

Explodation!

Northern Renaissance vs Early Italian Renaissance

By Jensen Carper



These cities states ran separately however they all looked to Rome for religious authority.

The Northern Renaissance and the Early Italian Renaissance occurred at around the time, with the Northern being from 1375 to 1528 AD and the Early Italian being from 1400 to 1500 AD. The Northern Renaissance occurred in the more northern areas of Europe such as France, Germany and the Netherlands. The Italian Renaissance however was confined solely to the city states of Italy and the Roman papacy. These two periods were separated geographically however they had similar fundamental ideals. In both eras artists were paid by the rich and powerful to create artwork that glorified them, displayed power or their causes.



In Northern Europe there was a more medieval and feudal culture than in Italy with kingdoms or empires.

There were various types of artwork during these movements but both of these eras blasted off with a revolutionary new medium called oil painting. This let artists create all kinds of pigments and glosses whilst also giving the painter a long time to change the painting due to the long drying period. These glosses would then allow the painters in these areas to show a realism and depth that was never before seen in the painted form of art. Both of these styles could now depict people that were full of life. The artists in these periods focused on extreme detail with some figures having their shading altered to match the light from the real world.

As seen in this painting by Fra Bartolomeo, the depth of this scene goes far back into the hills, while the figures have a human



However not only did the way art was made change but what they painted was different as well. This was a time when power shifted more towards money, logic and business over traditions and religion. Compared to previous points in history this art was much less superstitious. At this point in time they focused not only on the initial patron but the artist themselves who now identified themselves as the creator (by inscribing names, dates or trademarks) or even put themselves as a character in their own work. For some artists the gain in fame, was held with almost as much importance if not more than gain in money. One example being the *The Virgin of Chancellor Rolin* that shows the artist admiring the scenery on the wall. Art had always been about expressing power through religion however now it also included the patron's wealth as well as the the artist as an individual showing their own worth or capabilities.



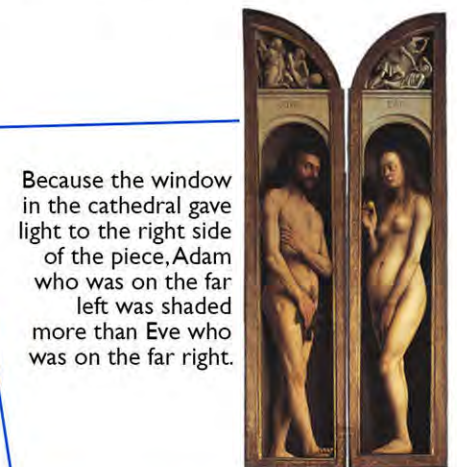
Before oil paintings painters would paint directly on to walls or ceilings instead of separate canvases.



Artist Albert Durer's Trademark.

But more importantly in these two eras we, finally started to see work that was goofy or even heretical be, created and sold. Before this point art was strict and even if not realistic there was a set way things should be. An Early Italian Renaissance Painter Botticelli not only put Venus and other Roman gods in *La Primavera*, he also placed the Virgin Mary right next to them. Meanwhile in the Northern area of Europe, Dutch artist Albert Durer made a self portrait that purposely modeled himself as Jesus Christ. As time moved on the grip of old traditions loosed and artists began to express their own ideas in art.

In this piece the painter Jan Van Eyck presented himself as the man in the red turban.

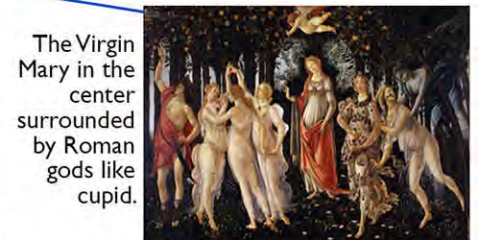


Because the window in the cathedral gave light to the right side of the piece, Adam who was on the far left was shaded more than Eve who was on the far right.



In reality Albert Durrer had blonde hair but he changed both the color and style style of it so that he would look like Jesus Christ.

Although there were some differences when compared more closely. Both of these eras started on the path of realism but they quickly branched off as the periods continued to develop. In Italy they showed realism that was mathematically and logically correct. But that created figures that were in many cases, too perfect to be reasonable as the Italians drew inspiration from the Ancient Greeks and Romans. In contrast the Northern areas looked to the Early Christian period which created figures that were more human and sometimes grotesque, the complete opposite of the perfection seen in Italy, with an occasional floating table or tilted window due to a lack of mathematical understanding. The comparison could be described as being painted by a scientist or being painted by a learned hermit. While both could give you something real and recognizable, the picture received would be very different.



The Virgin Mary in the center surrounded by Roman gods like cupid.

This baby is shown to have a toned body that most grown men would be lacking.

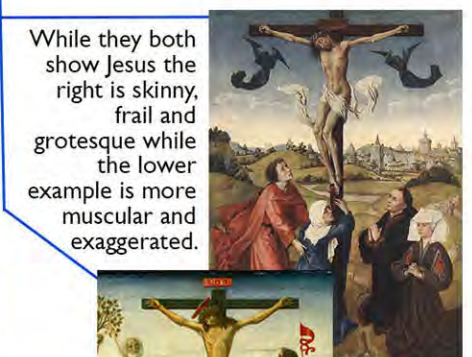


Ruins from the ancient Greek city of Poseidonia in southern Italy.

The last difference was that in Northern Europe there was a great number of paintings that were portraits of important figures of the time, either by themselves or placed into a religious scene or setting. In Italy almost all paintings were strictly stories of the bible or "holy scenes" to be put in altar pieces. Another subject that was represented often was homages to the Greek and Romans as they were the basis of everything that made up this era of logic. Therefore Italian artists deeply respected them and one artist even lied to protect an ancient Roman statue from being melted down by the church. It was because of these key differences that two periods that occurred at the same time could have a completely different identity. A prime example in how a change in culture shapes both art and humanity.



For this table to be stable it would have to be floating as the table and floor have different angles in comparison when they should be the same.



