



1

Before watching the video, read the following text.



Peter Paul Rubens, *Venus and Cupid*, ca. 1606-1611, Thyssen-Bornemisza Museum, Madrid.

### ICONOGRAPHY

Iconography is the science of identification, description, classification and interpretation of symbols, themes and subject matters in the Visual Arts.

The earliest iconographical studies, published in the 16<sup>th</sup> century, were catalogues of emblems and symbols collected from antique literature and translated into pictorial terms for the use of artists. However, extensive iconographical study did not begin in Europe until the 18<sup>th</sup> century when, as a companion to Archaeology, it consisted of the classification of subjects and motifs in ancient monuments.

In the 19<sup>th</sup> century, Iconography separated from Archaeology and was primarily related to religious symbolism in Christian Art. Finally, in the 20<sup>th</sup> century, in addition to investigation of Christian Iconography, the Iconography of European art in general has also been explored.



2

Answer the following questions.

- a. What is iconography?
- b. How was iconography intended in the 18<sup>th</sup> century?
- c. What changed in the 20<sup>th</sup> century for iconography's studies?



### Video Activity 1: Iconography

A series giving you all the definitions of popular art terms accompanied with visuals to help you better understand the terms.

Producer: Goodbye-Art Academy

Uploaded: 23/09/2014

License: YouTube standard



3

Can you name the icons mentioned in the video and their meaning? Do you know other symbols and their meaning?



### Video Activity 2: How to understand a painting

Producer: Howcast

Uploaded: 19/11/2009

License: YouTube standard



4

After watching the video on "How to understand a painting" twice, answer the questions below.

- a. According to the video, how many steps are necessary to understand a painting?
- b. Do you know how many steps does formal art analysis include? Can you name them? (to help you, go to Module 1, Unit 0, Chapter E, p. 22.)
- c. According to the video, what do you need to analyze in a painting first?
- d. Why is it important to understand where the painting was supposed to be located?
- e. In your opinion, what does the sentence said by De Kooning mean?



Willem De Kooning in front of one of his paintings.

## UNIT 0 - 1

### Art for art's sake

The phrase 'art for art's sake' expresses a philosophy that art has its own value and should be judged regardless of categories such as morality, religion, history or politics. The idea has ancient roots, but the phrase first emerged in the 19<sup>th</sup> century in France; later it became central to the British Aesthetic movement. Although the phrase has been seldom used since then, its legacy has been at the heart of 20<sup>th</sup> century ideas about the autonomy of art.



5

Listen to Vincent (also known as Starry, Starry Night), song written by Don McLean in 1971 as a tribute to Vincent van Gogh, and fill in the blanks with the missing words.

**VINCENT**

Starry, starry night  
 paint your (1) ..... blue and grey  
 look out on a summer's day  
 with (2) ..... that know the darkness in my soul.  
 Shadows on the hills  
 (3) ..... the trees and daffodils  
 catch the breeze and the winter chills  
 in (4) ..... on the snowy linen land.  
 And now I (5) ..... what you tried to say to me  
 how you suffered for your sanity  
 how you (6) ..... to set them free.  
 They would not listen, they did not know how  
 perhaps they'll (7) ..... now.

Starry, starry night  
 flaming flo'rs that (8) ..... blaze  
 swirling clouds in violet haze  
 (9) ..... in Vincent's eyes of China blue.  
 Colors changing (10) .....  
 morning fields of amber grain  
 weathered faces lined in pain  
 are soothed beneath the (11) ..... 's loving hand.  
 And now I understand what you tried to say to me  
 how you (12) ..... for your sanity  
 how you tried to set them free.  
 They would not listen, they did not (13) ..... how  
 perhaps they'll listen now.

For they could not (14) ..... you  
 but still your love was true  
 and when no (15) ..... was left in sight  
 on that starry, starry night,  
 you took your (16) ..... as lovers often do,  
 but I could have told you, Vincent  
 this world was never meant for one as (17) ..... as you.

Starry, starry night  
 (18) ..... hung in empty halls  
 frameless heads on nameless (19) .....  
 with eyes that watch the world and can't forget.  
 Like the stranger that you've met  
 the (20) ..... men in ragged clothes,  
 the silver thorn of bloody rose  
 lie crushed and broken on the virgin (21) .....  
 Now I (22) ..... I know what you tried to say to me  
 and how you suffered for your sanity  
 how you tried to set them (23) .....  
 They would not listen, they're not list'ning still  
 perhaps they (24) ..... will.

*Starry Night*  
 by Vincent Van Gogh.





6 Look at the picture below and discuss the following issues with a partner.

- Which art periods are represented?
- In your opinion, what is the aim of this picture?
- Do you agree with all the statements? Give reasons for your choice(s).



Grant Snider, *How to look at art*.



7 The scene of the painting below is divided into different levels: Heaven, Earth, Purgatory and Hell. Compare these parts and focus on the use of colour and the representation of space.



Enguerrand Quarton, *Coronation of the Virgin*, 1452-53, Musée Pierre du Luxembourg, Villeneuve-les-Avignon.



# THE ANCIENT WORLD



## Video Activity 3: Durrington Walls

Archaeologists have found a row of 90 megaliths near Stonehenge in what may prove to be the largest Neolithic site ever discovered in Britain and possibly in Europe,

Producer: TomoNews US

Uploaded: 09/09/2015

License: YouTube standard



Durrington Walls.



1

Decide if the following sentences about the video on Durrington Walls are true (T) or false (F), then correct the false ones.

