

EXPLODATION!!!

WPA vs. USSR

By: Carlos & Alson

Throughout history, art has been a powerful tool of coercion and indoctrination. Directly or indirectly, it is propaganda that has propagated many ideologies in our societies. Taking advantage of art's unique ability to evoke emotions of patriotism, anger, complacency, or any other if it is so necessary. For two countries with contrasting political ideologies, the drive of propaganda is able to be seen far more distinctly.

The Works Progress Administration, (WPA) was an American organization dedicated to improving the state of America's workforce. They took on ambitious projects to promote good culture in America, and habits that would improve productivity in America. It was created as a tool to ameliorate dreadful unemployment rates during The Great Depression. This required, posters, art, and myriad of propaganda outlets to reinforce their endeavors.

This resulted in a distinct style of art. Upon viewing their posters, one would most quickly up upon the heavy use of blue, and many lighter colors. The fonts are distinctly bold, blocky, and have a western feel to them. This seems to evoke a sense of patriotism, as well as calmness, and subjugation. Additionally, one can easily spot the cartoonish, stylized depictions of people, animals, and objects. The art is simple, as to create staple images that would resonate with people, and motivate them. With a simple message attached to each art piece, from "Don't Kill Our Wildlife," to "Work Promotes Confidence," this art provided a formal, but calm call to action to the citizens of the United States.

The Union of Soviet Socialist Republics (USSR) was a Russian socialist state that lasted from 1922 to 1991. In December 1936, their leader, Joseph Stalin, unraveled a new Soviet Constitution, which made Stalin seem like the "genius of the new world, the wisest man."

Their propaganda was centralized around maintaining their power, indoctrination with communist beliefs, and anti-German and anti-Nazi propaganda. These images were primarily red, similar to most propaganda related to the USSR due to red symbolizing power. Red is psychologically a persuasive color, serving the purpose of propaganda. Anti-religious propaganda was also common. An example of anti-religious propaganda artwork was of a giant hand coming from the sky, presumably God, holding up Catholics as if they were puppets. Additionally, productivity was a huge incentive for propaganda. Alexey Stakhanov had a record-breaking day in mining coal, which allowed him to be as the subject of the "new man," a propaganda art figure. The new man was to be a "hero of labor" and was not driven by crude impulses of nature. With the praise of this "new man," pressure was made to increase production rates. The art was somewhat stylized, but was still vaguely detailed, with dark red and black shades to grab the viewer's attention. With the rise of the "new man" also came the "new woman". A Superwoman in balancing responsibilities and multiple roles, she was also mother, a communist citizen, a full-time worker, and a wife. She is usually portrayed standing above the city, as if she was Superwoman.

The WPA and USSR poster art paralleled in many ways. Both were tools of propaganda, with the intention of reinforcing or spreading a specific ideology. This was made clear with simple, blocky, and explicit messages written on each poster from both sides. Whether it was to spread Anti-Nazi propaganda, or pro-employment ideas, each poster stated a clear message. Additionally, both the WPA and USSR desired to also promote patriotism, with use of color, and the message conveyed through each poster.

However, where their art greatly diverges is in ideologies. America and the USSR had very contrasting ideologies at the time, thus creating different visual manifestations when promoting patriotism. A strong, bright red is found in every USSR poster, as it not only promoted the colors of the state, but it brought a stern, call to action. The WPA utilized blue and many lighter, cooler colors of the country, and to bring calmer and more optimistic call to action for the people. This resulted in contrasting depictions of people, as the WPA liked to stylize, and make humans more abstract, calm, and positive. While the USSR chose to present people in a more grotesque, but also more realistic light. With dark red and black shadings, people were depicted as figures of power, as to motivate people into either emulating them, or following their rule. It was in these stark differences in purpose that manifested contrasts in color, and depictions of even similar subjects. Art reflects the ambitions and ideas of peoples, and in our case, while both the USSR and WPA worked to spread ideas, it was in the contrast of Soviet communism and American capitalism, that art reflected such differences.



WPA (1937)



Motivation to work for a better country. (1939)



Personal Work Incentive (1941)



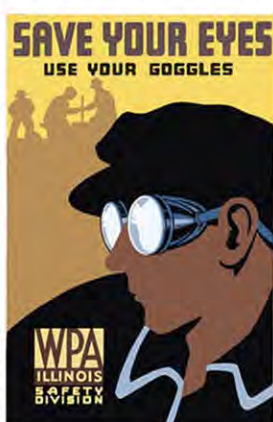
Resist the puppeteers of religion. (1955)



Anti-Hitler Rallying Propaganda (1942)



The WPA encouraged women to go to work. (1942)



Safety in work was a means of increasing productivity. (WPA-1940)



Women Empowerment Propaganda (USSR-1953)



Anti-Alcohol Poster (USSR-1950)



WPA's attempt to create a more efficient workforce. (1942)



A staple WPA logo. (1937)



Ecological Protection Propaganda (WPA-1938)



Death to the Fascist Snake (1940)



New Man Training Propaganda (1950)



"New Man" ideal poster. (1956)



Improving public health and awareness was also a key goal for the WPA. (1943)

Explodation

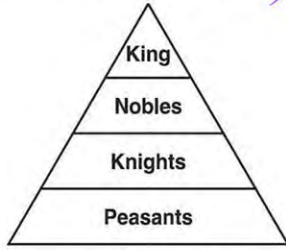
By: Fehung Ly

Edo Art vs The Northern Renaissance



Above: Map of Europe during the 15th Century.

European Feudal System



Above: A pyramid showing how feudalism works.



Above: The Ghent Altarpiece by Hubert and Jan Van Eyck.