While they both show Jesus the right is skinny, frail and grotesque while the lower example is more muscular and exaggerated.

The Birth of Venus (a Roman god) by Sandro Botticelli.



Statue of Marcus Aurelius that was saved due to the pope being led to believe it was the holy figure Constantine.

Banksy in Contrast to Rauschenberg

Julien & Jaden's Explodation

When confronted with serious dilemmas such as political strife or social issues, people take to many different outlets to express their emotions; such as music, speech, and protest. For many though, this outlet is art, and this choice is clear for two men; Robert Rauschenberg and Banksy (whose true identity remains unknown). These two men meticulously crafted pieces that not only had an immediate emotional reaction, but also had an **underlying meaning that was deeper than what was shown**, often relating to politics; but it shows that it takes immense effort to display **the poison that is social and political corruption** in a comprehensible manner.



"Graffiti Is A Crime"



"Retroactive"



"Follow Your Dreams"



"Flower Thrower"



"Space Oddity"



"Estate"

Up front these two artists have very obvious differences; one is graffiti based while the other uses prints, Banksy is more premeditated while Rauschenberg is more abstract, Rauschenberg is a cacophony of colors while Banksy is predominantly black white and red. If you set these differences aside though, you can see that these two are facing near identical issues and are expressing themselves in a very precise and similar way. Both make art depicting their feelings about **current events and political issues**, using indirect methods to address modern issues such as war, poverty, and corruption. The fact that they do not approach these problems bluntly and up front allow the artists to say more with less repercussion; nobody can give you shit for having an opinion if you don't shove it down their throats.

One of the biggest pieces of the artists' work is the fact they address issues indirectly, implying a meaning instead of directly saying how they feel or what they think. This can be best shown in Rauschenberg's **"Signs"**, a piece that is touching on the major events of its time, such as the JFK assassination, the moon landing, and the MLK assassination. With the original intention of the piece being a magazine cover, he had to make it touch on the topics he felt pressing, without making any opinions abundantly obvious, however, he did make a point. At the time of release all of these pictures were fresh in the minds of America; his intent of pulling emotions working to the fullest of his expectations. Rauschenberg is exceptional at portraying art in this way, as a dissonance between **scattered images and personal connotation**.



"Signs" Rauchenberg 1969



"Boy With A Gun" Bankey 2001

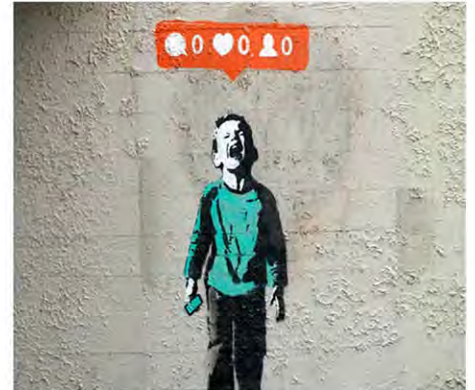
Banksy also takes immediate issues that are fresh in the minds of his observers and brings them to the spotlight; things such as war, racism, and crime, but he does it with a new medium; graffiti. Because of Banksy's anonymity it is imperative that he makes his art as visible as possible, or he will retain no recognition.

The biggest relation between the two artists is that they both envision the world as a primarily negative place full of cruel people and pleasure based societies. Despite their similarities, while Rauschenberg contrasts good and bad in the same picture, Banksy likes to show negativity in a more humorous spotlight, putting people, often very old or very young, in situations that suggest a **loss of innocence**. A great example of this is Banksy's **"Boy With a Gun"**, depicting a child soldier wielding a machine gun firing crayons, with a childish field drawn around him; showing that even though he's in an adult situation, he still has his child like sense of innocence and wonder. Overall, Banksy and Rauschenberg's styles are very similar when it comes down to Why (to spread awareness and to make commentary on current political positions), Who (important figures of the time periods, along with young children and the elderly), but the How is much different; Banksy uses graffiti as his medium while Rauschenberg uses prints. Through this it is visible that although two minds may have similar ways of piecing work together, the expression is never identical.

Below are two examples of Banksy's street work, both utilizing children as the subject matter, more than likely due to the innocence factor and attention grabbing nature of kids. The left image has a meaningful and inspirational message, "follow your heart", but it is portrayed in the satirical manner he is known for. The right is a jab at social media, and how kids would rather have followers online than friends.



"Follow Your Heart"



"Nobody Likes Me"

Explodation

Jake Harris and Shane Gall

Michelangelo di Lodovico and Michelangelo da Caravaggio

Italian High Renaissance
1480-1550

Baroque
1600 -1700



Michelangelo da Caravaggio
1571-1610



Michelangelo di Lodovico
1475-1564



The meeting place for religious and papal activity



Michelangelo di Lodovico was born on March 6, 1475 in Caprese and produced paintings and sculptures during the Italian High Renaissance. One hundred years later, Michelangelo da Caravaggio was born in Milan and painted during the Baroque art period. Although the two artists share a first name, their styles and lives greatly differ.

Two of Michelangelo's most well known pieces of art are the ceiling and the altar wall of the Sistine Chapel. Both works of art are fresco paintings. The fresco on the altar wall is Michelangelo's interpretation of The Last Judgement. Both frescoes demonstrate the religious fervor of Michelangelo's artwork. The subjects of these two frescoes are glorified old and new testament figures, who increase in size the closer in proximity they are to the altar. Michelangelo used vibrant colors; pinks for the robes, and golden yellow for the light of the sun. In the Creation of Adam (the centerpiece for the ceiling), Michelangelo's figures are crammed together in areas leaving open space for flowing cloth or background skies.



God judging the living and the dead



The holy text which contains the creation of the earth



A fresco on the ceiling of the Sistine Chapel
1508-1512

The holy text which contains the teachings of Jesus



c. 1599-1600

Caravaggio preferred to use oil paints on canvas or panel. As seen in paintings like The Calling of Saint Matthew, Caravaggio uses a chiaroscuro to show movement as figures move out of the dark and into the candle light. Caravaggio uses foreshortening which almost seems to include the viewer in the painting. In the Supper at Emmaus, the bowl of fruit on table seems to teeter on the edge and the arm of the man on the far right reaches out as to encompass the viewer. His color choice is much darker than Michelangelo's, using darker paints to give off the impression of an absence of light where the figure moves in and out of. The figures are crowded together, leaving large areas of shadows.