- |   | T                        | F                        |
|---|--------------------------|--------------------------|
| a. Durrington Walls site was discovered in France.  | <input type="checkbox"/> | <input type="checkbox"/> |
| b. Durrington Walls might be the biggest European prehistoric site.                       | <input type="checkbox"/> | <input type="checkbox"/> |
| c. The stones probably were vertical at the beginning.                                    | <input type="checkbox"/> | <input type="checkbox"/> |
| d. The stones were positioned without a precise logic.                                    | <input type="checkbox"/> | <input type="checkbox"/> |
| e. Unlike Stonehenge, Durrington Walls doesn't seem to have any correlation with rituals. | <input type="checkbox"/> | <input type="checkbox"/> |
| f. Stonehenge and Durrington Walls were probably connected one to the other.              | <input type="checkbox"/> | <input type="checkbox"/> |



2

Read the following text about Stonehenge and fill in the gaps with the words in the box.

burial • circle • construction • diameter • Ireland • list • monument •  
 mystery • north-east • place • problem • remains • restore • stones •  
 thirty • travel • wall • weigh

Stonehenge is an ancient (1) ..... on Salisbury Plain in Wiltshire, England. It is a group of huge, rough-cut standing (2) ..... For hundreds of years, the great stones gradually fell, or people carried them away, but from the position of many of the stones still in (3) ..... archaeologists can guess what the monument probably looked like originally. An earth (4) ..... about 98 m. in diameter surrounded the monument, (5) ..... blocks of sandstone stood in a circle about 30 m. in (6) ..... with a continuous circle of smaller blocks which stood on top of them. Inside was a (7) ..... of bluestones. They are believed to be from the Prescelly Mountains, located about 400 km. away in Wales. The bluestones (8) ..... up to 4 tons each and about 80 stones were used in all. Given the distance they had to (9) ..... , this presented quite a transportation (10) ..... Inside this circle were two horseshoe-shaped sets of stones, one inside the other, opening towards the (11) ..... Archaeological evidence indicates that Stonehenge served as a (12) ..... from its earliest beginnings. The dating of the (13) ..... found on the site indicate burials from as early as 3,000 BC. The question of who built Stonehenge is still a ((14) ..... today. The legend of King Arthur provides a story of the (15) ..... of Stonehenge. In his *History of the Kings of Britain*, the 12<sup>th</sup> century writer Geoffrey of Monmouth tells that Merlin has brought the stones to the Salisbury Plain from (16) ..... In 1922 the British Government began to (17) ..... Stonehenge. Nowadays Stonehenge is one of the most famous tourist sites in Britain and it is in the (18) ..... of UNESCO World Heritage Sites.

 UNIT 1 - 1





# Stonehenge

Over 4,000 years ago, farming people in Europe built huge stone circles called henges.

No one is quite sure why. The most famous one is called Stonehenge, in England.

The builders used tools made of animal bones and deer antlers.

The stones lying across the upright stones are called lintels.

Some stones weighed up to 26,000 kg. This is as much as about 370 men.

Some people think Stonehenge was a giant calendar. Sunrise can be seen through different pairs of stones at different times of year.

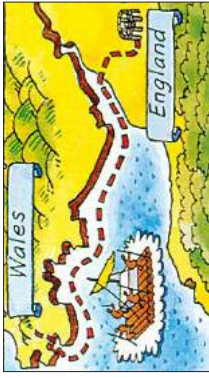
These stones are called bluestones because they look blue when wet.

These lumps fit into holes dug in the lintels.

Layers of logs were rolled under the lintel to lift up. When it was high enough, the builders pushed it into place with a wooden lever.

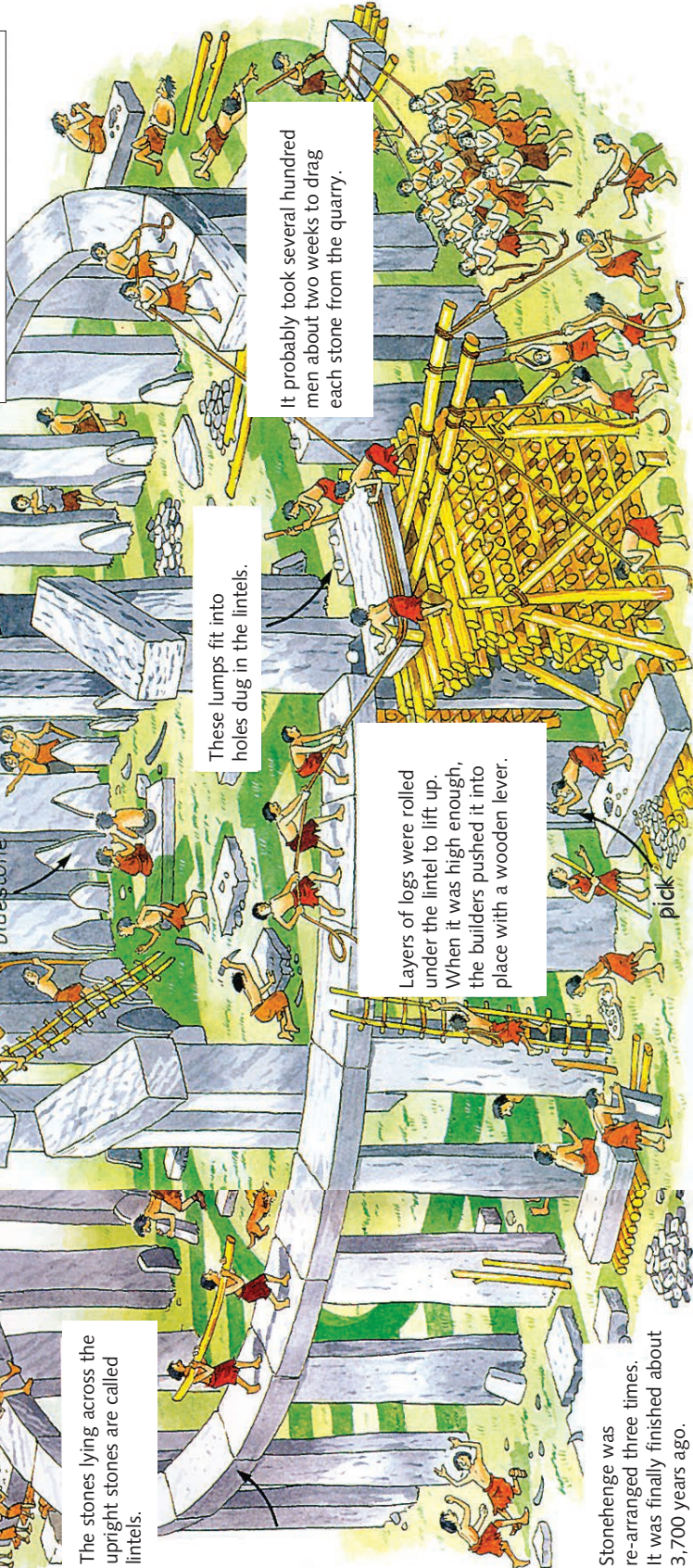
Stonehenge was re-arranged three times. It was finally finished about 3,700 years ago.

