



The Elements – Earth, air, wind and fire. The overwhelming forces of nature

It's quiz time...

1. What did the Romans invent that allowed them to have the largest dome until the 15th century (two things!)?
2. What was it that was quite so revolutionary in Giotto's Lamentation?
3. What was Diana the goddess of (two things!)?
4. How many different levels of 'depth' are created in Las Meninas?
5. What did Constable paint particularly well in his 'six-footers'?
6. What made something 'art', according to Duchamp?
7. What were Le Corbusier's five points of architecture?
8. What pose is Giacometti's Pointing Man in?
9. What was Parker trying to achieve in her Cold Dark Matter?
10. What was Foster influenced by, in his Canary Warf Underground Station?



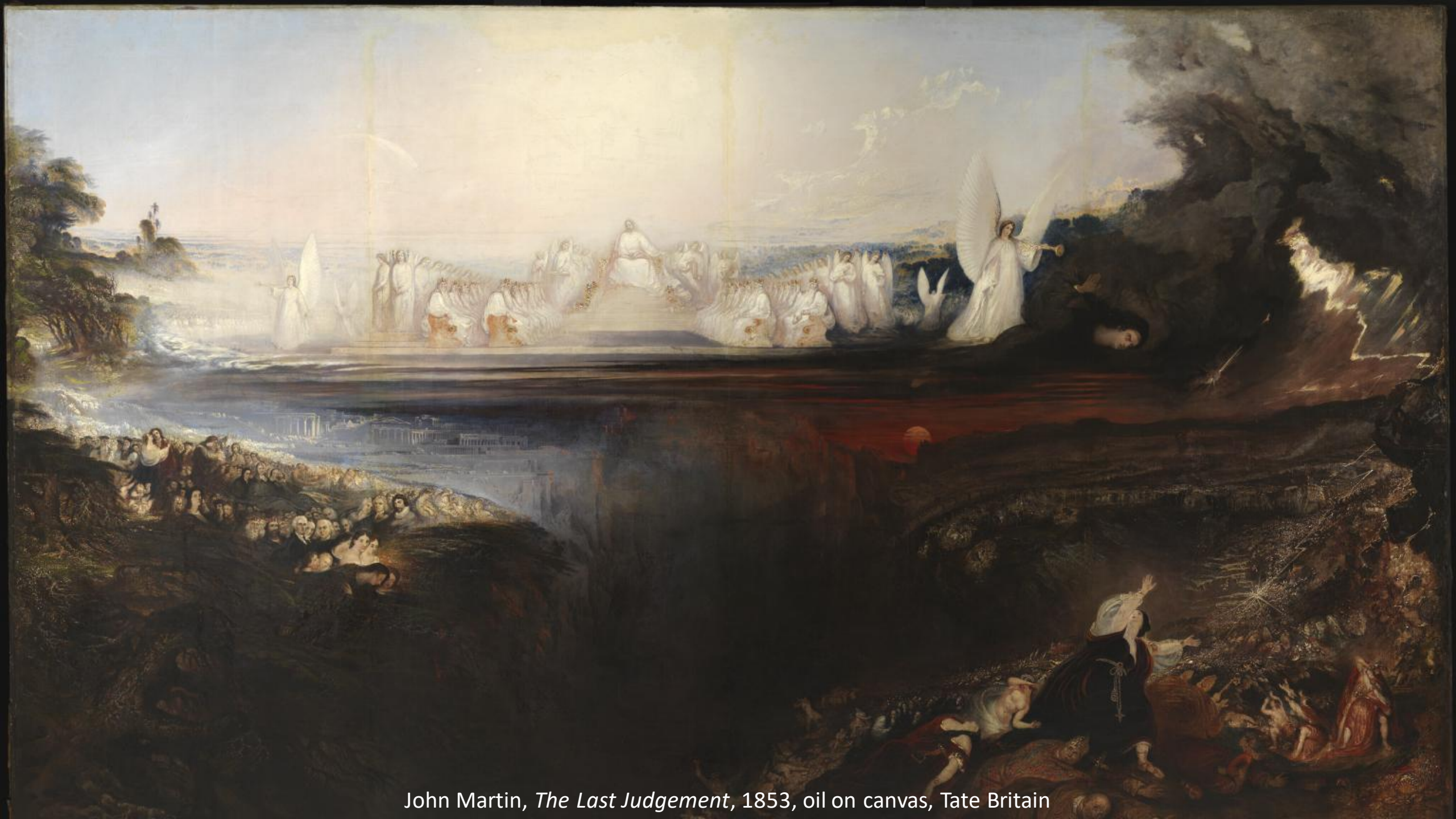


John Martin, *The Destruction of Pompeii and Herculaneum*, 1822 restored 2011, oil on canvas, Tate Britain, 161 x 253cm









