

# ROMANTICISM

Some artists had had enough of \_\_\_\_\_ restrictions of form and proportion. The rebellious feelings turned into a movement called Romanticism. Instead of focusing on ancient Greece and Rome as good design, the Romantics explored the Middle Ages, and they were fascinated with the Orient and Africa. The new style emphasized \_\_\_\_\_ and individualism.



Francisco Goya, *Third of May, 1808*, 1814, oil on canvas, 8'9" by 13'. The *Third of May* shows the slaughtering of Spanish rebels by French soldiers. This may be considered a "social protest" painting. Goya painted the incredible inhumanity of human beings towards each other. It is not allegorical, like neoclassical paintings; instead it is an \_\_\_\_\_ portrayal of the event as the artist remembered it. Goya captured the ferocity of the event with a strong sense of immediacy. The insistence of depicting dark emotions, even those from our darker side, is a particularly Romantic characteristic.



Theodore Gericault, *Raft of the "Medusa"* 1818-1819, oil on canvas, 16' by 23' *Raft of "Medusa"* is Gericault's only large canvas. A government ship, the *Medusa*, was wrecked on the way from France in 1816. The captain abandoned the ship first along with the crew. The 149 passengers were crowded on a raft to be towed by the lifeboat. Eventually the raft was cut adrift. After suffering extreme starvation and thirst, only fifteen survivors made it to the African coast. Gericault, always interested in humanity's struggle with nature, jumped into the subject with great enthusiasm. Unlike other Romantic paintings, this piece is organized into two \_\_\_\_\_. One is of dead, dying, tragic figures, the other is of hope and struggle.



Eugene Delacroix, *Liberty Leading the People*,  
1830, oil on canvas, 8' by 11'  
*Liberty Leading the People* was inspired by the 1830 insurrection in Paris. The allegorical figure of Liberty, holding a tricolor French flag, is leading the revolutionaries over the street barricades in Paris. While Delacroix glorifies the cause of the victorious revolt, he also shows the horror and violence of fighting. In keeping with his theatrical Romantic style, he placed two dead figures in the foreground and blended allegory with \_\_\_\_\_.



J.M.W. Turner, *Snow Storm: Steam-Boat off a Harbor's Mouth*,  
1824, oil on canvas, 36" by 48"  
*Snow Storm: Steamboat off a Harbor's Mouth* -This is one of Turners later works which are incredible compositions of swirling color and \_\_\_\_\_. Turner enjoyed painting the pure movement and masses of color without representational meaning, although he usually had some subject in mind. In this painting violent action is achieved without portraying people and specific elements. Color and movement are Turner's real subjects. His work would go on to influence Monet and the Impressionists.