



This week: Our  
relationship with Nature –  
Who is more powerful?





It's quiz time...

1. Which character is on the far left of *Primavera*?
2. What symbolism is there related to St. Lawrence?
3. What is the suggestion of hope in *Winter*?
4. What is the Japanese word used to describe negative space?
5. What is significant about the way that *Forest of Pines* is *folded*?
6. What is on the front of the boat in *Lady of Shalott*?
7. How many guests of honour were there at *Dinner Party*?
8. What message is *Garden* conveying?
9. How many seeds were made in *Sunflower Seeds*?
10. Which two artists was Ai influenced by in *Sunflower Seeds*?





Battle of San Romano, *Paolo Uccello*, c.1438-40, egg tempera on wood, 120 x 320cm, National Gallery, London









Niccolo da Tolentino Unseats Bernardino della Ciarda, *Paolo Uccello*, c.1438-40, egg tempera on wood, 120 x 320cm, Uffizzi Gallery, Florence





The Counterattack of Michelotto da Cotignola , *Paulo Uccello*, c.1438-40, egg tempera on wood, 120 x 320cm, Louvre, Paris









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Uccello, *The [Hunt in the Forest](#)* (1465-70, Ashmolean Museum, Oxford);





Uccello, *The Flood* (1447-48, Chiostro Verde, Santa Maria Novella, Florence)



Uccello, *Funerary Monument to Sir John Hawkwood*. (1436),





# Key points for *Battle of San Romano*

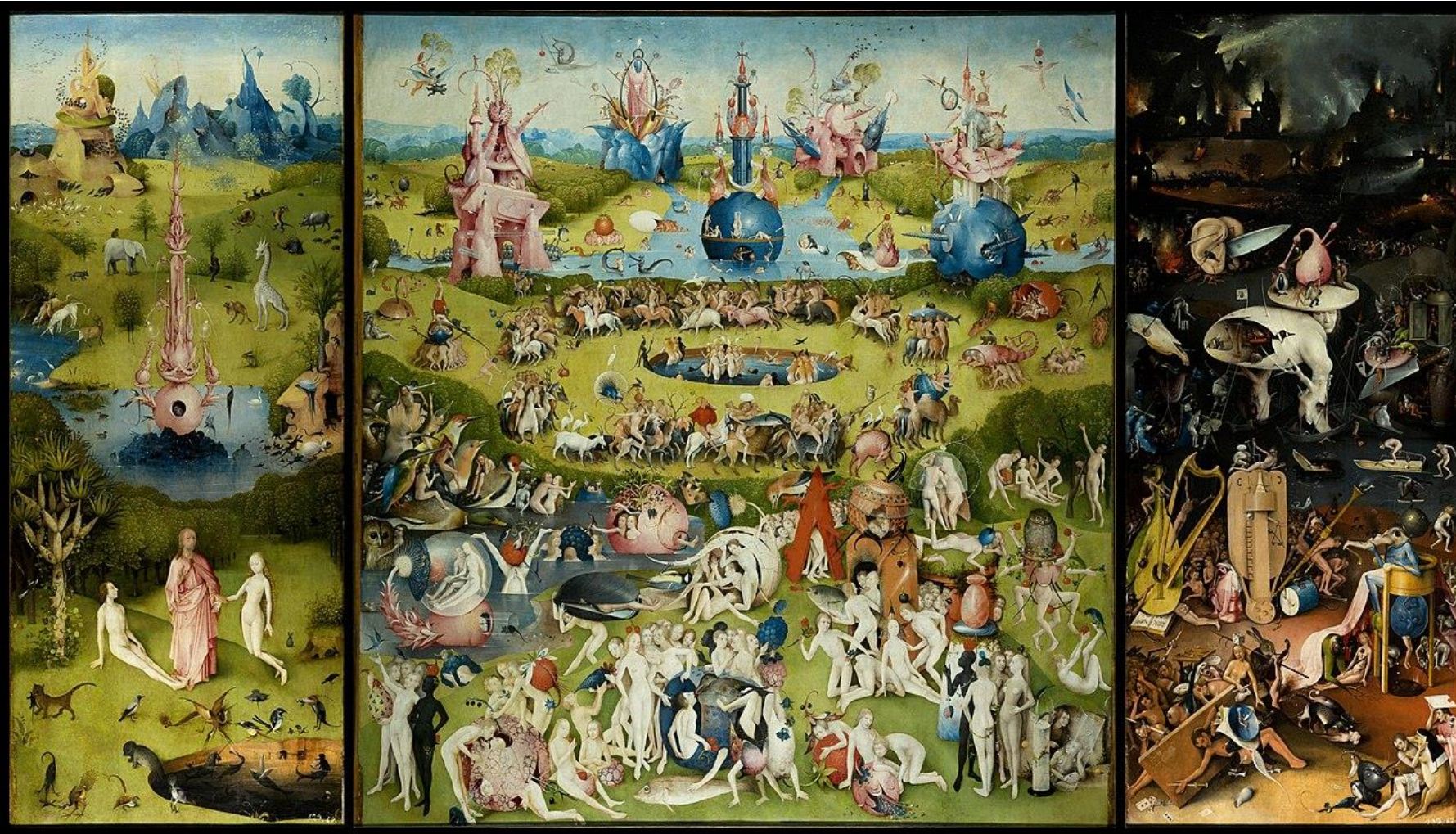
- commemorates the victory of the Florentine forces led by Niccolo da Tolentino over the Sienese army under Bernardino della Ciarda
- three panel paintings, as listed in the Medici art collection inventory of 1492
- one of the few secular triptychs in Renaissance art.
- introduced a new subject into 15th century art - the battle
- The perspective used is complex.
  - The debris of battle and dead man arranged on receding lines of perspective, or orthogonals,
  - meet in at least two vanishing points in the foreground of the painting.
- Many areas of the paintings were covered with gold and silver leaf.





