

Chapter Seven: Painting

Secco: The art of wall painting on a dry support (wall)

**Earliest Examples of a Secco Painting:
Paleolithic Cave Paintings
(40,000-9000 BCE)**

Paints were manufactured from clay or charcoal mixed with water, blood, animal fats and tree saps.

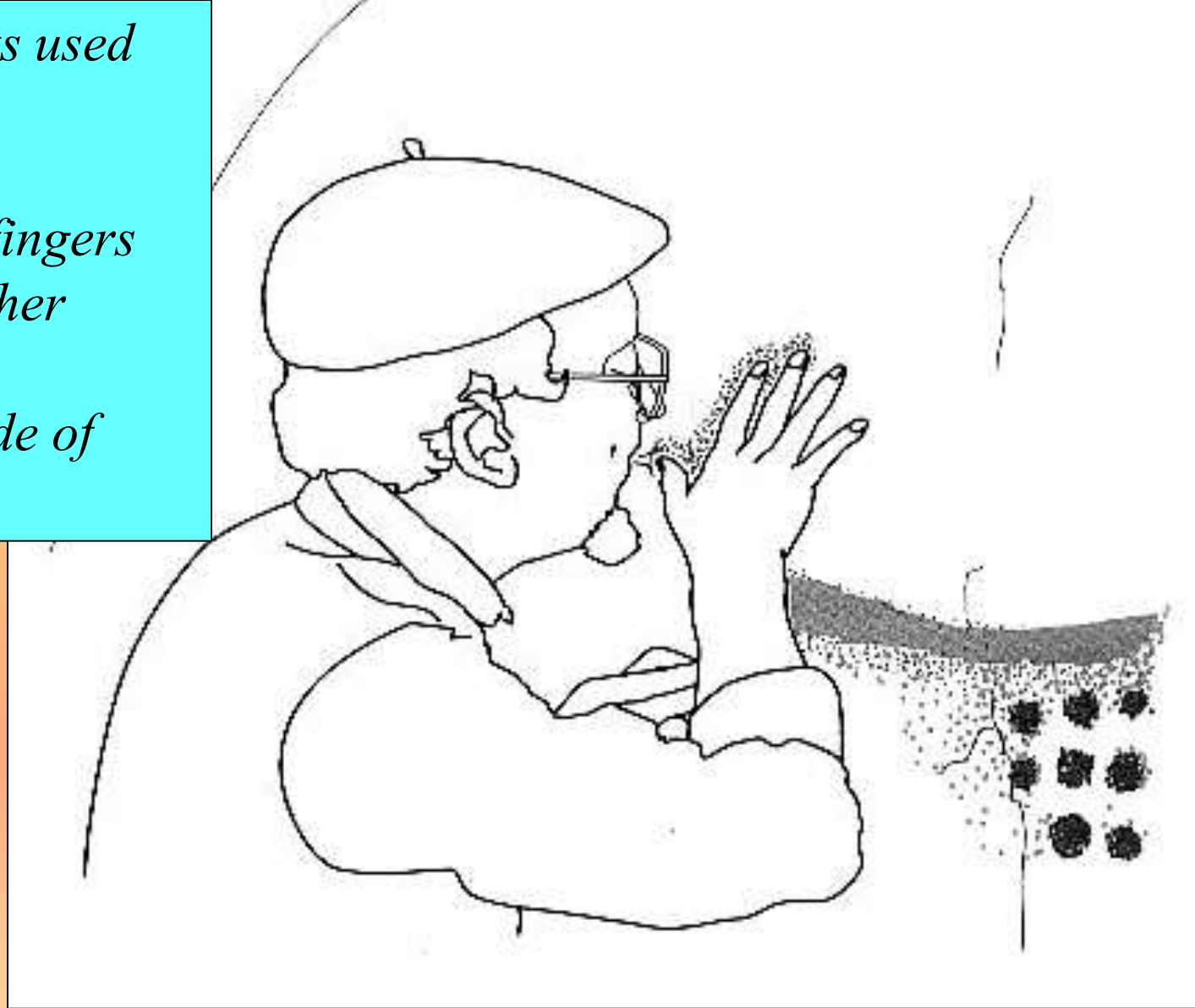


Spotted horses and negative hand imprints

wall painting in the cave at Pech-Merle, Lot, France, ca. 22,000 BCE. 11' 2" long.

