



Erasmus+

English Matters' Erasmus+ Programme

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Welcome to

TALKING TO PEOPLE
Inquiry-based and Cooperative Learning
Methodology
Trinity College Dublin 2018

Friday

- **09:00** *Language Focus / Workshop: Irish & European Art.*
- **10:30** Coffee Break
- **11:00** Cooperative Learning – Time for *Language Focus / Workshop: Irish & European Art.*
- **12:30** Lunch Time
- **13:30** *Field Project: Irish & European Art: Hugh Lane Gallery (Contexts4Content).*
 - **Meet at Trinity Main Entrance**

Neo-classicism

Neo-classicism is the name given to Western movements in the decorative and visual arts, literature, theatre, music, and architecture that draw inspiration from the "**classical**" art and culture of Ancient Greece or Ancient Rome.



The Laocoön, Roman copy of a Greek original, c.50 BC, Marble, Height: 240 cm, Vatican.

Jacques-Louis David (1748-1825), *The Oath of the Horatii*, 1784, oil on canvas, 330 x 425 cm, Musée du Louvre



Antonio Canova (1757-1822) *Cupid and Psyche*, 1787-1793, marble, Musée du Louvre, Paris.



Hugh Douglas Hamilton
(1740 – 1808), *Cupid
and Psyche in the
Nuptial Bower*, 1792-3,
oil on canvas, 198 x 151
cm, National Gallery of
Ireland



Neo-classicism and Romanticism

Whereas the Neo-Classical artists had striven after a style of impersonal clarity for the expression of universally relevant and eternally valid truths, the Romantics sought to express only their own feelings, beliefs, hopes and fears in all their varied forms.

Neo-Classicism was fragmented not wholly rejected during the 19th century.

Neo-classicism

“Art should have no other guide than reason”

Jacques-Louis David

Romanticism

“The heart has its reasons which reason knows nothing of... We know the truth not only by the reason, but by the heart.”

Blaise Pascal

Romanticism

- A movement in the arts and literature which originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.
 - 1) placing emotion and intuition before (or at least on an equal footing with) reason;
 - 2) a belief that there are crucial areas of experience neglected by the rational mind;
 - 3) a belief in the general importance of the individual, the personal and the subjective.

- Grove Dictionary of Art

- Enlightenment:

I think; therefore I am

- Romanticism:

I feel; therefore I am

James Barry, *Portrait of Edmund Burke*, c.1774, oil on canvas, 127 x 99 cm, National Gallery of Ireland

Edmund Burke (1729– 1797)

Irish statesman, author, orator, political theorist, and philosopher

Served as a member of parliament (MP) for many years in the House of Commons with the Whig Party.



Romantic Landscape

- Greater variety of individual responses
- Divergence from the accepted academic rules
- Emotion over intellect
- The power of nature to invoke feelings of the sublime becomes more important.
- Quasi-mystical or spiritual element

Caspar David Friedrich
(1774-1840), *Wanderer
Above the Sea of Mist*, 1818,
oil on canvas, 74.8 x 94.8
cm, Kunsthalle, Hamburg

'Close your bodily eye, so
that you may see your
picture first with your
spiritual eye ... then bring to
the light of day that which
you have seen in the
darkness so that it may react
on others from the outside
inwards.'





George Petrie (1790-1866), *Dun Aengus Fort Inismore Aran Islands*, c. 1827, watercolour on paper, 298 x 46.4 cm), National Gallery of Ireland



James Arthur O'Connor (1792-1841), *The Poachers*, 1835, Oil on canvas, 55.5x70.5cm, National Gallery of Ireland



Francis Danby (1793 - 1861), *The Opening of the Sixth Seal*, 1828, Oil on canvas, National Gallery of Ireland.



Eugène Delacroix (1798-1863), *Liberty Leading the People*, 1830, oil on canvas, 260 x 325 cm, Musée du Louvre

Nationalism

Johann Gottfried Herder
(1744-1803)