Hieronymus Bosch, *The Garden of Earthly Delights*, oil on oak panels, 1490-1510 205.5 cm × 384.9 cm (81 in × 152 in), Museo del Prado, Madrid





Close up:  
<https://artsandculture.google.com/asset/the-garden-of-earthly-delights-hieronimus-van-aken-aka-bosch/EwHP5mUuUOzqVg?hl=en>











































"Prince of  
Hell"









Engelbrecht II of  
Nassau





# Key points for *Garden of Earthly Delights*

- Work contains fantastic illustrations of religious concepts and narratives
- The exterior panels are rendered in a green–gray grisaille, highlights the splendid colour inside.
- Left Panel – joining of Adam and Eve. Scene from the paradise of the Garden of Eden, moment when God presents Eve to Adam
- Central Panel: Garden teeming with male and female nudes, together with a variety of animals, plants and fruit
- Right panel – depiction of hell
- No central religious image = atypical altarpiece
- Netherlandish diptychs and triptychs intended for private use are known, but the Bosch panels are unusually large compared with these and contain no donor portraits





Giambologna, *Apennine Colossus*, 1580, 35 feet high, stone



The background of the slide is a photograph of the Colossus of Rhodes, a massive ancient statue of the sun god Helios. The statue is shown from the waist up, with its right arm raised and holding a torch. It is situated on a rocky, elevated platform surrounded by dense green trees. The statue's body is heavily eroded and weathered, with many missing pieces of stone. The overall scene is a mix of ancient history and natural environment.

Google map 'drop'  
next to Colossus

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- [here](#)



Giambologna, *Florence*  
*Triumphant over Pisa*, c. 1575



*Hercules Fighting the Centaur Nessus*, marble sculpture by  
Giambologna, 1595–1600



