

# **Art Appreciation**

## **Unit 3**

### **Appreciating Art Begins To Modern Art**

#### **Lecture No: 4**

#### **Roman Art**

The 1<sup>st</sup> roman art can be dated back to 509 B.C.E with the legendary founding of the roman republic, and lasted until 330 C.E or much longer if you include byzantine art. Roman art also encompasses a board spectrum of media including marble, painting, mosaic, gems, silver and bronze work, and terracotta's, just to name few classical roman art relief, 3 dimensional carvings on flat surfaces, used in architectural works such as column, arches and in temples. Here we could see three dimensional carvings on flat surfaces this is an example.

Free standing sculpture the common location of the sculptures were in public baths or the city forum this is an example of free standing sculpture.

Portrait sculpture the subject of these sculptures would generally be the emperors of the empire this is an example of Portrait sculpture.

Triumphal arches the purpose of such arches was to support honorific statuary we could see the arches which supports the statuary.

Honorific columns the historiated columns were also occasionally erected with spiral relief friezes narrating in great detail the successful military campaigns of romans. The column of Marcus Aurelius.

Funerary relief the most important funerary relief favored by upper and middle class decorated coffins. Composed by garlands, decorative motifs and various other themes. This is the fine example of Funerary relief. Where the Funerary relief of Lucius and his wife Antistia are great in a marble and we can see the garlands and motifs around them.

Portrait paintings in the roman imperial period the Portrait paintings is represented by a series of wooden panel by encaustic technique, a method that uses pigment contained in hot wax. Here this is the example of Portrait paintings which is done using the pigment mixed with hot wax. Where we could see the shine the glossy effect in the painting were the pigment mixed with hot wax and this painting.

Mural painting a painting done on floor, wall, ceiling etc mainly using fresco. This is the example of the Mural painting.

Rome artistic periods republican, early empire, late empire. Roman art combined native talents, needs and styles with other sources especially Greek. It was fashionable to own copies of Greek art. Romans invented concrete.

Roman sculpture much of roman art is derived from that of Greece. However their realistic portrait sculpture were wholly roman. Wax death masks were made and often converted to bronze or terra cotta sculptures. This led roman sculpture to become more realistic, detailed. This the fine example of Roman sculpture which is made in marble we could see the fine details and line here were the mold extract from the death mask and this can what it to in the marble.

The early empire believed that art should be created in the service of the state. They desired to glorify Rome's power through magnificent buildings and civic monuments. In the areas that they conquered, Rome built apartment buildings, roads, bridge, water system, sanitation, recreation facilities, gymnasiums, public baths and theaters.

Architecture the roman innovation in Architecture were the roman arch, the dome, the reinforced concrete which allowed for domed and vaulted structures. Three of the most famous roman Architecture structures are the aqueducts, the coliseum and the pantheon.

The aqueducts are the series of arches for irrigation and water. The coliseum made of 2 back to back amphitheaters. The pantheon temple to

all gods. This is an example of aqueducts this is the pantheon and the coliseum.

Sculpture Augustus was determined to create monuments that reflected Rome's power, glory and influence of the western world. During the empire period the pure realism of the republication period portrait busts joined with Greek idealism. The result was classical idealized bodies and poses with individualized heads. They also invented the equestrian portrait said it was best to be indifference to emotion and the things of this world maintaining that virtue was the most important goal in life.

This the equestrian sculpture of Marcus Aurelius this statue is an over life size depiction of the emperor elegantly mounted atop his horse while participating in a public ritual or ceremony, the statue stands approximately 4.24 meters tall. A glided bronze statue the piece was originally cast using the lost wax technique with horse and rider cast in multiple pieces and then soldered together after casting. Here this sculpture is casted in the parts and then later molded together. They look like a magnificent example of dynamism captured in the sculptural medium. Caught in motion, raises its right foreleg at the knee while planting its left foreleg on the ground its motion checked by the application of reins which the emperor originally held in his left hand.