Floating stones



Experts think some of the stones came from Wales. Rafts made of tree trunks may have carried them to the English coast.

It probably took several hundred men about two weeks to drag each stone from the quarry.



(Adapted from Young & King, *Castles, Pyramids and Palaces*, Usborne)



**Video Activity 4: WATCH FOR FUN! Cave paintings in animated cartoons: Brother Bear discovers cave paintings.**



### The Rosetta Stone

The Rosetta Stone is a rock stele found in 1799 by a French captain named Pierre Bouchard. It is inscribed with a decree issued at Memphis, Egypt, in 196 BC on behalf of King Ptolemy V. The decree appears in three scripts: the upper text is Ancient Egyptian hieroglyphs, the middle portion is Demotic script and the lowest is Ancient Greek. Because it presents essentially the same text in all three scripts (with some minor differences among them), the stone provided the key to the modern understanding of Egyptian hieroglyphs. It has been on public display at the British Museum almost continuously since 1802. It is the most-visited object in the British Museum.



The Rosetta Stone.



3

Write questions for the following answers about the Parthenon sculptures debate.



a. ....

The Parthenon in Athens has a long and complex history. Built nearly 2,500 years ago as a temple dedicated to the Greek goddess Athena, it was for a thousand years the church of the Virgin Mary of the Athenians, then a mosque and finally an archaeological ruin. The building was altered and the sculptures much damaged over the course of the centuries. The first major loss occurred around C.E. 500 when the Parthenon was converted into a church.

b. ....

Between 1801 and 1805 Lord Elgin, the British ambassador to the Ottoman Empire, of which Athens had been a part for some 350 years, acting with the full knowledge and permission of the Ottoman authorities, removed about half of the remaining sculptures from the fallen ruins and from the building itself. Lord Elgin was passionate about ancient Greek art and transported the sculptures back to Britain. These sculptures were acquired from Lord Elgin by the British Museum in 1816 following a Parliamentary Select Committee enquiry which fully investigated and approved the legality of Lord Elgin's actions. Since then the sculptures have all been on display to the public in the British Museum, free of entry charge.

c. ....

About 65% of the original sculptures from the Parthenon survive and are located in museums across Europe. The majority of the sculptures are divided between the Acropolis Museum in Athens and the British Museum in London (about 30% each), while important pieces are also held by other major European museums, including the Louvre and the Vatican.



d. ....

Since the early 1980s Greek governments have argued for the permanent removal to Athens of all the Parthenon sculptures in the British Museum. The Greek government has also disputed the British Museum Trustees' legal title to the sculptures.

e. ....

The British Museum tells the story of cultural achievement throughout the world, from the dawn of human history over two million years ago until the present day. The Parthenon Sculptures are a significant part of that story. The Museum is a unique resource for the world: the breadth and depth of its collection allows a world-wide public to re-examine cultural identities and explore the complex network of interconnected human cultures. Each year millions of visitors, free of charge, admire the artistry of the sculptures and gain insight into how ancient Greece influenced – and was influenced by – the other civilisations that it encountered.



The Parthenon marbles.



4

What do you think about the debate of the Parthenon sculptures? Do you agree with the British Museum's position? Exchange opinions with your classmates.

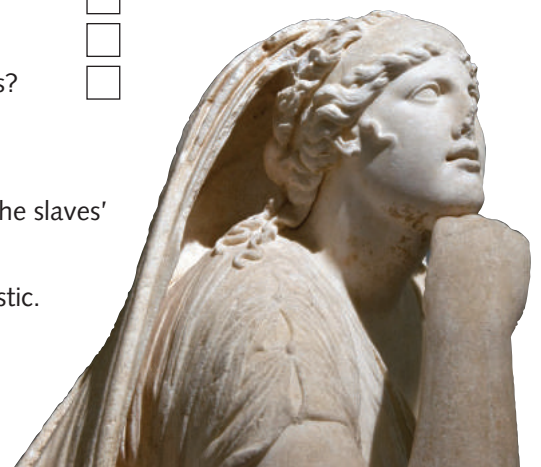


5

Connect each question about Roman sculpture to the correct answer.