Cro-Magnon artists used three techniques:

- 1. Spraying*
- 2. Drawing with fingers or blocks of ocher*
- 3. Daubing with paintbrush made of hair or moss.*



<https://youtu.be/IN0ODP2c-kc>

Michel Lorblanchet, a cave archeologist, demonstrating a prehistoric painting technique. It took him only 32 hours to complete the horses, his speed suggesting that a single artist created the original.



Genyornis (extinct giant bird), Arnhem Land plateau, Australia. 30-40,000BCE (?)



Thylacoleo carnifex, (extinct marsupial "lion.") rockshelter wall near the shore of northwestern Australia. 30,000 BCE (?)

**In ancient Egypt
the wall was
covered with
plaster and
mortar.**

**Most pigments
were derived
from local
minerals.**

**The paint was
applied to the dry
layer using colors
mixed with glue
or gelatin.**



Fowling scene, from the tomb of Nebamun, Thebes, Egypt, Dynasty XVIII, ca. 1400–1350 BCE. Fresco on dry plaster, approx. 2' 8" high.

Encaustic

A paint consisting of pigment mixed with hot beeswax and resin, and fixed with heat after its application. Color is applied with a brush or hot spatula.

Advantages:

- The wax was employed to give a gloss to the colors, and permanence to the work. The colors stay vibrant even after centuries.
- Build up textured surface

Disadvantage:

The thick, creamy layers do not allow the artist to overlay colors



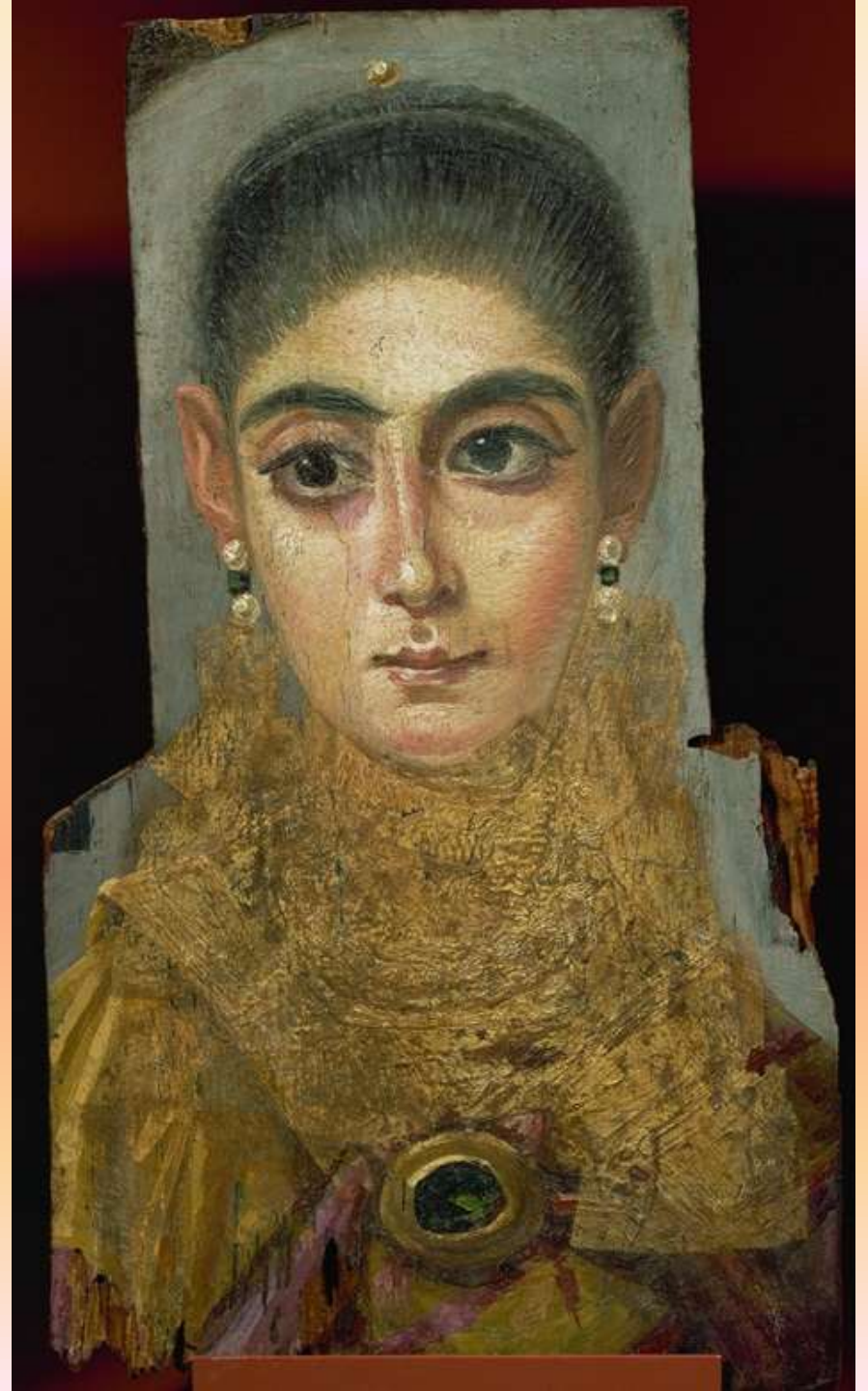
Kore, from the Acropolis, Athens, Greece, ca. 520–510 BCE. Marble, approx. 1' 9 1/2" high. Acropolis Museum, Athens.

