the occupation of space
- Intended for emotional impact as well as aesthetics
- Modeled after ideas of Michelangelo



Rodin – The Kiss



One of Rodin's two best known sculptures, the Kiss illustrates all of the things Rodin does best

- Display of emotion and feeling
- Impressionistic, half-formed figures emerging from the stone
- Texture, light, impression, tactile impression
- The memory left is an emotional and overall one



In 1880, Rodin received a commission from the Directorate of fine arts for a massive set of doors in relief depicting scenes from Dante's Divine Comedy (subject probably suggested by Rodin).

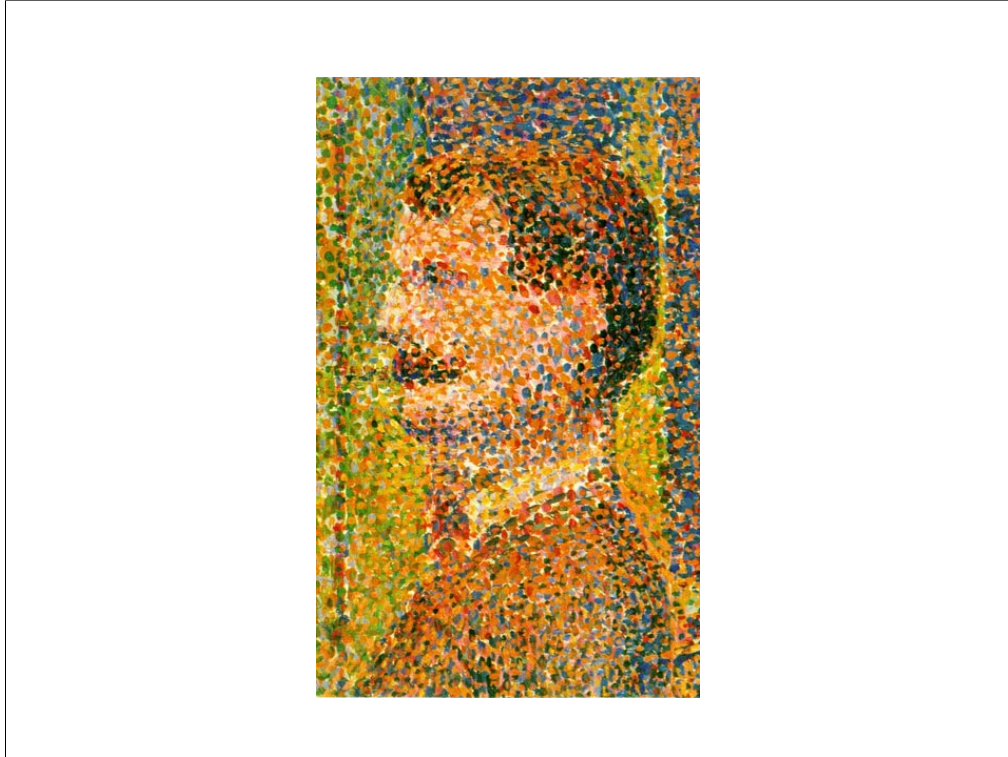
- Originally planned to copy Ghiberti's layout
- Never completed
- Many figures from the gates became their own works of art - the kiss, the thinker





The gates are amazing because of their massive size (18' x 12') and the drama of their reliefs. Rodin chose to focus only on Dante's character's tour of hell, and the images that reach outward from the 6 segments of the sculpture represent some of Rodin's most amazing achievements and his respect for the artists of the Renaissance and of antiquity.

Monet's experiments in light, Cassatt's experiments in emotion, and Rodin's experiments in shape and texture were only a few of the new ideas in the new school. One of their contemporaries decided to work strictly with color and the way the eye perceives it.



- Individual dots of color in basic, frequently primary palette – Pointillism
- Dots of color applied and overlapped to create an area of specific colors
- Complimentary colors – force the eye to reach a median tone.
- As the viewer backs away, the colors merge into a new tone or shade



Seurat – Afternoon on La Grande Jatte

Seurat used the methods of pointillism to create large, elaborate canvases that drew both on impressionist methods and classical details.

An afternoon on La Grande Jatte is considered his masterpiece. It is a huge canvas, 6.75' x 10' all completed in the pointillist style. It retains the impressionist sense of light and dynamic color, but it is stiff and posed, the forms harsh and almost 'cut out' of the background in their precision.