In keeping with the motion of the horses body its head turns to its right with its head mouth opened slightly. The horse wears a harness some element of which have not survived. The horse is saddled with a Persian style saddlecloth of several layers as opposed to a rigid saddle. It should be noted that the horse is an important and expressive element of the overall composition. The horseman sits astride the steed with his left hand guiding the reins and his right arm raised to shoulder level the hand outstretched.

How roman sculpture does differs from Greek sculpture individuals were rendered in portrait like likeness. The reliefs commemorate a

specific persons present. The figures are set in shallow low relief but convincing 3D space.

Augustus of Prima Porta: a detailed study of this is the Augustus Prima Porta marble structure. At first glance this statue might appear to simply resemble a portrait of Augustus as an orator and general but this sculpture also communicates a good deal about the emperor's power and ideology. Great military victor and a staunch supporter of Roman religion. Augustus stands in a contrapposto pose. The emperor wears military regalia and his right arm is outstretched demonstrating that the emperor is addressing his troops. We sense the emperor's power as the leader of the army and a military conqueror. Further looking into the composition of the sculpture we get reminded of the Polykleitos "the disc bearer" Greek sculpture might seem similar. Augustus is essentially depicting himself with the perfect body of a Greek athlete. He is youthful and masculine despite the fact that he was middle aged at the time of the sculpture's commissioning.

The Cupid and Dolphin: first at Augustus' right leg is a Cupid figure riding a dolphin. The dolphin became a symbol of Augustus' great naval victory over Mark Antony and Cleopatra. Also portraits that Augustus is descended from the gods. Cupid is the son of Venus, the Roman goddess of love. Julius Caesar, the adoptive father of Augustus, claimed to be descended from Venus and therefore Augustus also shared this connection to the gods.

The breast plate: taking a closer look into the breast plate of the Augustus is wearing the breast plate covered with figures conveying various propagandistic messages. The basic meaning is clear: Augustus has the gods on his side. He is an international military victor and he is the bringer of the Pax Romana, a peace that encompasses all the lands of the Roman Empire. In the central zone of the cuirass are two figures: a Roman and a Parthian. On the left the enemy Parthian returns military standards. This is a direct reference to an international diplomatic

victory of Augustus in 20 B.C.E when these standards were finally returned to Rome after a previous battle surrounding this central zone are gods and personification. At the top are sol and caelus the sun and sky gods respectively. On the sides of the breastplate are female personification of countries conquered by Augustus. These gods and personification refer to the pax romana. The message is that the sun is going to shine on all regions of the Roman Empire, bringing peace and prosperity to all citizens. And of course Augustus is the one who is responsible for this abundance throughout the empire.

Beneath the female personification are Apollo and Diana two major deities in the roman pantheon clearly Augustus is favored by these important deities and their appearance here demonstrates that the emperor supports traditional roman religion. At the very bottom of the cuirass is Tellus the earth goddess who cradles two babies and holds a cornucopia. Tellus is an additional allusion to the pax roman as she is a symbol of fertility with her healthy babies and overflowing horn of plenty. This is the relief from the Ara Pacis Augustus altar of Augustus peace.

Medieval art the age of faith 400a.d to 1400a.d Rome falls and the church gains power. Overview begins with the fall of Rome and extends to the renaissance, Rome diminishes and the church gains power, society life and death are centered on the church, the church is the major purchaser of art, Constantine is the first Christian emperor he moves the capital from Rome to Constantinople therefore there is an oriental influence in art, most people are illiterate, the knowledge from antiquity is preserved and copied in monasteries, the book making industry is born, emphasis in life and death.

Art historians attempt to classify medieval art into major periods and it could be classified as an early Christian art, migration period art, byzantine art, insular art, pre Romanesque and Romanesque art, Gothic art as well as many other periods within these central styles of which the

most important could be noticed byzantine art, pre Romanesque and Romanesque Gothic art.