Laocoon and his sons, 208 cm x 163 cm x 112 cm, 42-20 BCE





Giambologna, *Rape of the Sabine Women*, 1581







Giambologna, *Apennine Colossus*, 1580, 35 feet high, stone











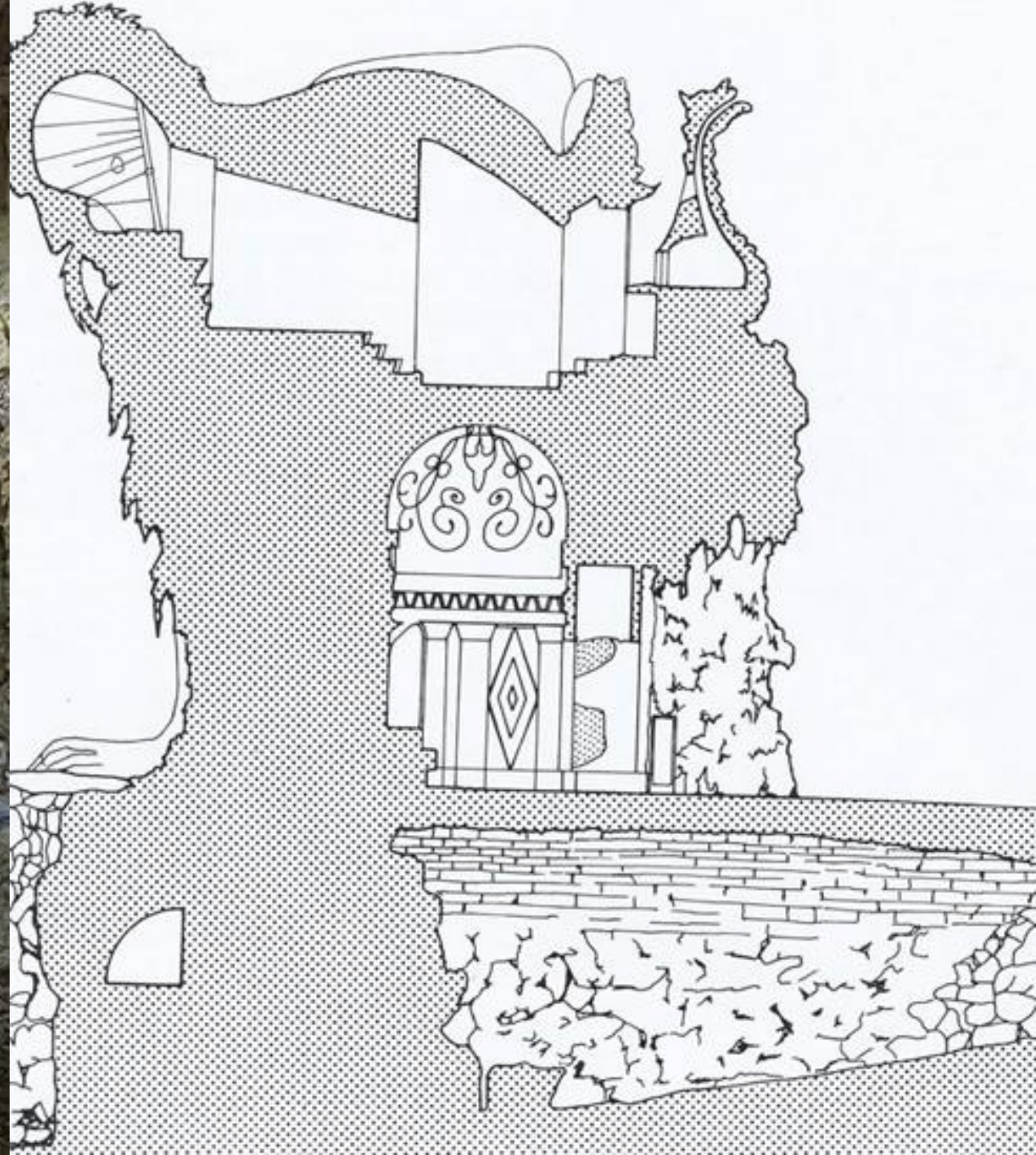


Giambologna, *Apennine Colossus*, 1580, 35 feet high, stone























# Key points for *Apennine Colossus*

- typified the 'Mannerist' bridge in sculpture between the early High Renaissance style of Michelangelo and the later Baroque style
- combined the influence of Michelangelo's monumental nudes with that of Greco-Roman sculptures that had been recently excavated.
- He is a personification of the Apennine mountain ranges
- Somewhere between his smooth skin emerging out of the rough terrain or metamorphosing back into a mountain.
- Recalls the figure of Atlas in Virgil's Aeneid,
- also the architect Dinocrates' proposal to shape Mount Athos ( a mountain in northern Greece) into a man, in honour of Alexander the Great.
- He's also a building.





Gianlorenzo Bernini, *Apollo and Daphne*,  
1622-25, marble, 243cm high









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- “Immediately when it was...finished, there arose such a cry that all Rome concurred in seeing it as a miracle,” art historian Filippo Baldinucci recalled of the masterpiece’s public debut, in his 1682 biography, **Life of Gian Lorenzo Bernini**.









Gianlorenzo Bernini, *Apollo and Daphne*,  
1622-25, marble, 243cm high





*Apollo Belvedere*, C. AD 120–140





Gianlorenzo Bernini, *Apollo and Daphne*,  
1622-25, marble, 243cm high

















Gianlorenzo Bernini, *Apollo and Daphne*,  
1622-25, marble, 243cm high









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- As scholar Andrea Bolland put it, even Daphne's expression **"seems to betray a transformation: The fear of being caught gives over to horror at the means by which she will avoid capture."**











# Key points for *Apollo and Daphne*

- This sculpture shows a scene between Apollo, god of music and poetry, and Daphne, a virginal nymph
- likely inspired by the classical sculpture Apollo Belvedere (circa 2nd century CE) as well as the ancient Roman poet Ovid's rendition of the myth.
- complex portrayal of rapid movement. It can be viewed from all angles. Every time you can notice something new in the composition.
- magical transformation of a living being into a tree.
  - In front of you is still a beautiful nymph, but hands are already beginning to turn into twigs and leaves. And later the legs begin to grow into the ground.
- Scholars suspect that Bernini's realistic, rippling details were informed in part by his use of preparatory wax models.