- Almost a film-pause quality
- Geometric shapes are the focus



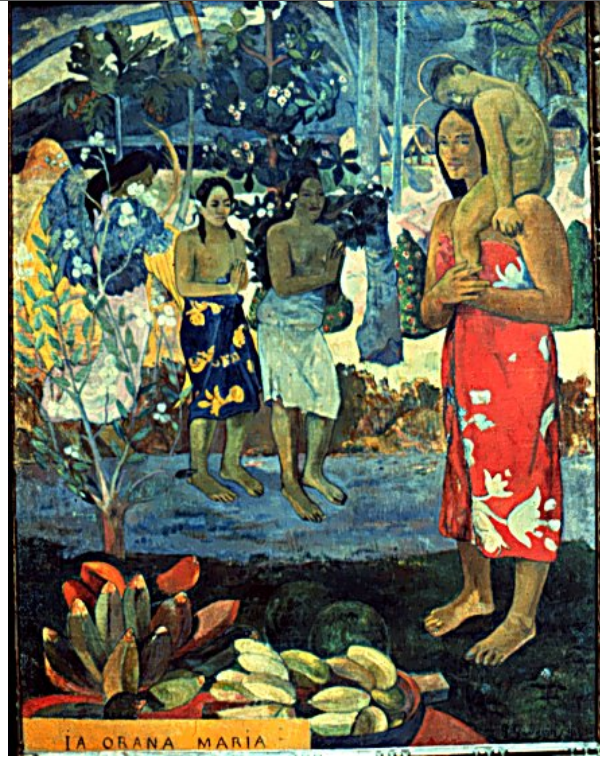
Cezanne – Mont St. Victoire

Impressionism sparked a flurry of new innovations, and impressionism itself quickly became passe. A number of artists, inspired by the impressionists began to take the ideas of impressionism – the elements of light and color, the idea of form superseding detail, and the question of how the eye and brain perceives shapes and organizes them into an image fascinated.

Cezanne's crowning achievement in experimenting with shapes and the way geometry and image work together was his series of paintings of Mont Sainte Victoire.

- Geometric flat shapes
- Alterations of light and dark, patterns vary on a vertical rise
- 3 bands of color
- Mind draws the shapes together to create an overall image

Gauguin –  
La Orana Maria



Paul Gauguin began life as a fairly conventional impressionist artist. He painted portraits and landscapes, and had 5 children. In his 40s, Gauguin abandoned his life and his family and went to Tahiti.

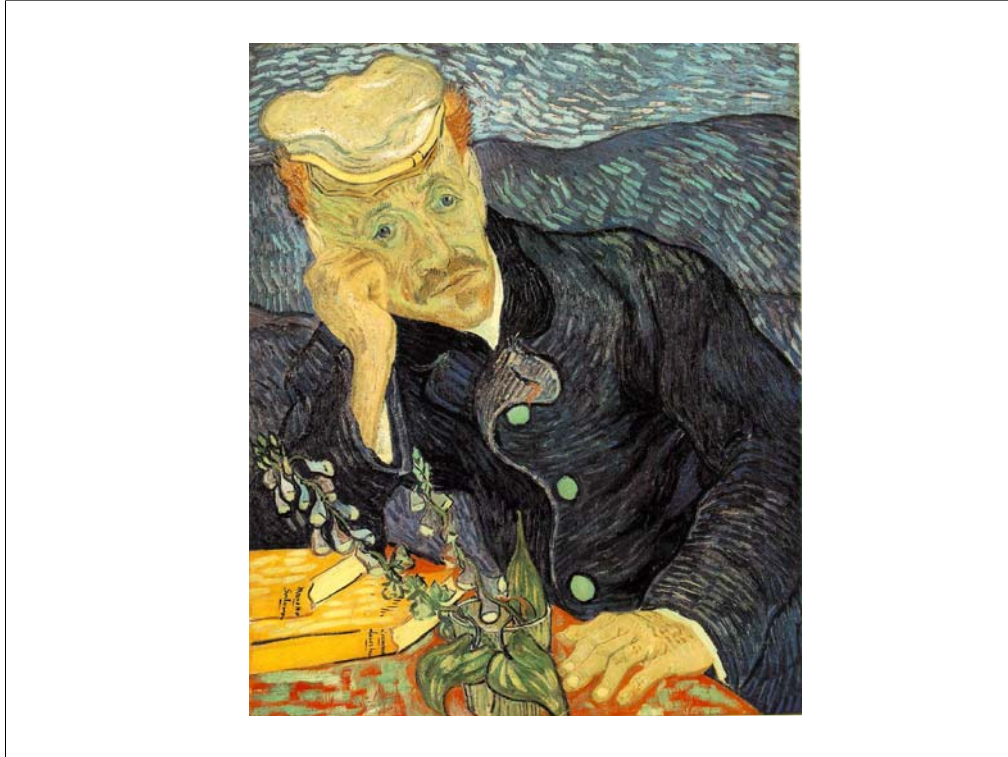
- Flat colors, large spaces
- Juxtaposition of traditional religious subject with nontraditional setting
- Color scheme is suggestive and emotional rather than realistic