Painting towards the viewer to give a three dimensional visual

Baroque artwork often contains empty spaces of shadows



Michelangelo's David, is a tall, bright, idealistic looking marble sculpture, standing in a contrapposto fashion. In his The Last Judgement, all figures depicted are muscular regardless of their size or location and most of the central figures are without clothes. Caravaggio biblical figures are more down to earth and ordinary. In his painting of Sacrifice of Isaac, even the angel looks like a regular person with a set of costume wings. Unlike Michelangelo's David, in Caravaggio's David with the Head of Goliath, David is a boy, half hidden in the shadows. This violent and raw depiction of the story is also very realistic. Another contrasting visual between the two artists is that Michelangelo's classical figures are nude. In Caravaggio's painting of David, every figure is clothed in seventeenth century fashion.

The contrast of light and shadows



c. 1601



An asymmetrical arrangement of the human body where the figures weight is shifted to one foot



As was typical of his time period, Michelangelo's figures are grand in size, but are created in a relaxed contrapposto stance. Each subject is well lit from seemingly multiple sources of light. His paintings are very mathematically based so as to re-enforce the laws of nature. Caravaggio's work demonstrates the motion portrayed in the art of the Baroque period. Figures such as those seen in The Musicians, seem to have an internal glow to them. The combination of the attention to the influence of light and the interaction of subjects, gives the impression that the scene is frozen in time. This forces the viewer to feel that they themselves are a part of the scene.



The use of shadows gives the impression that the bowl of fruit has motion



A marble statue created between 1501-1504 depicting the biblical hero David



God asked Isaac to sacrifice his only son
1603



David holding the severed head of Goliath
1610

The styles of both artists differed in many ways. Michelangelo, known for his sculptures, frescoes, and oil paintings, used vibrant colors to portray idealized, muscular, nude, but relaxed, biblical figures. Caravaggio on the other hand used the darker colors, typical of Baroque artwork, to give his oil paintings depth and the develop a contrast between the heavy shadows and the focus of the painting. His subjects are down to earth, looking like everyday people, and most of the time are clothed. Michelangelo di Lodovico and Michelangelo da Caravaggio painted similar subjects but due to the distinct styles of their art periods, they portrayed their figures much differently.



Boys in quasi-classical attire playing instruments
1595



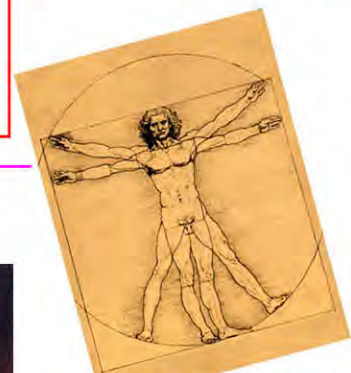
The fingers seem to push into the skin of the leg



The muscles of David's body are well defined



Subjects are not exaggerated at all



The proportions of the body are scientifically accurate

Frida Kahlo vs. The Proto-Renaissance

Maia & Meghan

the doctrine or belief that there is only one God



From religious paintings that spread **monotheism** to gruesome depictions of miscarriages, the works of the **Proto-Renaissance** and **Frida Kahlo** differed greatly. However, as all art is connected in one way or another so are the works of both. Due to appropriating and sharing of ideals, techniques, and styles most artists base their creations off of prior works. While sharing these ideals, such as comfort from God, some artists stray from the norm to begin a creative revolution. Works are deemed revolutionary when artists begin to paint for their own purpose and showcase their own ideals. With **pain** being a great motivation in the arts, many artists began to depict it on canvas. Frida Kahlo being one of them. Her ties to the Proto-Renaissance and the comfort it showcased may seem contradictory, however, using these roots in an alternative way made her the revolutionary she was.



Frida Kahlo, a famous feminist painter who lived 1907-1954, was best known for her depictions of female and Mexican identity. Growing up in **Mexico City**, her art was heavily influenced by indigenous Mexican art and culture. With colorful and whimsical oil paintings, she showcased what it meant to be a Latina and what it meant to be in pain. Suffering from a severe back injury her whole life induced by a near-death car crash in her teenage years, Kahlo began to creatively express herself. Contrasting the immediate emotion evoked by the apparently playful images Kahlo created, her paintings stemmed from her want to cope with her misery. Using images of womanhood, **fetuses**, flowers, skeletons, and herself as subjects, Frida painted her reality: painful, emotional, and **lovestruck**. Depicting this reality in an abstract manner, Frida's works were considered **surrealist** due to her ability to bind actuality and dreams.



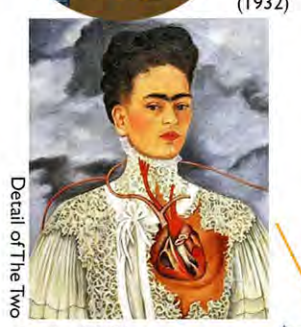
The Proto-Renaissance period, occurring in Italy from 1300-1400 CE, brought forth many beautiful works of art from painters like Giotto di Bondone. During the time of the Proto-Renaissance, Italy had various branches of people with different priorities in life. Despite their differences, however, Italians were brought together by art and architecture. Due to a new boom in Italy's wealth, a myriad of art and **architecture** projects began. Priests, nuns, and confraternities hired artists, such as **Giotto di Bondone**, to paint religious illustrations using tempera and frescos in these buildings. These works had natural light, heavy figures, and more realistic depth and perspective. Giotto, much like other artists of his time, "represented **holy figures** and stories as if in a majestic but earthly realm." This began a trend of religious depictions in art in an allegorical style.