Above: The Well of Moses by Claus Sluter



Above: Arnolfini Portrait by Jan van Eyck

Below: Très Riches Heures by the Limbourg Brothers



The Edo Period and The Northern Renaissance occurred during completely different times and locations. The Northern Renaissance was from 1375 - 1528 in Northern Europe and The Edo Period was from 1603 - 1868 in Feudal Japan. The similarities between the two is that they both had feudalism, albeit European feudalism was declining and Japanese Feudalism was flourishing; they both were going through times of massive growth in quality of life, whether that's not fearing the plague or having the entire country not being at war with each other. Because both time periods were going through significant progress, the art started to revive and show the happiness and the creativity of the citizens during those time periods.

The methods used in creating Edo Art and Northern Renaissance art vary vastly in many different ways. Edo Art primarily used ink, paper, or wood block art known as Ukiyo-e. Edo art often used folding screens and hanging scrolls as art mediums. Elaborate porcelain and lacquer products were also highly requested products from the artists and craftsman at the time. On the other hand, Northern Renaissance art mainly used the newly rediscovered oil paint instead of ink, and painted on walls. A similarity between Edo Art and Northern Renaissance Art is that they both used wood as an art medium. In this case it was in the form of altarpieces and woodcuts or panels. The Northern Renaissance also had a good amount of marble sculpting.

The interesting thing is that these time periods had very different philosophies when it came to the art. As the Northern Renaissance was focusing on humanism and was beginning to use math and science, the Edo Period was focusing on superstition and depictions of mythical existences, rather than reality. A big portion of The Northern Renaissance was still making paintings of the stories and scenes in the bible, however the superstitious art was disappearing from those depictions. The Northern Renaissance had a lot of other new styles, like portraits with shadows, something that didn't really exist before. Other common topics included scenery paintings and depictions of battles.

Edo Art was for the most part superstitions with depictions, whether that's a collection of mythical monsters or the ideal samurai. It wasn't realistic at all, with many of these art pieces being of a spiritual basis rather than a realistic basis like scenery in the Northern Renaissance times. A very popular subject for artists to paint at the time was of sex scenes because of the existence of Yoshiwara, an extremely popular red-light district made by the Tokugawa Shogunate to keep the prevalent prostitution out of the big cities in Japan. Other subjects that were regularly painted include landscapes, animals, mythical beings, and depictions of people.

During both time periods, art was catered to very specific groups of people. Those groups were the ruling class and the rich. Art during both periods were too expensive for civilians to purchase which made it so that only people with lots of money could buy art. The artists made what the buyers wanted, and for both periods that included self portraits. These groups were obsessed with self portraits, even at completely different times and locations. It showed off their inherent beauty or status which at the time meant everything if you are of a high social standing. The two time periods had another thing in common with their art preferences, beliefs. For The Northern Renaissance it was Catholicism and stories of the Bible, and for Edo Japan it was superstitious or divine existences. A big difference was that Edo Japan had an excessive amount of erotica, thanks to Yoshiwara, which was popular with the people that could buy art. People that bought art during The Northern Renaissance were faithfully religious, so they didn't want any sinful art pieces like the ones from Edo.

The Northern Renaissance and The Edo Period both started after times of severe unrest within their respective countries. They were both times of increased happiness which lead to more artistic creativity. For the most part, peace and balance was achieved, and the quality of life increased exponentially.

Below: The Four Horsemen, from the Apocalypse, by Albrecht Dürer.



Flag and crest of the Tokugawa Shogunate.



Below: Takiyasha the Witch and the Skeleton Spectre by Utagawa Kuniyoshi.



Above: Map of Japan in 1660



Above: The Great Wave Off Kanagawa



Above: A wall scroll depicting Shutendoji, an evil demon



Above: Porcelain dish in the Shape of a Princess.



Above: Year-End Dance Party in the New Yoshiwara Pleasue Quarter by Utagawa Toyoharu.



Above: Erotic Print by Kitagawa Utamaro.

Explodation By Adrian Maya

Star Wars vs. The Roman Empire

When looking at the imaginative world of Star Wars, it is evident that there are influences from world history embedded into the scenery. From the **Jedi Temples**, to the **Streets of Naboo**, there are Roman influences carefully crafted into the sets. The Jedi Temple's enormous pillars are reminiscent of the Doric ones crafted by the Greeks. **The Hanging Gardens of Babylon** share similarities with Naboo as the arches crafted into the streets along with plants hanging from the walls. Where could the designers of the pieces have gotten these influences? Could it have been imagination, or are the influences imbedded within history? In their art history classes? The more analyze the set pieces and the concept art, the more we realize that the designers of them were heavily influenced by historical sites of Ancient Rome.

In a galaxy far far away, the environments in which the the movie takes place, looks rugged and lived in, such as the spaceport of **Mos Eisley**, **Geonosis**, and **Jabba's Palace**. Most Sci- Fi movies of the time focused more on making things looks sleek, shiny, and new. However one of George Lucas's main emphasize was making his world looked lived in, along with incorporating influences from history. Lucas was heavily inclucned by Ancient Rome and its mythology, and it shows in his set designs. The streets of Naboo are reminiscent of the Hanging Gardens of Babylon, both have vegetation hanging from windows and the sides of the buildings. They also incorporate the use of rounded arches and masonry.

In the Roman Empire Basilica's were popular as they served as churches and as privileges to certain popes. **The Basilica of Maxentius** was a temple in Rome that was constructed utilizing **Round Arches and Vaults**. In Star Wars the Jedi Ttemple shares similar features as they are constructed in the same manner. The Jedi Temple's **Council room** and **Opening staircase** also utilize similar structural designs that are used in the **Basilica di Sant'Apollinare Nuovo** as well. To support the buildings they used **Ionic, Doric, and Conrinathean columns**. The use of these columns was to instill power and show the force of their structures and architecture.



