The artistic style known as “Neoclassicism” (also called “Classicism”) was the predominant movement in European art and architecture during the late 18th and early 19th centuries. It reflected a desire to rekindle the spirit and forms of classical art from ancient Greece and Rome. Neoclassicism was also, in part, a reaction against the ostentation of baroque art and Rococò school, stimulated by the discovery of Roman ruins at Herculaneum and Pompeii (1738–48), along with publication in 1755 of the highly influential book “Thoughts on the imitation of Greek Works of Art” by the German art historian and scholar Johann Winckelmann (1717–68). A fundamental step was the Grand Tour that was an important artistic experience made by famous painters (Jacques-Louis David 1748–1825), sculptors (Antonio Canova 1757–1822) and architects who spread this art in all Europe.

**Characteristics:**

Neoclassical works (paintings and sculptures) were serious, unemotional, and heroic. Neoclassical painters depicted subjects from classical literature and history, as used in classic Greek art and republican Roman art. Neoclassical topics are beauty, harmony, balance. Neoclassical architecture was more ordered and less grandiose than baroque, although the dividing line between the two can sometimes be blurred. There was an important difference between Greek classical architecture and the neoclassical one because there weren’t domes in ancient Greece. Infact roofs were flat.

Fonte: Encyclopedia of Art History
Jacques-Louis David was born in Paris in 1748.

- After the death of his father, he grew up under the guardianship of uncles on his mother's side, and received a classical education.

- In 1716 he was placed in the studio of Joseph-Marie Vien, the leading promoter of the neoclassical reaction against the Rococo.

- In Italy (1775 – 1780) the impression of the masters of the High Renaissance and early Baroque caused him to purge his work radically of all traces of the modern “French”.

- After David's return to Paris, at the Salon of 1781 the exhibition of his Italian canvases produced a strong impression on critics and public.
  - In 1785 he painted "The Oath of the Horatii".

- In 1789, he greeted the Revolution with enthusiasm and constantly supported its most radical causes.
  - A heart ailment brought on his death in December 1825.
“The Oath of the Horatii” is the first masterpiece of a new style breaking with the Rococo style. This painting, a royal commission, was the most important masterpiece for a new style, Neoclassicism. In the 7th century BC, to put an end to the bloody war between Rome and Alba, the three Horatii brothers, chosen by the Romans to defy the Curiatii, the champions of the town of Alba, are swearing to defeat their enemies or die. David presents this episode as an example of patriotism and stoicism. As they receive their weapons from their father, the women of the family are prostrate with suffering. Both the architecture of the room and the poses of the warriors are rigorously geometrical. The composition is broad and simple, with the life-size figures arranged in a frieze in the foreground, as on Roman sarcophagi and Greek vases. The figures are separated by large empty spaces in a stage-like area shown head-on. David emphasizes the room's geometry. The harsh, slanting light gives the figures their relief, and their contrasting characters are conveyed using different forms. He gives the men energetic bodies constructed out of straight lines and dresses them in vivid colors, while the women are all sinuous curves and muted colors. The painting became the model throughout Europe for the new style of painting later known as Neoclassicism.
Joseph Paxton's most famous creation was the majestic Crystal Palace, built for London's 1851 Great Exhibition. It was only possible to build the Crystal Palace due to technological advances in making both glass and cast iron, and the reduction of a tax on glass. It was 1,848ft long, 408ft wide and 108ft high and was the largest indoor palace ever built with 77 $\text{km}^2$. Realized in a few months, Paxton just built this palace as a larger greenhouse, with about half a km long central nave, as well as a series of arcs to everything and a transept covered by a barrel vault made of cast iron and glass.

Great innovation introduced by this palace was the backbone of lightweight metal and glass infill, who served as a model for the architecture that followed. This type of structure was fast to build (were assembled of prefabricated pieces out of work), reversible (could be disassembled and reassembled) and especially less expensive, using lightweight materials, but resistant (iron, steel, cast iron and glass).

Also the floor was left in the ground, then was made a ventilation system to avoid elevations of dust. It was disassembled and reassembled from Hyde Park to Sydenham Hill, where he was destroyed in a fire in 1936.