Although the works of the Proto-Renaissance period and Frida Kahlo were created 700 years apart, the similarities between the two are bountiful. Following similar trends, both works were considered depictions of out of reality scenarios. Kahlo's dream-like paintings are comparable to the Proto-Renaissance's scenes of God and eternal life. These comparisons can be made due to the fact that Kahlo's art stems from Renaissance era portraits. For example, Kahlo's "**Self Portrait in a Velvet Dress**," is painted in the style of **19th century Mexican portrait painters**, who were significantly influenced by the European Renaissance. When delving deeper into Kahlo's works and Proto-Renaissance pieces, we can notice even more similarities in painting styles. Kahlo and Proto-Renaissance artists not only chose to focus on other worldly subjects, but dark images. These **gruesome subjects** were juxtaposed with light, whimsical colors, creating a deeper meaning to what originally met the eye.



While there are some similarities between the styles of Kahlo and artists of the Proto-Renaissance period, differences can be found as well. Artwork during the Proto-Renaissance mostly featured religious images and stories of a male god, **popes, kings and saints**. The idea of feminism was essentially non-existent during this period, and it affected how women were portrayed in artwork. However in Kahlo's creations, female figures are very prevalent. Kahlo presents women powerfully in her works, by focusing on the **raw and honest experiences women have** in life rather than the typical **beauty ideals** represented in artwork. In addition to the difference in subjects of the paintings, Kahlo and the Proto-Renaissance period portrayed different messages as well. The illustrations of the Proto-Renaissance showed life after death and religious figures, provided a sense of comfort to the people living in Italy at that time. In contrast, Kahlo's work was not meant to provide comfort, instead her work embodied the pain she felt in her life. Kahlo was able to accurately depict her emotions in a way that defied the cultural norm of decency. This is the main difference between Kahlo and the Proto-Renaissance for the latter was devoted to creating a uniform style that was for the people.



Throughout the Proto-Renaissance period, paintings not only depicted religion, but connected people to faith. These pieces of art allowed citizens of Italy to picture how life in heaven might appear, which was something very valuable to people at that time. Similarly, Frida Kahlo's paintings showcased a dream-like reality, inspiring people to use their **imagination and mind**. With her shameless depictions of **females in Mexican culture**, Kahlo gave representation to those hardly seen in high profile artworks. This made Frida Kahlo's paintings a catalyst to the feminist movement by normalizing the **anatomy** and plight of women of color. The works of Frida Kahlo and the Proto-Renaissance period both featured **out of world images** in order to create relief to those experiencing hardships. Kahlo's paintings allowed viewers to immerse themselves in acceptance while the Proto-Renaissance period provided comfort by depicting an **eternal life**. All in all, the works of these periods were highly influential and comforting to society.



Frida Kahlo, 1907-1954



lover, Diego Rivera

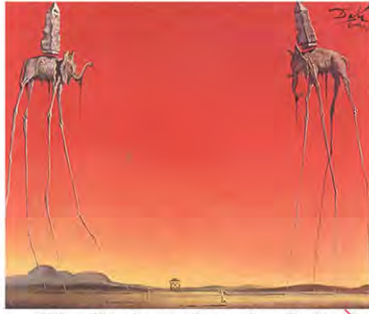


Velvet Dress (1926)

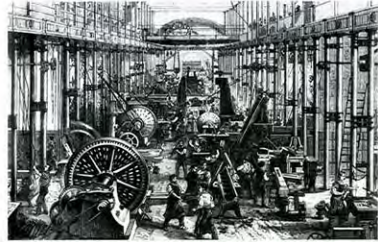


EXPLODATION

By Jocelyn Kay and Josephine Gombert



The Elephant- Salvador Dali 1948



Hartmann Maschinenhalle 1868



Saturn Devouring His Son- Francisco Goya 1819-1823



The Listening Room- Rene Magritte 1952



The Lovers- René Magritte 1928



The Persistence of Memory Salvador Dali 1931



Woman Before the Rising Sun- Caspar David Friedrich 1818

Age of Enlightenment Jean-Baptiste Greuze 1761



Although Surrealism and Romanticism happened a century apart, they are similar in concept. Romanticism was a movement in the arts and literature that originated in the early 19th century, as a response to the **Age of Enlightenment** and the **Industrial Revolution**, and believed that feelings and imagination mattered more than thinking and reason. Surrealism, a movement that started in the early 1900's, is also known for its artwork and writings, and aimed to alter reality. It was altered from reality because that it was formed from the subconscious. These movements both represent a **departure from reality** itself.

Romanticism became a popular movement after the Age of Enlightenment, because the artists wanted to make their art **beautiful, dramatic and imaginative**. They wanted to depart from previous belief. During the period of Romanticism, artists focused on emphasizing inspiration, subjectivity, and the primacy of the individual. Their aesthetic influence was the **Sublime** ideals that molded the 18th century. The most notable artists from this era were **William Blake**, **Francisco Goya** and **Caspar David Friedrich**.



Snow storm steamboat off a harbour's mouth- J.M.W. Turner 1842



The Abbey in the Oakwood- Caspar David Friedrich 1810



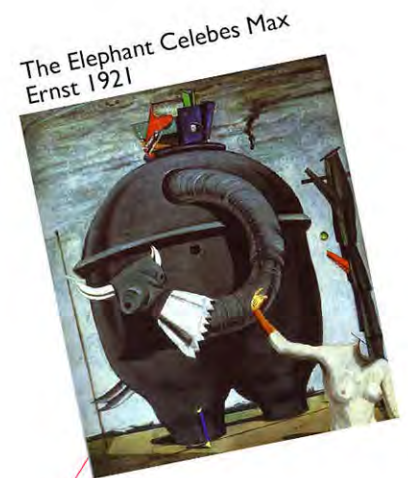
The First Book Of Urizen. Plate 12- William Blake 1794

One of the most popular paintings from Romanticism is "**Wanderer above the Sea of Fog**", an oil painting by Caspar David Friedrich. This piece depicts a man standing on a cliff overlooking a vast expanse of fog and is even said to be a self-portrait of Friedrich. The light in the portrait emanates from the fog below the figure, and the palette used for this piece is much brighter than usual. This is a prime example of Romanticism because it shows the power of nature while still being aesthetically pleasing.