John Martin, *The Last Judgement*, 1853, oil on canvas, Tate Britain





John Martin, *The Great Day of His Wrath*, 1851-3, oil on canvas, Tate Britain





John Martin, *The Plains of Heaven*, 1851-3, oil on canvas, Tate Britain



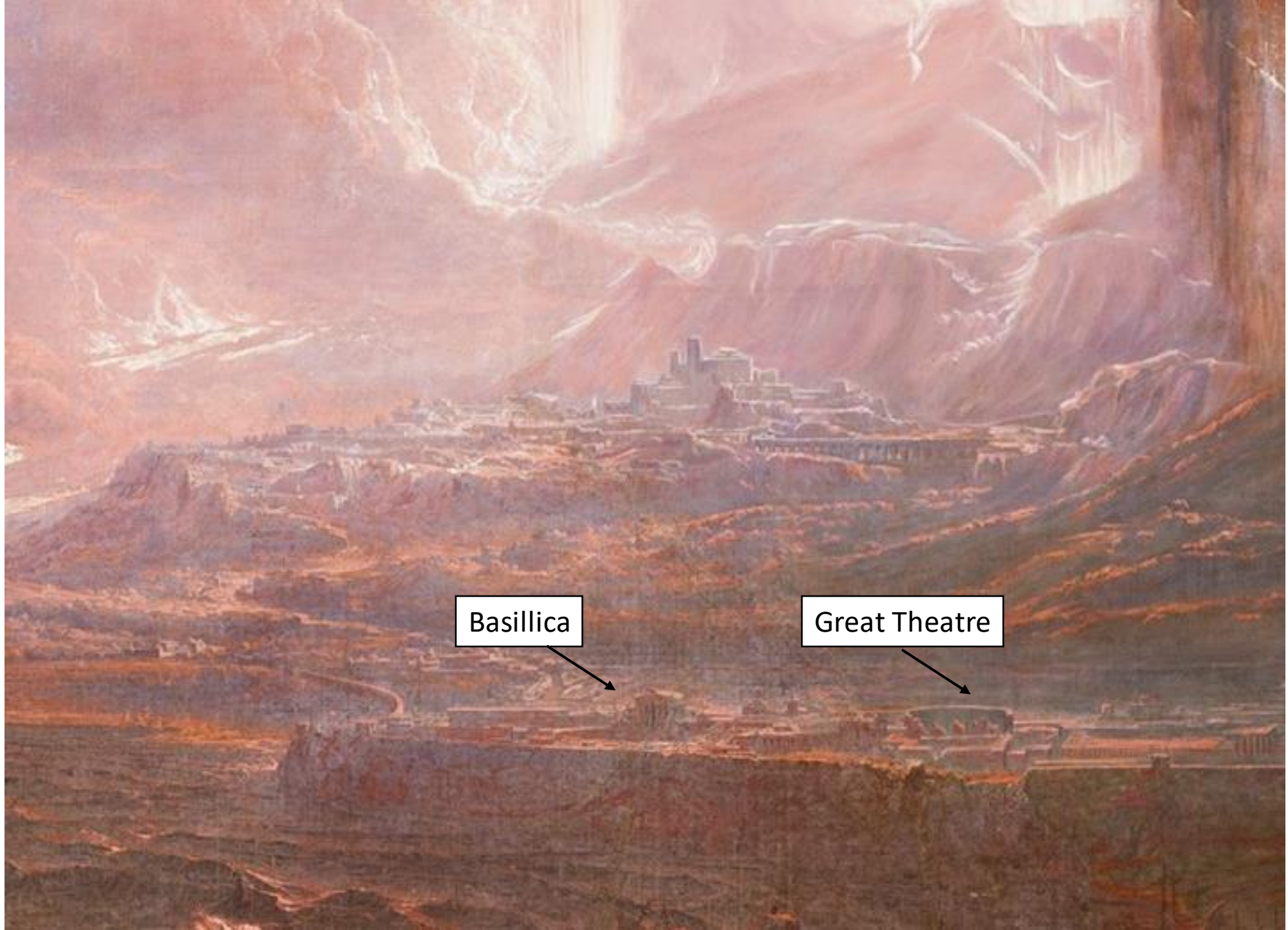


John Martin, *The Destruction of Pompeii and Herculaneum*, 1822 restored 2011, oil on canvas, Tate Britain









Basilica

Great Theatre





John Martin, *The Destruction of Pompeii and Herculaneum*, 1822 restored 2011, oil on canvas, Tate Britain















# Key points for *Destruction of Pompeii and Herculaneum, 1822*

- Martin is best-known as a painter of religious subjects and fantastic compositions.
  - typically vast landscapes and cityscapes peopled with a myriad of tiny figures
- Was very much interested the sublime
  - apocalyptic force of nature and the helplessness of man to combat God's will
- Mount Vesuvius erupted on 24 August AD 79.
- Trapped between a rough sea and a fiery sky, the pathetic inhabitants of the doomed city try to defend themselves by lifting arms, cloaks, and soldier's shields to ward off the coming destruction.
  - foreground are tiny figures of the fleeing citizens, including the dying Pliny the Elder





Katsushika Hokusai, The Great Wave off Kanagawa, c.1830-32, polychrome woodblock print, 25.7 x 37.8 cm











