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Robert Campin, *Von Werl Altarpiece*, 1438. Oil on wood panel, Museo del Prado, Madrid, Spain.
Von Werl Altarpiece, or the Werl Triptych, is a typical Renaissance painting from North of the Alps 15th century because of its medium and style. This painting is the remaining wings of a triptych altarpiece whose center panel was lost. It was painted on wood panel, which was common in Northern Renaissance during the 15th century. The painting is really detailed, especially the mirror on the left panel that shows the reflection of what was happening in the room. The views from the windows were painted carefully with details of trees and houses. Moreover, the creases on the clothes of the people are precisely shown. There are multiple sources for lights therefore the painting appears more realistic. Also, shades of various things such as the bench and the statues on the wall are accurate. There are some perspective exaggerations like the bench Saint Barbara sitting on. Her neck was odd, which is commonly seen in paintings from this period. Her shoulders and knees seem unrealistic, which makes her look boneless. Because this painting was painted by oil, the colors are bright and shiny. The color range varies clearly from light to dark.
The Garvagh Madonna (Aldobrandini Madonna) is painted by one the most famous artists in the High Renaissance period in Italy in 16th century, Raphael. Garvagh Madonna is a portrait of Madonna, which is another name for Virgin Mary, Jesus Christ when he was a child, and John the Baptist who was also a child. This painting is one of many of his paintings about this trio. This painting of Raphael is a typical painting of the Italian High Renaissance period because of its style, location and composition. Via this painting, Raphael has shown his mastery skills of using body proportion, facial expression and pyramidal composition. One of the characteristics of the Italian High Renaissance is the stable composition, which is clearly shown in Raphael’s painting. The trio of Mary, Jesus and John the Baptist form as a stable pyramid that binds them to the earth. The facial expression of Mary is more humanized, as well as the actions of the children. This painting also reflects the nature as the background with two windows showing the outside view. The colors are cool tone, Mary dresses in red and blue like other typical paintings of this figure.
Caravaggio, *Judith Beheading Holofernes*, 1599. Oil on canvas, Galleria Nazionale d'Arte Antica, Rome, Italy.
Judith Beheading Holofernes by Caravaggio is a typical Southern Baroque painting in 16th century. It is based on a Biblical story of Judith, who seduced and beheaded the Assyrian general Holofernes. This is a common theme in the 16th century which is also represented by famous artists at the time. Caravaggio depicts the most dramatic moment of the story, which is typical in Baroque period paintings. There is no actual background, the figures are isolated in the darkness. The contrast between light and dark shows the intensity in movement and emotion in each figure. This painting has shown Caravaggio’s mastery in realism. He successfully paints Judith’s repulsion, Holofernes’s helpless weakness, and the readiness for the head of the servant next to Judith. The melodrama is expressed through realistic movement, gestures, poses, facial emotions and especially the clenched arm. Body proportions is reasonable, especially the head and torso of Holofernes.
ROCCOCO ART (18th CENTURY)

*A Young Girl Reading* by Fragonard is a typical Rococo art work because of its style, colors, and brushstroke. The painting depicted a genre scene of a girl reading a book from the profile view. She wears a fancy yellow dress with a white ruff collar and purple ribbons on her hair. She is sitting peacefully with the small book in her right hand, her left arm is put on a wooden rail and her back is supported by a large cushion against the wall. Her clothes’ materials, her gestures, and a ribbon on her hair tie point to the fact that she might be from an aristocrat family, which is common in France at that time. Fragonard mainly uses pastel colors such as yellow, white, light pink in his painting, since pastel colors are one of the characteristics of the Rococo style. He focuses on her face using looser brushstroke on the dress and background. There is basically nothing in the background, there are only a vertical and a horizontal line to create space for the painting.
NEOCLASSICISM

Jacques – Louis David’s *The Death of Socrates* focuses on a classical subject matter, just like other artworks in Neoclassicism period. The story is about Socrates who is going to drink poison to leave a lesson for his pupils. The setting of the painting is like on a stage with a man in the center surrounded by other men with different gestures and dramatic expressions on their faces. There is also strong sense of emotion going on in this painting, such as anger, shocking, and sadness. Those characteristics are commonly found in artworks at the time. The figures are heroic and idealized, colors play an important part in highlighting the emotions and expressions of the people. Light and shadows are clearly depicted to emphasize the drama and stage-like setting. Also, light points to the focal point of the painting, which is Socrates at the center. With all those characteristics, Jacques – Louis David’s artwork can be seen as a typical Neoclassicism style painting.
ROMANTICISM (1810 – 1830)

