

Explodation!!

Blu street artist v.s Salvador Dali

by Tiyonna Clark

Bologna Italy from Asinelli Tower



When you look at a street artist and a painter you would think that these artists are completely different and couldn't share anything in common. Depending who these two artists are, they could share a lot of similarities beyond method. Blu and Salvador Dali are two different types of artist. From their techniques to their showcase of art is very different, but it's the message in between the lines that makes them similar. Their creativity and uniqueness share a great quality and the meanings behind their artwork. Showing off highly their imaginative minds and putting into their artwork was what rose them to their fame, and recognized by many.

Figueres, Catalonia, Spain 2009



Blu is a famous Italian street artist, who lives in **Bologna Italy**. He had been involved in street art since 1999, impressing people with his **epic scale murals**. His recognition came when he started a series of murals in urban area in Bologna. Murals of huge **human figures** giving them an animation/comic like feel to them. Blu's methods started with the traditional spray paint graffiti art. When his characteristic started developing he began to use house paint and rollers mounted on top of telescopic sticks. Allowing Blu's art to be on a bigger scale and intensified the imagery of his murals. Behind all the gigantic murals, animations, and social messages Blu's inspiration of his drawings is simply just his aesthetic search for his art.



This art by Blu makes up a single, panoramic image as you walk around this Lisbon building.

The Italian muralist creates once again one stunning piece largely inspired by "The Lord Of The Rings".

Salvador Dali is a famous Spanish painter from **Figueres, Catalonia, Spain**. He was active in the Surrealist world, because of his bizarre paintings. With a unique imagination, Dali used **oil paint** to create small colleges of the images from his dreams. Dali was strongly believed that life was the greatest form of art, and let his dreams and beliefs inspire his artwork. Combining surrealism and psychoanalysis to make his artwork, he gave it a visual representation for the world to see. The belief that every person should truly accept every part of them whether good or bad is what inspired Dali's work, and it shows. Dali's work, like Blu's, is always easily recognizable because of how unique his paintings were to the public.



This painting is in Belgrade his work often has an environmentalist/anti-capitalist theme

In many ways, Dali and Blu are the same, because of how they use their artwork to give a message. They use their passions to make their artwork. Even how they present their work can be very similar, because of how imaginative it is. Both Dali's and Blu's artwork can be considered unusual making them unique. In Blu's wall art, it's obvious that the message he is giving is that we are **eating** away our earth. Destroying it by putting up building, making landfills, and making highways. In Dali's **melting clock** painting he is inspired by Einstein's idea that time is a relative and not fixed. Meaning that the passage of time depends on how fast you are going and you only notice the difference in time when you compare it to someone who is going at a different speed than you. The message in either artist artwork can be powerful.



In Grottaglie, Italy, Blu offered up a nice toxic pie for the world to see



These massive paintings started appearing along the streets of Bologna around his time.

A lot of Blu's artwork had a message regarding the **abuse of our earth**, and how we are **brainwashed** by our government and materialistic things. Blu uses spray paint and his canvas is on the **walls** of buildings. You can say that Blu is also very active in his world, and uses his artwork to create images to reveal to people the issues that are going on in the world. Where you have Dali, who was a painter, and that uses his artwork to show his passions in science. Dali isn't influenced by the things going on in the world, and **paints for himself** rather than to reveal issues to society.

You can see that there are many differences and similarities in Dali and Blu. One being that they are both creative and unique, because of their unusual **imaginations** in their art work which brought them to the top. However, they share different messages in their artwork. Blu is very much aware of the things going on around him. Unlike Dali who is in his own world and paints for himself rather than for others. But they are still two remarkable artists who have a unique essence that will be remembered.