- a. How does Roman sculpture differ from Greek sculpture?
- b. Why are Roman bronzes rare?
- c. Why were Roman sculptures barefoot?
- d. What characterizes wealthy Roman women's sculptures?

1. It was a symbol of godliness and holiness.
2. They have long hair in order to distinguish them from the slaves' short hair.
3. The protagonists are more clothed, decorated and realistic.
4. They were often melted to make weapons.



Ancient Rome sculpture.

# MEDIEVAL ART



**Video Activity 5: Illuminated Manuscripts – A brief overview of medieval illuminated manuscripts and the men who made them through a famous song by The Beatles: “Nowhere Man” (1966).**

*The Singing History Teachers* is made up of Lee McCloskey and Andrew Parker. Both are teachers within the State of Maryland Public Schools and use contemporary music to teach History and “shake up students” through famous pop songs.  
 Uploaded 30/12/2010  
 License: YouTube standard



Unknown artist, *Eadwine the scribe at work*, 1147 ca., Trinity College, Cambridge.



**1** Before watching the video, discuss the following questions with a partner (to help you, go back to Module 1, Unit 2, Chapter A, p. 39, and Chapter C, p. 43).

- What is an illuminated manuscript?
- Who created them?
- What do you expect the song to be about?



**2** Now watch the video and answer the following questions.

- How is the song's main character described?
- Where did he use to work?
- Why is his activity so important?
- What tools were used for illuminated manuscripts?
- What materials were used for illuminated manuscripts?
- What material was used to contain and preserve illuminated manuscripts?
- What does the expression “with his hands the parchment comes to life” mean?
- What kind of subjects were usually represented in illuminated manuscripts?
- Why did the monks live “by the bells”?
- Which famous illuminated manuscript is mentioned in the song?

UNIT 2 - 1



Andrei Rublev, *The Holy Trinity*, c. 1411, Tretyakov Gallery, Moscow.

ANDREI RUBLEV'S ICONS

Icons, generally small and so easily transportable, are the best-known form of Byzantine art. During the centuries, the long-established themes and formulae, important for the comfort of the faithful, were maintained. Long after it had ceased in Constantinople with the Turkish conquest, their production continued and developed in Greece and in Russia, where individual masters emerged even before the fall of Constantinople, along with important centres such as the Novgorod school of icon painting. The most famous Russian iconographer was the monk Andrei Rublev (c. 1370-1430), whose masterpiece, *The Holy Trinity*, is the finest of all Russian icons. Rublev's icons are unique for their cool colours, soft shapes and quiet radiance.

UNIT 2 - 2



3

Complete the text below about the Iron Crown of Lombardy with the necessary words choosing from the ones in the box below.

according to • because of • since • such as • thanks to • when

Between 568 and 774, Monza became especially important in Italy (1) ..... the Lombard domination. Lombard artists created many examples of goldsmith art and jewellery, (2) ..... the *Iron Crown of Lombardy*, kept in the Cathedral of Monza. It was made in the Early Middle Ages, consisting of a circlet of gold fitted around a central iron band, which, (3) ..... the legend, was beaten out of a nail of the True Cross. It is possible that it was carried to Monza by the Lombard Queen Theodelinda, (4) ..... she decided to build the Cathedral. The crown had been certainly in use for the coronation of the kings of Italy (5) ..... the 14<sup>th</sup> century, and presumably since at least the 11<sup>th</sup>. (6) ..... this tradition, the crown is considered both a reliquary and one of the oldest royal insignia of Christendom.



The Iron Crown of Lombardy, ca. 8<sup>th</sup> or 9<sup>th</sup> century, Cathedral of Monza.



 UNIT 2 - 3

## ILLUMINATED MANUSCRIPTS – ORIGINS AND OTHER TRADITIONS

The word miniature, derived from the Latin *minium*, red lead, is a picture in an ancient or medieval illuminated manuscript; the simple decoration of the early codices were miniated with that pigment. The generally small scale of medieval pictures has led to an etymological confusion of the term with minuteness and to its application to small paintings – especially portrait miniatures – which however grew from the same tradition and at least initially used similar techniques.

Apart from the Western and Byzantine traditions, there is another group of Asian traditions, which is generally more illustrative in nature, and from origins in manuscript book decoration also developed into single-sheet small paintings to be kept in albums, which are also called miniatures. These include Persian miniatures, which generally are bright and coloured.

Persian art under Islam had never completely forbidden the human figure and in the miniature tradition the depiction of figures, often in large numbers, is central. This was partly because the miniature is a private form, kept in a book or album and only shown to those the owner chooses.

For example, at the end of the 10<sup>th</sup> Century, Ferdowsi created his immortal epic poem *Shahnameh* (The Book of Kings), which relates, through fact and legend, the history of the country from the creation of the world to the Arab conquests in the 7<sup>th</sup> Century.



Ferdowsi, *Shahnameh*, 10<sup>th</sup> century.

 UNIT 2 - 4


## GOTHIC CATHEDRALS IN ENGLAND

The earliest large-scale applications of Gothic architecture in England are at Canterbury Cathedral and Westminster Abbey. Castles, palaces, great houses, universities, parish churches and many smaller buildings were also built in this style.