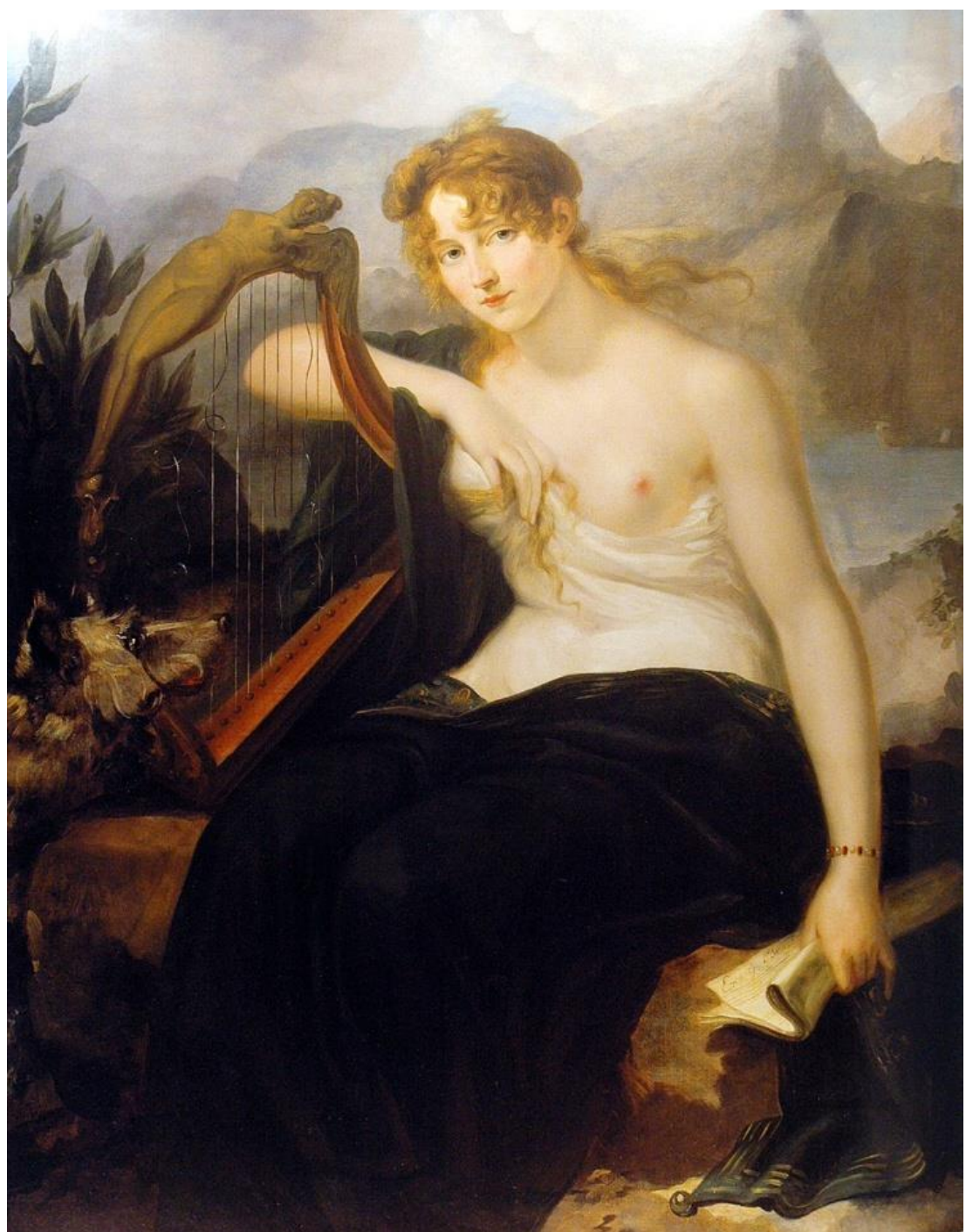
An influential **German philosopher** who's notion of *Deutschheit* or Germanness inspired an interest in a Nationalism that could be applied to any country or race as an essence of an identity that is uniquely their own.