## **Medieval Art**

Constantinople was close to Asia as well as to Greece and because of this proximity Greek roman and Asian art culture all influenced byzantine artists. Byzantine art featured very rich colors and heavily outlined. This an example of byzantine art and we could see the use of rich colors the red, goldenish yellow, blue and the figures thickly outlined and the appeared flat and stiff.

Medieval art was produced in many media and the works that remain in large numbers include sculpture, illuminated manuscripts, stained glass, metal work and mosaic, had a higher survival rate those in the metal work and mosaic. Especially in the early part of the period works in the so called “minor art” or decorative arts such as metal work ivory carving, enamel and embroidery using precious metals were probably more highly valued work than paintings or monumental sculpture.

Human figures were flat and symmetrically placed seeming to float as if hung from pegs. Artisans had no interest in suggesting perspective or volume. So taking a closer look in byzantine art the figures are flat and 3dimensional a perspective could not be found. The tall, slim human figures with almond shaped faces huge eyes and solemn expression gazed straight ahead without the least hint of movement. So we couldn't find movement or dynamism all these are still rigid and flat.

Roman and byzantine mosaic, Roman mosaic used opaque marble cubes. Byzantine used reflective glass cubes. The pieces had smooth flat finish. Were as the other had the uneven surface so the work sparkled. The colors limited due to use of natural stones in Roman mosaics. Glowing glass in wide range of colors were used in byzantine. Typically found on floor of private homes. Found on walls and ceiling especially

church dome etc. subjects were secular like battles games. Subjects were sacred like Christ as shepherd in byzantine. Used minute pieces for realistic detail. In byzantine large cubes in stylized designs. In Roman mosaics background represented landscape. Were as byzantine mosaics background was abstract sky blue and gold. So these are example of byzantine mosaics and these are the example of Roman mosaics. Taking a closer look into these you could just review different between the both with reference about to the discussed table.

Hagia Sophia commissioned by emperor Justinian and designed by 2 mathematicians the Hagia Sophia is a completed innovative structure recognized as the climax of byzantine architectural style. The byzantine contribution to engineering pendentives 4 arches forming a square supported a dome. Here we could see the four arches one in the other side and their supported by dome. This structural revolution accounted for the lofty unobstructed interior with its soaring dome. So since it supported by four massive arches and huge dome. So the structure was so massive and lofty and the interior was so unobstructed and hence 40 arched windows encircles the base of the dome creating the illusion that it rest on the halo of light. This is the exterior of the Hagia Sophia and the interior showing the arches and supporting with dome and the windows.

The Romanesque period 1050-1200 with the Roman Catholic faith firmly established a wave of church construction began throughout feudal Europe. Builders borrowed elements from roman architecture such as rounded arches and columns. Due to wooden roofs beings prone to fire medieval artisans began to roof churches with stone vaulting barrel or groin vaults resting on piers could span large opening with few internal supports or obstructions. Interior were dark and somber because due to weight of the heavy stone roof not many windows could be added. The exterior were plain except for sculptural relief around the

main portal most church goers were illiterate so sculpture taught doctrine by telling stories in stone.

Illuminated manuscripts monks and nuns copied manuscripts keeping alive the art of the illustration and civilization. The papyrus scroll used from Egypt to Rome was replaced by the vellum which is calfskin or parchment lambskin codes made of separate pages bound at one sides. Manuscripts were considered sacred objects containing the work of god. Until printing was developed in the 15<sup>th</sup> century these manuscripts were the only form of books in existence. Preserving not only religious teachings but also classical literature. The Romanesque architecture we could see the circular windows the arches and the arch.