Cassatt, *Woman Bathing*, 1890-91





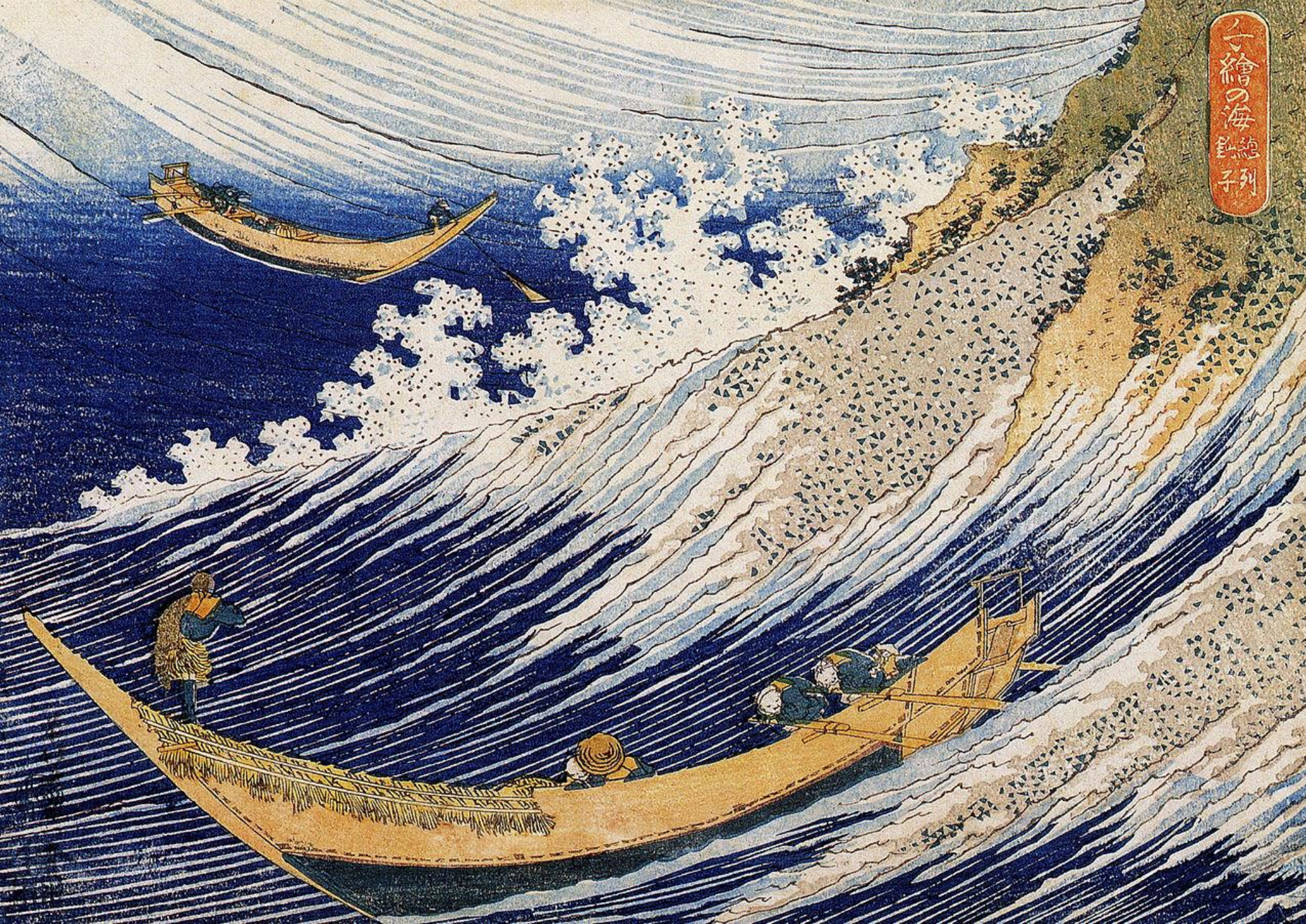


Katsushika Hokusai, The Great Wave off Kanagawa, c.1830-32, polychrome woodblock print, 25.7 x 37.8 cm









Another work by Hokusai



富嶽三十六景 相州 江ノ島

富士山



Hokusai, *Enoshima in Sagami Province*, from the series *Thirty-six Views of Mount Fuji*, c.1830-32





Katsushika Hokusai, The Great Wave off Kanagawa, c.1830-32, polychrome woodblock print, 25.7 x 37.8 cm



## Key points for *The Great Wave off Kanagawa 1830-32*

- It is an example of Ukiyo-e': translates as pictures of 'floating world.'
- Mt Fuji venerated in both the Buddhist faith and in Kami (the native worship we now call Shinto).
- The timing of the series also coincided with a boom in local travel.
- Alternative readings of this image have suggested that the wave can be seen as the outside/foreign world threatening Japan, symbolised by Mt Fuji.





J.M.W Turner, *The Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840, oil on canvas, Museum of Fine Arts, Boston





William Parrott,  
*Turner on  
Varnishing Day,*  
1846, oil on canvas





Rembrandt van Rijn, *Stormy Landscape*, c.1638, oil on wood



J.M.W Turner, *Frosty Morning*, 1813, oil on canvas



Rembrandt van Rijn, *Christ in the Storm on the Sea of Galilee*, 1633, oil on canvas



***"Aloft all hands, strike the top-  
masts and belay;  
Yon angry setting sun and fierce-  
edged clouds  
Declare the Typhon's coming.  
Before it sweeps your decks,  
throw overboard  
The dead and dying - ne'er heed  
their chains  
Hope, Hope, fallacious Hope!  
Where is thy market now?"***





THE  
**HISTORY**  
OF THE  
Rise, Progress, and Accomplishment  
OF  
**THE ABOLITION**  
OF  
**THE AFRICAN SLAVE-TRADE**  
BY THE  
**BRITISH PARLIAMENT.**

BY *THOMAS CLARKSON, M.A.*

IN TWO VOLUMES.

VOL. I.

London:

PRINTED BY S. TAYLOR AND CO., STATIONERS,  
FOR LONGMAN, HURST, REES, AND ORNE,  
PATERNOSTER-ROW.