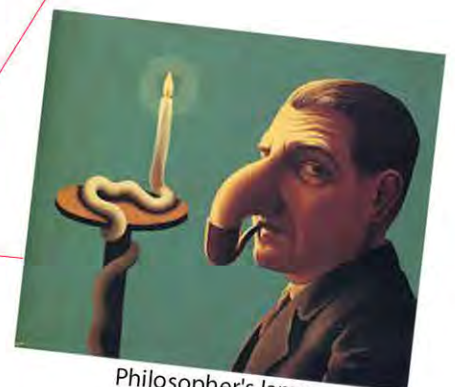


Wanderer above the Sea of Fog- Caspar David Friedrich 1818

Surrealism, the artist worked with the element of **surprise and juxtaposition**. Artists and writers in this movement saw their work as an expression of philosophy. Surrealists saw the world in the 20th century as boring because nothing was original. They wanted to make it more exciting by using **humor and irony** in their work. The most well known artists that made an impact on Surrealism were **Max Ernst**, **Salvador Dali** and **Rene Magritte**.



The Elephant Celebes Max Ernst 1921



Philosopher's lamp Rene Magritte 1936

One of the most well known surrealist paintings was **The Persistence of Memory**, by Salvador Dali. He painted this in 1931, the idea behind this is that the clocks symbolize the passing of time. The clocks are melting away, and so is time. This makes us look at time as more valuable than something just passing by. At the bottom left of the painting there is an orange soft pocket watch that is covered in ants. Dali often used ants in his paintings to represent decay. He would also use lines to add a more realistic look to his work.

These two contrast because while Romanticism is more wishful, **coming from the conscious**, Surrealism is dreamlike, and came from the subconscious. Romanticism explored the **different states of emotion in nature** and man and focused on the beauty of things, while Surrealism could be horrific and disturbing.



Stormy Coast Scene after a Shipwreck Horace Vernet 1825

Explodation! Gothic v.s Romantic Ilona Indigo Rose M.N



Woman Before the Rising Sun - Caspar David Friedrich - 1818



Vilnius Cathedral in Lithuania - 1783

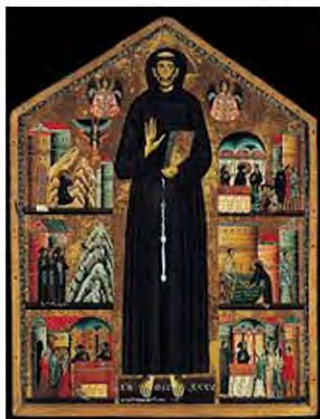


The Great Red Dragon and the Beast from the Sea - William Blake - 1805



Romanticism was an artistic movement that originated in Europe, specifically in France and Britain, during the early decades of the nineteenth century. Although Romanticism is hard to define due to lack of unifying style and technique, the characteristics often attributed to the art created during this time are among **imagination**, intense emotional, **individualism**, apprehension, horror, terror, and awe—especially in celebrating and **glorifying the majesty and beauty of nature**. During the early 1800's, the immense and uncontrollable power of nature offered artists an escape from the ordered world created by the **Age of Enlightenment** and Industrial Revolution. The simplicity of classical design, as well as other ancient Greek and Roman styles, began to be replicated during this time. Additionally, Romantic churches feature **strong walls and sharp lines**.

Amiens Cathedral in France - 1270



Saint Francis of Assisi - Bonaventura Berlinghieri - 1235

Predating Romanticism is **Gothic** art, a medieval style that originated in Northern France in the 12th century AD. Popular during this time were **illuminated manuscripts** and **altarpieces**. Typically depicting religious scenes in order to spread the word of god, Gothic art is also known for its **jamb sculptures** and textile art. Architecturally, Gothic refers to structures, commonly **cathedrals**, that have **pointed arches, stained glass, ribbed vaulting, large windows and flying buttresses**. Gothic churches may also be asymmetrical, unlike previous styles.



Scene from The Bible Moralisee - 1220

Annunciation with St. Margaret and St. Ansanus - Simone Martini - 1333



Sainte-Chapelle in France - 1248



Washington National Cathedral in Washington DC - 1990

Jamb sculptures from the Chartres Cathedral in France - 1194



The Chartres Cathedral in France - 1194

There was a **Gothic Revival** in the 18th and 19th centuries, largely rooted in romanticism. Some scholars even consider the Gothic Revival to be the architectural manifestation of Romanticism. **Gothic style architecture is even depicted in Romantic paintings**. Gothic and Romantic architecture is also similar in the sense that the clearly articulated individual features of the buildings were isolated rather than interpenetrating, autonomous and complete in themselves. The fact that Gothic buildings were often **asymmetrical** and that Romanticist buildings had **separate identities** that didn't necessarily correspond, make the two styles of architecture alike in this way. Scholars have also connected the two movements based on metaphysical ideas. It is well known that Romantics were into the sublime and depicting the beauty of the cataclysmic power of nature. The sublime can induce terror, which was a common theme during the Gothic period. Gothic art represents the darker side of Romanticism. In this manner, Gothic and Romantic art are similar.



Sacred Heart Church in Hungary - 1894



St. Stephen's Basilica in Hungary - 1905



The Abbey in the Oakwood - Caspar David Friedrich - 1810

Gregory Crewdson and O. Winston Link

Credson in Color, Link in Black & White

an Explodation by Gabriel Jacobs

When viewing the works of **Crewdson**(1962-present) and **Link**(1914-01) one is overcome with a sense of a uneasiness not often accompanied with photographs. Each of their imagery is copiously composed and built around a deeply personal subject matter that attempts to capture a dreamlike quality of a candid memory. Every lightstand is placed with precision, every individual posed just so perfect, every line and leading edge is balanced every texture palpably course you want to believe it is all real. The image is not manipulated it is part of a reality even if we can not reach it. It's a **dream that is trying to surface**, the images are the first gasp for air upon surfacing from the subconscious depths.