The Gothic period 1200-1260 in Europe in the twelfth century many people moved into towns. Workers stone carvers, carpenters etc organized into guilds unions where apprentices were taught by masters. A wealthy merchant class with pride in their growing cities and religious faith led to the building of huge cathedrals. Two development in architecture the pointed arch and the flying buttress along with the use of the vault allowed them to make taller buildings whose walls were perforated with stain glass windows that changed the light to a rich glowing color and educated the illiterate with biblical stories being revealed in glass. Gothic cathedrals were such a symbol of civic. Buildings were so elaborate that construction literally took ages nearly 6<sup>th</sup> centuries for cologne cathedral.

Chartres cathedral this period holds the stain glass windows the most intact collection of medieval glass in the world measure 26,900 feet in total areas. The stain glass illustrating the bible the lives of saints even traditional crafts of France the windows are like gigantic glowing illuminated manuscripts. The stain glass replace the frescos to educate the illiterate. Since these stain glass portrait stories of tries and stain the illustrate could be educated through these.



Arches formed by narrow stone ribs extended from tall pillars. The ribbed vault ceiling supported by pointed arches these are ribbed vault and ceiling supported by the pointed arches. This is the ribbed vault arches formed by narrow stone flying buttresses these are the flying buttresses the arm like stone beams.

Renaissance period this was period after the Middle Ages start of modern world. New interest in old stuff like Greece and roman changes in thought about art religion literature education began in Italy later spread north to Germany and England. Italian renaissance were interested in human achievements. Therefore their forms in artworks look like roman and Greek gods. In generally they used perspective in drawings believed in humanism. Used critical method of study.

Famous Italian artists Da Vinci, Michelangelo, Raphael they dominated the art world at the beginning of the 16<sup>th</sup> century. All three of them utilized the rules of perspective and illusionism but willingly departed from exact mechanical precision in order to create desired visual effects. The last supper by Da Vinci 1497 in this painting the application of layers of translucent paint to create a hazy or smoky appearance and unify the composition. So looking at this painting it create a hazy or smoky look so such kind of refract is created on the painting to unify the composition. Taking a deeper look in to the last supper Da Vinci emphasis the Christ as most important figure in four ways. One, Stable and Calm position in triangular form. The Christ head is framed by natural light from the window behind. Christ is placed in the center position of the table. Vanishing point is directly behind the Christ head. Focusing on the vanishing point of this painting, it directly vanishes behind the Christ head. So thus Da Vinci emphasis Christ in this painting. Two important aspects of religious doctrine the community & betrayal of Judas.

Michelangelo detail of creation of Adam this painting which took Michelangelo four years to complete is so believe we could be fooled

into thinking the beams pedestals and structural elements are real. Michelangelo well documented knowledge of human anatomy has led to such theories cross section of brain uterus. Freshly cut umbilical chord. So taking look into this painting. This depicts the cross section of brain and the red color cloth behind the god is said to be as the uterus and the green color cloth hanging from the god is said to be the freshly cut umbilical chord and the Adam is said to be creation of god.

Michelangelo Sistine chapel Vatican City view of ceiling the famous Sistine ceiling is divided into nine sections in which nine stories of genesis from the stages of creation to the drunkenness of Noah are depicted. Gateway to art Raphael the school of art. Taking a closer look into the Apollo the god of music and lyric poetry may to look like Michelangelo dying's sleeve. Socrates in green engaging youth in debate taking to Alexander great. Plato the great classical philosopher model after Da Vinci. This is Aristotle holding ethic and pointing to the ground showing the material world. The sky has reference to the heaven as realm of the ideal. Architecture and coffered ceiling use rules of perspective reference to man's design ability. So taking a closer look into it we could find of perspective in this image. This Athens the god of wisdom. This is self portrait of Raphael second from the right listening to Ptolemy in a group because he was brigades. Euclid bending with compass and slit modeled after bromate. Ptolemy holding this celestial glue. They are the ancient scientist. This is Diogenes. They are group of poetic thinkers. This is Heraclitus modeled after Michelangelo leaning on a block of marble shown by himself because he was a solitary person. Here is Pythagoras with book.