Salvador Dali képe (1934)



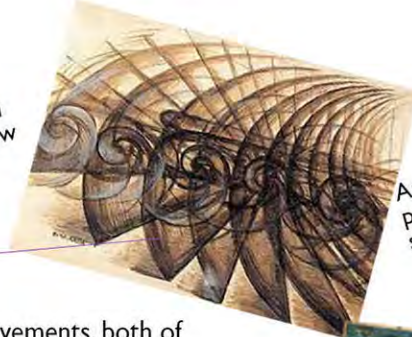
The Persistence of Memory (1931)

EXPLODATION

Sydney & Nick Cubism vs Futurism



An art form that uses multiple perspectives and geometric shapes to show an image.



An art form that uses multiple perspectives and geometric shapes to show movement.

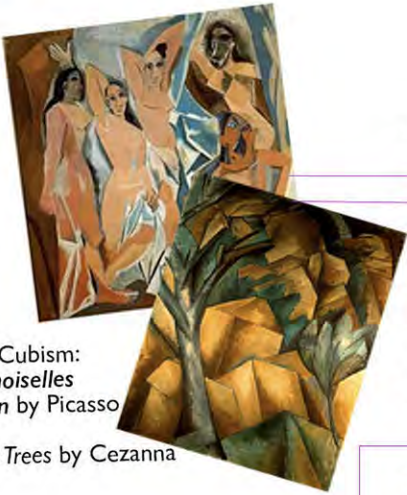
Cubism and Futurism are two aesthetically similar art movements, both of whose geneses took place in early twentieth century Europe. Cubism found its start in Paris with the debut of Picasso's *Les Femmes d'Alger* in 1907 and with Braque's *Houses at L'Estaque* in 1908 (although Cézanne's *The Bathers* (1906) is often considered to be amongst the earliest displays of Cubist thought in painting). While that was going on, Futurism got its start in 1909 with the publication of Marinetti's *Futurist Manifesto*. Soon after, a collection of young Italian artists (e.g., Umberto Boccioni) joined in the movement, but in Marinetti's *Futurist Manifesto*, he laid out themes and ideas that Futurism would abide by, but nothing on actual technique. Consequently, Futurism wouldn't develop a cohesive style until 1914 when the *Technical Manifesto of Futurist Painting* was published.

Cubism is defined by abstracted geometric shapes depicting their subject from multiple perspectives, often times using multiple point perspective to distort the temporality of the image. While Cubism was mostly limited to oil painting and the plastic arts, Futurism's territory was far more expansive. There was Futurist music (v. Russolo's *The Art of Noises*), *Futurist architecture*, *Futurist theatre*, and even *Futurist gastronomy*. But what is of special interest to us is Futurist painting. In the early stages of Futurism, painters didn't have any codified style. Nonetheless, *Divisionist techniques* were the norm in the first two years of the movement, until one of the painters, Severini, went to Paris in 1911 and came into contact with Cubism. Upon his return to Italy, the Futurist appropriated Cubist methods of painting, later to be codified in the *Technical Manifesto*. The closest visually Cubism came to Futurism was when it delved deep into abstraction with the advent of *Analytic-Cubism* and *Synthetic-Cubism*.

The subject of Cubist paintings were often times either still life's (v. *Violin and Palette* by Braque) or people (v. *The Portuguese* by Braque) but Cubism was less focused on its subject and more focused on its form. There still were landscapes and portraits et al., but the focus of Cubism was on form instead of subject. On the other hand, Futurism had a very discernible fixation on subject matter. The Futurist often depicted modern cityscapes or cars. They were obsessed with movement and violence, so their paintings often time were in constant movement.

The reason why the Cubist painted what they did was a desire to break from tradition perspective and embrace the two dimensionality of the canvas. Instead of pretending that the canvas had three dimensions, the Cubist embraced the limitations and played with them by their use of breaking with perspective and temporality. The reasons of the Futurist, on the other hand, were fairly political. The Futurist were obsessed with breaking from the past. They hated the past and wanted a revitalised youth. They wanted a strong Italy and they wanted to run head first into modernity. The Futurist would become fascist as the fascist party took hold and it is clear that the movement was a product of fascist sediments that Italy was redolent with at the time.