On first glance to the untrained eye the differences are clear, one entirely in BW and the other in color. Yet beyond that so much of the work looks tied together. As we look further we begin to see two characters emerging, each using nearly identical styles to express a vision. In many ways the careers, workstyle, choice of subject matter and methods of Gregory Crewdson and O. Winston Link are in fact much in the same. Both use **Large Format cameras**, a vestige of the very beginnings of photography in the mid 19th century. The camera uses a massive piece of film 1/2ft or more across to capture incredible detail. These cameras also allow the photographer to exercise total control over the focal plane of the image so to keep everything from foreground to back in focus. This type of control over the image can only be achieved with such cameras as their bodies allow for the lens to tilt and shift in all directions to render a scene how it is meant to be.

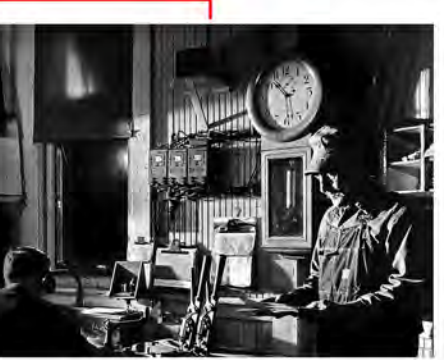
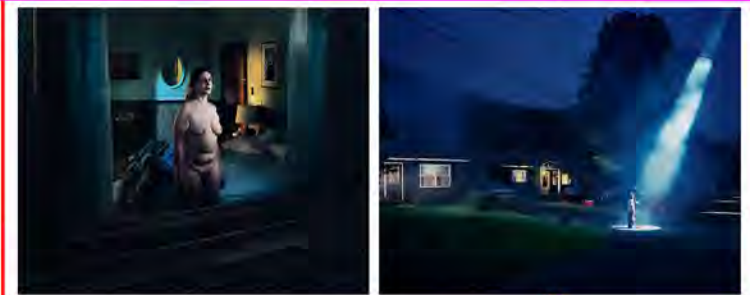
They both use **complex lighting arrays** to paint their scenes and direct the eye. They also control the scenes from the ground up, envisioning a concept then taking hours or weeks to bring it to life before finally taking the image. The settings and time also are the same, both set in a 1950's suburban and rural community, though of note these two artist were born 50 years apart. What unites their imagery is more than technical execution and setting but something far more personal.

They're both capturing a **fleeting romanticization of a time long gone**. Winston's best imagery was done under contract for the Norfolk and Western railway company focusing on the last steam railway in the United States. His work **poeticized a time long past**, it tries to show us something we were losing in the transition from steam to diesel and the adoption of cars over railways. Winston's imagery reminisces the railway in a soft tender way, not simply a machine but part of a fabric. It was this **reverence for this mechanical beast** he portrays, perhaps an even godlike quality that we once associated that takes the centerpiece of his work. The photos have a warm hearted nostalgia even in the stark black and white palette, a unique presence rarely seen in black and white work today.

Crewdson also looks to the past in his images but in a darker light. If Link's work is of warm reverence glamorizing a past forgetting by culture, Crewdson paints a past too often culturally romanticized in a **truer, dark, solemn context**. Crewdson images occupy a picturesque 60's suburbia that seems both alive and dead. The images seem to show something that is about to happen or that just happened, the scenes are a confrontation to the notion that life was perfect in this time.

Amidst rows of **ranch style houses and manicured lawns we find inhabitants in peril**. Stuck in place, midway through a realization or alone in the dead of night a story of depressing isolating stagnation comes into view. Crewdson's imagery is a dark spin of a time period we culturally romanticize and fetishize. Suburbs not being the perfect time the baby boomers paint but rather an expansion of American isolationism, a depressing soul draining place created in attempt to subjugate ourselves from problems. Some of the scenes are simple (Ex: **mother with her baby**) others a confrontation of imagination in an otherwise bleak landscape(Ex: **light cast from the heavens**). But they also show a darker side to a place of Nostalgia, one animated by our deepest fears and thoughts of our innermost lives.

In sum both Crewdson and Link's imagery is similar in method(camera), setting, execution(staged and lit) and look(composition and depth). But the reason is opposite. Link **romanticizes and warms a forgotten past** while Crewdson brings to light the forgotten **feelings and darkness** of a time overly romanticized.



EXPLODATION

JAELEN BROWN & ZION MALY
ROMANTICISM VS ROCOCO



Romanticism was a 19th century art period centered in Europe. This movement followed Rococo, a movement in the 18th century that originated in France. Although Romanticism was heavily influenced by Rococo, the two differed heavily in both subject matter and tone. Whereas Rococo was frivolous, elaborate and rarely serious, Romanticism was dark, hyperreal, and intense.



Liberty Leading the People
 by Eugène Delacroix, c. 1830



Various historical events gave context and motivation to these unique styles. Rococo reflected the hedonistic, sensual and light-hearted ideas of the new monarchy of King Louis XV (and later Louis XVI). Before Rococo, the Baroque period was dominated by grandeur, perfection, and realism. In reaction, Rococo dominated the 18th century, especially in France, and was elaborate, decorative, light and beautiful.



The Triumph of the Immaculate
 by Paolo de Matteis c. 1710



Wanderer Above the Sea of Fog by Caspar Friedrich, c. 1818

Romanticism, on the other hand, was mysterious and grand. Landscapes were often portrayed as seemingly endless and imposing. In France, it was partially a reaction to both the Industrial Revolution and the French revolution, the violence of which surely inspired some of the darker imagery seen in French Romanticism. More broadly, the Renaissance, the Age of Enlightenment, and a general dissatisfaction with the status quo led to an idealization of the past and of nature.



The word Rococo derives from a French word for rock work. This was a negative term used first in the early 19th century by critics of the style. Rococo evolved largely as a reaction to King Louis XIV's death in 1715. After this, the royal court moved to Paris and art became lighter, more decorative, and upbeat. This was the beginning of Rococo. These traits are personified in the paintings of such artists as Jean-Antoine Watteau, Jean-Honoré Fragonard, and Giovanni Battista Tiepolo. Artists like these are considered pillars of the Rococo movement and their work often reflects those aforementioned themes of Rococo art; frivolity, eroticism, and lightheartedness, rather than staunch realism.