Artist: Joseph Paxton  
Place: London 1851  
Cast iron and glass; modular system  

Fonte: Norberg Schulz
The Ring is a wide tree-lined boulevard that encircles the very center of the city. It’s about 6.5 km long and possibly has a greater number of historical sights lining its edges than any other road in the world. The Ring was part of the vast changes to the Viennese cityshape that took place in the second half of the nineteenth century and the beginning of the twentieth century. After the bloody end to the 1848 revolution, Vienna entered a period of relative prosperity, reinstated as the administrative and cultural center of the vast Hapsburg Empire presided over by Emperor Franz Joseph I. In 1850, the city’s boundaries expanded to include outlying settlements and this created an immediate problem. What to do with the huge fortifications that formed the original city limits? With the increasing of economy, the business community wanted to replace the walls with roads and real estate. That didn’t sit well with the military, who wanted to keep the fortifications as a necessary line of defence in case the underclasses got frisky again.
The Emperor decreed in 1857 that the city walls be torn down and the trenches filled. In their place, a boulevard to reflect the imperial grandeur of Vienna and its ruling dynasty. The city planning was designed by Ditter von Forster. The Emperor charged the authorities with building the roads and various national and municipal buildings. The rest of the area was opened to private initiative (part of the money for all the state buildings came from selling the land). The first part of the road was opened in 1865 and subsequent years saw the completion of numerous buildings of national, indeed international, renown, all of them in the Historicistic Style.
Along the route you’ll find, for example, the Rathaus, Burgtheater, Parliament Building, the Neue Burg and Burggarten, the Stadtpark, the State Opera House, the Art and Natural History museums, the Votivkirche, the Ringturm, Neue Hofburg, the old Stock Exchange, the University, the Academies of Music and Art and more.

All these buildings were completed in the second half of the century. The scale of this accomplishment is quite extraordinary and could find no equivalent in today’s world. And yet the full plans for the Ring were never implemented in their entirety – the relative decline of Vienna’s power and influence, money problems and the end of the Hapsburgs saw to that.
1. Ringturm
2. Urania
3. Austrian Post Savings Bank
4. former War Ministry
5. MAK
6. Vienna State Opera
7. Hofburg/Neue Burg
8. Kunsthistorisches Museum Vienna
9. Natural History Museum
10. Parliament
11. City Hall
12. Burgtheater
13. Former Stock Exchange
14. University of Vienna
15. Votive Church
THE IMPRESSIONISTS

1859: The artists, meeting in ‘CAFÈ GUERBOIS’, decided to break the rules refusing the traditional way to paint; nature and cities were represented ‘EN PLEIN AIR’.

1874: A group of young painters organized in the official salon in Paris an exhibition of its own.

Their interest was directed to lights and colours that represented a changing reality so that the painting had to be fast without any sketches. Moreover they abolished the conception of local colour, connected to the object giving importance to the perception.

**Manet:** his themes and his canvases were the focus of pungent controversy and scandal.

**Renoir:** simplified women and children, omitting black as the colour of his shadows; use of pure and bright colour to separate forms, outlines and shadows.

**Monet, Sisley and Pissarro:** the subject of landscape and the changing effects of light.

**Degas:** his works were characterised by a photographic sense of accidental perspective; this artist represented horse races, ballet and portraits of ordinary people, often indoors.

The most important protagonists of this period were Renoir, Camille Pissarro, Alfred Sisley, Edgar Degas and other artists. They were characterised by different personalities as well as their paintings, talents and conceptions but they all went through similar experiences.

*Fonte: fotocopia*
ORIGINALLY THIS WORK DIDN'T HAVE ANY TITLE BUT FOR THE 1874 EXHIBITION CATALOGUE MONET CHANGED IT TO *IMPRESSION SUNRISE*.

THE REGENERATION OF FRANCE WAS EXEMPLIFIED IN THE PORT OF LE HAVRE. THE REPRESENTATION OF LE HAVRE CELEBRATES THE RENEWED STRENGTH AND BEAUTY OF THE COUNTRY.

*IMPRESSION SUNRISE* WAS PAINTED WHILE MONET LOOKING OUT OF HIS WINDOW ONE SPRING MORNING.


THIS ACCURATE REPRODUCTION OF MONET’S *IMPRESSION*, AND RESULTING MOOD OF ATMOSPHERIC CONDITIONS DOMINATE, AND LIMIT THE IMPORTANCE OF DETAILS. THE VIEWER ALMOST FEELS THAT HE IS LOOKING OUT THE SAME WINDOW THAT MONET DID THAT SPRING MORNING. ONCE CALLED AN ABSTRACT PIECE OF UNFINISHED WORK BY CRITICS, OVER ONE-HUNDRED YEARS LATER, MONET’S WORK *IMPRESSION SUNRISE* IS PART OF A HISTORIC ART MOVEMENT, AND MONET HELPED TO MAKE A NAME FOR THE IMPRESSIONISTIC ARTISTS AS WELL.
He was born in Paris on November 14. When he was fifteen Monet had become popular as a caricaturist and in an exhibition of his drawings he met Eugene Boudin who influenced him introducing him to outdoor painting. He studied art at the Académie Suisse in Paris, where he met Pisarro and Cezanne. He also contributed to several Impressionist exhibitions, but attained little recognition. Around 1890, after years of derision, he began to experience success. In this period he lived in his home in Giverny, that he used as a good retirement. In the garden of his home he took care of different plants to paint He travelled to England, Norway and Italy until his death in 1926.