So, in the end, there are many similarities and difference between Cubism and Futurism. Both the Cubist and the Futurist use a method of fragmenting perspective, and both movements, inspired by Poincare, broke from temporal norms and painted "the fourth dimension." However, the Cubist weren't driven largely by politics while the Futurist were very political, and while both broke from the temporal norm, the Futurist did so in a way that depicted movement more than the Cubist did.



Birth of Cubism: *Les Femmes d'Alger* by Picasso and *The Trees* by Cezanna



The Bather's by Paul Cézanne 1906



The Manifesto of the Futurist Painters



The Manifesto of Futurism



The Weeping Woman By Pablo Picasso 1937



Woman Playing Guitar by Georges Braque 1913



Some people even cook using futurist style



Zaha Hadid Muesuem an example of a futurist style building



Self-Portrait with Grey Felt Hat by Van Gogh 1888

Portugeese by Georges Braques 1911



Violin and Palette by Georges Braque 1909



The City Rises by Umberto Boccioni 1910



An example of Futurist Theatre



Armored Train in Action by Gino Severini 1915



Bombardamento Urbano by Tullio Crali 1935



Bowl of Fruit Violin and Bottle by Pablo Picasso 1914



The Reservoir by Pablo Picasso 1909 (Analytical)



Dog on Leash by Giacomo Balla 1912



Ugo Giannattasio by Senza Titolo 1920



Skyscrapers and Tunnels by Fortunato Depero 1930



The Hellenistic period covers the period of Ancient Greece after Alexander the Great invaded the Persian Empire.



The "Farnese Bull" is an example of Hellenistic Exaggeration.



Lacoon and His Sons is one of the finest examples of what Hellenistic art is.



"The Age of Bronze"



The Gates of Hell is a monumental sculpture by Auguste Rodin that depicts a scene from "The Inferno."

Hellenistic art had a very loose and raw effect.



This stone sculpture is an example of depicting strength and power.

"The Kiss" is a marble sculpture that depicts Rodin's precision and movement.



Bronze was Rodin's favorite material to sculpt with.



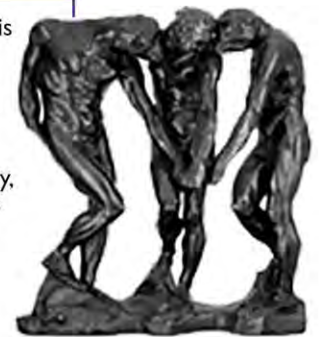
The art during the Hellenistic period was inspired by pathos, a quality that evokes feeling.



"The Three Graces" is a well known Hellenistic sculpture depicting the goddesses of charm, beauty, and creativity.



Auguste Rodin was born on November 12th, 1840, in Paris, France. He is generally considered the founder of modern sculpture.



The Three Shades is one of the many figures from The Gates of Hell that was casted independently by Rodin. In mythology, the subjects of this statue are the opposite of The Three Graces.



Modern art sculpture with Hellenistic characteristics.

This marble sculpture of an old woman shows the difference in subject between classical and Hellenistic Greek art.