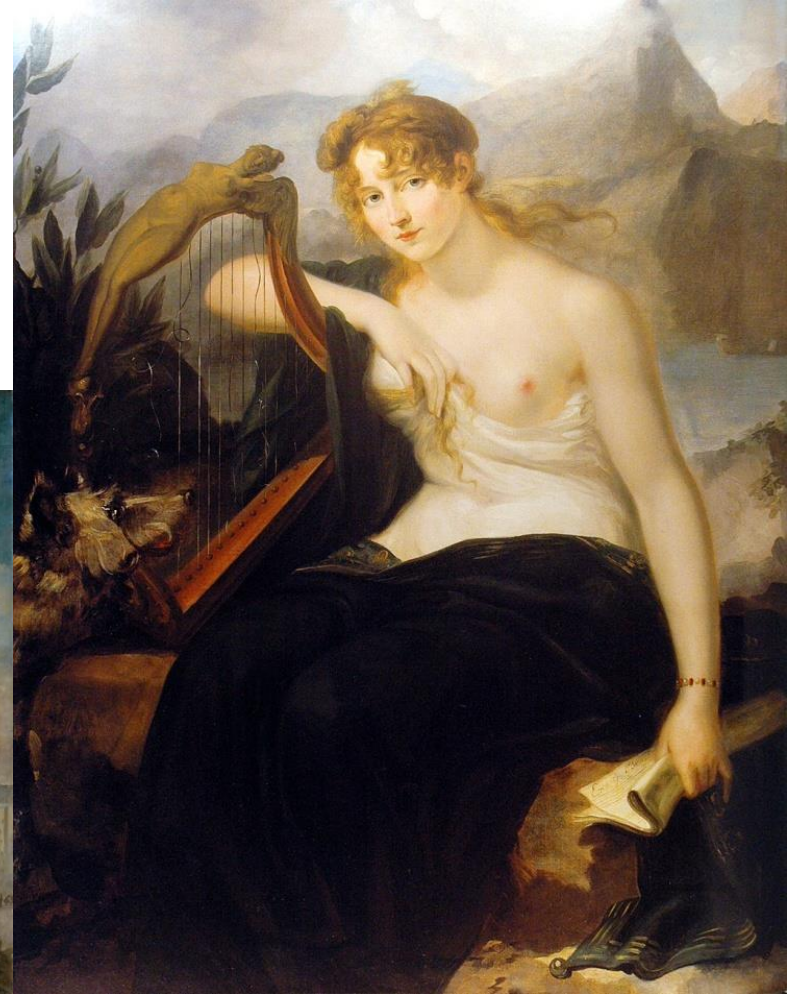
Anton Graff (1736 - 1813)
Portrait of Johann Gottfried Herder

Robert Fagan
(Irish, 1761-1816).

*Portrait of a Lady as
Hibernia*, before 1816, Oil
on canvas, Private
Collection



Robert Fagan
*Portrait of a Lady as
Hibernia*



Eugène Delacroix, *Liberty Leading the People*
(July 28th 1830), Musée du Louvre

Augustus Burke,
RHA (Tuam, Co. Galway
1838-1891, Florence,
Italy) *Connemara Girl,*
1880s, oil on canvas, 63 x
48 cm, National Gallery of
Ireland



Sir John Lavery (1856-1941)

Bank note featuring Portrait of Lady Lavery as Kathleen Ní Houlihan



Portrait of Lady Hazel Lavery as Kathleen Ní Houlihan, oil on canvas, Central Bank of Ireland, Dublin



Trevor Thomas Fowler (Irish, 1810-1881), *Children Dancing at a Crossroads*, c. 1835, oil on canvas, 71 x 92 cm National Gallery Ireland



Charles Lamb (Irish 1893-1964), *Dancing at a Northern Crossroads*, 1920, oil on canvas, 133 x 190.5 cm, Private Collection



Joseph Peacock (Irish 1783-1837), *The Pattern at Glendalough, Co. Wicklow*, 1813, oil on canvas, Ulster Museum.