According to most modern scholars, the *Early English Gothic* period lasted from the late 12<sup>th</sup> century until midway through the 13<sup>th</sup> century. By 1175, the Gothic style was firmly established in England with the completion of the Choir by William of Sens at Canterbury Cathedral. During the late 13<sup>th</sup> century, it developed into the *Decorated Gothic style*, which lasted until the middle of 14<sup>th</sup> century. Decorated architecture is characterized by its window tracery, which are elaborate patterns that fill the top portions of windows. Examples of the Decorated Gothic Style can be found in many British churches and cathedrals. Principal examples are those of the east ends of Lincoln Cathedral and of Carlisle Cathedral and the west fronts of York Minster and of Lichfield Cathedral.

Lichfield Cathedral, Staffordshire, England.

Petrus Christus, *A goldsmith in his shop*, 1449, Metropolitan Museum.

MOVING DEEPER

Goldsmiths' art

Goldsmithing is the applied art of metalworking in gold. A goldsmith is essentially a metalworker whose specialty is working with precious metals like gold, silver, platinum, alloys like bronze, as well as gemstones. Ever since the earliest civilization, goldsmiths have cast and hand-made gold artefacts, personal jewellery, as well as precious objects for ceremonial and religious purposes.

Goldsmithing proved to be useful especially during medieval times, when goldsmiths were commissioned to adorn illuminated manuscripts, to create gold reliquaries for holy relics and to fashion numerous ecclesiastical objects out of precious metals.



Sion Gospel, 11<sup>th</sup> Century, Germany.

UNIT 2 - 5

PIETRO LORENZETTI (1280/90-1348)

Together with his younger brother Ambrogio, Pietro Lorenzetti introduced naturalism into Sienese art. In their experiments with three-dimensional and spatial arrangements, the brothers foreshadowed the art of the Renaissance.

Pietro Lorenzetti's major work is *The Birth of the Virgin* (1342). He used decorative details and family anecdotes, which shows his tendency to humanize a religious subject. Perhaps the most notable feature of this work is its sophisticated use of perspective and the logical placement of figures within space. This constitutes one of the most advanced perspective studies of its time.

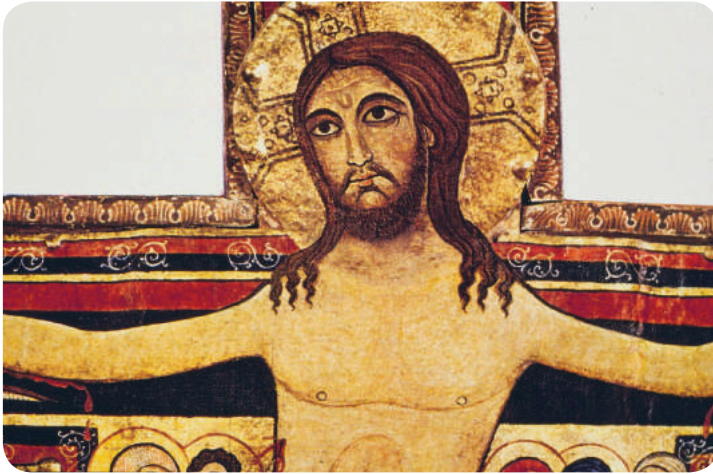


Pietro Lorenzetti, *The Birth of the Virgin*, 1335-1342, Museo dell'Opera del Duomo, Siena.

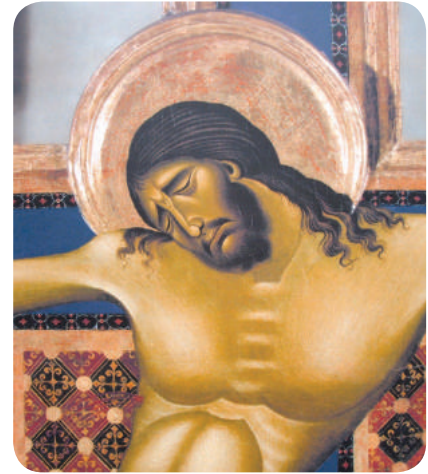




**4** PAIR WORK. Medieval Crucifix. Look at the following two different kinds of crucifix and try to identify the different iconography.



Artist unknown, *San Damiano Crucifix*, 1100, Basilica di Santa Chiara, Assisi.



Cimabue, *Crucifix*, 1268-1271, San Domenico Church, Arezzo.



**5** Now read the text and fill in the gaps with the following words:



closed • divine • early • human • important • increasing • triumphant • victorious

## MEDIEVAL CRUCIFIX

The representation of Christ on the cross has been an (1) ..... subject of Western art since the (2) ..... Middle Ages.

The Church tried to combat a heresy that preached that Christ's nature was not dual – human and (3) ..... – but simply divine and therefore invulnerable. This kind of Crucifixions were (4) ..... images, showing Christ alive, with open eyes and no trace of suffering, (5) ..... over death. In the 9<sup>th</sup> century, Byzantine art began to show a dead Christ, with (6) ..... eyes, reflecting the mystery of his death and his real (7) ..... nature. This version was adopted in the West in the 13<sup>th</sup> century with an (8) ..... emphasis on his suffering, in accordance with the mysticism of the period.



RENAISSANCE  
AND BAROQUE**Video Activity 6: Titian's technique (paintings from the National Gallery)**

Speaking: National Gallery restorer Jill Dunkerton explains how X-rays can reveal the artist's working practice. Featuring Titian's painting *The Tribute Money*.  
 Uploaded: 13/07/2010  
 License: YouTube standard

Titian, *The Tribute Money*, National Gallery, London.