Basilica di Sant'Apollinare Nuovo



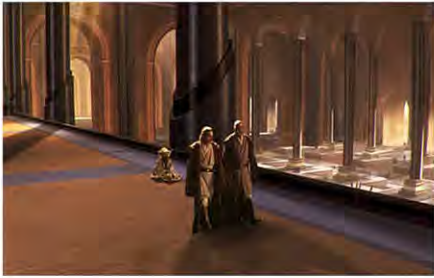
The three pillars used by the Romans

In the peaceful streets of Naboo in Star Wars, the **architecture of the Naboo** buildings draw immediate parallels to Roman buildings such as the **Pantheon**. The Pantheon employed the use of a **Coffered Concrete Dome** and was seen as a new inventive piece of architecture for it's time. The top of the Naboo buildings also share the same construction as the big rounded domes are peppered around the streets.

When looking at the vast scenery in Star Wars it is no surprise where the inspirations came from. The answer lies within the production team behind the movie and it's creator **George Lucas**. Ralph Mcquarrie was the main concept artist for the film and his influences were directed from Ancient Rome. Attending Art Center College of Design, it is evident that his teaching derived from Art History classes. The creator, George Lucas had always had an interest in Rome and its mythology. One of his main focuses was incorporating its influences in the film. He wanted to incorporate Roman influences along with adding his own futuristic twist. Museums also had influences on the production team as the **Palace of Fine Arts in San Francisco** has contrasting structures. The domes used on Mos Eisley reflect this as they use classical styles of Ancient Rome.

Some of the differences between both of the styles are in some of the locations that the concept artist drew. In the early concept art of **Cloud City** it is seen as a sleek, futuristic city that is different from anything else seen in history. The city focused more on using long tall cylinders for buildings. Unlike Roman structures such as the **Roman Coliseum** and **The Roman Forum** that used concrete and different methods, the construction was built from sleek shiny

The diverse and futuristic world of Star Wars shows evident influences from world history embedded into the scenery. For it's time Star Wars and the art behind it was seen as an innovative masterpiece. After looking more in depth into the art and buildings behind it, parallels and inspiration can be seen from Ancient Rome. The Jedi Temples, streets of Naboo, and the Council Rooms all have Roman influences carefully crafted into the sets. The more analyze the set pieces and the concept art, the more we realize that the designers of them were heavily influenced by historical places from Ancient Rome.



The Jedi Temple was built using vast amount of arches and pillars



The Hanging Gardens of Babylon



The rugged architecture of Mos Eisley differs from that of traditional Roman Architecture



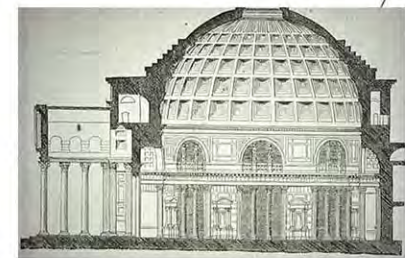
The Basilica of Maxentius



Utilization of Round Arches and Vaults



The Pantheon



Coffered Concrete Dome



Cloud City utilizes sleek futuristic structures



The Roman Colosseum



Streets of Naboo use rounded arches and vegetation similar to Babylon



The Rugged Arena of Geonosis



Jabba's Palace is gritty and grimy, which is different from the traditional structures in rome



Jedi Opening Staircase uses doric pillars with large rounded arches



Jedi Temple Council room uses a cylindrical design with doric pillars



Naboo architecture incorporates concrete domes around the city



George Lucas's inspirations from Star Wars derived from his passion for Ancient Rome and it's culture.



Palace of Fine Arts utilizes styles from classic Rome with its corinthian pillars and dome.



Roman Forum

EXPLODATION

EGON SCHIELE | FRANCIS BACON

Isabella Fabiani

Egon Schiele (June 12, 1890 – October 31, 1918) was an Austrian painter and protégé of **Gustav Klimt**. Schiele was a radical figurative painter of the early 20th century. He painted and drew landscapes, still lifes, and **naked self-portraits** recognized for their intense, raw sexuality. With **twisted bodies** and expressive faces, Schiele's art is classified as early expressionism. Schiele was only 28 when he died, having produced over three hundred oil paintings and several thousand **drawings** on paper. Schiele developed his eroticism and figurative distortions opposed to conventional ideas of beauty from Gustav Klimt. His psychologically complex style challenged strict scholars and progressives.

In April 1912, Egon Schiele was arrested for seducing a young girl below the age of consent. When the police entered Schiele's studio to arrest him, they seized more than a hundred drawings because they were deemed **pornographic**. Schiele's pedophilic charges were dropped, but the artist was found guilty for exhibiting erotic drawings in the same proximity as children. The judge burned one of the pornographic drawings over a candle flame. While locked away in a jail cell, Schiele created 12 paintings describing the **hardships and discomfort of prison**.

Shortly before the death of Egon Schiele, **Francis Bacon** was born. Francis Bacon (October 28, 1909 – April 28, 1992) was a British figurative painter who created sinister, emotionally charged imagery. He began painting in his early twenties with the intention to create art that would impulsively attract people. His artistic career was postponed as he couldn't find a subject matter that kept his interest, pushing him to becoming an alcoholic, gambler, and interior designer. Soon enough, Bacon became influenced by Pablo Picasso's art. Much of Bacon's work focused on a single subject in a **series** of two or three images.