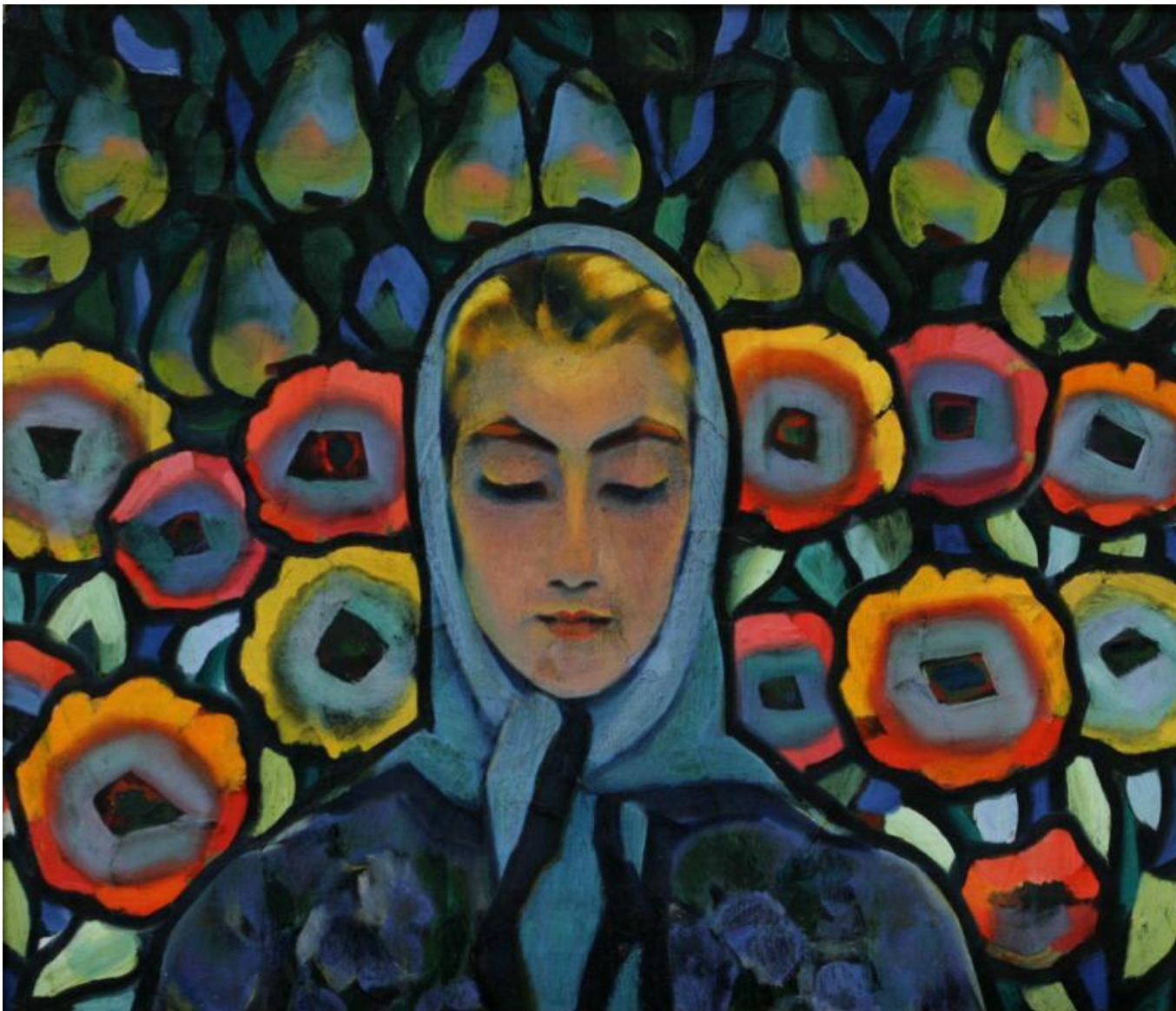
Daniel Maclise (Irish 1806-70), *The Marriage of Strongbow and Aoife* (c. 1854),
Oil on canvas, 315 x 513 cm, National Gallery of Ireland