Explodation

Hellenistic Sculptures vs. Auguste Rodin's Sculptures

by Sofia Sanchez and Anna Jensen

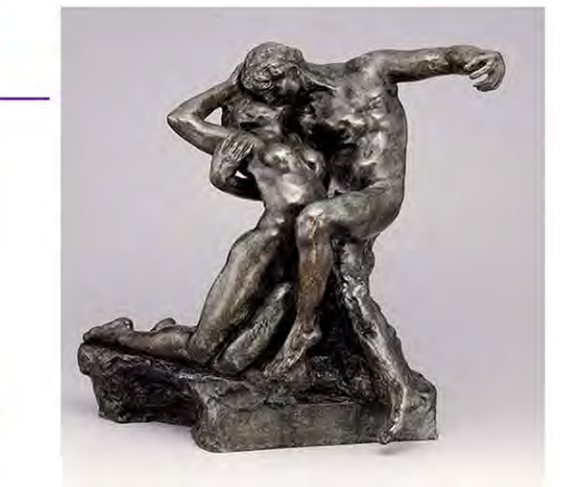
The **Hellenistic period** occurred from 323-31 BC and brought forth a new idea of passion in art. This historical time period succeeded the Classical Era of Ancient Greece, where sculptures were made for an idealistic perfection. However, during the Hellenistic art period, sculptures endured a stylistic change. Artists no longer felt required to portray people as ideals of beauty or physical perfection. Sculptors took inspiration from **pathos** and drama to display **exaggerated**, emotion-filled, more realistic pieces of art. They used common and Greek Gods as subjects for sculpture, and used marble, sometimes stone, to create and depict their expressive character. Some of the most well know art sculptures that came from the Hellenistic period were: **Laocoön and His Sons**, **The Winged Victory of Samothrace**, and **The Three Graces**.

In 1877, long after the collapse of the Hellenistic period, French sculptor **Auguste Rodin** made an impact in the artistic community when he created his first full-scale sculpture, **The Age of Bronze**. As Rodin's fame grew, he crafted and designed more statues like **The Thinker** (1902), **The Kiss** (1889), and **The Three Shades**, all of which were part of **The Gates of Hell**. Similar to The Three Graces, Rodin amplified the idea and feeling of **strength**, in The Three Shades, by multiplying the existing figures and forms. Both sculptures embraced distinctive character and personal physicality by focusing on key details of the model's disposition. The artists also excelled in sculpting realistic and **raw** features by having their subject be undressed or nude.

Hellenistic sculpture expanded the range of subjects artists could represent, and had a great impact on **modern art**. Artists became more technically skilled in illustrating facial expressions to convey a myriad of emotions, and accomplish a **loose effect**. It was the **freedom and creativity** with which Rodin used these practices that not only made him the acclaimed artist he was, but relate similarly to sculptures from the Hellenistic period.

Despite being created over a thousand years apart, the sculptures created by Auguste Rodin aren't too different when compared to the sculptures created during the Hellenistic period in ancient Greece. One difference between the two art styles is the method in which they were created. Like Hellenistic sculptures, Rodin created pieces with **marble**, plaster, and clay—but most of his work was done in **bronze**. In Hellenistic Greece, sculptures that were made of bronze were melted away and disappeared over time, which is why they are less heard of and talked about. Another difference can be seen through the thought process. Rodin's work took inspiration from his obsession of the many different emotions and movements the human face and body could portray; while the art from the Hellenistic period was made because it was created during a time in history that was distinguished by a strong background.

Rodin loved to show raw emotion and movement, and it is said that he would prepare for a sculpture by sketching his models as they walked around his studio. **The Kiss**, another sculpture by Rodin, shows the detail and precision he would put into his sculptures of the human body, just like Hellenism. Evidently, while there were some differences between art from the Hellenistic period and Rodin's sculptures, they both depict a significant amount of **passion and emotion through the human form**.



The "Eternal Springtime" by Rodin shows depiction of passion and emotion through the human form.

Explosion

Romanticism and Expressionism

Mia Bawale and Sarah Staley



The emotion in the painting is clear on the faces of the people



Individualism is seen in the way the man is standing proudly alone



The Fate of the Animals by Franz Marc has a feeling of doom that reflected his feelings on the impending war

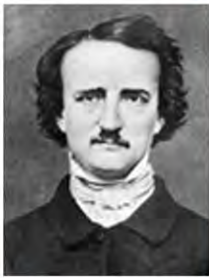
The colors in this painting are vibrant and bright which portray a feeling of hope and happiness



The trees give a sense of wild movement similar to that in humans



The paintings show the importance of humans appreciating nature with the use of landscape photos to promote that idea



Edgar Allen Poe was a famous poet who wrote very solemn and satirical stories.