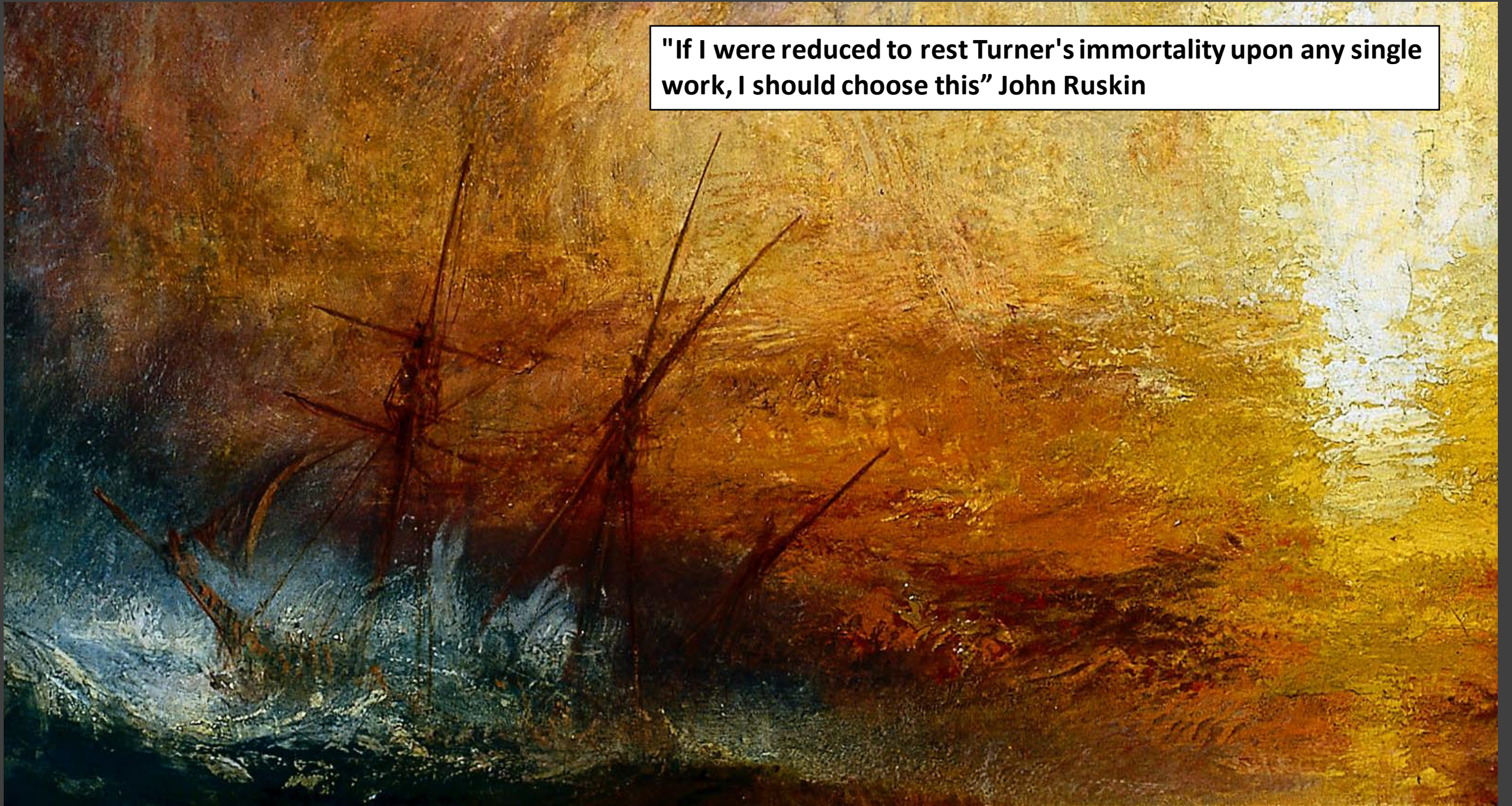
1808.



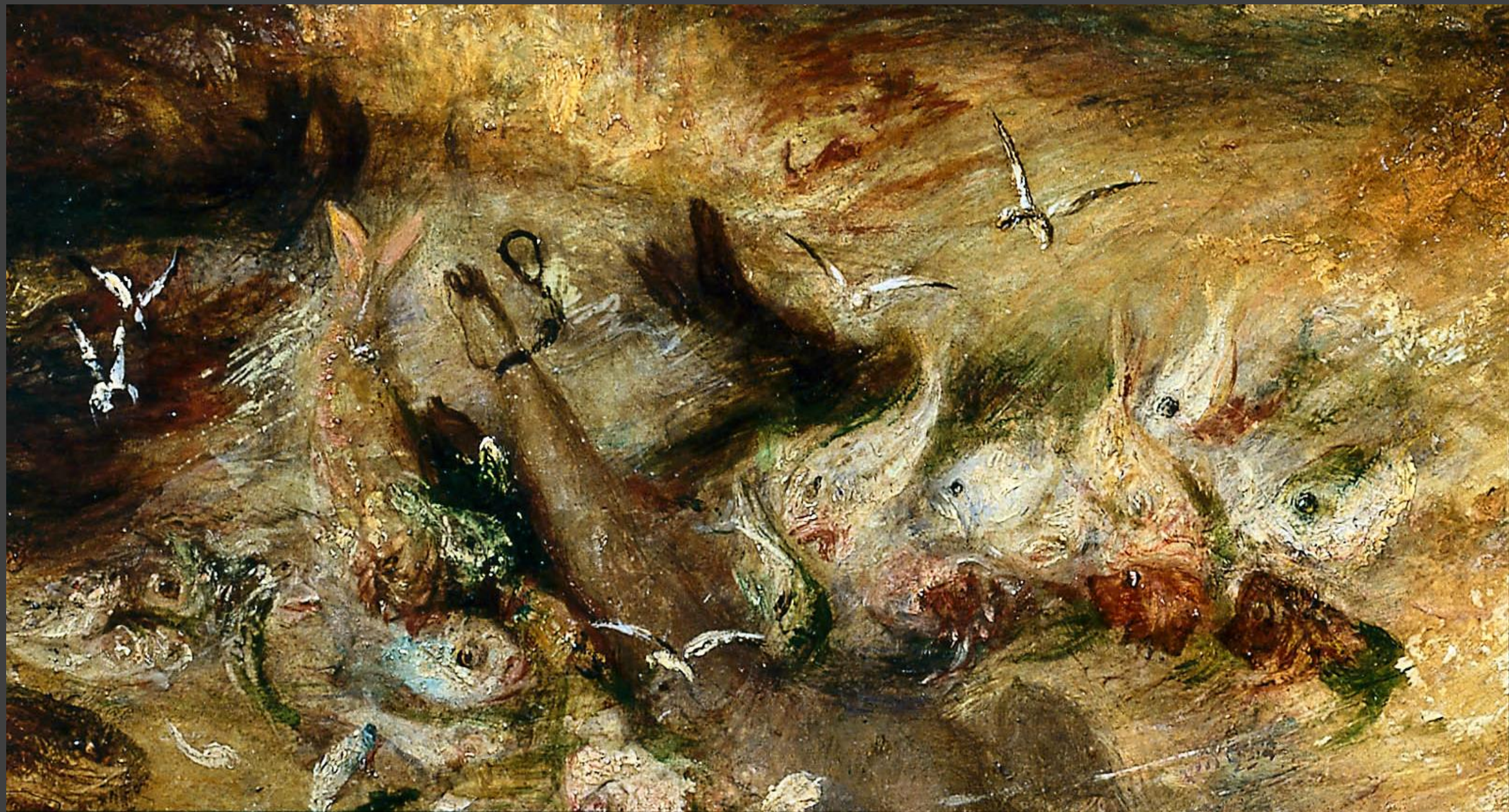
Image of the Anti-Slavery Convention of 1840