Coffee Break

10:30-11:00

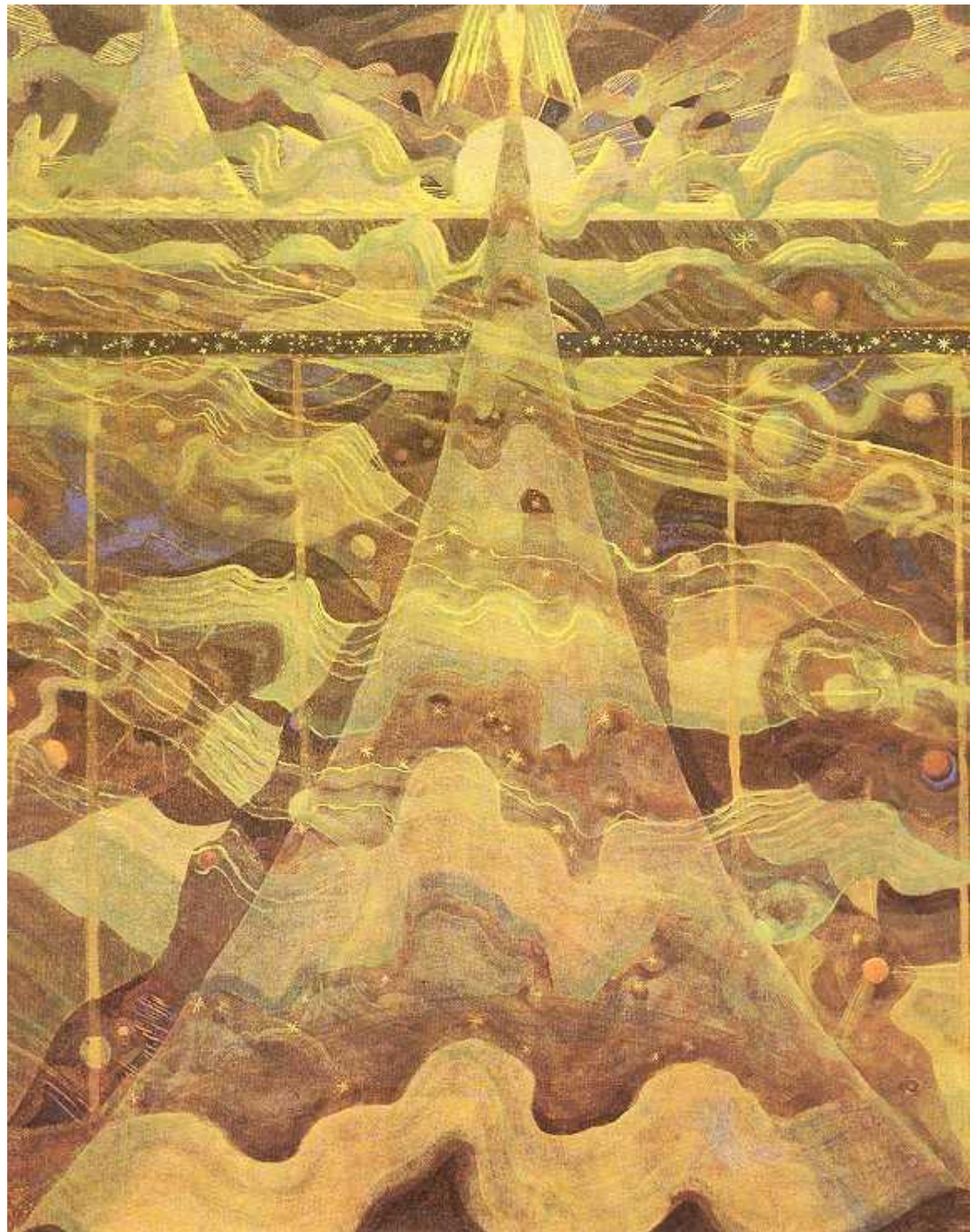


Jan Matejko (1838-1893), *Stanczyk (Stanczyk during a Ball at the Court of Queen Bona after the Loss of Smolensk)*, 1862, oil on canvas, 88 x 120 cm, National Museum, Warsaw.



Vladimir Dimitrov - Maystora (1882-1960), Woman in front of Fruit and Flowers, oil on canvas, "Vladimir Dimitrov Art Gallery", Kyustendil.

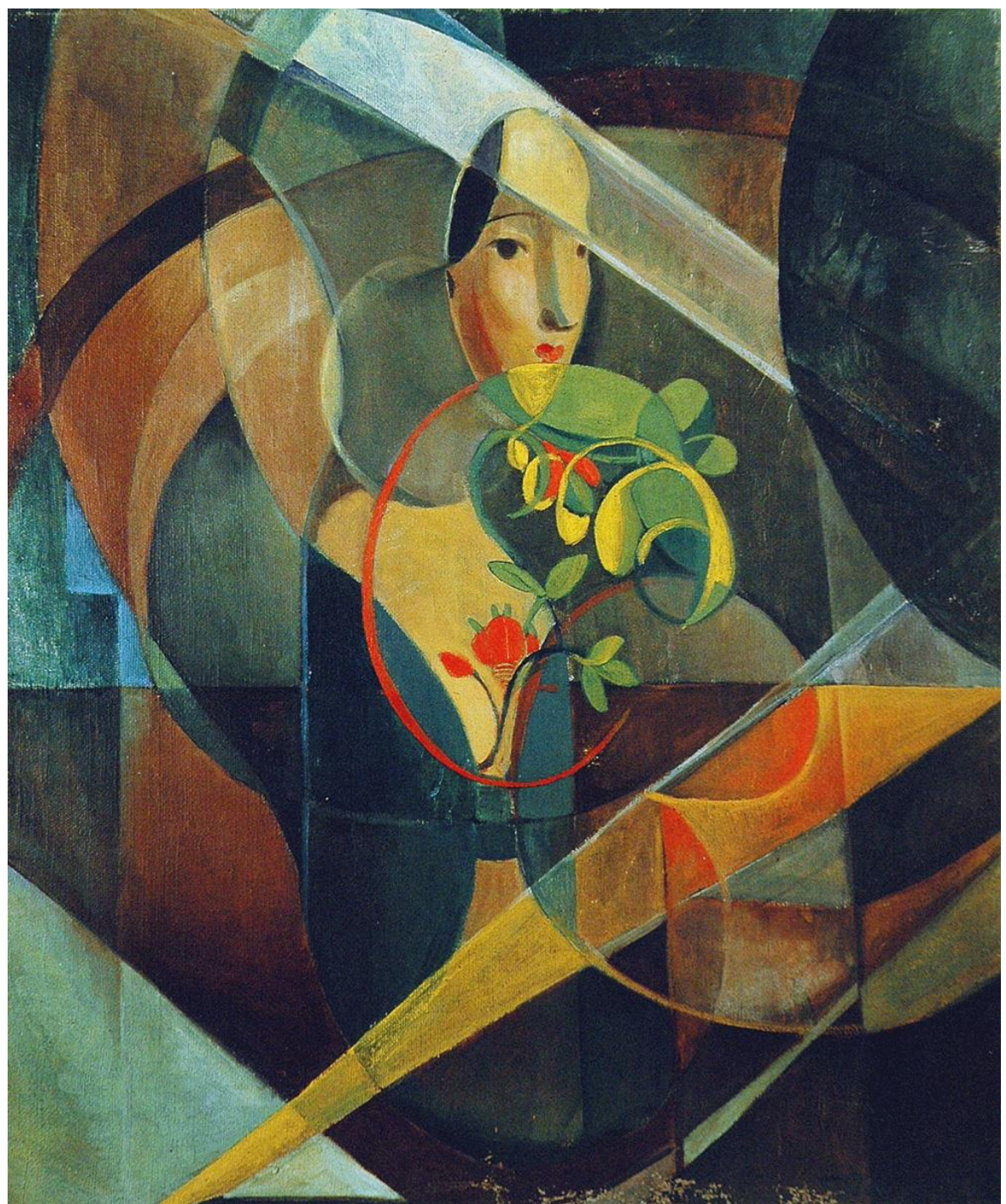
Mikalojus
Konstantinas
Čiurlionis (1875-
1911), *Allegro* (part
one) in planned
four-painting cycle
Žvaigždžių sonata
(*Sonata of the
Stars*), 1908, oil on
canvas. Only two
paintings were
completed.