The Scream by Edvard Munch shows intense emotion and feelings of angst and horror

The woman in the painting seems to be telling and story, and the interaction between the people tells a story within itself



Instead of only representing a street with houses, the artist portrayed them in an angled, simple form which projected a certain energy



Self Portrait as a Soldier by Ernst Ludwig displays a story of something that connects with the artist

Throughout history, the style of art in the Western world has been constantly changing. Different art movements usually share similar qualities while still maintaining their own unique attributes. In particular, two art movements have many things in common with one another despite the fact that they were popularized in different centuries. Romanticism and Expressionism are both similar and distinct in their methodology, subject matter, and intention. Romanticism was an art movement popular during the 1800s, after the Industrial Revolution. Its prominence was found mainly in paintings, literature and music and it had emphasis surrounding **emotion and individualism**. Expressionism was a modern art movement that was initially found in the painting and poetry of 20th century Germany. It could be seen in the forms of architecture, painting, literature, theater, **dance**, film, and music, and was considered to be highly subjective as the art usually **conveyed the artist's view** on the subject matter.

Romanticism and Expressionism display some similarities as well as contrasting ideas within their methodology. Both movements used painting, literature, poetry and music as methods to convey their beliefs and thoughts at the time. Paintings from both Romanticism and Expressionism were used as their main ways of self-expression. This allowed them to put forth emotion through **colors** and certain brush strokes, portraying the idea of deeper thinking. Expressionism could be described as jarring because it used **agitated brushstrokes** and disjointed space within its visual pieces. Whereas, Romantic paintings tended to have **human-like qualities in their inanimate objects**, which helped, convey the sentiment behind the piece. Both styles and methods gave a sense of emotion within their art pieces.

Because both of these art movements accentuate emotion, their subject matter was related; however, the styles in which they were presented were very different. Both Romanticism and Expressionism painted scenes of **nature and people**. Romanticism usually had many paintings depicting **revolutionary scenes**. The style of this era was very dark: the **lighting and paint colors were grim** and the poetry centered around more **somber stories**. On the other hand, expressionism aired on the more abstract side of art. While, the paintings also depicted nature and things within the world, they were very **exaggerated and distorted** in order to convey the emotional intent. Sometimes the subject would be just an **abstract idea or form** instead of a literal object or story. In both movements, the feelings were very clear and very **intense** within their subjects of art.

Along with their methods and subjects, Romanticism and Expressionism were created for similar reasons. Both movements used art as a means for expressing themselves. It was a way for them to **impart an allegory** and display vivid colors. Specifically, Romanticism's main reasoning was to express emotions and show revolutionary ideals of war while promoting the idea of **justice for all**. Romantic literature and paintings created a sense of **darker emotion** and exemplified the **horror** and awe seen within the world. The reasoning behind Expressionism, was similar in the sense that they also expressed feeling and provoked more abstract ideas rather than just the surface. Expressionism differed along the idea of showing **subjective emotion rather than just the literal object**, and allowed artists to project their opinions about the subject matter. The art expressed a more bizarre and distorted version of a subconscious reality. Both conveyed qualities of fear and horror and the main reasoning of expressing a more **personal response** to the world around them.

Together, Romanticism and Expressionism both created a sense of emotion and evoked feelings when viewed. Both time periods used art and literature to convey messages through landscape paintings and expressive literature. Although they were at different times and had differing methods, they both made an impact on the idea of art as a form of passion and self-expression.

Expressionist dance was born out of protest against the rigidity of classical ballet



The brushstrokes on these paintings are broken and scattered instead of smooth and continuous



This painting shows George Washington leading his men during the American Revolutionary War



The shape of the horses are warped and unrealistic



The piece is mostly dark and the colors are bleak shades



Fighting Forms by Franz Marc shows abstract shapes in conflict with each other



Liberty Leading the People shows a metaphor in which the female figure represents freedom for all



The use of colors and subjects in the paintings convey a sense of horror and darkness



EXPLOSION

Graffiti: from Taki 183 to Saber
By Sebastian Alvarez



"Zephyr" subway piece 1981.