He was born in Limoges in 1841 and his father was a tailor. Renoir demonstrated his gift at an early age and he went to work soon in Paris as a decorator in a porcelain factory. His early works reflected a myriad of influences such as those of Manet, Delacroix and Courbet. After different travels he returned in Paris where he had a successful exhibition which helped to establish his career financially. In 1894 he had his first attack of rheumatism but although his infirmity, Renoir never ceased to paint by having his paintbrushes bound to his hand.
The term refers to a pictorial technique where colour pigments are placed as small dots side by side.

It begins in the early 1880s when the French painter Seurat invented a new painting technique that he named *Divisonism*.

**Features**

- Artists separate colours to the canvas so that the eye of the viewer blends the colours together rather than the artists on their palettes.
- tiny dots of local colour and clean, clear contours around the forms.
- luminescent surfaces, and coldness in the figures and landscapes.
- artists painted in the studio, instead of outdoors.
- Ordered representation of contemporary life and landscapes rather than spontaneous representations in technique and intention.
SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE

Seurat here has painted a typical Sunday Afternoon on the Island of La Grande Jatte, a very popular place in his time, on the Seine, north-west of Paris. For six months he went every day to the island to make sketches of the landscape and many figures that animate it (the mother with the child, or the woman on the right, dressed in the latest fashion) before painting, in his study, the complete picture. It's a perfectly designed composition. The figures are still, and the scene is static, devoid impressionistic immediacy.

**The organization of space**
The work is organized according to precise geometric rules, starting from symmetry to the central axis, identified in the woman with the baby and with red umbrella, the only in the front position. She is the pivot on which the whole scene rotates.

**The shapes**
The figures are almost in the geometric form, as it is evident in the proximity of the central woman to the figure of a cylinder.
The composition is an intersection of vertical lines (the figures standing and trees) and horizontal (shadows on the lawn). To break up the squareness, oblique lines were introduced.

**The colour**
The colour is broken down into a dense network of points, with an absolute scientific precision. A large shaded area in the foreground increases the brightness of the part in depth also obtained by a *simultaneous contrast* (juxtaposition of complementary colour dots).

**The success**
When it was exhibited for the first time, the painting was received with indignation by the majority of painters and critics, who opposed to the revolutionary technique of Seurat.

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**Artist:** George-Pierre Seurat

**Year:** 1884-1886

**Medium:** Oil on canvas

**Subject:** people relaxing at la Grande Jatte, Paris

**Dimensions:** 207.6cm x 308cm

**Location:** Art Institute of Chicago
DURING THE SUMMER OF 1906, WHILE PICASSO WAS IN GOSOL, SPAIN, HIS WORK WAS INFLUENCED BY GREEK, IBERIAN, AND AFRICAN ART. HIS "PORTRAIT OF GERTRUDE STEIN" REVEALS A MASKLIKE TREATMENT OF HER FACE. THE KEY WORK OF THIS EARLY PERIOD IS "LES DEMOISELLES D'AVIGNON". ITS PICTURE SURFACE RESEMBLING FRACTURED GLASS AND IT WAS SO RADICAL THAT IT WAS NOT EVEN UNDERSTOOD BY CONTEMPORARY AVANT-GARDE PAINTERS AND CRITICS. IT DESTROYED SPATIAL DEPTH AND THE IDEAL FORM OF THE FEMALE NUDE, AND TURNED IT INTO HARSH, ANGULAR SHAPES.
CUBISM

The Name:

Cubism took its name from the observations made by the painter Henri Matisse and the critic Louis Vauxcelles, who derisively described Braque's 1908 work "Houses at L'Estaque" as composed of cubes. In Braque's work, the volumes of the houses, the cylindrical forms of the trees, and the use of light-brown and green colours are reminiscent of Paul Cézanne's landscapes, which deeply inspired the Cubists in their first stage of development, until 1909.
DEFINITION OF STYLE & SUBJECT

