






## Module 4 : 'Art for Art's Sake'

### Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, '*Art for Art's Sake*', Conclusion

#### The Lecture Contains:

-  Romanticism in Art
-  Paul Cezanne and Modernity
-  James McNeill Whistler
-  '*Art for Art's Sake*'
-  Conclusion

 **Previous**   **Next** 

## Module 4 : 'Art for Art's Sake'

## Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, 'Art for Art's Sake', Conclusion



Plate 3A Courbet's Dreamland

3B Henry Fuseli,  
The Nightmare (1781)3C Turner, The Great Western  
Railway (1844)

(Source: [https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs\\_rn=1&gs\\_ri=serp&tok=P7KesPDQrWj7Nb0NLjhTSw&pq=william+blake+poems&cp=11&gs\\_id=54w&xhr=t&q=Romantic+Period&av=on.2.or.r\\_gc.r\\_pw.r\\_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=YvrOUJ2uFYLJrAeZwIDYBg](https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs_rn=1&gs_ri=serp&tok=P7KesPDQrWj7Nb0NLjhTSw&pq=william+blake+poems&cp=11&gs_id=54w&xhr=t&q=Romantic+Period&av=on.2.or.r_gc.r_pw.r_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=YvrOUJ2uFYLJrAeZwIDYBg) ; December 17, 2012)

## Romanticism in Art

Followed by the romantic ideals some of the artists' like- Gustave Courbet, 1855(plate 3A), Honré Dumier (1808-1879), Henry Fuseli, Turner (plate 3C) and Edouard Manet (1832-1883) were finding Realism as their spirit of expression. The romantic ideals allowed artists to explore various psychological as well as philosophical aspects. Courbet's Dreamland (plate 3A) shows the sublime beauty of women. The delicate, soft, tenderness of women sensitivity is expressed through light and shade and softness of hues in contrast to darker background. Fuseli's depiction of *Nightmare* (plate 3B) allowed his imagination. He uses his freedom in expressing the imagination. On the other hand Turner uses the soft hues of color and atmospheric condition to express his imagination of The Great Western Railways (plate 3C). The freedom of expression has naturally given tremendous potential to explore various psychological conditions.

◀ Previous   Next ▶

## Module 4 : 'Art for Art's Sake'

## Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, 'Art for Art's Sake', Conclusion



Plate 4A Manet's The Railroad



4B The Lunch



4C The Olympia

(Source: [https://www.google.co.in/search?hl=en&q=Edouard+Manet&bav=on.2,or.r\\_gc.r\\_pw.r\\_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbn=isch&source=og&sa=N&tab=wi&ei=gf3OUImHA478rAfD2YC4DA](https://www.google.co.in/search?hl=en&q=Edouard+Manet&bav=on.2,or.r_gc.r_pw.r_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbn=isch&source=og&sa=N&tab=wi&ei=gf3OUImHA478rAfD2YC4DA) ; December 17, 2012)

Manet's painting of Olympia (1863) became one of the most controversial paintings in the history of art (accepted in Louver 1907). Edouard Manet (1832-1883) was a realist who showed his interest in metaphorical application of subject through realist's perspective (plate 4A-4C).



Plate 2A Still Life, Paul Cezanne



2B Mont Saint Victoire



2C Five Bathers

(Source: [https://www.google.co.in/search?hl=en&sugexp=les%3B&gs\\_rn=1&gs\\_ri=hp&tok=JO\\_Mp8\\_7MlbYdEF4WOF6A&cp=7&gs\\_id=ct&xhr=t&q=paul+cezanne&bav=on.2,or.r\\_gc.r\\_pw.r\\_qf.&bvm=bv.1355325884,d.bmk&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbn=isch&source=og&sa=N&tab=wi&ei=gLvOUKniOcQ3rAeYzYCgCA](https://www.google.co.in/search?hl=en&sugexp=les%3B&gs_rn=1&gs_ri=hp&tok=JO_Mp8_7MlbYdEF4WOF6A&cp=7&gs_id=ct&xhr=t&q=paul+cezanne&bav=on.2,or.r_gc.r_pw.r_qf.&bvm=bv.1355325884,d.bmk&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbn=isch&source=og&sa=N&tab=wi&ei=gLvOUKniOcQ3rAeYzYCgCA) ; Dec. 17, 2012)