<https://youtu.be/7UsYHo5iarM>



Most of the surviving encaustic paintings from the ancient world come from Fayum in Egypt, which in the 2nd c. CE was a thriving Roman province.

Young Woman with a Gold Pectoral, from Fayum, 100-150 C.E.
Encaustic on wood, height 12 5/8". Musée du Louvre,





Young Woman with a Gold Pectoral, from Fayum, 100-150 C.E.
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The technique of encaustic was forgotten after the fall of the Roman Empire, but was redeveloped during the 18th and 19th c.

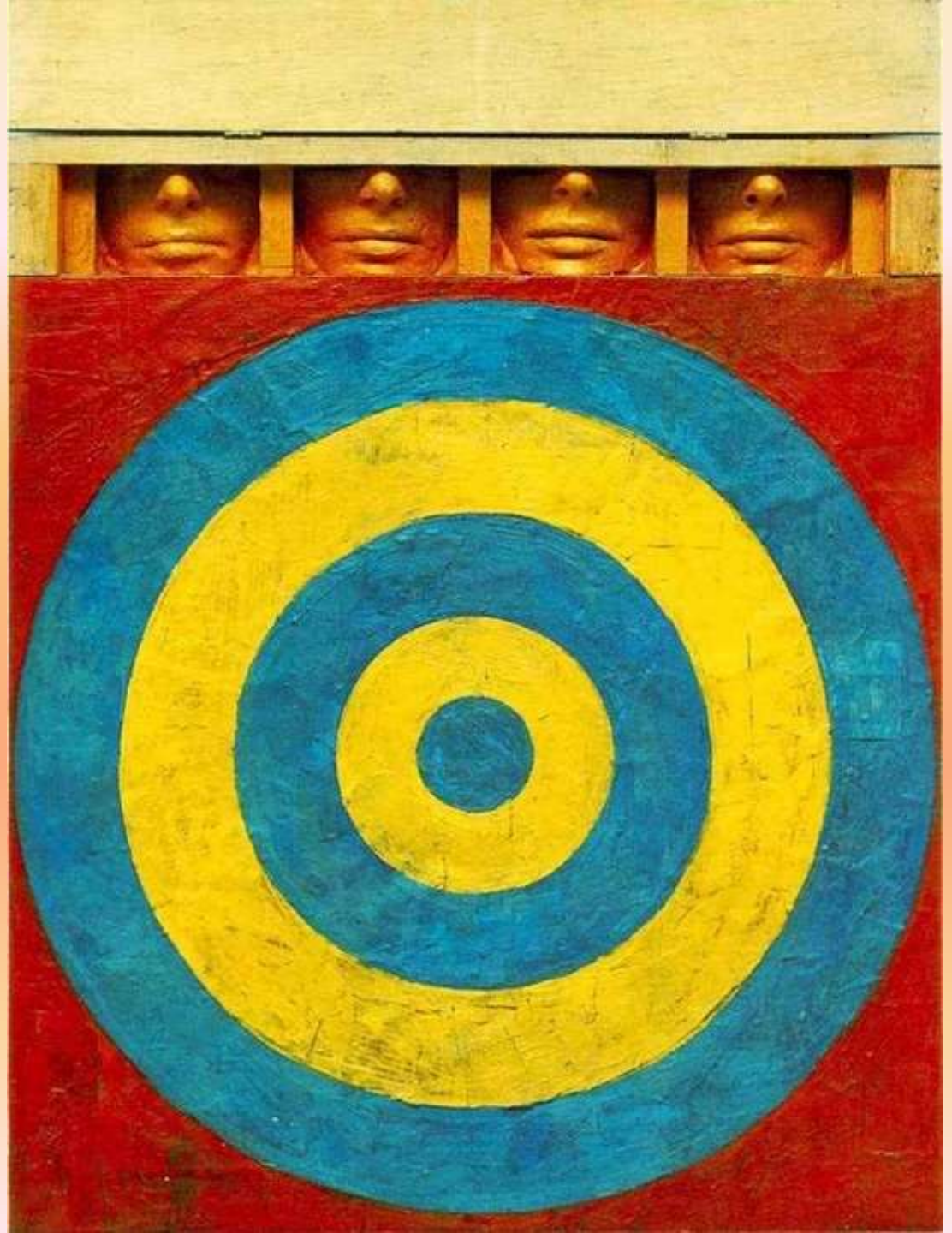
**Jasper Johns, *Target with
Four Faces***

1955. Encaustic and collage on
canvas with plaster casts