Pablo Picasso
(1881-1973),
Les Femmes d'Alger (O. J.)
Version O, 1911, oil on
canvas,
243.9 cm
× 233.7 cm,
MOMA, New
York.



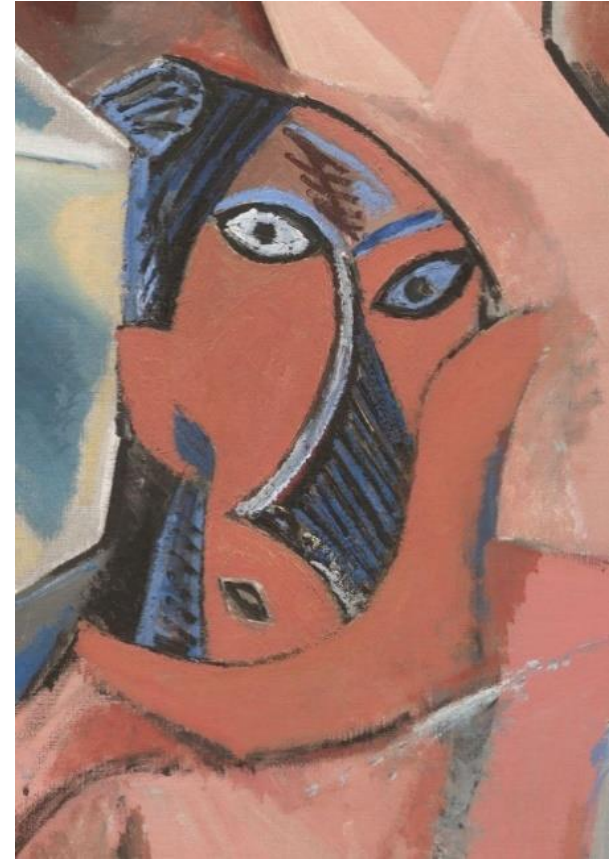
Mary Swanzy (1882-1978), *Young Woman with Flowers*, oil on canvas, 76 x 63.5 cm, Private Collection.





Mary Swanzy (1882-1978), *Two Peasants at Work in a Landscape*, oil on canvas, 42 x 51 cm, Private Collection

African Fang
mask, 19th
Century,
Wood,
Louvre



Pablo Picasso
(1881-1973),
Les Femmes d'Alger (O. J. R. Version O),
1907, oil on
canvas,
243.9 cm
× 233.7 cm,
MOMA, New
York.



Mainie Jellett (Dublin
1897-1944), *Seated
Female Nude*, 1921-
22, oil on canvas,
Ulster Museum



Mainie Jellett (Dublin
1897-1944),
Madonna and Child,
[exhibited 1937], oil on
canvas, Private
Collection.





Louis le Brocqy, (1916-2012), *A Family*, 1951, Oil on canvas, 147 x 185 cm, Heritage Gift, Lochlann and Brenda Quinn, 2002, NGI.



