

Barbizon School and Realism: Key Ideas

- Rejection of Romanticism and its emphasis on artist's subjective experience.
- Subject matter based on the ordinary, observable world. Daumier: "Il faut être de son temps." (We must be of our own time/move with the times: an appeal for modern painting.)
- Development of landscape as an acceptable category of painting in its own right.
- Interest in photography: dramatic contrasts, cropped images, range of muted tones; captures a moment in time.
- Influence of printmaking: mass production and availability of images (art is not just for the upper classes); many paintings reproduced as prints and become well known.
- Barbizon School: group of painters linked by period, style, and place.
- *Plein air* painting: sketching and painting in the "open air"/outside.
- Painterly brushstrokes; interest in effects of light and atmosphere.
- Reaction to rapid urbanization, perceived corruption of city life and development of capitalism. Nostalgia for the countryside.
- Development of Windsor Newton paints in tubes by 1841-42.

Academic Realism: Key Ideas

- On the one hand, artists' obsession with the things of the modern world (il faut être de son temps), to show the gritty details of life.
- On the other hand, a desire to return to a purer time that emphasized family, morality, Christianity. Create images of purity and beauty.
- Academic Realists "bend" the rules established by the Academy. They use clarity, harmony, and technical polish to portray contemporary subjects that appeal to patrons from the middle class.
- Concept of art for the people changes the subject matter of Academic painters: popular imagery, based on proliferation of printed images, many with an anecdotal quality. That's where the market is, and we'll see how artists change their styles to become more marketable, to produce art that people understand and accept.

Characteristics of . . .

Nazarene Style

- Subjects are primarily Christian (history, Bible stories, Madonna and Child, allegories).
- Based on German and Italian Renaissance styles (Dürer, Raphael, Perugino).
- Archaic treatment of figures; simplification like Botticelli, Piero della Francesca.
- Crisp contours.
- Rich colors – use of primary colors.
- Symbolism.
- Belief in purity of art; artist is a conduit for art as an act of God.

Pre-Raphaelite Style

- Subjects drawn from history (primarily medieval), fiction, poetry, the Bible; usually moralizing.
- Meticulous recording of details in sharp focus; every brushstroke is an act of reverence.
- Meticulous application of paint.
- Sharp incisive outlines.
- Brilliant colors.
- Illusionistic textures.
- Symbolism.
- Painting subject matter reflects great deal of research and study.

Academic Realism

- Realism blended with strong element of exoticism and/or fantasy.
- Subjects may be classical, mythological, exotic, allegorical, genre, or timeless. Idealized females (including nudes) are very popular.
- Drawing emphasized.
- Color values often pushed to their maximum intensity.
- Photographic illusionism; use of photography as an inspiration/tool/aid.
- Clearly defined spaces.
- Modeling with full tonal range from darks to lights.
- Finished, “licked” surfaces.