Bacon's art varies from male heads isolated in rooms, **screaming popes**, animals, and crucifixion scenes. Most well-known are the male heads in isolated rooms as they reflect a raw feeling of alienation and anxiety. The imagery of the crucifixion was a "generic name for an environment in which bodily harm is done to one or more persons and one or more other persons father to watch", according to critic John Russell. Bacon saw the crucifixion as "a magnificent armature on which you can hang all types of feelings and sensations." The motif allowed him to explore human behavior and the human condition in a way that had never been done before.

In parallel to Bacon's dark and grotesque artwork, his personality was apparently charismatic and highly engaging. When Bacon was a child, he enjoyed dressing up in dresses, lipstick, high heels, and his mother's underwear. Bacon was unapologetically gay, which gravely upset his father. After he and his father faced conflict over Bacon's sexuality, Bacon left home at the age of sixteen to live with his uncle in Berlin. Around 1944, Bacon destroyed most of his artwork because he believed it failed to communicate his emotions. In 1971, Francis Bacon's lover **George Dyer** committed suicide. After that, Bacon's art became sombre and focused on the **passage of time and death**. He had never expressed his feelings to critics, however he told his friends "daemons, disaster and loss" haunted him after the death of Dyer. The bold, inward-look into Bacon's headspace can be seen in his artwork after 1971. Bacon's art also reflected a disturbing reaction to the **horrors of the Holocaust** that came to light at the end of World War Two.

The initial similarity between Francis Bacon and Egon Schiele can be seen from the raw, human emotion seeping out from both of their styles. Their art acknowledged the honest struggles they faced -- from suicide to sexuality to the Holocaust -- and took the place of ideas of perfection and conventional beauty typically presented at the time. However, after understanding their unique upbringings, Francis Bacon and Egon Schiele share an underlying commonality. They both were progressive artists because they were honest about the **human condition**. People were disturbed by Egon's art, destroying it and criminalizing him for merely touching upon a subversive subject -- **the naked body**. Bacon's antireligious and dark works were almost **nihilistic**. He grew up in a time where homosexuality was shamed. However, Bacon and Egon's art allowed them to express honesty, depicting the troubles and complexity of being a human being. Both of their works weren't just controversial -- they were challenging and revolutionary.



Photograph of Egon Schiele



Death and Light - Gustav Klimt (1910)



Two Girls Lying Entwined - Egon Schiele (1915)



Egon Schiele's drawings on paper



Seated Male Nude - Egon Schiele



Reclining Nude - Egon Schiele (1910)



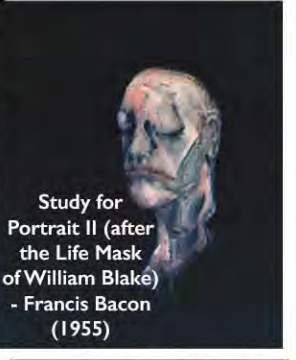
Photograph of Francis Bacon



"I shall endure for art and for the happiness of my lover." Self-portrait of Schiele in jail (1912)



Study after Velázquez's Portrait of Pope Innocent X - Francis Bacon (1953)



Study for Portrait II (after the Life Mask of William Blake) - Francis Bacon (1955)



Study for the Head of the Screaming Pope - Francis Bacon (1952)



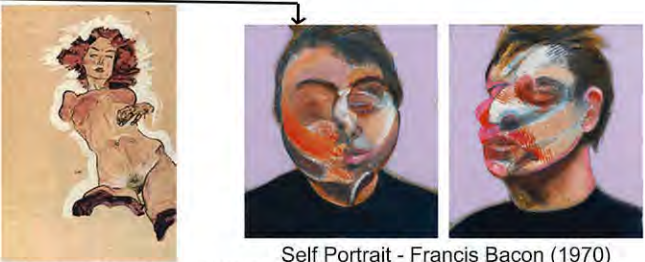
Double Self Portrait - Egon Schiele (1915)



Three Studies of George Dyer - Francis Bacon (1969)



Portrait of Henrietta Moraes - Francis Bacon (1963)



Female Nude - Egon Schiele (1910)



Self Portrait - Francis Bacon (1970)



Three Studies for Portrait of Lucian Freud - Francis Bacon (1965)

EXPLODATION

ALEXANDER POPOV & DIMITIRI KIMBROUGH

CLASSICAL GREEK SCULPTURES vs IMPERIAL ROMAN SCULPTURES

A period in Greece that saw the flourishing of artistic, political, and scientific life.

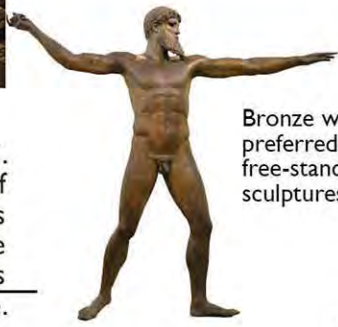


The empire that succeeded the Roman Republic during the time of Augustus.



This form of limestone was common in Greek lands and a popular material for sculptures.

The **Classical Greek** (510 - 323 B.C.) and **Imperial Rome** (31 B.C. - 410 A.D.) periods were the most exemplary time periods for two of the most significant ancient western civilizations. Many of the ideals from these time periods were manifested in the art of sculptures. The sculptors of these time periods worked to transform materials such as **marble** or **bronze** into models of absolute perfection and elegance. The mutual pursuit of these ideals resulted in a strong connection between the time periods of two influential civilizations.



Bronze was the preferred material for free-standing sculptures.

The Dresden Zeus.

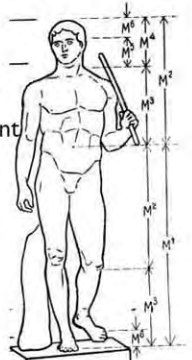


Sculptures in the Classical period's main focus was to celebrate their **mythology** and their pagan **gods** who had shown people good fortune, or to gain their favor for good fortune in the future. Sculptures were not just limited to the divine, as sculptors had also created sculptures that depicted a variety of different **athletes or other prominent figures**. Artists in the Classical period had begun to closely observe human movement and **anatomy**. This resulted in the creation of extremely realistic sculptures of the human figure. The study of perfect body proportions had also led artists to portray the human male body in its **ideal form**.