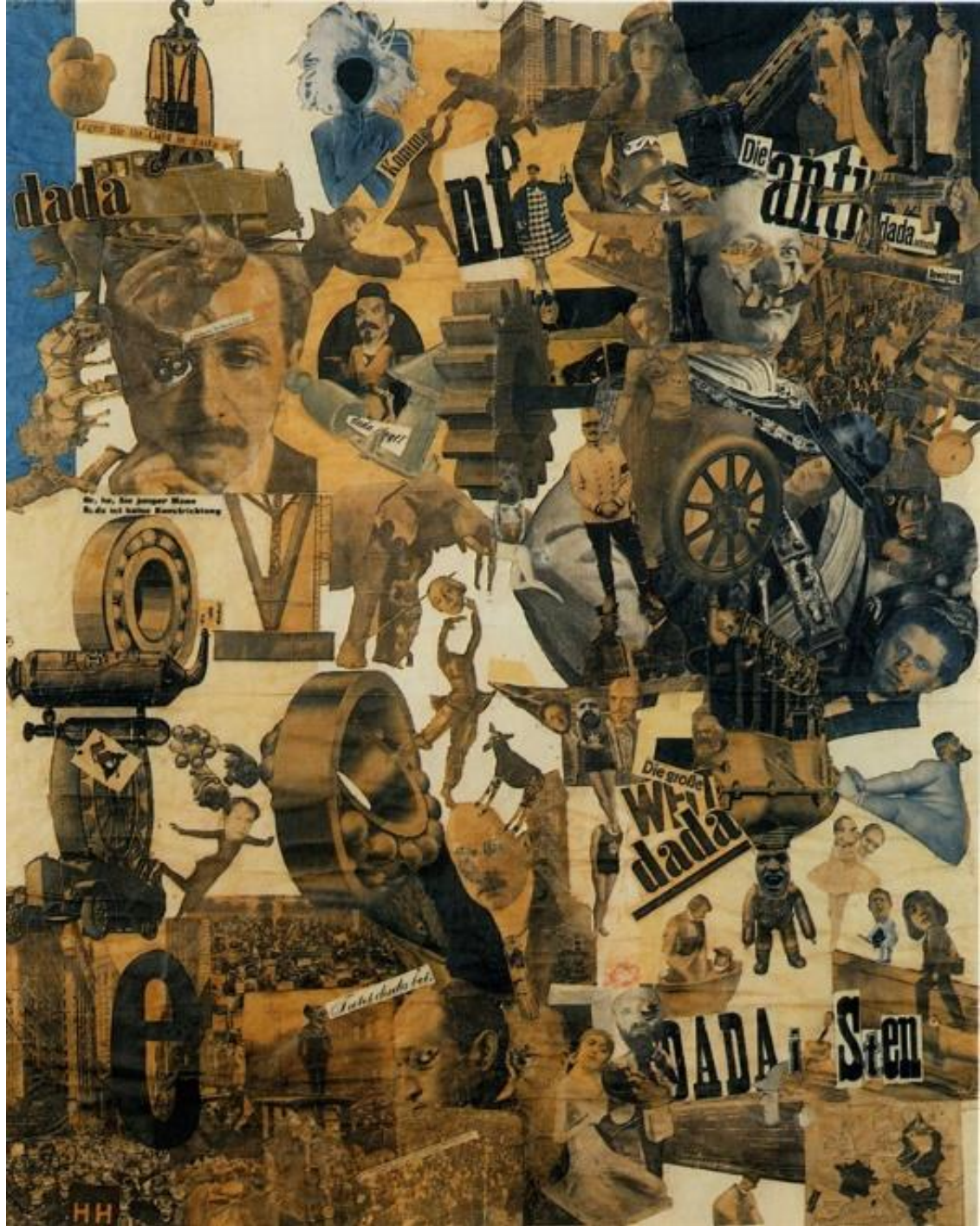
Pablo Picasso (1881-1973), *Guernica*, 1937, oil on canvas, 349 × 776 cm, Museo Reina Sofía, Madrid, Spain.



Umberto Boccioni (1882-1916), *The City Rises* (*La città che sale*), 1910, oil on canvas, 199 cm × 301 cm, Museum of Modern Art (MoMA), New York.

‘Cut-up technique’

Hannah Höch (German, 1889 – 1978),
Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919, collage of pasted papers, 90 × 144 cm, Nationalgalerie, Staatliche Museen zu Berlin.