Théodore Géricault, *The Raft of the Medusa*, 1818–19, Oil on canvas, 490 cm × 716 cm





THÉODORE 1791-1824  
DE LA MÉDUSE





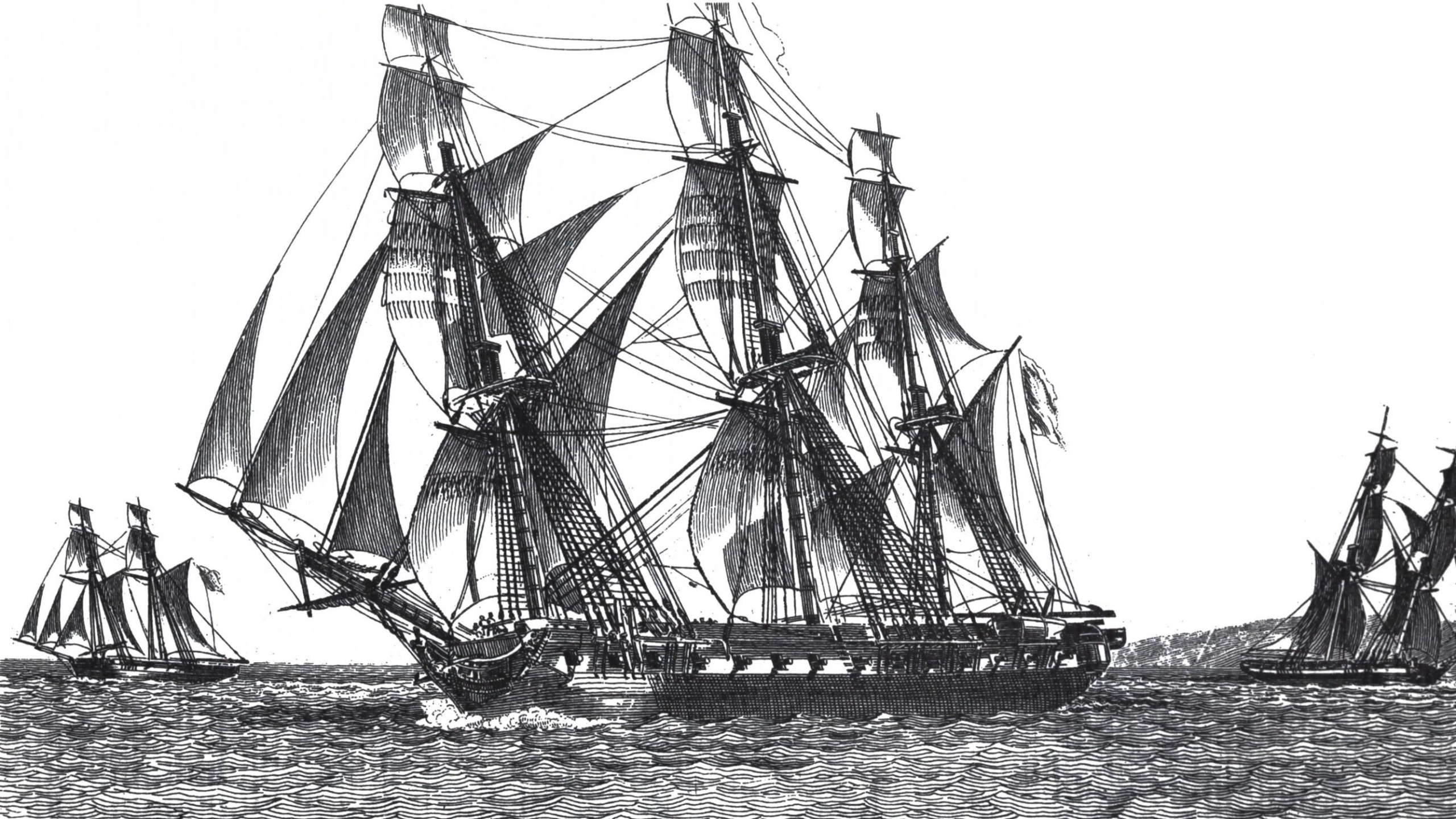
Jacques-Louis David, *Oath of the Horatii*, 1784,