Discobolus is a sculpture of a discus thrower.

The bodily structure of humans was an important study for sculptors.



The **Contrapposto** stance was the most revolutionary element of sculpting during the Classical period. It was a realistic shift of weight to one side of the body, providing a precise balance between rigid and relaxed limbs throughout the human body. This stance allowed artists to create life-like sculptures of the human figure, unlike the **stiff and frontal** human figure prior to the stance's development. The importance of depicting a realistic human figure and pose was transmitted to Roman sculptures.

Like many other things, Roman sculpture making was largely influenced by sculpture making from the Classical Greek period. Infact, many of the sculptures produced by Romans were actually **marble copies** of Greek sculptures. Classical perfection was the most important idea that the Romans derived from Greek sculptures. During this period, the human body was portrayed in its ideal, **god-like form**. The Romans had also applied the idea of contrapposto to their sculptures to create natural and realistic poses.



Kouros of the Archaic period had rigid figures.

The Wounded Amazonian was a marble copy of Classical bronze sculpture.



During the **Imperial Roman** period, one of the most significant focuses of sculptures was the **portraiture** of prominent figures such as **Emperor Augustus**. The empire had begun to realize how important sculptures were in establishing their power and authority. Beginning with Augustus, the empire used sculptures as a way of communicating ideologies to its people. Sculptures portrayed the Roman emperors as **youthful and beautiful** regardless of their actual appearance. The bodies of the emperors were in the ideal human form and were in **proud stances**, exemplifying ideas of Classical perfection. Emperors seeked to depict themselves as the **model Roman** that Roman citizens should strive to be like. This practice helped to legitimize the authority of Rome and its emperor, as well as emphasizing the emperor's loyalty towards Rome. These realistic sculptures were meant to show the dominance of the empire by demonstrating just how perfect it is.



A marble sculpture of Jupiter.

The Classical Greek and Imperial Roman periods both demonstrated the ideal of **classical perfection**. In both periods, sculptures of human bodies were sculpted to perfection and put into natural and realistic stances. The sculptures of the Classical period celebrated the deities worshiped by the Greeks. The sculptures of the Imperial period portrayed the emperors in the ideal form in order to show the power of the empire. There is no greater equivalent to the Classical Greek period than the **Imperial Roman** period.

Emperor Augustus as Pontifex Maximus, the high priest.



Marble statue of Diadoumenos.

Farnese Hercules.



Doryphoros demonstrated the proportions of an ideal figure.



Kritios Boy was the earliest known sculpture to use the contrapposto stance.



Marble portrait of the emperor Caracalla.



Augustus of Prima Porta, statue of the emperor Augustus.



A marble bust of the emperor Augustus.



Equestrian statue of the emperor Marcus Aurelius.



Marble sculpture of the emperor Commodus dressed as Hercules.



Explodation Gian Lorenzo Bernini and Ron-Mueck Samantha and Fernando



Represented in a non-naturalistic conventional form



An artistic style characterized by highly realistic graphic representation



Silicon rubber is an inorganic synthetic material made from a crosslinked silicon-base



A hard crystalline metamorphic form of limestone



In bed 2005 by Ron Mueck



Life-sized Baroque marble sculpture by Italian artist Gian Lorenzo Bernini

Gian Lorenzo Bernini and Ron Mueck although centuries apart, sculpted works of art that are detailed, lifelike, and a few differences are color choice and how they used different techniques to make their art **stylized**.

Gian Lorenzo Bernini was born on December 7th 1598, and died in November 28, 1680. Bernini created the **Baroque style** of sculptures. Ron-Mueck was born in 1958 in Melbourne, Australia and is still alive today. He is a **hyperrealist sculptor** working in the United Kingdom.

The physical look of these two sculptors were very life like, and you could tell they used many of the same **techniques** when sculpting. The look of them are a bit different because Bernini's sculptures are made from marble and clay so they don't have any color. While Ron-Mueck's sculptures have more colors. In Ron's art he uses clay, **silicone**, resin, and fiberglass to create his work.

Some differences between the two sculptors are the materials they used because Ron used multiple materials while Bernini only used **marble**. They also both use detail in different ways. For example Ron used detail by putting hair such as eyelashes, facial, hair, he also made older people have **wrinkles and eyebags**, even the bodies of some of the pieces showed rib and chest hair. While Bernini's art looked like it is about to move, showing **facial expressions** that are very dramatic, he did not use hair like how Ron did so he used marble and used a detailing tool to make it look as real as possible.

The work created by both artists has a lot of detail. Both artists have made sculptures where someone is either indenting the skin of the other person or of themselves. Bernini's **Pluto and Proserpina** art piece where Pluto is grabbing her thigh, and in Ron's art where a **women is in bed** and she is putting her hand on her face and it looks like it is being indented.

Both artists made their art specifically of humans. Bernini's art shows passion and emotion and also to bring back mythical stories in a realistic way. His art was very lifelike. An art piece that is very lyrical is **Apollo and Daphne**. Where Apollo is running after Daphne and once he touches her she turns into a tree and it is very realistic. Ron made some of his art for photo realistic props and **animatronics** for the advertising industry. His sculptures were so realistic you could mistake them as real humans. He would make these art pieces have veins, facial hair, under eye bags and many more realistic characteristics. Rons art is known as "Hyper realistic art" because of how lifelike it looks.