Famous northern Italian artists are Robert campin, Jan van Eyck, roger van der Weyden wide spread development of oil paints. It facilitated the exactitude in render details so characteristics of northern renaissance paintings.

Robert Campin's *Merode Altarpiece* (oil on wood). Campin set the annunciation in a Flemish merchant's home in which the various objects represented have symbolic significance. Oil painting permitted Campin to depict all the details with loving fidelity.

*Man in red turban* by Jan van Eyck (oil on wood). This seems to be the first painted portrait in a thousand years in which the sitter looks directly at the viewer. This inscribed frame suggests that it is a self-portrait of the artist himself. This particular painting, the *Man in red turban*, is a self-portrait of the artist. It is said to be the first Western painted portrait in a thousand years in which the sitter looks straight at the viewer.

Rogier van der Weyden's *Descent from the Cross* resembles a relief carving in which the biblical figures act out a drama of passion as if on a shallow theatrical stage. The emotional impact of the painting is unforgettable. As said, look taking a deeper look into the details of facial expression of the character portrait in the painting. Deeper look into the details of facial expression we could see the pain and suffering actually thus creating unforgettable emotional impact.

Neoclassicism is characterized by clarity of form, sober colors, shallow space, strong horizontal and verticals that render that subject matter timeless and classical subject matter or classicizing contemporary subject matter. The neoclassicists such as Jacques-Louis David preferred the well delineated form, clear drawing and modeling. Drawing was considered more important than painting. The neoclassical surface had to look perfectly smooth; no evidence of brush strokes should be discernable to the naked eye. An example of neoclassical style is *Oath of the Horatii* by Jacques-Louis David. It depicts three men, the three brothers, saluting toward swords held up by their father as the women behind him grieve. Conflict between Romans and a rival group near Alba. The Horatii brothers for Rome and the Curiatii brothers for the rival group were commissioned. We could actually guess what artist is trying

to portrait into the painting. The taking the oath and the women are in grieve sitting behind them.

Romanticism was a movement that began as a reaction to constraints of neoclassicism. It swept across Europe and helped inspire many nationalist movements. The artwork of this movement is not linked by common artistic style but by the following characteristics: a desire to express personal emotions, a renewed link to the mysteries of religion and faith. Inspiration taken from the medieval art beauty and literature include. Heroes and miraculous events of the middle age mainly of the Gothic period. Natural phenomena such as raging rivers, storms and misty mountains.

Francisco Goya the 3<sup>rd</sup> of May execution of Spanish rebels, robotics, repetitive movement of faceless French. Central Spanish figure is in Christ-like pose. Church is silent and powerless in the background. Brutal inhumanity displayed in blood-soaked foreground. So looking into this picture it shows the execution of the Spanish rebels and robotics, repetitive movement of faceless French men so where the face aren't being clearly portrait and the Central Spanish figure who is portrait here is in the pose of a Christ. A church's portrait behind and is represented to the silent. The Brutal inhumanity is displayed here a bloods foreground.

Realism made to be as realistic as possible all emphasized the depiction of everyday subjects was against the exaggerated emotions of the romanticism movement. The movement began in the 1850s in France was objective and down to the earth. The opposite of abstract the goal was not to convey beauty but the common place in all its plainness. Social realism, magic realism, hyper realism. Some of the famous realist artists are Gustave Courbet, Honoré Daumier, Jean-François Millet, J.M.W. Turner.

The Gleaner by Jean-François Millet a true essence of what these women's job were. He captured the ugliness and truth of the poor

labourers. Three peasant women prominently in the foreground stooping to glean the last scraps in a wheat harvest. So looking into these image so what artists want to actually portrait is clearly depicted. His focus is on the three peasant women. So hence their portrait into the foreground and the colors and actions are so realistic. That the ugliness and truth is portrait so the expression are exaggerated so dynamism in the picture and even the use of colors.