**"If I were reduced to rest Turner's immortality upon any single work, I should choose this" John Ruskin**







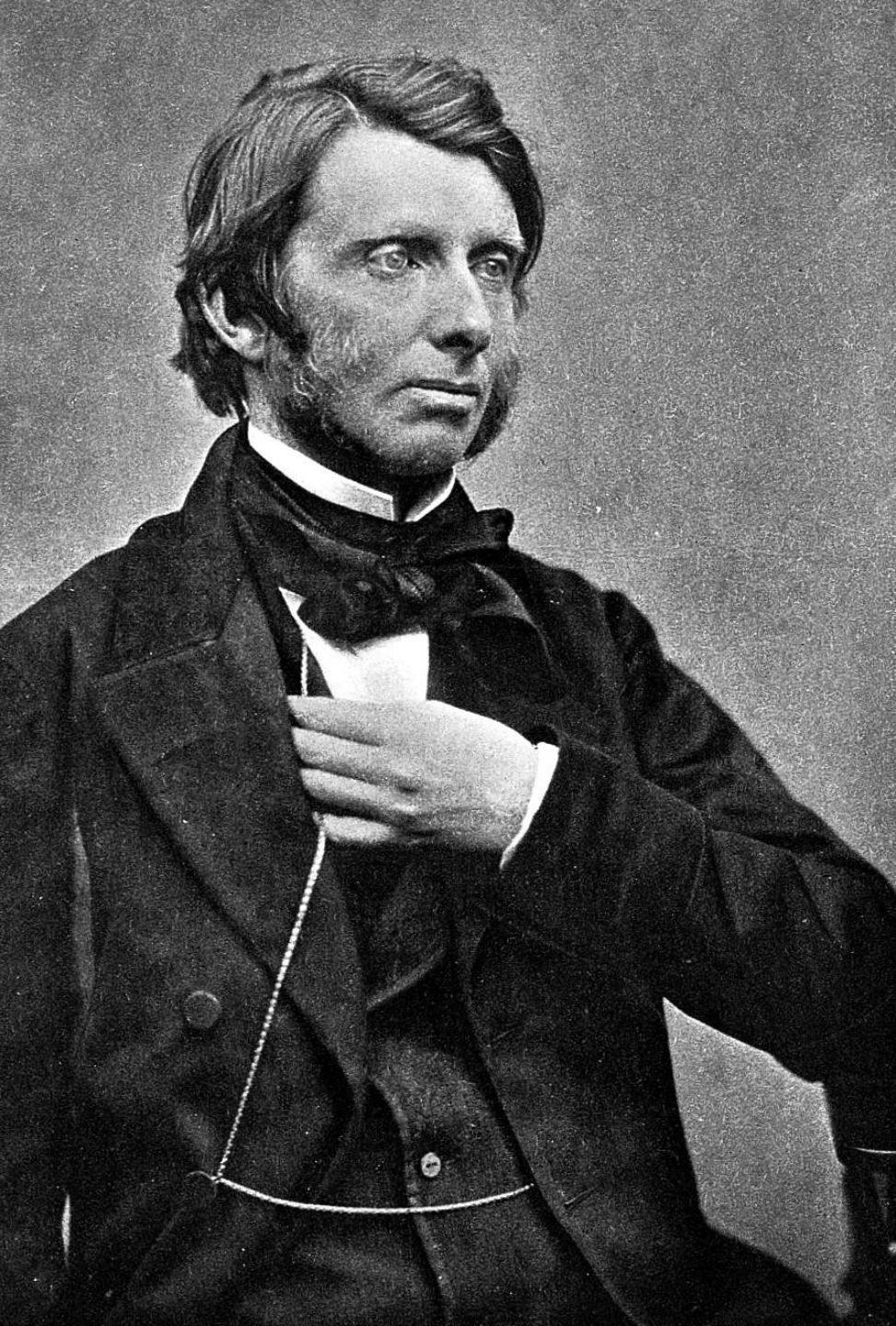












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- John Ruskin **"If I were reduced to rest Turner's immortality upon any single work, I should choose this"**