Watteau



Fragonard



Tiepolo



Delacroix



Géricault

Contrarily, Romanticism exemplified an awe of nature, a dissatisfaction with the status-quo. The term comes from the romances of the Middle Ages. Two of the most prominent Romanticism artists are Eugène Delacroix and Théodore Géricault. Paintings from both of these artists were often very realistic, dark, mysterious, and ominous.



The Love Letter by Jean-Honoré Fragonard, c. 1770



The Embarkation for Cythera by Jean-Antoine Watteau, c. 1717

One painting considered emblematic of the Romantic movement is Watteau's *The Embarkation for Cythera*. Everything about this painting exemplifies the ideas of the Rococo era. For example, the subject matter itself is light-hearted; the painting portrays a celebration. Cythera, the titular island, is the birthplace of Venus, the Roman Goddess of Love. This, along with the visible flying cupids throughout the environment show sensuousness and love. The painting is overall vivid and brightly colored. The flora is intensely green, and the sky is bright and clear. Although we can see similarities to Romanticism in the detail and relative realism (compared to earlier styles like Gothic or Romanesque) the bright disposition tonally differs from what we see in Romantic painting.



The epitomic traits of Romanticism and its stylistic diversions from Rococo are seen in Théodore Géricault's *The Raft of the Medusa*. An icon of French Romanticism, this masterpiece is dark, violent, and dismal. It portrays a raft carrying survivors from the wrecked French frigate Meduse, a ship that ran aground in 1816. At least 147 survivors of the crash drifted on a hastily constructed raft, dying of starvation, dehydration, and even themselves resorting to cannibalism. Only 15 survived the 13 days until their rescue. The detailed mound of dead and dying sailors is brutal, hyperreal, and intimidating. The skin tones are a pale white or muddy brown as opposed to the often flushed pink seen in Rococo work. The sky is grey and obscured. Overall this early work of French Romanticism is considered a seminal work in the Romanticist movement.



The Raft of the Medusa by Théodore Géricault, c. 1819

Rococo and Romantic art are similar in certain ways. In both, we see an emergence of fine detail in figures, faces, and environment. However, they split heavily in tone and subject matter. Rococo leans more towards the abstract, and the frivolous. The definition we might traditionally assign to the word "Romantic" actually applies more to Rococo. It is bright, erotic, and joyful. True Romantic art is far different. It is dark, intense, and brutal, dramaticizing human insignificance, the glory of nature, and the grandeur of the past. Both of these styles were heavily influential on all that would follow.



Romanticism



Rococo

vs



Photo of Minoan ruins on the island of Crete. (1400 BCE)



Example of the wet lime plaster that would be spread on walls before being painted over to create frescos.



This unrealistic fresco of bare-breasted women depicts a daily part Minoan life.



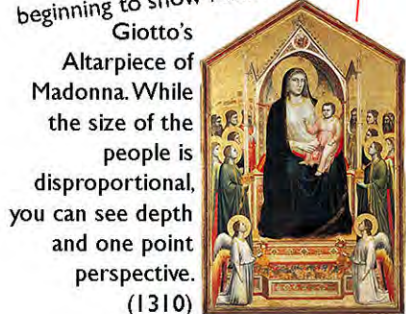
Two Minoan men leading a bull as woman leaps over. This is a Minoan bull fight.



Jambs were long, unrealistic sculptures of saints decorated the inside and outside of churches. (1145 CE)



This is Giotto's Lamentation. Here slight shadows are beginning to show realism. (1306)



Giotto's Altarpiece of Madonna. While the size of the people is disproportional, you can see depth and one point perspective. (1310)

"EXPLODATION"

Zoe Marsh and Garrett Layton Minoan and Proto-Renaissance frescos

Frescos are a form of art that has been seen throughout history. Since the **Proto-Greeks** times in the Minoan civilization through the **Proto-Renaissance** era there have been frescos. While the subject of these sealed-in paintings have changed throughout time, many similarities are seen in the method of creating the paintings. First, **wet lime plaster** is applied to a wall. Then, artists paint onto the wet plaster with water based paints, in order for the paint to infuse with the plaster. When the plaster dries, the color is sealed in, allowing the painting to remain visible for hundreds or even thousands of years.

In early Crete, Minoan frescoes were first seen as **simple colored murals**, most of the time either black or red. However, as civilization progressed, frescoes began to be used as a tool for extravagant decoration. Murals would be crafted onto the walls of buildings using a variety of colors, most commonly blue, red, black, and yellow. These murals were two dimensional, with **flat figures and no shading**. The figures seen on the murals were abstract and unrealistic.

These colorful painting has a sense of light-heartedness, life, and happiness. The light feeling in these Minoan frescos are likely due to the safety and isolation of the island of **Crete**. Because of the separation from the mainland, the Minoans did not experience much violence or war, which clearly reflects into the art that was created. The art during this time described various subjects including **daily life, festivals, bare bodies**, and other **beauties in Minoan culture and land** with a relaxed, serene emotion.

This is in stark contrast to the subjects of frescos from the Proto-Renaissance era. In the early 1300s, art was approaching the Renaissance. People began to look more realistic, and began to take shape again, as opposed to the gothic period and its **jamb sculptures**, which had elongated figures that were more abstract. People began to take form under their robes. Often, frescos were painted as **altarpieces**, depicting biblical allegories and paintings of saints. These frescos, while still dark from the gothic period, began to use more vibrant colors, **shown in the robes of saints**. Art from the Proto-Renaissance era was very spiritual, and the subject was primarily christian stories. Shading, relatively unused in Minoan times, gave a sense of **realism and perspective**.

