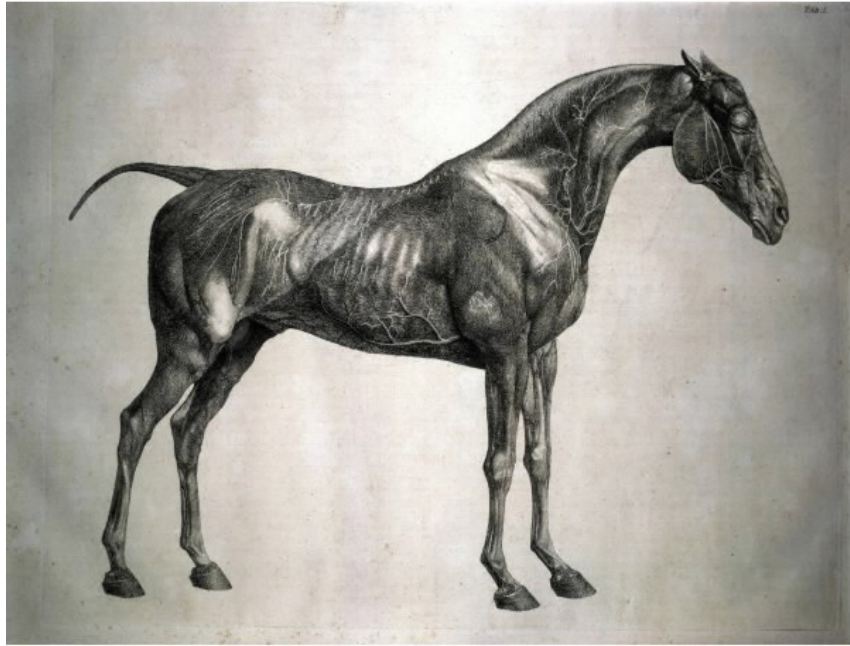


THE EIGHTEENTH CENTURY: A CROWDED MARKET PLACE



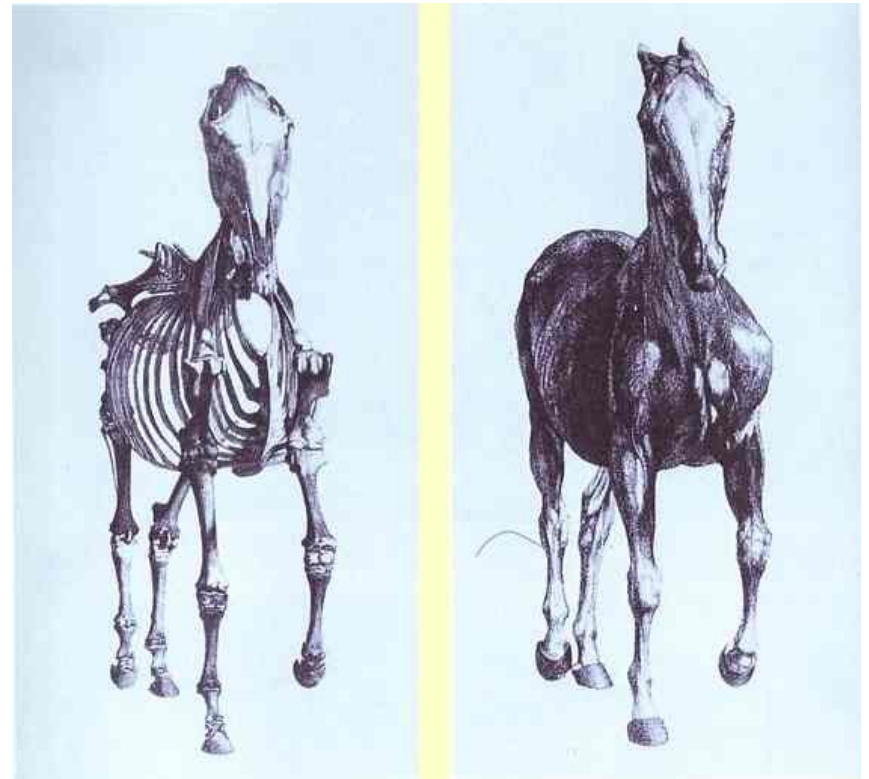
NEW PLACES OF DISPLAY: THE ROYAL ACADEMY



George Stubbs, Engravings from
The Anatomy of the Horse. 1766.