## Key points for *The Slave Ship 1840*

- Exhibited to coincide with British Anti-Slavery meeting
- Slavery outlawed in 1833, but Turner wished for it to be abolished worldwide
- 1781 captain of slave ship *Zong* ordered 133 slaves to be thrown overboard – insurance did not cover slaves who died of natural causes.
- Caused a huge outcry in Britain. Case was deemed inconclusive.
- emphasis on colour rather than design is typical of many Romantic works of the time





Turner, *The Fighting Temeraire tugged to her last berth to be broken up*, 1838, 90 x 121



THE  
NATIONAL  
GALLERY









“The flag which  
braved the battle  
and the breeze,  
No Longer owns  
her”









# Key points for *Fighting Temeraire*, 1822

- This is the last journey of the Fighting Temeraire,
  - A celebrated gunship which had fought in Lord Nelson's fleet at the battle of Trafalgar in 1805.
- Pays tribute to the Temeraire's heroic past.
  - The glorious sunset is a fanfare of colour in her honour - symbol of the end of an era, with the sun setting on the days of elegant, tall-masted warships.
- In reality, the Temeraire looked very different.
  - Her fighting days had been over for some time - last 13 years she had been moored off Sheerness, serving as a supply ship.





Monet, *Woman with a Parasol – Madame Monet and Her Son*, 1875





Claude  
Monet,  
Woman  
With a  
Parasol,  
Facing  
Left, 1886

Claude  
Monet,  
Woman  
With a  
Parasol,  
Facing  
Right, 1886











Charles Whittier 25





Monet, *Woman with a Parasol – Madame Monet and Her Son*, 1875



# Key points for *Woman with a parasol, 1872*

- sometimes known as *The Stroll*
  - depicts his first wife Camille Monet and their son Jean Monet in the period from 1871 to 1877 while they were living in Argenteuil, capturing a moment on a stroll on a windy summer's day.
- Contrary to the artificial conventions of academic portraiture, Monet delineated the features of his sitters as freely as their surroundings.
  - The spontaneity and naturalness of the resulting image were praised when it appeared in the second impressionist exhibition in 1876.
- The artist intended the work to convey the feeling of a casual family outing rather than a formal portrait