New York City Subway Train Map.

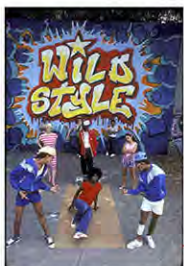


Blade Subway Piece 1982.



Heroin & Kills Pieces, 1983.

Style Wars is an American documentary on graffiti, hip hop culture, and its American roots, directed by Tony Silver in 1983.



Wild Style is an American hip hop film produced by Charlie Ahearn in 1983. This film played a huge part in popularizing hip hop culture.



Territorial Gang Tag.



"Saber" Wall Burner 2005.



A ghetto is a part of a city in which members of a minority group live, especially because of social, legal, or economic pressure.



Ed Koch's Propoganda poster, in an effort to end graffiti.

Graffiti has a relatively long and honorable history. The subculture surrounding graffiti has existed for several decades, and is still going strong to this day. The graffiti artists, or **writers**, as they prefer to call themselves, are passionate, skilled, community-oriented, and socially conscious in ways that profoundly contradict the way they've been portrayed as common criminals and vandals.

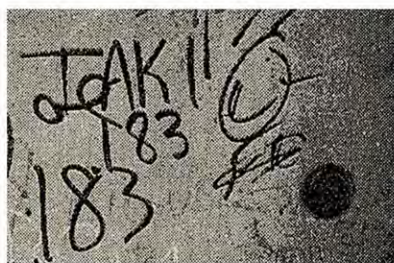
The style of urban graffiti that most people have seen that uses spray cans, came from **New York City** in the late 1960s, and was born on the **subway trains**. **Taki 183**, who lived on 183rd street in Washington Heights, worked as a messenger who traveled all throughout the city. While he did so, he would use a marker and write his name wherever he went, at subway stations and also the insides and outsides of subway cars. Kids all over New York City, realizing the fame and notoriety that could be gained from **tagging their names** on subway cars, began to emulate Taki 183. His tag was extremely simple, similar to that of a child writing their name. However, it's important to remember that in this time frame style and artistic value was not the objective of tagging. The goal was to **get up**, to have one's name in as many places as possible, and as kids competed against each other to gain notoriety, the amount of graffiti on trains exploded.

For tagging on the insides of trains, **permanent markers** worked, but using **spray cans** of paint quickly became popular. Graffiti became so much more than simple tagging. This progress eventually led to writers trying to outdo each other in terms of style. At first, writers would try to make their tags/names more stylish than everyone else's. Later on, they would add **more colors, special effects, depth, and they'd make their names even bigger**. Graffiti really evolved into a complex artform with its own techniques and vocabulary. From just simple tags on the insides of trains it evolved into **throwups** and **pieces** that spanned multiple subway cars and the art and science of graffiti grew in leaps and bounds.

Graf writers would gather at what they called **writer's benches** at subway stations to look at each other's **blackbooks**, plan **bombing**, and watch as trains passed by so they could discuss the latest pieces they or other writers had recently produced. Older writers would take younger writers on as apprentices and assistants to help on larger pieces. Whole writing **crews** would form to collaborate on pieces, to help each other **rack** paint, and to watch out for authorities. Some crews would travel together to avoid gang troubles, but they were rarely violent. A common misconception is that graffiti is all gang-related. Most graffiti is not gang-related. **Gang-related graffiti** is most often used to mark territory, and not as much time or effort is spent in its creation.