**1** Before watching the video, read the following text.

**THE VENETIAN METHOD**

With Giorgione, Titian was one of the pioneers of what we now call the Venetian Method of oil painting. It was borrowed from the Flemish Method, but it deviates in some key areas. While the glossy finish of the Flemish Method was ideal for small wood panels, on large paintings it was distracting: for this reason Titian refined the painting process to produce a less reflective surface. He used large brushes and the tooth of the canvas, which made it harder to achieve the sharp edges which occur naturally in the Flemish Technique. Titian, and presumably Giorgione, found the softer edges more appealing, fortunately, and rather than fight them, the artists embraced the soft look. Titian is thought to have used an opaque underpainting, leaving the edges soft to allow for more flexibility with later adjustments. This underpainting was let dry for some time (while the artist often worked on other pieces), and was then painted over in colour, beginning with transparent glazes applied to the shadow areas (a key practice of the Flemish Technique), and then built up with more opaque tones meant to create the effect of highlights.



**2A** Now watch the video and decide if the following sentences are true (T) or false (F) (to help you, go back to Module 1, Unit 3, Chapter C, p. 57).

- a. Titian was very fast in painting.
- b. His paintings stood in his studio for very long time.
- c. Titian used to make corrections on dry painting.
- d. According to Palma il Giovane, Titian did not like to watch his paintings.
- e. Titian was very accurate.
- f. In an X-ray, white colour indicates very dense painting.
- g. In an X-ray, dark areas indicate a lot of alteration.
- h. In the *Tribute Money* the head of Pharisee has been changed many times.
- i. In the *Tribute Money* the head of Christ has never been changed.
- j. Originally in the *Tribute Money*, Christ had a quite human attitude.

T	F
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>



**2B** Now correct the false ones.



A room of the National Gallery, London



**3** Watch the video again and find which terms, among those below, are used.



- |            |                          |                 |                          |
|------------|--------------------------|-----------------|--------------------------|
| a. shadowy | <input type="checkbox"/> | g. light effect | <input type="checkbox"/> |
| b. to draw | <input type="checkbox"/> | h. thickness    | <input type="checkbox"/> |
| c. brush   | <input type="checkbox"/> | i. to overlap   | <input type="checkbox"/> |
| d. paper   | <input type="checkbox"/> | j. to lay on    | <input type="checkbox"/> |
| e. drapery | <input type="checkbox"/> | k. to shift     | <input type="checkbox"/> |
| f. varnish | <input type="checkbox"/> | l. complexion   | <input type="checkbox"/> |



**4** Now complete the following sentences with the terms you found.

- At first, Titian ..... the paint on the canvas and then waited until it was dry to make alterations and corrections.
- In an X-ray, we often see a lot of white where there is a .....
- The ..... of white in an X-ray usually depends on the quantity of alterations made on the painting.
- Where few changes have been made, in an X-ray we can see a ..... shape.
- White is used also to make the ..... of a character fairer.
- In *The Tribute Money*, Titian decided ..... the head of Christ to the upright position to make him more imposing.

UNIT 3 - 1

**TINTORETTO (1518-1594)**

Jacopo Robusti, known as “Tintoretto”, was the most important Venetian painter of his generation after Titian, from whom he learnt the free use of colour, which he aimed to synthesize with Michelangelo’s designs. However, he was known to work very quickly and to use imagination more than careful planning; his method, often considered extravagant, formed what is called Venetian Mannerism. One of his most important works of art is *Saint Mark Rescuing a Slave*, which combines a complex composition with vivid colours and strong gestures.



Tintoretto, *Saint Mark Rescuing a Slave*, 1548, Galleria dell'Accademia, Venice.

UNIT 3 - 2

**ANAMORPHOSIS**

Anamorphosis is a distorted projection of an image which requires the viewer to occupy a specific point to read it correctly. The primary function was indeed to surprise and to show the ability of the artist. It was often used by humanistic artists, such as Leonardo, but it can be also found in prehistoric cave paintings, Baroque art and Modern art. The most famous example of this is the painting *The Ambassadors* by Hans Holbein – on the floor you can notice what appears to be a big, deformed shape, but by observing it from an acute angle, you can see a realistic representation of a skull.



Hans Holbein, *The Ambassadors*, 1533, London, National Gallery.



A modern example of anamorphosis: 3D street art.



FROM NEOCLASSICISM  
TO POST-IMPRESSIONISM

## Video Activity 7: "Loving Vincent": Hand-painted film celebrates Van Gogh

A frame from the movie  
"Loving Vincent".

A team of Oscar-winning producers worked on a film about the life and controversial death of Vincent Van Gogh. Called "Loving Vincent", the film is a feature-length hand-painted animation. It is a technique that no one had ever tried.

Uploaded 29/01/2015

License: YouTube standard



**1** Before watching the video, discuss the following questions with a partner (to help you, go back to Module 1, Unit 4, Chapter E, p. 43).

- In your opinion, is Van Gogh a good subject for a movie? Why?/Why not?
- Do you think that special effects can help to tell the story of an artist? Why?/Why not?
- Think about the last movie based on an artist's life you saw – was it more concentrated on the artist's style or his personality?



**2** Now watch the video and choose the right answer for the following questions.



- What inspired the animations of the movie?
  - Impressionist paintings
  - Gauguin's paintings
  - Van Gogh's paintings.
  - All the above statements are correct.