"His figure shares with **hellenistic works** that unison of body and spirit, of motion and emotion", Bernini said this quote and it says a lot about his work. The last section of the quote where he says "body and spirit, of motion and emotion". This really speaks for Bernini's art because a lot of it is in motion and also shows a lot of emotion. "I never made life-size figures because it never seemed to be interesting. We meet life-size people every day." This was said by Ron and it also speaks for his art because his art pieces are either very large or smaller. Both artists have said things that explain what their art looks like physically and you can just visually tell what their art looks like when you read these quotes by them.

Both of these unique artists have created art that is lyrical, **gestural**, lifelike, and realistic. These artists make art that is so realistic you can basically make a story out of what action they are doing. These artists are insainly talented and both know many different techniques and skills to make their work the best that they can. These artists fame will deffenitly live on forever because of how talented they are.



Relating to Greek history, culture, or art after Alexander the Great



A movement of the hand, arm, body, head, or face that is expressive of an emotion



Artistic style which uses exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theater, and music



Style characterized by highly realistic graphic representation. An example is how both artists carve marble



Puffiness usually detectable below the eyes only. Wrinkles are caused by the aging process



Facial expressions are a form of nonverbal communication



The Rape of Proserpina is a large Baroque marble sculptural group by Italian artist Gian Lorenzo Bernini



The technique of making and operating lifelike robots, typically for use in film or other

Cubism used very abstract thinking to paint objects from a variety of different angles and viewpoints



"Girl Before a Mirror"



Suart Davis vs. Joaquin Torres Garcia By Zoe and Davis

Pablo Picasso and George Braque were the first to start the Cubist movement of 1907, but it wasn't until **Stuart Davis** and **Joaquin Torres Garcia** adopted the style that it really took off. These two artists molded Cubism from its rudimentary building blocks, legitimized it as an art form which increased its popularity and introduced it to the public. Davis lived in America, while Garcia lived most of his life in Europe, there are definitely similarities in art style apparent in both of their works.

Davis and Garcia practiced **Cubism**; an abstract art style popularized by Pablo Picasso around the turn of the 20th century. While Davis was originally taught in the style of **realism**, after being exposed to various European modernist artists he became fascinated with the idea of Cubism and mainly practiced that art form for the rest of his life. He is known for developing an American variation of European Cubism at a time when modernism was just beginning to be seen in America. Garcia on the other hand, was part of the modernist and Cubism movement in Europe. He practiced Cubism for a large portion of his life, but also delved into **Primitivism** and **Constructivism** in his life. This is partially because Garcia was close to others who practiced Cubism and had very similar experiences and ideas to add, while Davis lived in a country isolated from this new art style.

Although Garcia played a role in the migration of Cubism to the states, it was Davis who popularized it and placed his own unique spin on it. Davis's influences came from the **Progressive Era**, a time in which America had a growing optimism about itself as a nation. Davis' pride to be an American is partly why he found interest in the European-centric idea of Cubism, wanting to put an American spin on the prominent art style of the period. Davis loved **jazz**, the only true American art form, and he often mirrored the style in his work. Playful and vividly colorful, with hints of improvisation, his art showed a light but lively conversation between the viewer and the artist. Similarly to jazz, his paintings often took a template or common theme and added small differences so each art piece was slightly different and enjoyable in its own way. It was important to Davis that his work be conveyed as different than just another artist practicing under the broad umbrella of Cubism. Although he acknowledges the influence of previous artists in starting and popularising the method, he said, "I don't want people to copy **Matisse** or Picasso, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine." Davis used a variety of methods including oil paint, acrylic paint, and sometimes even cutout pieces of paper.

Garcia's influence came mainly from Picasso, living in the same time and location as the founder of Cubism himself. Garcia's pieces focused more on mimicking Picasso's style, depicting common scenes from everyday life. Garcia focused on **similar subject matter** as Davis, drawing inspiration from everyday items and landscapes, but he had a more rudimentary style. His art was minimal, with dull and muted colors, giving it a **sketchy quality**. He used less defined lines, layered colors in patches and overlapped figures. Garcia's messier, muted style is the most defining contrast found when compared to Davis's bold and vibrant work. Garcia used similar methods as Davis, oil and acrylic paints, cutouts and sometimes even simple pencil drawings.

Stuart Davis and Joaquin Torres Garcia **both** played important roles in the spread of Cubism. Torres in the sense of legitimizing and spreading the **ideas of others**, and Davis, who decided to take Cubism and put his own American **spin on it**. Both artists pushed art forward not in inventing their own form, but in refining and popularising a new movement. Without artists like Davis and Garcia to spread it, Cubism wouldn't have become the prominent style it is today.



Stuart Davis



Joaquin Torres Garcia

Davis and Garcia were artists working and living in the early 1900's



"Gloucester Landscape"



"Hombre Constructivo"



"Arte Constructivo"



Both artists depicted cityscapes:



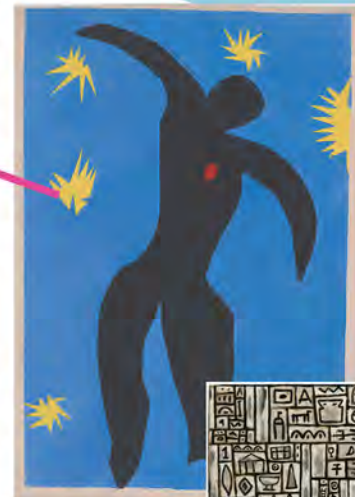
Garcia broke it down to its most simple idea



Davis used more vibrant colors and clearly defined shapes



"Hot Still-Scape for Six Colors"



"Icarus"



"Grafismo Infinito"



"Egg beater No. 2"



"Egg beater No. 4"

Davis's paintings often had a common theme and added small differences so each art piece was slightly different

Garcia's encounters with Cubism were reminiscent of other artists, he didn't add much of his own spin



"Two Figures"



The two artists met in New York at the Whitney Club Studio art show.