NYC subway graffiti became world famous, and its style and sensibilities were transplanted to other parts of the country and the world, mixing with local traditions and styles in new ways— from this **burners** were born. Its given the title 'burner' because to just look at the piece burns your eyes. Artists like **Saber** paint with extreme can control and mathematics. His pieces use 3D depthness, symmetry, an intense color pallet, and each letter is given an overwhelming amount of structure and stylized attributes. Some of Saber's pieces are some of the largest and for the average person reading these pieces can be very difficult.

It's incredible to compare early tags from the 60's and 70's like Taki 183 and see how far graffiti has come with Saber's new and intricate burners, to even **new school graffiti** which is less focused on names and uses more imagery. These styles are completely different in every way possible however the objective has remained the same to this day. They are attempting to gain recognition by writing their name in as many areas as possible. Both Taki 183 and Saber accomplish this act however, they do it in totally different ways. What these kids did was find a way to express themselves creatively in a society that told them they didn't have the talent or drive. They came from **ghettos** that many said were devoid of culture. Graffiti and **hip hop** in general proved the world wrong. The graf writers, emcees, DJs, and bboys proved that they could create something beautiful that required skill and dedication, something that contributed to the city even if people didn't always understand it. They expressed their identity in a society that tried to keep them anonymous, that tried to ignore social problems as if they didn't exist. In the 1980's, **Mayor Ed Koch** once inquired why the NYC youth couldn't be given brooms and sponges to help the city instead of using their energies to write all over it. Clearly, he didn't understand the difference between being a janitor and being an artist. In our culture, where self-expression is becoming more and more highly regulated, graffiti plays an important role in brashly symbolizing unfettered individuality and resistance.



Get Up: To develop your reputation or "rep" through writing graffiti
Rack: Shoplifting or robbing, not limited to but including paint, markers, inks, caps, and clothes.
Piece (short form of masterpiece): A large, complex, and labor-intensive graffiti painting. Pieces often incorporate 3-D effects, arrows, and many colors and color-transitions, as well as various other effects.



"Taki 183" 1971



Tagging: A stylized signature, normally done in one color.



Spraycans allowed large pieces of graffiti to be created fairly quickly which was important because writers didn't want to get caught by the police or the MTA.



"Seen" Subway Throw Up 1980.



Writers at the Writer's Bench.



Pod, Smiley & Crew, 1980.



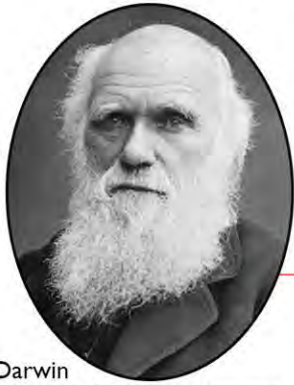
Blackbooks are sketchbooks where writers practice or plan their graffiti.



"Zork" Wall Piece 2013.

Graffiti Defenitions:
Throw Up; A throw-up or "throwie" sits between a tag and a bomb in terms of complexity and time investment. It generally consists of a one color outline and one layer of fill-color. Easy-to-paint bubble shapes often form the letters.
Bombing: To bomb or hit is to paint many surfaces in an area. Bombers often choose to paint throw-ups or tags instead of complex pieces, as they can be executed more quickly.

EXPLODATION



Charles Darwin
Founder of natural selection process



Roman Pantheon, designed by Apollodorus of Damascus



A public building in a Roman municipium reserved for the vending of goods



The White House,
Executive Office of the President of the United States



Sandstone was commonly used on the inside of Washington D.C for its ease of access and malleable texture.

American Neo-Classical vs Roman Imperial

By Samuel Frederick & Ezra Haddock

“The young often get angry. This is because they love honor and can't stand being insulted... Yet, while they love honor, they love victory even more because the young are eager to feel superior to others.” - From the Rhetoric by Aristotle

Youth is a proving grounds. In the natural world, youth is when the laws of nature separate the strong from the weak, those fit to survive and those destined to wither and die. Youth is a time to establish dominance. Everything, from the clothes you wear to the music you listen to, are all designed to make a statement, to validate your place in the social hierarchy. Youth is when you cement your identity. It is not only the individual that is guilty of youthful pride, but entire civilizations as well. Like the individual's aesthetic, a civilization's architecture is a medium through which to assert power. The Roman Classical and American Neo-Classical architectural orders were both the results of two young empires eager to show their legitimacy in the global order.