MATTER

CUBISM WAS A HIGHLY INFLUENTIAL VISUAL ARTS STYLE OF THE 20TH CENTURY THAT WAS CREATED PRINCIPALLY BY THE PAINTERS PABLO PICASSO AND GEORGES BRAQUE IN PARIS BETWEEN 1907 AND 1914. THE CUBIST STYLE EMPHASIZED THE FLAT, TWO-DIMENSIONAL SURFACE OF THE PICTURE PLANE, REJECTING THE TRADITIONAL TECHNIQUES OF PERSPECTIVE, FOreshortening, MODELING, AND “CHIAROSCURO” AND REFUSING OLD THEORIES OF ART AS THE IMITATION OF NATURE. CUBIST PAINTERS WERE NOT BOUND TO COPYING FORM, TEXTURE, COLOUR, AND SPACE; INSTEAD, THEY PRESENTED A NEW REALITY IN PAINTINGS THAT DEPICTED RADICALLY FRAGMENTED OBJECTS, WHOSE SEVERAL SIDES WERE SEEN SIMULTANEOUSLY. TYPICAL CUBIST PAINTINGS FREQUENTLY SHOW LETTERS, MUSICAL INSTRUMENTS, BOTTLES, PITCHERS, GLASSES, NEWSPAPERS, STILL LIFE, AND HUMAN FACES AND FIGURES.

Picasso's "Les Demoiselles d'Avignon"

- 1907
- Oil on canvas
- 245x235 cm
- MoMa, New York

It was "Les Demoiselles d'Avignon", a work painted by Picasso in 1907, that anticipated the new style; in this work, the forms of five female nudes became fractured with angular shapes. As in Cézanne's art, tridimensional depth was rendered by the use of colour. Infact he preferred warm colours (as brown) and he limitated cold colours.
ANALYTICAL CUBISM

The period from 1910 to 1912 is called *analytical cubism*. Paintings executed during this period showed the analysis of form. Right-angle and straight-line construction were favoured, occasionally some areas of the painting appeared sculptural, as in Picasso's "Girl with a Mandolin" (1910). Colour schemes were simplified, tending to be nearly monochromatic (brown, grey, cream, green, or blue were preferred) in order not to distract the viewer from the artist's primary interest the structure of form itself. The monochromatic colour scheme was suited for the presentation of complex, multiple views of the object, which was now reduced to overlap opaque and transparent planes. These planes appear to ascend the surface of the canvas rather than to recede in depth. Forms are generally compact and dense in the centre of the analytical cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's "Portrait of Ambroise Vollard".
SYNTHETIC CUBISM

INTEREST IN THE ABOVE SUBJECT MATTER CONTINUED AFTER 1912, DURING THE PHASE CALLED *SYNTHETIC CUBISM*. WORKS OF THIS PHASE EMPHASIZE THE COMBINATION, OR SYNTHESIS, OF FORMS IN THE PICTURE. COLOUR IS EXTREMELY IMPORTANT IN THE PIECES' SHAPES BECAUSE THEY BECOME LARGER AND MORE DECORATIVE. SMOOTH AND ROUGH SURFACES ARE CONTRASTED WITH ONE ANOTHER; AND FREQUENTLY NON-PAINTED OBJECTS SUCH AS NEWSPAPERS OR TOBACCO WRAPPERS, ARE PASTED ON THE CANVAS IN COMBINATION WITH PAINTED AREAS. THIS COLLAGE TECHNIQUE EMPHASIZES THE DIFFERENCES IN TEXTURE ANDPOSES THE QUESTION OF WHAT IS REALITY AND WHAT IS ILLUSION IN PAINTING.

**Artist**  Pablo Picasso  
**Date**  1912  
**Medium**  collage di pittura a olio, tela cerata, carta e corda su tela  
**Dimensions**  27×35 cm  
**Place**  Musée National Picasso, Parigi
PABLO PICASSO


HE WAS BORN IN MÁLAGA ON OCTOBER 25, 1881. PICASSO WAS THE SON OF JOSÉ RUIZ BLASCO, AN ART TEACHER, AND MARÍA PICASSO Y LOPEZ. UNTIL 1898 HE ALWAYS USED HIS FATHER'S NAME, RUIZ, AND HIS MOTHER'S MAIDEN NAME, PICASSO, TO SIGN HIS PICTURES. AFTER ABOUT 1901 HE DROPPED “RUIZ” AND USED HIS MOTHER'S MAIDEN NAME TO SIGN HIS PICTURES.

PICASSO IS KNOWN FOR HIS “BLUE PERIOD”, “ROSE PERIOD”, AND FINALLY “PROTOCUBISM”.
GUERNICA


1937
Oil on canvas
349x777 cm
Museo Nacional Centro de Arte Reina Sofia, Madrid