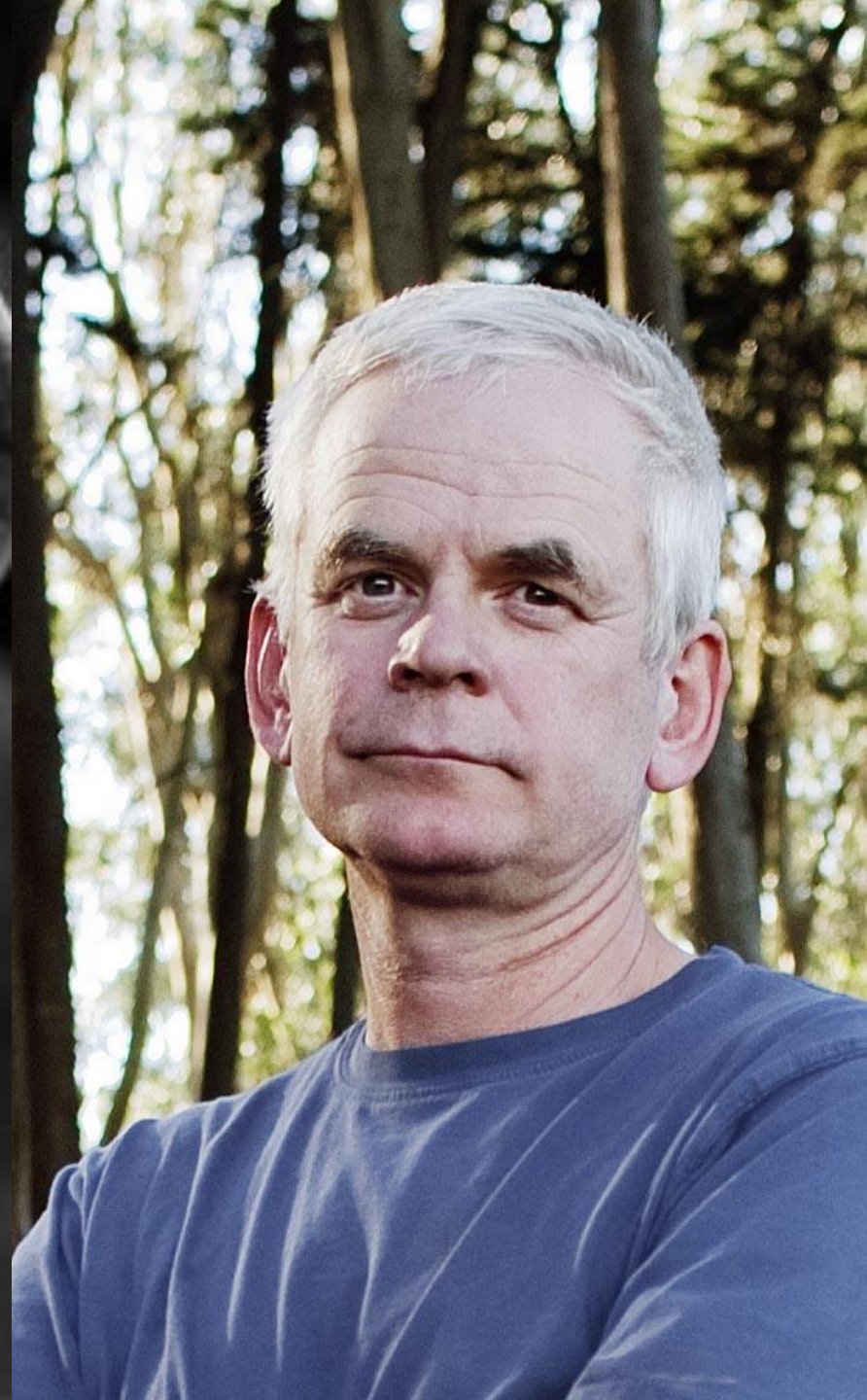


Andy Goldsworthy, *Rain Shadow*, St Abbs, Scotland 1984













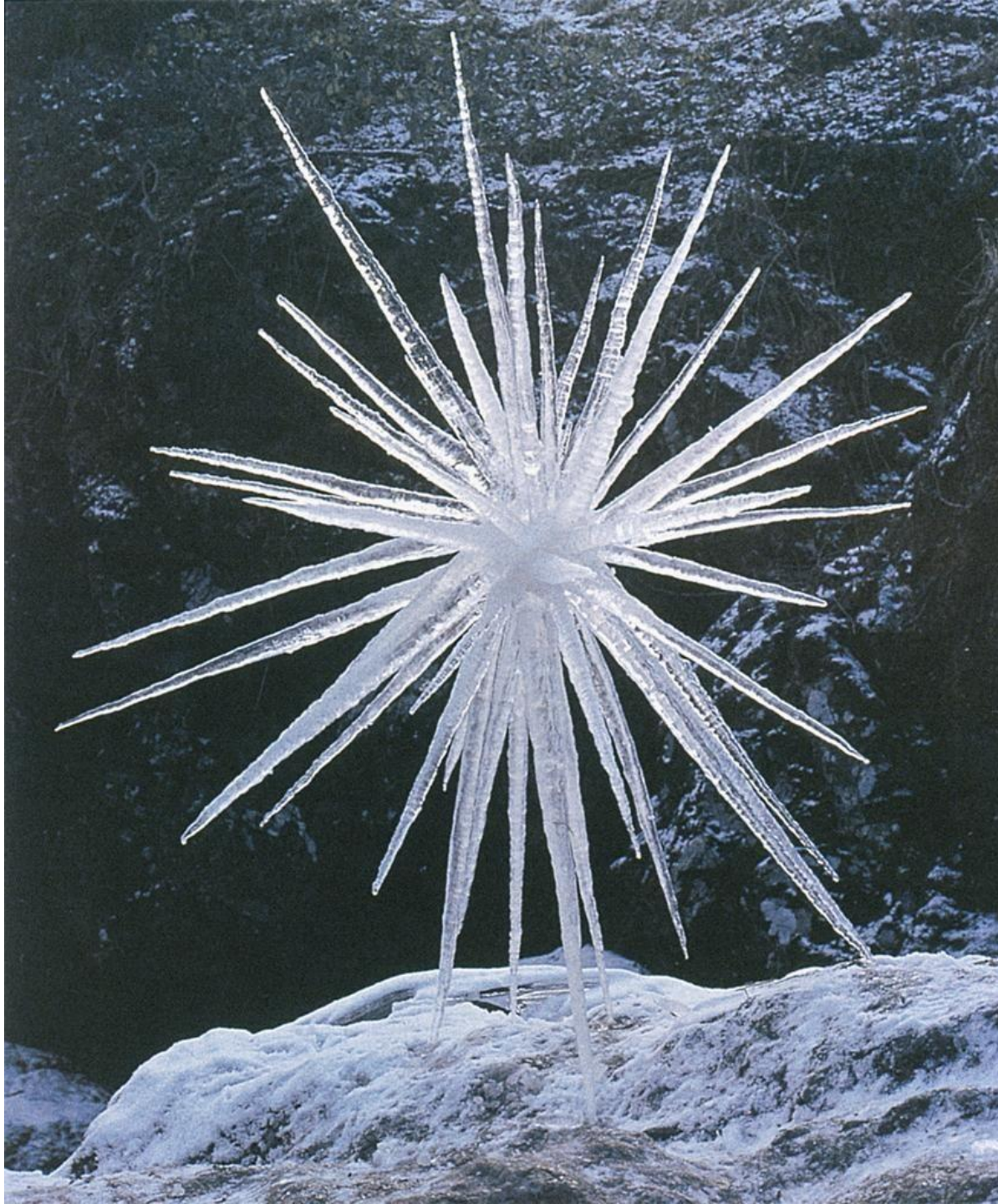
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- Goldsworthy, *Balanced rocks*, about 2 ½ in height - Morecambe Bay





Andy  
Goldsworthy,  
*Mountain to  
Cost*, 1987





Andy Goldsworthy, *Ice Star*, 1987,  
Penpont, Dumfriesshire, Scotland





Andy  
Goldsworthy,  
*Touching North*,  
1989, North Pole





Andy Goldsworthy, *Stone Room*,  
2007-8, Yorkshire Sculpture Park





Andy Goldsworthy,  
*Wood Line*, 2010-11,  
Presidio, San  
Francisco





Andy Goldsworthy, *Rain Shadow*, St Abbs, Scotland 1984



Haarlemmerhout, Holland, 29 August 1984







Andy Goldsworthy, *Three New York Rain Shadows*.