Van Gogh – Starry Night

Vincent Van Gogh was a very disturbed young man who spent half of his life in and out of mental institutions. Van Gogh had a unique vision, unlike any of the painters before him. He painted the world as he saw it, a place filled with rhythmic patterns, twisting shapes, and thick lines of color. For Van Gogh, painting was a way of bringing the viewer into his world, of recasting the landscape in his own emotional and mental palette.

- Luminous clouds, swirling shapes carry the eye across the painting
- Town blends into the landscape, lights provide warmth, steeple provides center point
- Structure at left is unidentified
- Painted with palette knife
- Texture as much as color an element



- Dr. Gachet VanGogh's doctor
- Imposition of mood via color
- Rhythmic patterns give sense of movement



From Van Gogh, it was only one short step to Matisse. Matisse was the leader of a group of painters dubbed “les fauves” or the wild beasts by their critics. Painting spontaneously in brilliant, unmixed colors, the fauves sought to create an impression, an emotionally charged scene created quickly and with great energy

Matisse’s Red Studio shows the style and goals of this movement

- Brilliant color for mood and tone, not reality
- Objects simplified into basic flat shapes
- Scene is identifiable, but not remotely visually accurate
- Colors are used to create a mood and scene, not to emulate anything





Munch – The Scream

expressionism. Expressionist painters, instead of trying to create an overall impression of light, form, and movement that made up a scene, instead tried to create a mood or an emotion. They used bright, shocking colors to create paintings in which real world objects became flat, strange elements.

For an expressionist painter, the point of painting was to convey the contour of the inner world, what the artist was feeling onto the canvas.

Perhaps the best known painting from the expressionist movement, Munch's The Scream shows the typical expressionist characteristics.

- Clashing, disturbing colors
- Swirling lines and shapes that show emotion
- A focus on psychology and the inner world
- A direct attempt to communicate



Music also changed, moving forward and following the path of the visual arts.

Tchaikovsky:

- Compositions for ballet
- Smooth, whimsical, rhythmic
- Explores the exotic

Debussy

- Impressionistic
- Tries to create visual images through sound
- Focuses on nature, landscapes in sound

Stravinsky

- Atonal
- Additive rather than symphonic
- Expressive of emotion rather than rhythm or ordered structure



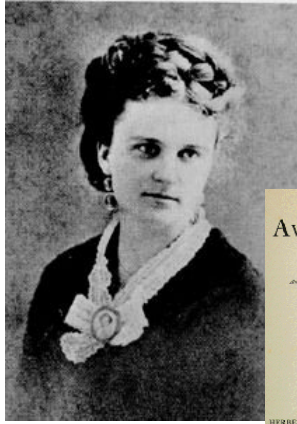
Dostoyevski

Ibsen

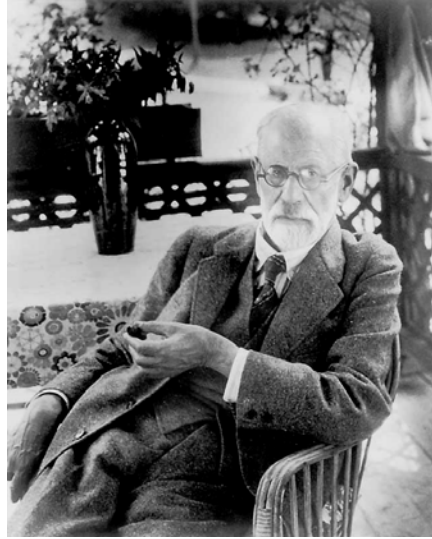


Dostoyevski –  
Crime and punishment

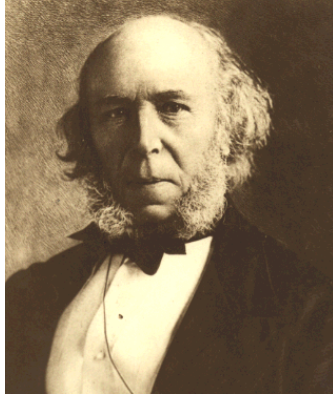
James Joyce



Kate Chopin



Freud



Herbert Spencer

Social Darwinism



# Nietzsche

**Übermensch**