◀ Previous    Next ▶

## Module 4 : 'Art for Art's Sake'

## Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, 'Art for Art's Sake', Conclusion

## Paul Cezanne and Modernity

It is the contribution of Paul Cézanne (1839-1906), a French painter, whose single-minded determination to view world objectively gave birth of the modern movement in art. Cézanne wanted to see the world as an object, without any intervention either of the tidy mind or the untidy emotions. His immediate predecessors, the Impressionists, had seen the world subjectively- that is to say, as it presented itself to their senses in various lights, or from various points of view. Paul Cezanne a Post-Impressionist painter whose work bridged the transition from the 19th-century conception of artistic expressions to a new and reality of art in the 20th century. Cézanne can be said to form the bridge between late 19th-century Impressionism and the early 20th century's new line of artistic analytic enquiry. Cezanne created the foundation for a neo-critical and analytic approach toward artistic expression. He tried to deal with the complexities of visual perception. Cezanne's Mont Saint Victoire tried to explore the new reality through- balance, depth of field (plate 2B), 'solidity of forms' (plate 2C), Solid Geometric Forms- sphere, the cylinder and the cone..." and multidimensional perspectives (plate 2A).

## James McNeill Whistler (1834-1903)



Plate 3 Arrangement in Yellow and Grey Effie Deans (1877)

(Source:[https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs\\_rn=1&gs\\_ri=serp&tok=rnK40LxeAlZ8\\_DeJylqHjg&pq=paul+cezanne&cp=10&gs\\_id=sa&xhr=t&q=james+whistler&bav=on.2,or\\_r\\_gc.r\\_pw.r\\_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=ONjOUK\\_tOITUrQfm3IHgDw](https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs_rn=1&gs_ri=serp&tok=rnK40LxeAlZ8_DeJylqHjg&pq=paul+cezanne&cp=10&gs_id=sa&xhr=t&q=james+whistler&bav=on.2,or_r_gc.r_pw.r_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=ONjOUK_tOITUrQfm3IHgDw) ; December 17, 2012)

◀ Previous    Next ▶

## Module 4 : 'Art for Art's Sake'

## Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, 'Art for Art's Sake', Conclusion

***“Art should be independent of all claptrap —should stand alone [...] and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like...”*** - James McNeill Whistler

James McNeill Whistler, an English painter (moved to US in 1863) and engraver is an important innovator in his own right, has played a significant role as one of the links between paintings in France and England during the latter half of the 19th century. Japanese wood prints drew attention of European artist during the second half of 19th century. Whistler was one of the first artists to take interest in Japanese prints, not only for their exotic qualities but also for their compositional schemes in parallel planes, making much use of horizontal and vertical planes. Probably is greatest importance, in France but even more so in England, was his refusal to regard art on anything but pure aesthetic basis- Art for Art's Sake.

(Read more: [http://en.wikipedia.org/wiki/James\\_Abbott\\_McNeill\\_Whistler](http://en.wikipedia.org/wiki/James_Abbott_McNeill_Whistler); December 17, 2012)



Plate 4A Arrangement in Grey and Black

(The Artist's Mother (1871)

(Popularly known as Whistler's Mother)



4B Symphony in White, No.1

(The White Girl, 1862)



4C Symphony in White, No.2

◀ Previous   Next ▶

## Module 4 : 'Art for Art's Sake'

## Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, 'Art for Art's Sake', Conclusion

(Source: [https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs\\_rn=1&gs\\_ri=serp&tok=rnK40LxeAlZ8\\_DeJylqHjg&pq=paul+cezanne&cp=10&gs\\_id=sa&xhr=t&q=james+whistler&bav=on.2,or.r\\_gc.r\\_pw.r\\_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=ONjOUK\\_tOITUrQfm3IHgDw](https://www.google.co.in/search?hl=en&sugexp=les%3Bcesesc&gs_rn=1&gs_ri=serp&tok=rnK40LxeAlZ8_DeJylqHjg&pq=paul+cezanne&cp=10&gs_id=sa&xhr=t&q=james+whistler&bav=on.2,or.r_gc.r_pw.r_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF-8&tbm=isch&source=og&sa=N&tab=wi&ei=ONjOUK_tOITUrQfm3IHgDw) ; December 17, 2012)

**'Art for Art's Sake'**

"Art for art's sake" is the usual English rendition of a French slogan, from the early 19th century, "l'art pour l'art", and expresses a philosophy that the intrinsic value of art, and the only "true" art, which refuses any instructive, moral or utilitarian function. Such works are sometimes described as "autotelic", "complete in itself".