*Corner of 85th Street and Central Park West. Late Afternoon. 24 January 2010 / Times Square. Early Morning. 3 March 2010 /*

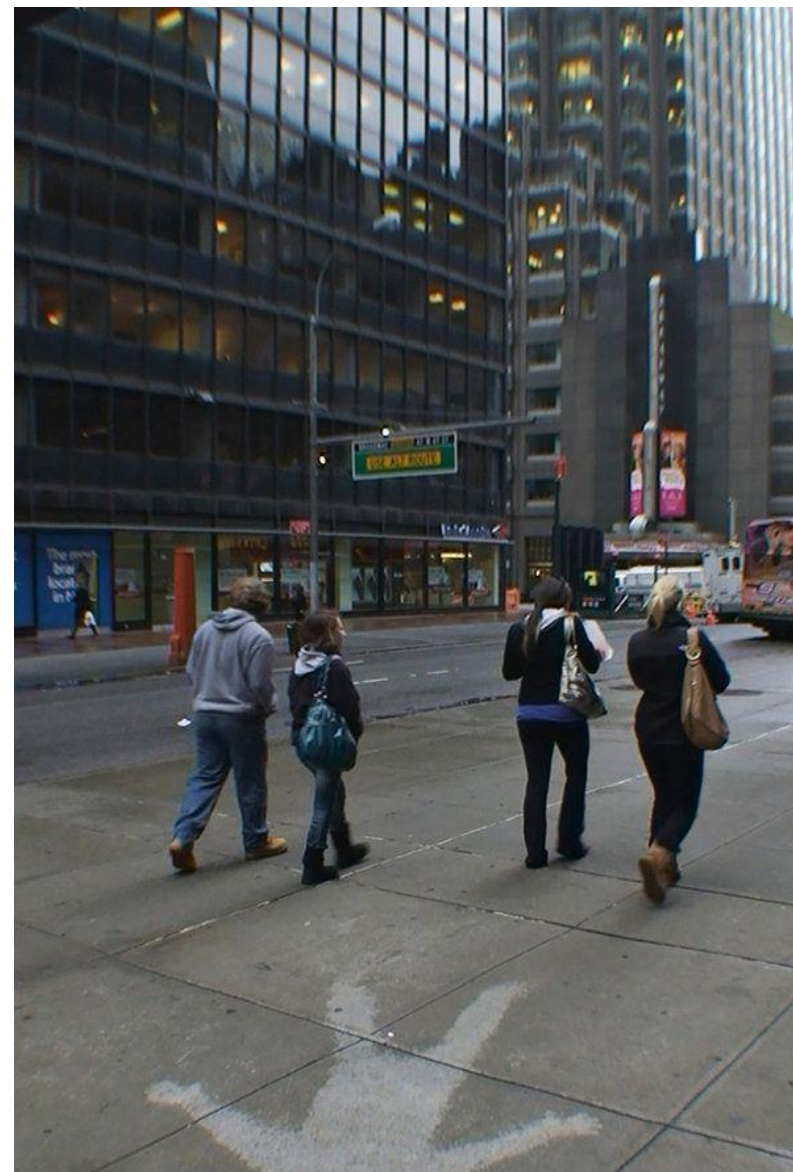
*Corner of 53rd Street and 7th Avenue. Morning. 12 March 2010, 2010*

Unique HD video triptych with sound

70 x 42 inches (177.8 x 106.8 cm) each

Installation view: Galerie Lelong, New York, 2010









# Making of Rain Shadow

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- <https://www.youtube.com/watch?v=YsqurjMCN4U>



# Key points for *Rain Shadow, 1984 - 2010*

- grew up in Yorkshire, Goldsworthy worked as a farm labourer when not in school.
  - That work fostered an interest in nature, the cycles of the seasons, and the outdoors.
- He began to make temporary site-specific works with stones, leaves, sticks, snow, ice, and any other natural materials available to him.
- He also established the practice of photographing his works once he had completed his art and before the materials and structure—typically arches, cones, stars, spheres, or serpentine lines—succumbed to the elements
- Most of his work is created outside in remote locations that have been specifically chosen for their personal significance.





Bill Viola, *Martyrs (Earth, Air, Fire, Water)*, 2014, High-Definition video polyptych on four plasma displays, colour, St Paul's Cathedral



The complete video (it is  
meant to be silent!)

- [https://www.youtube.com/watch?v=1\\_ZcloGeRIQ](https://www.youtube.com/watch?v=1_ZcloGeRIQ)









# Bill Viola, Nantes Triptych, 1992







Bill Viola, *The Raft*, 2018



Bill Viola, *Mary*, 2016











- 
- Reflecting that the **Greek word for martyr originally meant ‘witness’**, Viola has explained that the martyrs **‘exemplify the human capacity to bear pain, hardship and even death in order to remain faithful to their values, beliefs and principles.’**









Bill Viola, *Martyrs (Earth, Air, Fire, Water)*, 2014, High-Definition video polyptych on four plasma displays, colour, St Paul's Cathedral



# Key points for *Martyrs 2014*

- His works focus on universal human experiences
  - birth, death, the unfolding of consciousness
- Martyrs shows four individuals, across four colour vertical plasma screens, being martyred by the four classical elements.
  - The overriding theme is martyrdom for deep-seated beliefs, with the physical suffering of the body made dramatically evident through the cardinal elements.
- As the elements rage, each martyr's resolve remains unchanged.
  - In their most violent assault, the elements represent the darkest hour of the martyr's passage through death into the light.





Next week: Landscape – *The Sublime to Starry Night*, giving landscape painting a new meaning