2. How long is the work on the movie expected to last?
  - a. Around two years.
  - b. Around three years.
  - c. Around four years.
  - d. Around five years.
3. Which documents inspired the idea of the movie?
  - a. Van Gogh's last will.
  - b. Van Gogh's letters.
  - c. Van Gogh's drawings.
  - d. Van Gogh's diaries.
4. What did Van Gogh say to his brother?
  - a. "We can only speak through our paintings."
  - b. "We can only tell the story of an artist by his art."
  - c. "We cannot speak through our paintings."
  - d. All the above statements are incorrect.
5. Which medium was used by the animators?
  - a. Engraving.
  - b. Egg paint on wood.
  - c. Photography.
  - d. Oil paint on canvas.
6. Where did the painters hired for the movie come from?
  - a. Poland.
  - b. United States.
  - c. Netherlands.
  - d. Great Britain.
7. Why were all the painters chosen from this country? – Because in this country
  - a. painters start working very early.
  - b. painters study at university for a very long time.
  - c. painters have a very little salary.
  - d. there are very important schools of special effects.
8. Why did the producers decide to make a feature-length film instead of a short film?
  - a. Because of the relevance of Van Gogh as a painter.
  - b. Because of the mystery behind Van Gogh's death.
  - c. Because of the interest showed by the public for an exhibition of Van Gogh's letters in London.
  - d. All the above statements are correct.
9. How many people worked on the animation?
  - a. 10.
  - b. 20.
  - c. 30.
  - d. 40.
10. Which Breakthru Films animation won an Oscar?
  - a. Loving Vincent.
  - b. Peter and the Wolf.
  - c. Magic Piano.
  - d. All the above statements are incorrect.



3

Match the frames below with the artist represented in the movie.



1. Amedeo Modigliani (Andy Garcia)
2. Vincent Van Gogh (Kirk Douglas)
3. Jan Vermeer (Colin Firth)
4. Jackson Pollock (Ed Harris)
5. Andrei Rublev (Anatolij Solonicin)



UNIT 4 - 1

THÉODORE GÉRICAULT

Born in Rouen, Théodore Géricault (1791-1824) trained in Paris, copying ancient paintings at the Louvre. He was especially inspired by the vigour of Ruben's style and after a two-year stay in Italy from 1816, he also integrated much of Caravaggio's contrasts and Michelangelo's classical technique into his work. He began painting dramatic and passionate works, often on a monumental scale. His work always included horses, officers and portraits of all types of people, including the insane. His most famous work was the *Raft of the Medusa*, presented at the Paris Salon in 1819, where it won a medal. Using vivid realism and exceptionally dramatic composition, he depicted the survivors of a recent shipwreck. To prepare the painting, Géricault interviewed two of the survivors and visited morgues and hospitals to study the dying and the dead.



Théodore Géricault,  
*The Raft of the Medusa*,  
1818-1819,  
Musée du Louvre, Paris.



## BRITISH IMPRESSIONISM

British Impressionism describes the work of artists working in Britain in the late 19<sup>th</sup> century who were influenced by the ideas of the French Impressionists.

Modernist ideas and techniques associated with what was to become known as French Impressionism (such as the use of rapid, broken brushstrokes, awareness of light and shade and the depiction of scenes from everyday life) were introduced to Britain by **James McNeill Whistler**, who settled in London in 1863. Forms of Impressionism were then developed by his pupils **Walter Richard Sickert** and **Wilson Steer** and promoted by the New English Art Club founded in 1886. In 1889, Sickert and Steer organised the exhibition *London Impressionists* with the more advanced members of NEAC.

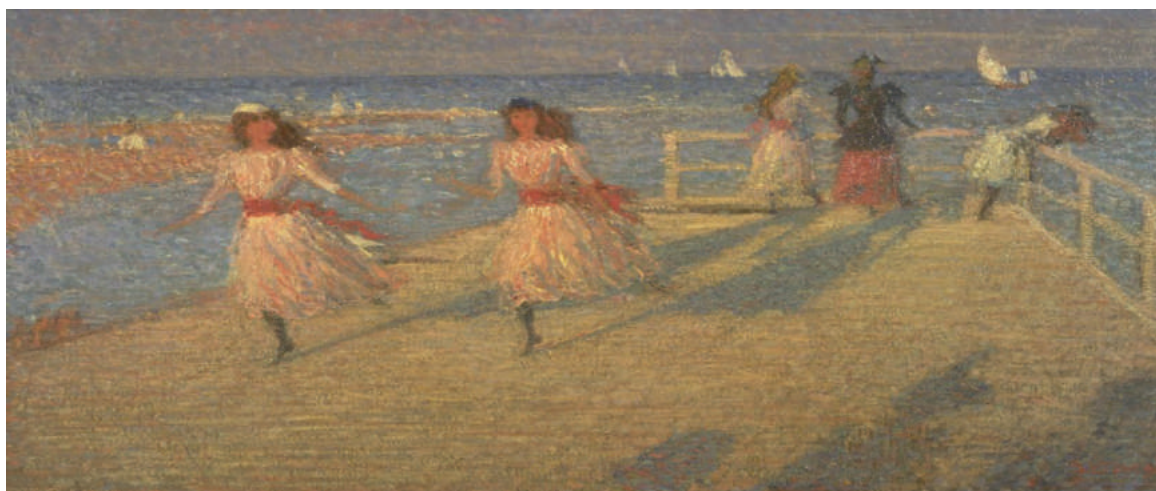
Meanwhile in 1885, American painter **John Singer Sargent** arrived from France and settled in London. While in France, Sargent had met the great French impressionist Claude Monet, and in the next few years made a major contribution to Impressionism in Britain with paintings such as *Carnation, Lily, Lily, Rose* which was painted entirely out of doors.



