

Sample page from **Artworks Illustrating the Development of Western Art**

The Red House (Philip Webb 1860)

Reacting against mass production, "Arts and Crafts" returned to traditional methods and use of decoration. Products were made by individuals or small groups, and designed to look good, not just suit their function. Ornamental objects, floral fabrics, book-making, weaving, jewellery, enamelling, metalwork and ceramics were influenced by the movement. Styles were typically rectilinear and angular, with decorative motifs often borrowed from Medieval European, Islamic and Japanese sources.



The Red House, built for movement leader William Morris, reflects the style in architecture. Later, designs became more complex, in an Aesthetic Style beyond the reach of the ordinary people products were originally made for.



See files about Arts and Crafts; William MORRIS; and William Morris & the Pre-Raphaelites.

Red apples at the foot of a tree (Courbet 1872)

Goya's paintings of the Peninsula War were early examples of scenes that many would find unpleasant. Keats's statement that "Beauty is truth; truth beauty" was being challenged. Half a century later French artist Courbet, unable to display in the World Fair, set up an exhibition named *Le Réalisme*. To many, this painting of rotting fruit was as repulsive as Goya's firing squad. Realism continued to appear in art, music and literature.

See files about Realism in Art; The Glasgow Boys; HOPPER 1842 *The Nighthawks*; Camden Town Group.



L'Ingénue ("innocent" – Renoir 1877)

Impressionists were not so concerned about clarity as the overall impression given by a painting, which they conveyed by building up patches of colour to produce an overall effect. Here Renoir gives us an impression of an innocent young woman who has not yet learnt the ways of the world. She then stops to think about what she sees; Renoir makes her face and hands stand out clearly, so that the clothes and the flower in her hair are less clear. The hazy background swirls around her, as if she is caught up in a changing world she does not understand. This effect would be impossible to achieve on a camera.

See files about Impressionism, and Impressionism and Photography.



The Thinker (Rodin 1880)

Although some 19th century sculptors, such as Danish Thorvaldsen (who spent most of his life in Italy) kept largely to the Classical model, others (like the Italian Canova) began to move away from it. In France, Rodin looked for a new way of expressing life in sculpture. While many of his forms do not have quite the dramatic intensity of much Hellenistic sculpture, they portray humans in the grip of strong thoughts and emotions. In 1904, he wrote of his *Le Penseur* ("The Thinker"): "...a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer a dreamer, he is a creator."

See files about Rodin and about this artwork.