Stuart Davis

Explodation

Comparing Rococo and Neoclassical Paintings By Eve Pranzo

Beginning in France during the mid-eighteenth century, the **Rococo** period was born out of the, then highly popular, **Baroque** style. This Rococo period is less commonly referred to as "Roccoco", adopted from "Barocco", the Italian word for Baroque. Rococo holds an iconically whimsical feel, opposing its more rigid counterpart, **Neoclassical**. Though both Rococo and Neoclassical art were prominent in the **late 18th and early 19th centuries**, their styles are almost completely opposing to one another.

Ancient Greek and Roman art influenced Neoclassical paintings above all, though it could be argued that the **Classical Renaissance** was the more direct influence of the movement. In many cases artist would shift their styles to keep up with changing trends. For example **Élizabeth Vigée Le Brun**, one of the few female painters of that era. Brun's early work is categorized as Rococo with paintings like *Self-portrait in a Straw Hat*, as well as one of her most famous works, *Marie Antoinette and her Children*. Her **later work** suggests a more Neoclassical execution but she does keep a very Rococo color scheme and stylization.

In the early 19th century, Rococo was surpassed in popularity by Neoclassicism due to Rococo's "superficiality". Neoclassical artists criticized Rococo's grandiosity and in opposition opted for a more serious and structured art form. Once Neoclassicism took over in France, Rococo art remained in some Italian provinces, until it was completely rid during **Napoleonic** rule.

Both styles have similar painting techniques. While using light brush strokes and light colors, there is a sense of smoothness in both styles. As can be seen in **Jean-Honoré Fragonard's**, *The Swing*. This being one of the most iconic Rococo paintings. It is ideal to point out the bright colors, fanciful motion, and all together dreamy feel that is notorious to paintings from the Rococo period. These are also the reasons why the Rococo art style grew in popularity. In the same way *Oath of the Horatii*, by **Jacques-Louis David**, is the epitome of a Neoclassical painting. Depicting a hyperrealistic view of a **Roman legend**.

While Jacques-Louis David is renowned as one of the most influential painters for Neoclassical art, many parallels can be drawn between him and **Pierre-Narcisse Guérin**. Guérin has notable pieces like *Aeneas tells Dido the Misfortunes of the Trojan City* and *Andromache and Pyrrhus*. In the same way David depicted the allegories of Rome, Guérin brings to life Greek history. This theme of historical depictions is extremely prevalent in Neoclassicism while also tying in the style of the Ancient Greek and Romans.

One of the best examples for this time period is the **Palace of Versailles**. Most famously inhabited by Marie Antoinette and King Louis XVI of France. With queens and kings embellishing their palaces with paintings from this time, baroque and later Neoclassical art can live on to be seen and appreciated today.

Basilica de Birnau in Uhldingen-Mühlhofen Germany (1746-1749)

Triumph of the Immaculate Anagoria by Paolo de Mattis (1715)

La Liberté guidant le peuple by Eugène Delacroix (1830)

Moses by Michelangelo Buonarroti (1513-1515)

The Genius of Alexander (1814)
The Swing, Oil Painting (1776)

Portrait of Guérin by Robert Lefèvre (1801)

The legend of the Horatii is told in Livy's *The History of Rome*. The story tells of three brothers who fight to protect Rome from the Alban, Curiatii.

Aeneas tells Dido the Misfortunes of the Trojan City (1815)

Hallway in the Palace of Versailles. Built in 1628

Andromache and the Pyrrhus (1810)

Parthenon in Greece (447)

Colosseum in Rome (70-80 AD)

Schick Achilles Welcoming Agamemnon's Ambassadors by Christian Gottlieb (1801)

Self-portrait in a Straw Hat, Oil, (1782)

Oil on Canvas (1787)

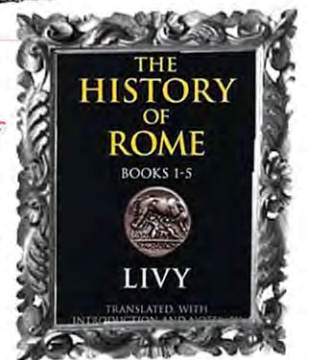
Napoleon Bonaparte, French military and political leader (1769-1821)

Jean-Honoré Fragonard's Self-portrait (1732-1806)

Jacques-Louis David (1748-1825) Self-portrait (1794)

Oath of the Horatii (1787)

THE HISTORY OF ROME BOOKS 1-5 LIVY



Explodation

Liam Keane & Elam Stanton
Imperial Rome vs North Korea



Vast ever expanding empire founded by Romulus



Communist State run on totalitarian ideals founded



Roman art depicted Cesar as divine

For centuries, dictators have ruled over man. While some go by different names, they all share the same goals: to maintain power and create a legacy. To aid the process, they employ the vast influence of art. Towering statues, divine paintings, and colossal sculptures are used to mold the population's perspective on their leader. Massive displays of power and authority leave the common folk with little room to question the sovereignty of their dictator's right to rule. Two cultures where similar tactics of persuasion through art can be observed are **Ancient Rome** through Caesar Augustus and modern day **North Korea** through their first dictator, Kim Il-Sung. While the two nations come from two very different time periods, both exhibit the same usage of art to justify the rule of their respective dictators.