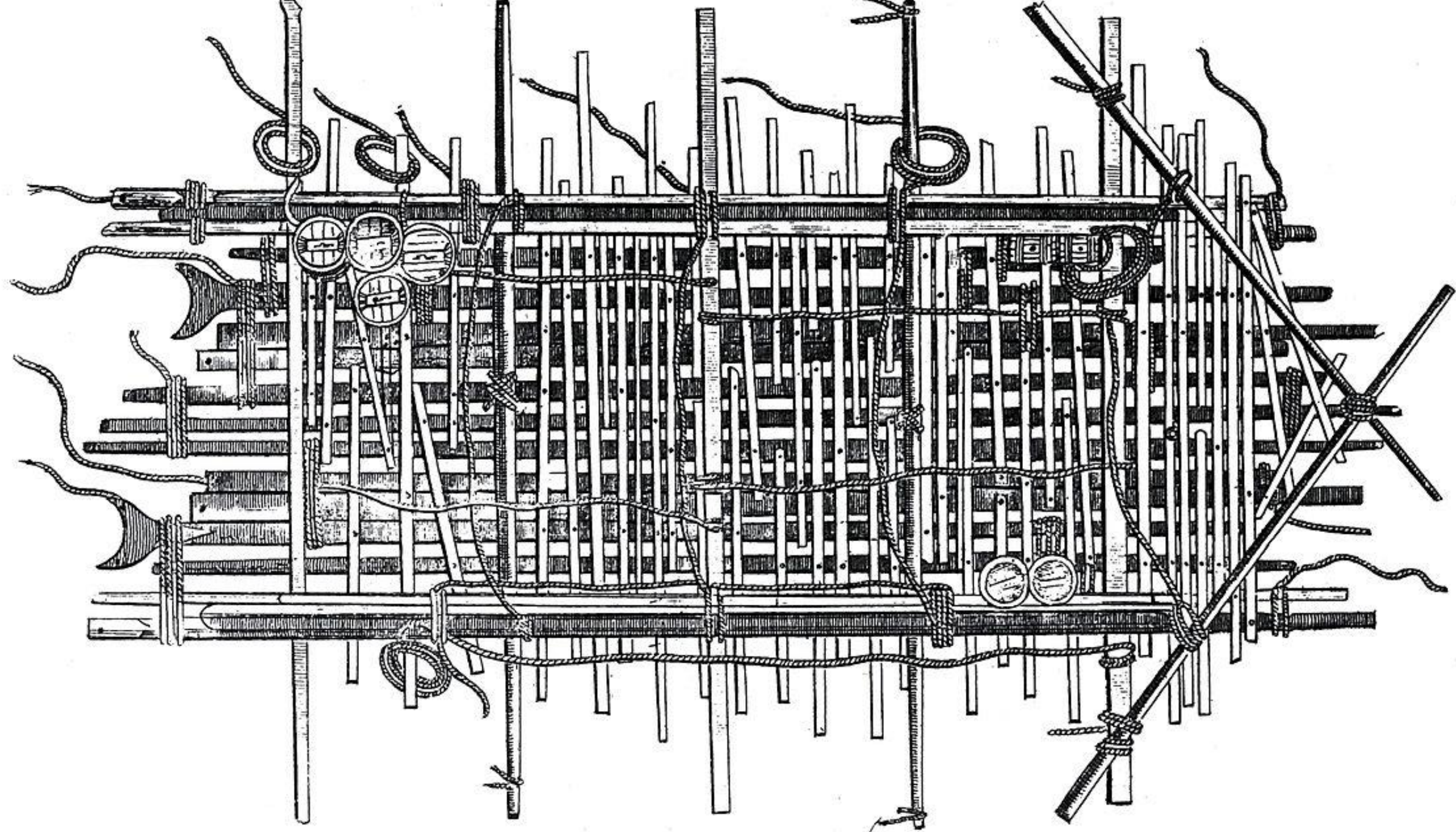


Delcroix, *Liberty leading the People*, 1830











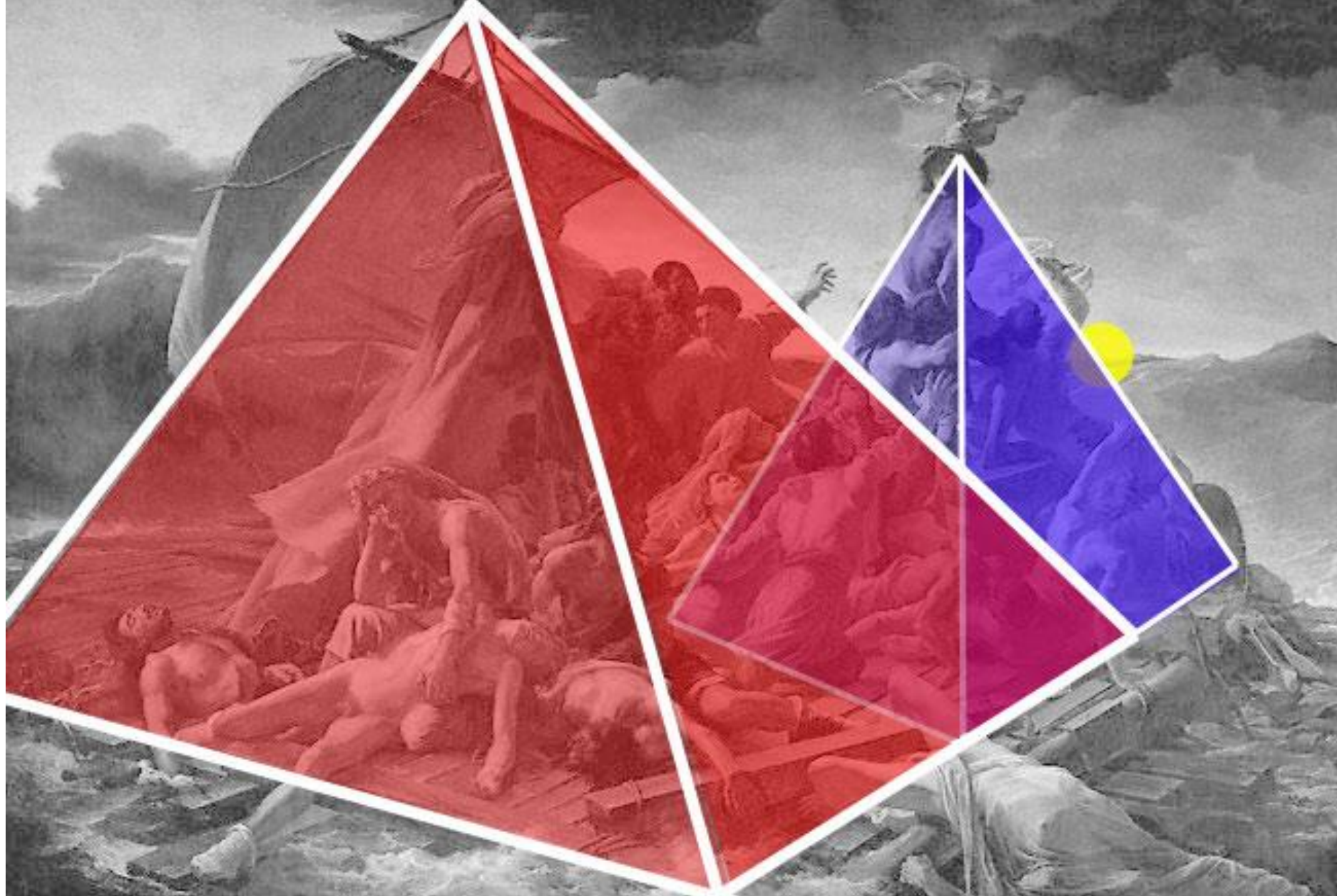






Théodore Géricault, *The Raft of the Medusa*, 1818–19, Oil on canvas, 490 cm × 716 cm













Théodore Géricault, *The Raft of the Medusa*, 1818–19, Oil on canvas, 490 cm × 716 cm













*Study - Cannibalism on the Raft of the Medusa*, crayon, ink wash, and gouache on paper, 28 cm × 38 cm, Louvre.







- Marie-Philippe Coupin de Couperie (French painter and contemporary of Géricault) was categorical: "**Monsieur Géricault seems mistaken. The goal of painting is to speak to the soul and the eyes, not to repel.**"





# Key points for *Raft of Medusa*

- was interested in a style of painting that was less rigid and contrived than the Neoclassical works he was taught to emulate – Romanticism
- This painting depicts a tragic event in French History –
  - the shipwreck of the French vessel "Medusa" which ran aground off the coast of today's Mauritania on 2 July 1816.
- On 5 July 1816, at least 147 people were set adrift on a hurriedly constructed raft;
  - all but 15 died in the 13 days before their rescue, and those who survived endured starvation and dehydration and practiced cannibalism.
- composition of the painting is constructed upon two pyramidal structures.
  - painting is dark and relies largely on the use of sombre, mostly brown pigments,



Bathers at Asnières, *Georges Seurat*  
1884, oil paint, 201 x 300, National Gallery, London