One famous and important artist from the Proto-Renaissance was Giotto de Bondone. In his frescoes, he began to show **depth** again, which hadn't been used since the Roman Empire. While influenced by the gothic period, he changed the game by adding depth, which added a sense of realism. In his altarpieces, he would oftentimes show **more than one** biblical story in the same fresco. Giotto was not completely realistic; figures were still **hidden** under robes. However, the sense of realism is much greater than that of Minoan frescos, as well as paintings during his era. His **influence** can be seen in many later artists and periods. Bringing back perspective, not seen during Minoan times, dramatically influenced the Renaissance that was soon to come.



These frescos show biblical stories from multiple point perspective, which means there are several scenes in one painting. (1305 CE)



Giotto's influence can be seen in the works of artists like Michelangelo, Raphael, and Massacio.



This is Good Government by Lorenzetti. The painting introduces a new concept of perspective. (1338)



Example of an early mural with primarily monochromatic walls. Notice the leftmost walls, which are completely red.



Example of simple figures seen in Minoan art. Many were flat, solid colored shares without shading or other details.



The dophins seen around the island are distorted and unrealistically painted, yet give a feeling of happiness.



The Minoan culture strongly embraced the human body and sexuality.



Altarpieces were frescos that, just like they sound, went behind the altar. This piece is depicting St. Francis. (1235)



This painting shows Judas revealing Jesus' identity to the Romans. The robes are vibrant and colorful.



A common way people were painted in Proto-Renaissance frescos. People did not have defined figures or shape, and instead looked like blobs under robes. (1305 CE)

Explodation!

By: Venus Lopez and Sophia Sainz

Futurism and Early Renaissance



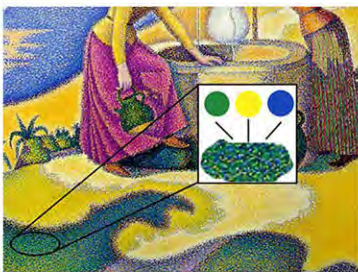
The Adoration of the Magi
Sandro Botticelli, 1475
People in Florence think they're as holy and important as God



The Birth of Venus
Sandro Botticelli 1484-1486



Italian poet, editor, art theorist, and founder of the Futurist movement



Femmes au Puits
Paul Signac, 1892
Idea behind Pointillism



Unique Forms of Continuity in Space
Umberto Boccioni
1913



Example of Divisionism Art
Paul Signac
1890



Propaganda Fascist Italy 1923



Donatello's St George
Mussolini Propaganda

Although years apart these two art periods show **arrogance** and nationalistic views of Italy and its place in European history. Early Renaissance art took place in Italy (Florence) during the Renaissance in 1400. The term Renaissance means rebirth and this is just what the Florentines thought, they were the rightful heirs to the **classical past**. The **Futurism** exploded in Italy 1909 and was founded by the Italian poet Filippo Tommaso Marinetti. This time period emphasized speed, violence, technology, and youth. It glorified modernity and aimed to liberate Italy from the weight of its past.

Catholicism was still prevalent during the early Italian Renaissance and it is clear in the subject matter of paintings. Some art can depict several gospel stories and was more focused on ideal beauty. A few of the many artists during this period are, Brunelleschi, Donatello, and Lorenzo Ghiberti. Filippo Brunelleschi is said to be one of the founding fathers of the Renaissance, who built the dome of the Florence Cathedral. Both art periods showed power, for example, the **Birth of Venus**, painted by Botticelli depicted divinity and power, although it was scandalous at the time.

The start of Futurism was when **Filippo Tommaso Marinetti** published "The Founding and Manifesto of Futurism" in 1919. Marinetti came up with the word Futurism to reflect his goal of discarding the art of the past and celebrating change, originality, and innovation in culture and society. It had an aggressive tone that was purposely intended to inspire public anger and arouse controversy during the time period. The piece of writing inspired a group of artists in Milan, and they started to show the change in the art work.

While Futurism focused on advanced technology and the demonstrating the beauty of modern life, the Early Renaissance focused on showing the social and political structure of society at the time. People in Florence thought they were perfect and this reflected in the art. People started to look real again but also more god like in paintings and sculptures. For example, Donatello created his **bronze statue of David**, a biblical hero, the first known free-standing nude statue produced since antiquity, and because the sculpture was free-standing this made it look more real and human because it was detached from architecture. Antonio Pollaiuolo made gold and bronze sculptures, and is most known for his **Hercules and Antaeus sculpture**. Another thing made out of bronze were the doors for the Baptistry of St. John.

During the Futurist period, most painters would use **pointillism** for their art. They would use paint to make these pictures of what they thought were considered "futuristic". Umberto Boccioni was one of the most known futurist artists. He was known to use pointillism for most of his art, and he also used wax to make his sculptures such as the **Unique Forms of Continuity in Space**. Another example would be Giacomo Balla. One of his **Dynamism of a Dog on a Leash**, in which a trotting dachshund's legs are depicted as a blur of multiple images, showing speed.

Futurism was influenced by the artist Giacomo Balla and **Divisionism** techniques are evident in early paintings. In the paintings, there were many geometric shapes and the pointillism made it have a certain look to it. When F.T. Marinetti, he thought that the "sound of the future" was sputtered by machine guns and intoned by exploding bombs. When he wrote the Futurist Manifesto, the Futurist movement was intended primarily as nationalist propaganda during this time period. While his movement had other interests (including fast cars and the demise of feminism), the core value was violence. Futurism also influenced many modern art movements of the 20th century which in turn influenced the development of graphic design. Early Renaissance art was influenced by ancient Greek and Roman art, scientific and mathematical principles to make the art in look more accurate or in a way that is true to life. The wealthy people of the time had a clear god complex by being associated with Jesus himself.

Both Futurism and The Early Renaissance art show arrogance and the power people had during their times. The people during this time thought they were on top.



Example of Futurism art
The Swimmer
Giulio D'Anna, 1930



Doryphoros of Polykleitos
120-50 BCE



Donatello's bronze statue of David
1430-1440



Hercules and Antaeus sculpture
Pier Jacopo Alari Bonacolsi
1500-1510



Dynamism of a Dog on a Leash
Giacomo Balla
1912