*The Monk by the Sea* is a typical Romanticism artwork because it has all the period style characteristics. There is only one single figure in the painting, which is the monk standing in front of a big sea and grey sky. The figure is relatively small compared to the great nature. The monk seems to be isolated by the sky and the sea. The use of “sublime”, which is common in Romanticism artworks, creates the sense of darkness, loneliness, and sadness in the painting. Moreover, Friedrich uses his imagination to express his emotion of isolation and hopeless. Colors in the painting are mostly dark such as dark blue, black and the white foreground and light blue sky form a contrast. The empty white foreground and the monk are overwhelming and not rational, which are also typical at the time. Overall, by creating fear and emotion through the painting, Friedrich successfully makes *The Monk by the Sea* one of the typical and outstanding artwork in Romanticism period.
(SOCIAL) REALISM (1830 – 1870)

*The Gleaners* is a typical Social Realism painting because it depicts the genre scene of lower working class. It is the main concern and topic of artworks during that time. In the painting, there are three French women, who are the gleaners, doing their job as to glean the wheats. None of their faces are shown, their clothes are ugly and dirty, which help determine their social status in the society. Colors are naturalistic, darker colors are used to emphasize the center which is the women. J.F Millet uses atmospheric perspective in the background, therefore, he creates the genre scene with the peaceful and calm feeling. The style of being relatively accurate to visual description is common in Social Realism period. The artist uses this style to evoke sympathy and fairness for the subject, in this case is the woman working class in French society. J.F Millet with *The Gleaners* does a good job in delivering this purpose to the viewers, especially the French upper class.
IMPRESSIONISM (1870 – 1885)

Monet’s *Impression, Sunrise* is one of his famous paintings in the Impressionism period. It is a landscape painting of the port in his hometown in France. He depicts the everyday scene of the port, which includes ships and boats go back and forth during the day. This is commonly found in artworks of Impressionists since they tend to express their personal corner in life. There are no clear figures in the painting, instead there are shadows of people on the small boats in the foreground. Colors are basically blue, varies from light to darker. It is difficult to distinguish between the sky and water since the colors make no difference and brushstroke is too loose. The focal point in *Impression, Sunrise* is the red sun and its reflection on the water. Therefore, it expresses the dynamism through the techniques of using loose brushstroke, blue-gray colors, unclear figures and foggy background. All of them make this painting a typical Impressionism artwork.
EXPRESSIONISM/FAUVISM (1905 – 1920)

Harmony in Red by Matisse is a typical Fauvism artwork because he emphasizes on the use of colors to express his feeling and emotion. As in the title, the main color in this painting is Matisse’s preferred red. There are some figures that are blue such as the flowers around the table. It is difficult to distinguish between the table and the wall since there is no spacing perspective and lines to indicate the space. On the left side, there is some sort of landscape or outside view, however it is ambiguous to determine if it is an open window or just a painting on the wall. As Matisse, who is a Fauvism artist, wants to express the feeling of calm and relaxing to the viewers, he uses colors as a vehicle to indicate it. The figures in the painting are not naturalistic and non-descriptive, human form is not focused and detailed. This Fauvism painting is a good source of decoration in the house since the use of colors creates the sense of relax and stress-reduction.
CUBISM (1910 – 1915)

It can be easily seen that *Les Demoiselles d'Avignon* by Picasso is a typical Cubism artwork due to its unique style and period characteristics. This painting depicts the scene of five naked women with multiple poses and gestures. Their faces are mask-like, with the influence of African art masks. Therefore, it is ambiguous to determine if they are five different women or just one woman doing different actions. One of the most obvious Cubism characteristics shown in this painting is the reduction of human forms to basic geometrical shapes such as triangles and diagonals. Colors are reduced to orange and blue. The sense of flat, two-dimensional style is depicted clearly in the painting, which is common in Cubism artworks. Moreover, the background is not clearly defined, it may be a curtain inside or a scene outside. In the foreground, there is an appearance of grapes and pears, probably to help decorate and distinguish the background. In conclusion, this artwork by Picasso is a Cubism painting, since it has all of the period style characteristics.