Since its founding, the Roman Republic always had something to prove. Of course, to prove that they were the new face of the Western world, the Romans built giant monuments to themselves and their democratic institutions. Roman Classicism began to appear not just in Rome, but throughout its empire. The Romans legions may have conquered physical territory, but it was Roman architecture that conquered hearts and minds.

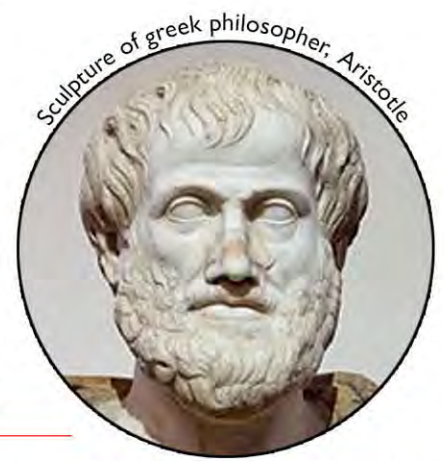
Almost twenty-three centuries years later, another revolution changed the course of history. Like the Romans, Americans had something to prove. We had just gotten out of a relationship with the most powerful empire on earth, and we wanted to show the world we would be fine on our own. We shrugged off the suffocating Baroque style of our monarchical ex and adopted the hipper, more American style of neoclassicism. We fashioned our architecture after the likes Greece and Rome. The world's next great democracy had arrived.

Because of the parallel nature in which these two civilizations came of age, Roman Classicism and American Neoclassicism are similar in subject and reason. Both the Romans and the Americans wanted their architecture to portray power and authority; each architectural order heavily emphasizing their empire's divine right to rule, implementing the golden ratio to show stability and solidarity. In the Roman Republic, government buildings moonlighted as sacred temples, and vice versa, reinforcing the perception that government was simply a mouthpiece of the gods. In the United States, our notion of manifest destiny led us to build our government buildings in fashion of the Greeks and Romans (White House). By comparing ourselves to the Greek and Romans, we are acknowledging that it is God's will that we carry forward the torch of the West.

The common need for American and Roman architecture to display power and authority gives us the similarities in subject. Both architectural orders elevate prominent leaders to god-like stature. Grand statues of Roman emperors were placed in temples alongside Jupiter and Neptune, demonstrating the emperor's proximity to the gods. Americans demonstrated our proximity to the great democracies of antiquity by immortalizing our leaders in the hallowed buildings of the Greeks and Romans, Abraham Lincoln in the Parthenon and Thomas Jefferson in the Pantheon.

Of course, many technological advancements were made in the over two-thousand year gap between the Romans and the Americans. Thus, while the subject and reason of the architecture may be identical, we see a difference when it comes to method. During the time of the Roman Republic, popular building materials included tufa and travertine. The Americans utilized sandstone and new luxuries like concrete and cast iron, to build our governmental structures.

In conclusion, although time may have passed and building materials changed, Roman Classicism and American Neoclassicism both sought to display the power and relevance of the civilizations for which they stood. The Americans and the Romans both used architecture to exploit the religious beliefs of their societies, and both ultimately sought to replicate the first democratic state, the Greeks. As the German historian Johann Winckelmann once said, “There is but one way for the moderns to become great, and perhaps unequalled... by imitating the ancients.”



United States Capitol influenced by classical Roman architecture



Triumphal Arch of Titus built to commemorate victories



Piazza del Campidoglio, statue of Marcus Aurelius



Abraham Lincoln in the Parthenon



Thomas Jefferson in the Pantheon