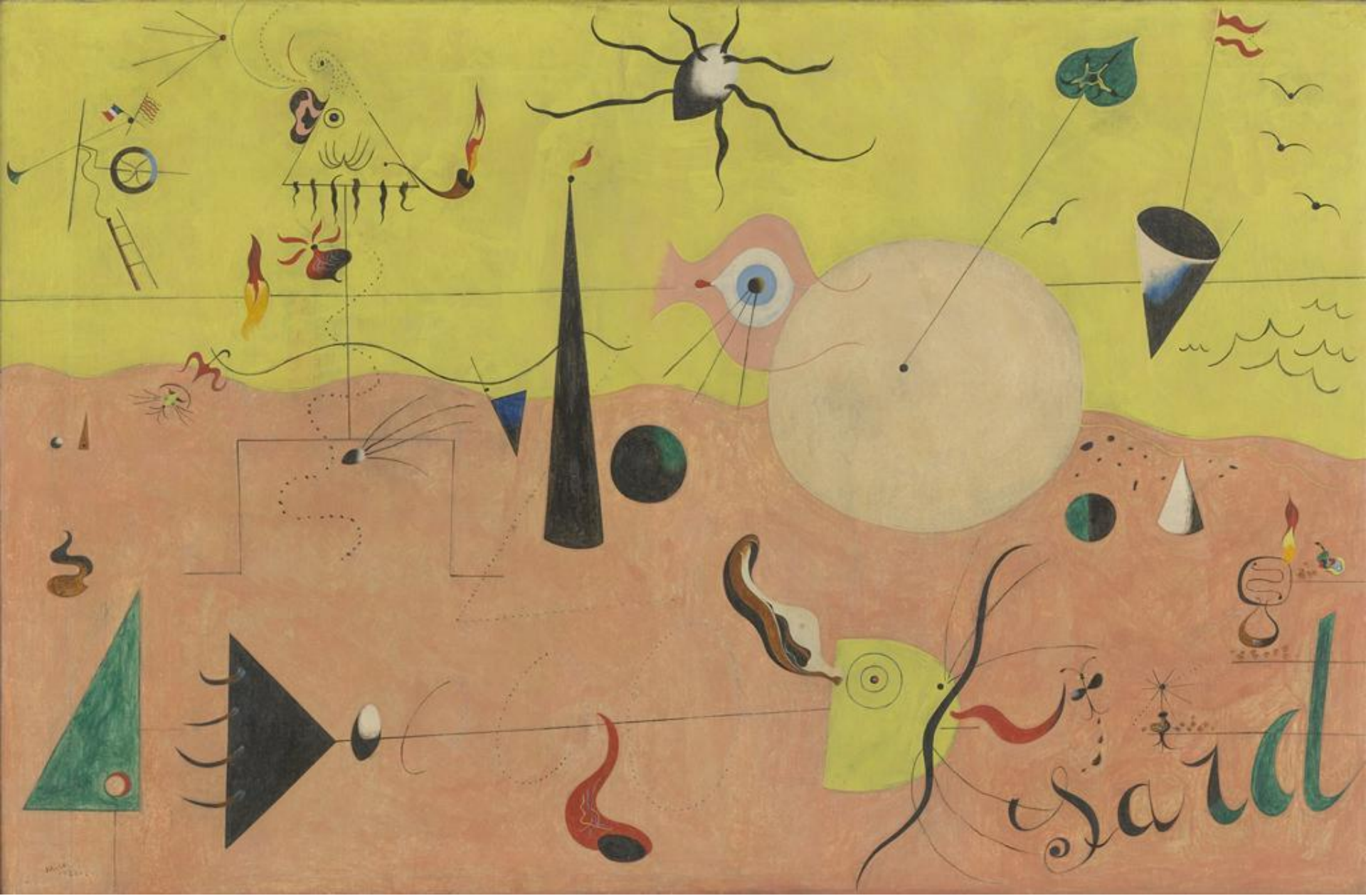


**George Grosz (German
1893–1959)**
Pillars of Society, Oil on
Canvas, 1926,
Staatliche Museum,
Berlin.



Giorgio de Chirico
(Italian 1888-1978),
The Song of Love,
1914, oil on canvas,
73 × 59.1
cm, Museum of
Modern Art, New
York.





Joan Miró (Spanish, 1893-1983), *The Hunter (Catalan Landscape)*, 1923-1924, Oil on canvas, 64.8 x 100.3 cm, MOMA.

**Max
Ernst** (German
1891-1976),
*The Elephant
Celebes*, 1921, Oil
on canvas. 125.4
x 107.9 cm, Tate
Gallery, London.





Salvador Dalí (Spanish, 1904-1989), *The Persistence of Memory*, 1931, Oil on canvas, 24.1 x 33 cm, MOMA.

13:30 *Field Project: Irish &*
European Art:

Hugh Lane Gallery
(Contexts4Content)

**Meet at Trinity Main
Entrance**