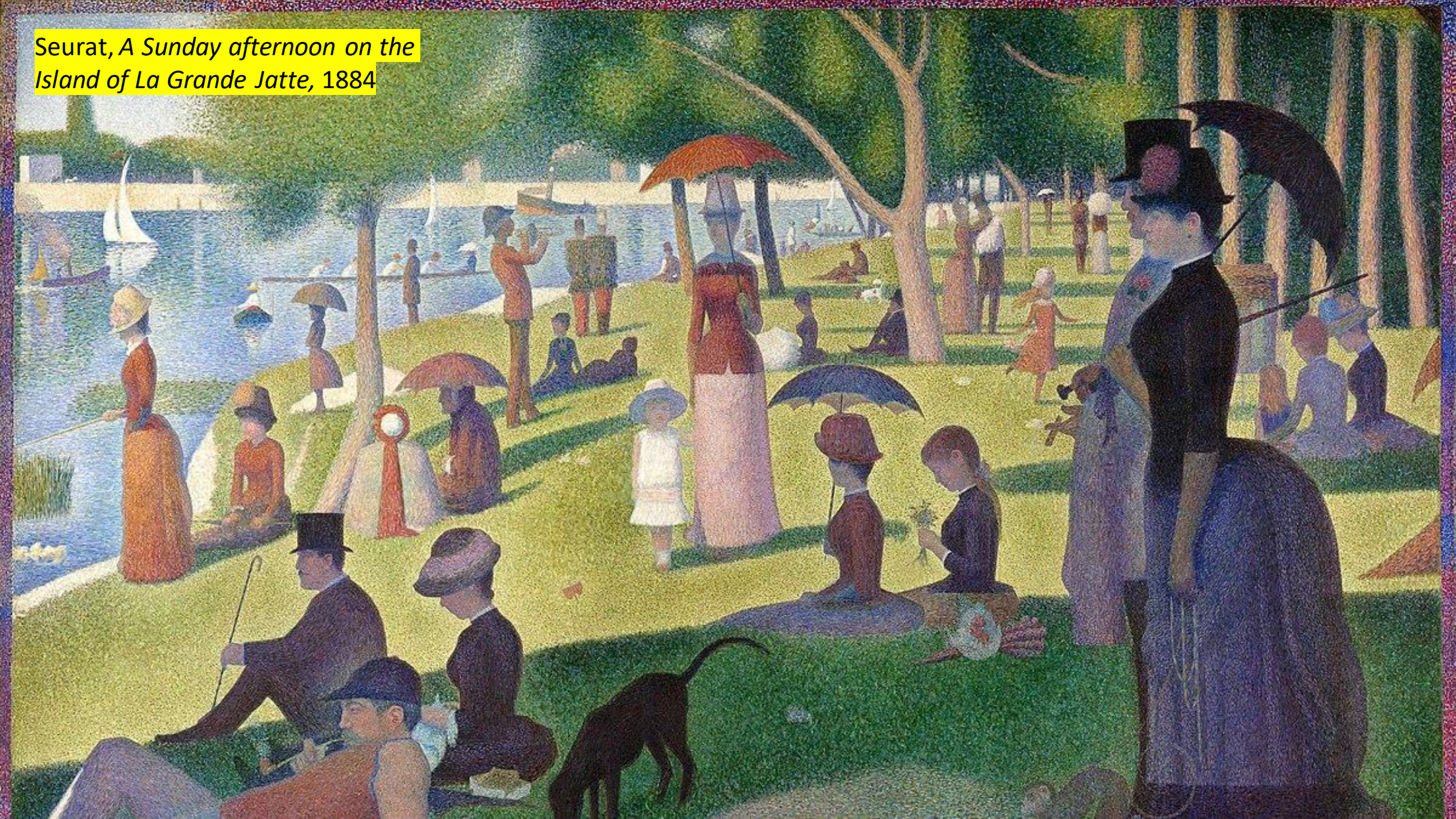


Seurat, preparatory drawing for *Bathers*





Seurat, *A Sunday afternoon on the Island of La Grande Jatte*, 1884





Bathers at Asnières, *Georges Seurat*  
1884, oil paint, 201 x 300, National Gallery, London