John Singer Sargent  
*Carnation, Lily, Lily, Rose* 1885-86.



James Abbott McNeill Whistler  
*Nocturne: Blue and Silver - Chelsea* 1871.



Philip Wilson Steer *Girls Running, Walberswick Pier* 1888-94.



4

Find and circle ten words or names connected with Impressionism hidden in the puzzle.



Édouard Manet,  
A Bar at the  
Folies-Bergère,  
1882, Courtauld  
Gallery, London.





UNIT  
5THE TWENTIETH  
CENTURY ART

## Video Activity 8: Art stolen by Nazis recovered

A massive treasure trove of art, stolen by the Nazis, has been recovered in a shabby Munich apartment. Mike Armstrong reports.

Producer: Global News

Uploaded: 05/11/2013

License: YouTube standard



1 Answer the following questions about the video.

- What is the video about?
- Who is Mike Armstrong?
- Who is Hildebrand Gurlitt?
- Which artists are mentioned in the video?



2 The movie "The Monuments Men" was released in 2014. Search it on the internet and explain why it is connected with the video above.





MOVING DEEPER

**Matisse and his sources for *The Joy of Life***

Like Cézanne in *The Large Bathers*, Matisse constructs the landscape so that it functions as a stage. In both works, trees are planted at the sides and in the far distance and their upper boughs are spread apart like curtains, highlighting the figures lounging beneath. And like Cézanne, Matisse unifies the figures and the landscape.

Matisse creates wildly sensual figures in *The Joy of life*, which show how he was clearly informed by Ingres's odalisques and harem fantasies.

Additionally, Matisse references Titian. For like Titian's *Bacchanal of the Andrians*, the scene depicted in *The Joy of life* is an expression of pure pleasure. Instead of a contemporary scene in a park, on the banks of the Seine, or other recognizable places in nature, Matisse has returned to mythic paradise.



Paul Cézanne, *The Large Bathers*, 1906, Philadelphia Museum of Art

MOVING DEEPER

**Unique Forms of Continuity in Space by Umberto Boccioni**

Frustrated by the constraints of the canvas, Boccioni found it more effective to explain Futurist principles of movement in a three-dimensional form. *Unique Forms of Continuity in Space* captures the essence of a figure in motion, rendered in geometric forms that convey an effortless grace and speed. Draped clothing appears to blow in the wind as the ambiguous figure strides forward, creating an aerodynamic effect. As homage to Auguste Rodin, Boccioni's sculpture is armless, referencing the "incomplete" *Walking Man* and the classical Greek statue, *Nike of Samothrace*.



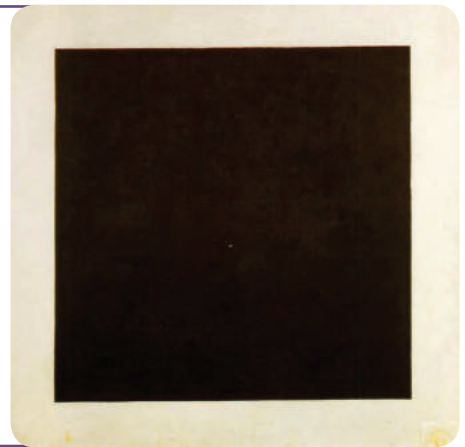
Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913, Museo del Novecento, Milan.

MOVING DEEPER

Kazimir Malevich, *The Black Square*, 1915, Tretyakov Gallery, Moscow.

**Kazimir Malevich**

Kazimir Malevich (1878–1935) was the founder of the artistic and philosophical school of *Suprematism*. He invented this term because he thought that the truth of shape and colour should reign ‘supreme’ over the image or narrative. Malevich concentrated on the exploration of pure geometric forms (squares, triangles and circles) and their relationships to each other and within the pictorial space. His paintings were composed of flat, abstract areas of paint; these austere works are not impersonal: the trace of the artist’s hand is visible in the texture and the delicate variations of colour.



**3** Read the text and fill in the gaps with the following words.



feature • forms • influences • history • materials • processes • projects • vigour • vitality • vocabularies

**ART OF THE 21<sup>ST</sup> CENTURY**

The art of the 21<sup>st</sup> century emerges from a vast variety of (1) ..... and means. These include the latest electronic technologies, such as digital imaging and the internet; familiar genres with a long (2) ..... that continue to be practised with great (3) ....., such as painting and materials and (4) ..... once associated primarily with handicrafts, re-envisioned to express new concepts. Many artists regularly and freely mix media and (5) ....., making the choices that best serve their concepts and purposes. Activities vary from spectacular (6) ..... accomplished with huge budgets and extraordinary production values to other more modest that emphasize process, and a do-it-yourself approach. The notion of (7) ..... has also shifted with changes in communications and technology.



Damien Hirst, *For the love of God*, 2007, White Cube, London.

A key (8) ..... of the art scene in the 21<sup>st</sup> century is the impact of globalization – the accelerating interconnectivity of human activity and information across time and space. Aided by the internet and mass media, awareness of the (9) ..... of contemporary art in localities around the globe has grown exponentially.

Simultaneously the increased movement of artists across borders and oceans has added to the intermixing of influences and artistic (10) ..... . Anyway, the 21<sup>st</sup> century is just beginning – issues and ideas are evolving rapidly and new artists are constantly gaining attention and influence.