The establishment of both nations is directly related to the art that was created at that time. In Republican Rome, Julius Caesar had conquered many of Rome's enemies, and he was glorified. When he marched on Rome and took control, he began to be a figure of unmatched power. **He had himself considered a god.** There were many statues and busts created in the image of Caesar, all showing a **stark realism** of things. When Julius died, the title of "Caesar" was passed to his blood heir, Octavius, who was thereon called Augustus. Augustus created a shift in the government and established an empire with uncontested power and perfection as the model. This was a re-birth of perfection, much like classical Greece. Having Greeks come in and carve giant **awe-inspiring sculptures** of Caesar Augustus, they conveyed the godlike power that they wanted uneducated populace to believe. The Romans also constructed enormous infrastructure to show off the prowess and wealth of Rome. The Colosseum is an example of this in which they **executed the threats** to the empire by feeding them to beasts.



Bust exhibits the extreme detail and perfection of Cesar Augustus



Power and authority is presented through elegant marble sculpturs

We see many parallels to this culture in modern North Korea. Kim Il-Sung, an arguably well respected and powerful military leader, assumed control of his country and established a facade through which he operated a dictatorship, just like Augustus. He had Propaganda put up that depicts him with a glorious light behind him, as if he was **a God.** **He also had ridiculously large statues erected** in his image, to show to the citizens, and especially non-conformists, that he was in charge. They both publically executed these non-conformists that posed a threat to their uncontested rule, in a large impressive area that the government made for the people in an effort to show wealth and power. All the while making sure he was depicted in a kind light, **helping kids** at the same time as **leading an army.**



Christians were thrown to lions in the colluseum while spectators cheered



Statue of Kim Il-Sung at the Mansu Hill Grand Monument depicts power and authority in North Korea

In both situations we see that the dictators' methods were very successful in achieving their goals. They got the citizens to adore them. Even recently in North Korea, the State media referred to the deceased Kim Il-Sung as a "God who exists in the world of human beings". They were both depicted in a **powerful perfection** thought of by themselves. There are some differences as well. In Rome, we see Augustus as a figure of power to be revered, he was a god that needed to be worshipped. Whereas Il-Sung is painted to the public as a loving man that ruled heavily on the enemies but walked among flowers with children at the same time.



God-like halo around painting of Kim Il-Sung



The God like figure of Cesar Augustus



Kim Il-Sung depicted inspiring North Korean soldiers



Kim Il-Sung painted with children, radiating happiness

Explosion!!!

Alfredo V. & Damon M.
Hellenism vs. Morgan Herrin

The death of Alexander the Great marked the start of the Hellenistic period of art in 323 BC. Hellenism was very broad in its creative reach. Sculpture, architecture and writings all expressed this new very with the single characteristic of showing great "Pathos" and scenes in mythology. And these great works were made with primary tools used to make sculptures were just a hammer and chisel. This evocative art style clearly was drawn from by a post-modern sculptor named Morgan Herrin.

Morgan Herrin is a currently active artist that creates sculptures out of pine. Herrin uses a vast variety of advanced tools: chainsaws, sanders, hammers, gouges, rotary tools and drill presses. His creations are reminiscent of the Classical and Hellenistic past. He obviously is using the imagery of the Greeks to legitimize his work. This is certainly a great way to broaden his appeal.

There are a few differences in the method of creation between Herrin and the Hellenistic period of art. His imagery is similar to that of ancient Greece but is made from non-traditional materials. His pieces are made from wood which wasn't a primary material used in sculptures of the Classical period, or even today. All statues were made from either marble or bronze, both very difficult materials to handle. During the Hellenistic period, sculptors only used a hammer and chisel, whereas Morgan's uses of power tools that enable him cut across the grain without destroying his sculptures.

While Morgan has made a few artworks that share Hellenistic qualities, they aren't quite as realistic or dramatic as Hellenistic sculptures. Many of his pieces share similarities to the classical period, portraying contrapposto form with a lack human emotion.

There are a few reasons why Hellenistic art was created. The main reason is that the artists wanted to show an exaggerated version of true human emotion. They wanted these vivid pieces to evoke emotion in the people who view it. Morgan creates art for a complete different reason. He creates his art because he wants to portray the emotions that surround him through a reminiscence of classical and Hellenistic style.

There are many differences between the styles of Morgan Herrin and Hellenism. Herrin's use of wood, contemporary tools and surreal influences separate him from Hellenism. They will always be similar because of Herrin's obvious influence of the Hellenistic Period.



Sculpture of Alexander the Great



"Coppergate"



Pathos is the quality that evokes emotion, such as this sculpture "Laocoon and His Sons"

Bronze statue of Zeus



Morgan uses power saws to cut across the grain without damaging the wood



The "Spearbearer" sculpture once held a spear but is now lost forever



"The Boxer" depicts a brawler before a fight, showing discontent or sorrow



"Barberini"

"Dying Gaul"



The "Dying Gaul" (top) is in the same pose as Morgan's "Knight" (bottom). The differences are that the Knight's head is raised, still lacking emotion. The Gaul looks despaired after losing a battle. Both possess the resting hand on the leg and leaning posture



"Octopus"

Morgan Herrin's "Octopus" (Left) shows obvious similarities to Donatello's "David". Both stand atop something they conquered, for the woman on the left, a serpent. For David, the head of the Goliath. They both have something covering their head. Both lack emotion, having contrapposto form, wielding a sword. "Octopus" is a female subject while David is a boy (even though he is depicted quite feminine in this work). One big difference is that the woman is standing, elegant and proud after a victory, while David's stance suggests weariness, though his face lacks emotion



Donatello's "David"



The "Old Woman" is comparable to Morgan's "Iceman" (right). Both are very decrepit, but the Hellenistic sculpture is emotional, unlike the Iceman. Both also are very evocative of emotion.



"Knight"



"Iceman"