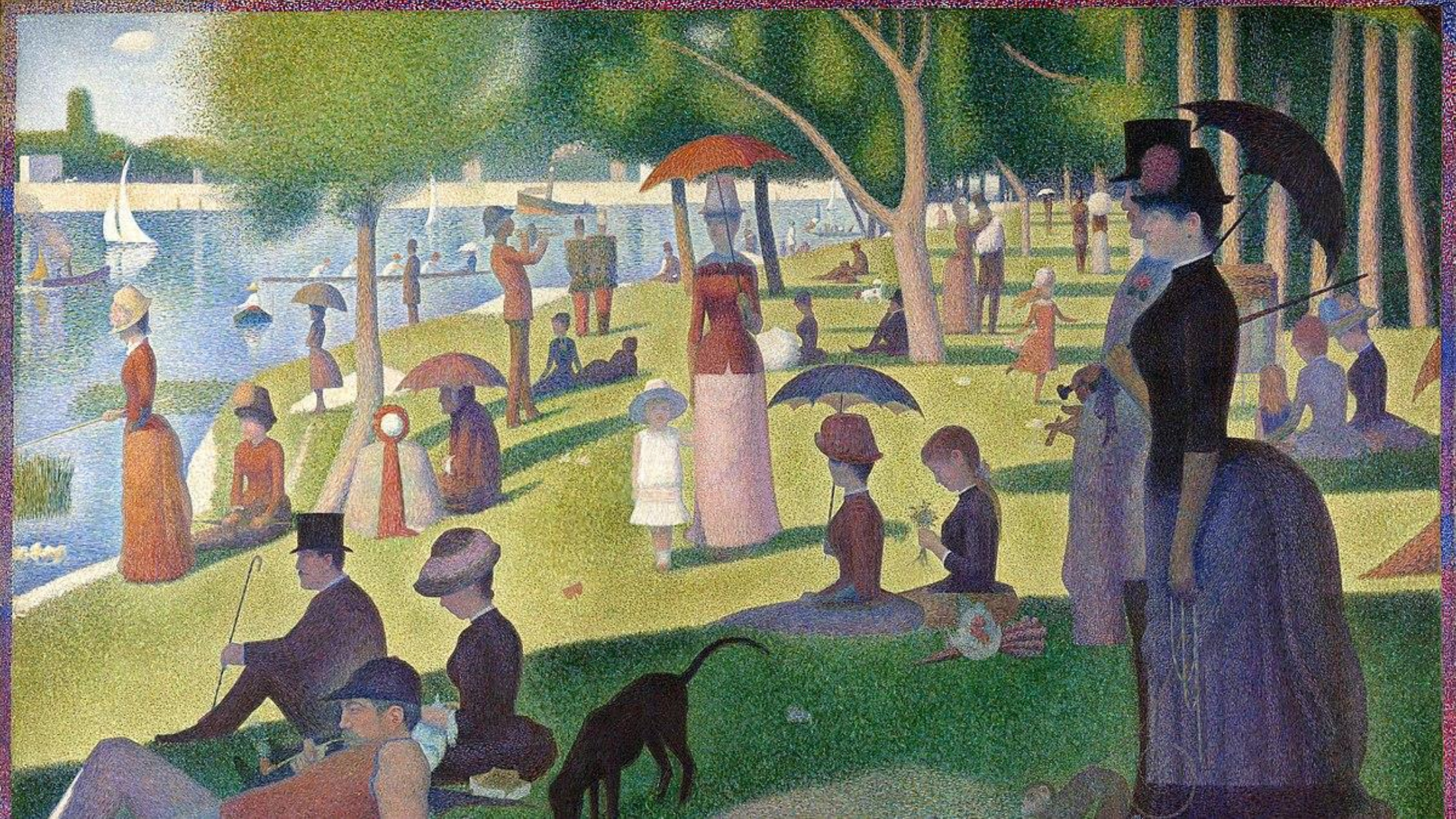




Bathers at Asnières, *Georges Seurat*  
1884, oil paint, 201 x 300, National Gallery, London









Bathers at Asnières, *Georges Seurat*  
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# Key points for *Bathers of Asnières*

- Immersed himself in colour theory,
  - developed a new method of painting - dubbed 'Pointillism' (dottism) by the influential critic Felix Feneon (1861-1944) - which was based on the scientific theories of Divisionism,
  - Instead of mixing paint on his palette, as normal, and then applying it to the canvas
- was fascinated by light and colour;
  - but while Impressionists were solely interested in capturing fleeting 'moments', he was interested in transforming such 'moments' into timeless grandeur.
- When he submitted it to the Salon of 1884 it is unlikely that its rejection took him by surprise.
  - The only subjects deemed appropriate for such a large painting at the time were religious, historical or classical subjects.
- Nothing is glamorized, nature is not idealized.













Alfredo Jaar, "A Logo for America," 1987. Spectacolor animation, Times Square, New York, 1987.



















# Key points for *Wheatfield: A Confrontation*

- After months of preparations, in May 1982, a 2-acre wheat field was planted on a landfill in lower Manhattan, two blocks from Wall Street and the World Trade Centre, facing the Statue of Liberty.
  - Two hundred truckloads of dirt were brought in and 285 furrows were dug by hand and cleared of rocks and garbage.
  - The seeds were sown by hand and the furrows covered with soil.
  - The field was maintained for four months, weeded, fertilized and sprayed against mildew fungus, and an irrigation system set up.
  - The crop was harvested on August 16 and yielded over 1000 pounds of healthy, golden wheat.
- The work seemed to stare down the World Trade Center,
  - one of New York's significant symbols of power, and force the viewer to confront difficult questions.
  - two-acre amber field of grain that shows the dramatic divide between the 1 percent and the rest of the planet's population.
- Wheatfield was a symbol, a universal concept; it represented food, energy, commerce, world trade, and economics.





Next week: Architecture and Nature – A relationship for the ages.  
**PLUS** a look back at what we have done this term

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