THE ARTIST AS CULTURAL ENTREPRENEUR 4

Digging deeper: more
serious stuff



**FORMAL
EXPERIMENTS –
PORTRAITURE - 1**
Capturing the moment

Hogarth, *The Shrimp Girl*,
c.1745



THE ARTIST AS SOCIAL COMMENTATOR 1

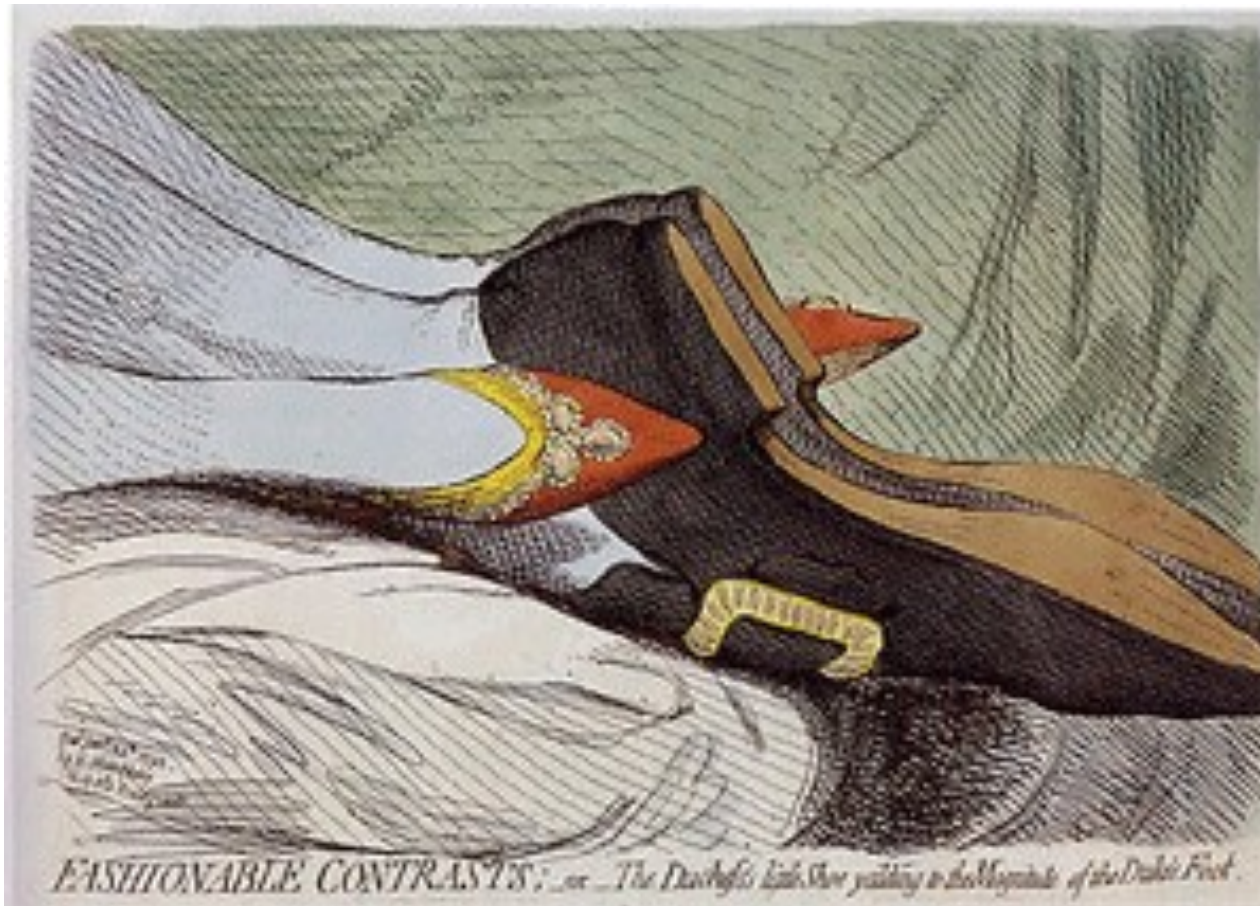
Exposing the corrupt social world



William Hogarth, *The Harlot's Progress* 1732

THE ARTIST AS SOCIAL COMMENTATOR 2

Newspaper art: gossip and politics



James Gillray,
Fashionable Contrasts
-*The Duchess's Little*
Shoe Yielding to the
Magnitude of the
Duke's Foot. 1792.

THE ARTIST AS CULTURAL ENTREPRENEUR 2

Selling style



Fragonard *The Swing* 1767

ART PRACTICE – TECHNIQUE AND EXPRESSION 1



Gerard, Francois *Portrait of Josephine*, 1801



Gainsborough *Mary, Countess Howe* c.1760

ART PRACTICE
– TECHNIQUE
AND
EXPRESSION 2



La Grande Odalisque 1814

Jean Auguste Dominique Ingres,

Barnett Newman : “[Ingres] was an abstract painter He looked at the canvas more often than at the model. Kline, de Kooning—none of us would have existed without him.”

Schneider, Pierre,



Turkish Bath, 1862

FORMAL EXPERIMENTS – PORTRAITURE - 2

Revisiting an eighteenth century, impressionist techniques



John Everett Millais *Hearts are Trumps: Portraits of Elizabeth, Diana, and Mary, Daughters of Walter Armstrong, Esq.* 1872

THE ARTIST AS SENSATIONALIST 1

new discoveries: debates over sex, life and death



Joseph Wright of Derby, *An Experiment on a Bird in an Air Pump*, 1768.



**THE ARTIST AS
SENSATIONALIST 2**
struggling with the unknown:
debates over sex, life and death

John Singleton Copley, *Watson
and the Shark*, 1778.



Edwin
Landseer,
*Man Proposes
God Disposes*,
1864

SELLING DREAMS: NEW ART MARKETS 1

Dreaming of past glories



Nicholas Poussin,

SELLING DREAMS: NEW ART MARKETS 2

Appropriating the Italianate landscape – the meditative pleasure of space



Richard Wilson *Lake, Ruin and Pine Trees* c. 1765-70

SELLING DREAMS: NEW ART MARKETS 3

The power of nature



Joseph Wright of Derby, *Vesuvius in Eruption, with a View over the Islands in the Bay of Naples* 1776-80

WORKING WITH THE LANDSCAPE 1

Creating human spaces working with time:

'All gardening is a landscape painting' (William Kent)



Capability Brown - Longleat gardens (900 acres)



Capability Brown
Chatsworth gardens
The Emperor fountain
— *shoots up to 90m just by
water pressure*