Art should be created for the sake of art. Art does not have to depend on societal directive or values. Art must be complete with in itself. Artist should be free from the bondage of societal doctrine and rules.



Plate 5A Whistler, Landscape



5B Sublime Beauty



5C Whistler, Symphony in White 3

(Source: [https://www.google.co.in/search?hl=en&q=%27Art+for+Art%27s+Sake%27&bav=on.2,or.r\\_gc.r\\_pw.r\\_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF8&tbm=isch&source=og&sa=N&tab=wi&ei=BuJOUO\\_mE8OxrAef9YGQDw#um=1&hl=en&tbo=d&tbm=isch&sa=1&q=Whistler%27s+%27Art+for+Art%27s+Sake%27&oq=Whistler%27s+%27Art+for+Art%27s+Sake%27&gs\\_l=img.12...2578.9678.0.11908.11.11.0.0.0.0.459.2736.4j1j1j1j4.11.0...0.0...1c.1.FoY6fl8hw24&bav=on.2,or.r\\_gc.r\\_pw.r\\_qf.&bvm=bv.1355325884,d.bmk&fp=442b69d704adcc6&bpcl=39967673&biw=1318&bih=600](https://www.google.co.in/search?hl=en&q=%27Art+for+Art%27s+Sake%27&bav=on.2,or.r_gc.r_pw.r_qf.&bpcl=39967673&biw=1318&bih=600&um=1&ie=UTF8&tbm=isch&source=og&sa=N&tab=wi&ei=BuJOUO_mE8OxrAef9YGQDw#um=1&hl=en&tbo=d&tbm=isch&sa=1&q=Whistler%27s+%27Art+for+Art%27s+Sake%27&oq=Whistler%27s+%27Art+for+Art%27s+Sake%27&gs_l=img.12...2578.9678.0.11908.11.11.0.0.0.0.459.2736.4j1j1j1j4.11.0...0.0...1c.1.FoY6fl8hw24&bav=on.2,or.r_gc.r_pw.r_qf.&bvm=bv.1355325884,d.bmk&fp=442b69d704adcc6&bpcl=39967673&biw=1318&bih=600) ; December 17, 2012)

◀ Previous   Next ▶

## Module 4 : 'Art for Art's Sake'

### Lecture 10 : Romanticism in Art, Paul Cezanne and Modernity, James McNeill Whistler, '*Art for Art's Sake*', Conclusion

'Art for Art's Sake' was a slogan, a call for art's freedom from the demands of authoritarianism to address the 'meaning' and 'purpose'. From a progressive modernist's point of view, that wanted to liberate from the bourgeois sentiment. Early morning's beauties of serenity (plate 5A), Oscar Wilde's 'young girl's sublime beauty' (plate 5B) and delicate and sublime colour (plate 5C) of two women, are some of the expressions that emerged out of such freedom of expression.

James Abbott McNeill Whistler, writes in his book on *The Gentle Art Of Making Enemies*, published in 1890 that 'Art should be independent of all claptrap – should stand alone, and appeal to the artistic sense of eye and ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it.'

In his essay 'The Soul of Man under Socialism,' published in 1891 in the *Pall Mall Gazette*, Oscar Wilde wrote, "A work of art is the unique result of a unique temperament. Its beauty comes from the fact that the author is what he is. It has nothing to do with the fact that other people want what they want. Indeed, the moment that an artist takes notice of what other people want, and tries to supply the demand, he ceases to be an artist, and becomes a dull or an amusing craftsman, an honest or a dishonest tradesman. He has no further claim to be considered as an artist."

## Conclusion

The middle of 19th century in Europe witnessed the rise of the sentiment towards freedom of expressions and protest against the monarchy and the bourgeois class. Large number of common people started demanding their own choice of expression and liberty of freedom from the traditional doctrine. The liberty and freedom became the foundation stone for the Modern Period. French Revolution gave birth to the new era that resulted in social revolution through various creative expressions.

'Art for Art's Sake' became the fountainhead of the neo-modernism. It introduced new thinking challenging the established theories and believes in art. It is the beginning of an era that led to influence in every field of creativity including the field of design.