29 ¾" x 26 x 3 ¾"

Museum of Modern Art, NY

mixed media

A technique involving
the use of two or more
artistic media, such as
ink and pastel or
painting and collage,
that are combined in a
single composition.





Encaustic will not harm the paper over time as oil paint would

Detail of *Flag* by Jasper Johns (1954–55).

Encaustic, oil, and collage on fabric mounted on plywood, Museum of Modern Art, New York

Fresco

Fresco:

A painting in which colors are applied to a wet plaster, usually a wall or ceiling. When the plaster dries, the painting is bonded to the wall. Colors can be rich and deep or pale.

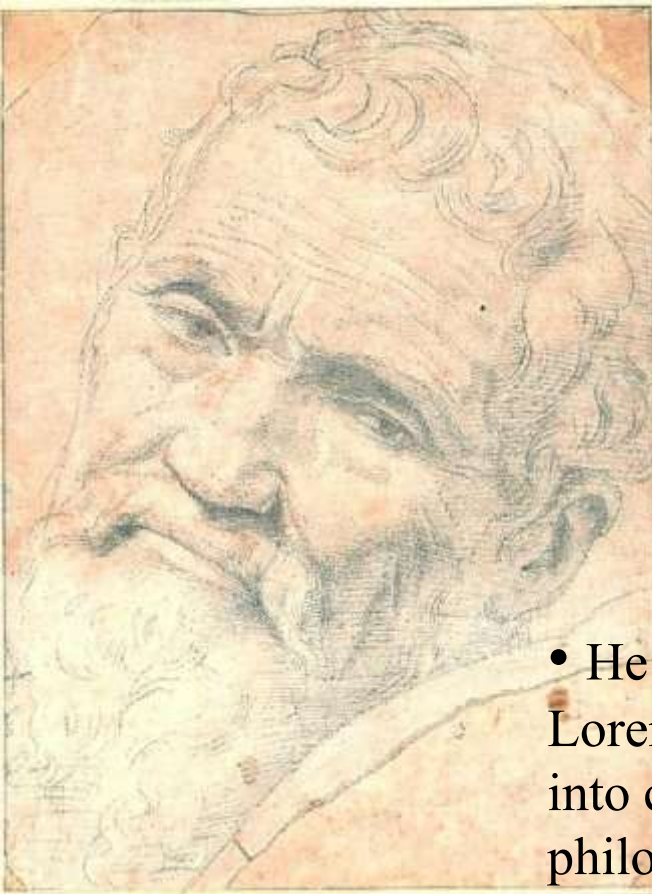
Advantages:

Large scale projects

Survives for centuries



Landscape with swallows
from Akrotiri, Thera, Greece ca. 1650 BCE. (True Fresco.)



Michelangelo (often called Il Divino - "the divine one").

(1475 –1564)

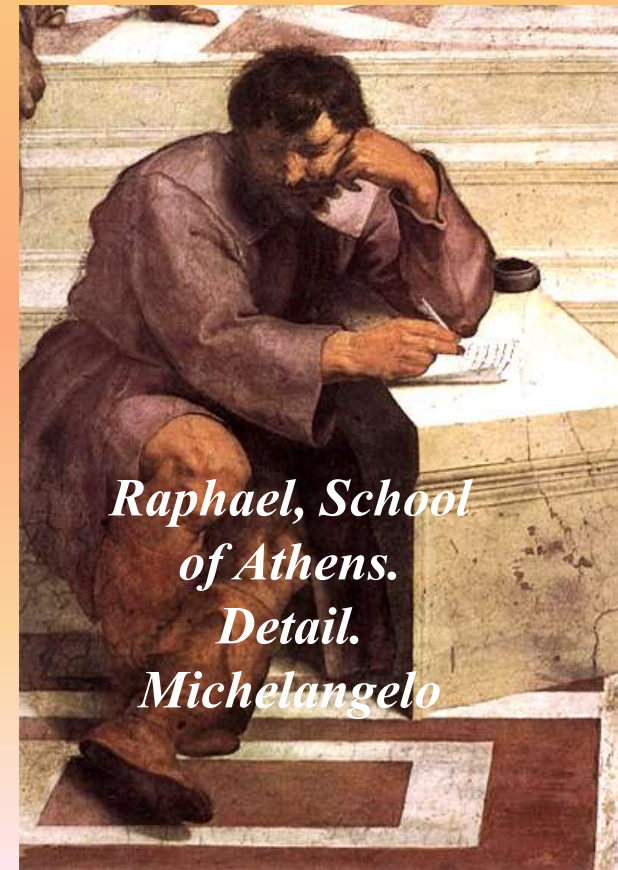
- Italian painter, sculptor, architect, poet and engineer.
- He was apprenticed to Domenico Ghirlandaio, in whose workshop he learned the technique of fresco painting.

- He joined the household of Lorenzo de Medici, where he came into contact with Neo Platonic philosophy and studied sculpture.

- In a demonstration of Michelangelo's unique standing, he was the first Western artist whose biography was published while he was alive.

- <https://youtu.be/RMdFeMmOPQ4>

Chalk portrait of Michelangelo by Daniele da Volterra



*Raphael, School of Athens.
Detail.
Michelangelo*

Interior of the Sistine Chapel

Vatican, Rome

**MICHELANGELO
BUONARROTI.**

Ceiling: 1508-12

*The Last Judgment on the altar
wall: 1534-1541.*

*Michelangelo's fresco painting
technique*

<https://youtu.be/Cej4Ggq5nQI>





Illustration of Michelangelo working while on the scaffolding of the vault of the Sistine Chapel.

**.....My beard turns up to heaven; my nape falls in,
Fixed on my spine: my breast-bone visibly
Grows like a harp: a rich embroidery
Bedews my face from brush-drops thick and thin...**

- Michelangelo in a letter describing the arduous conditions under which he worked





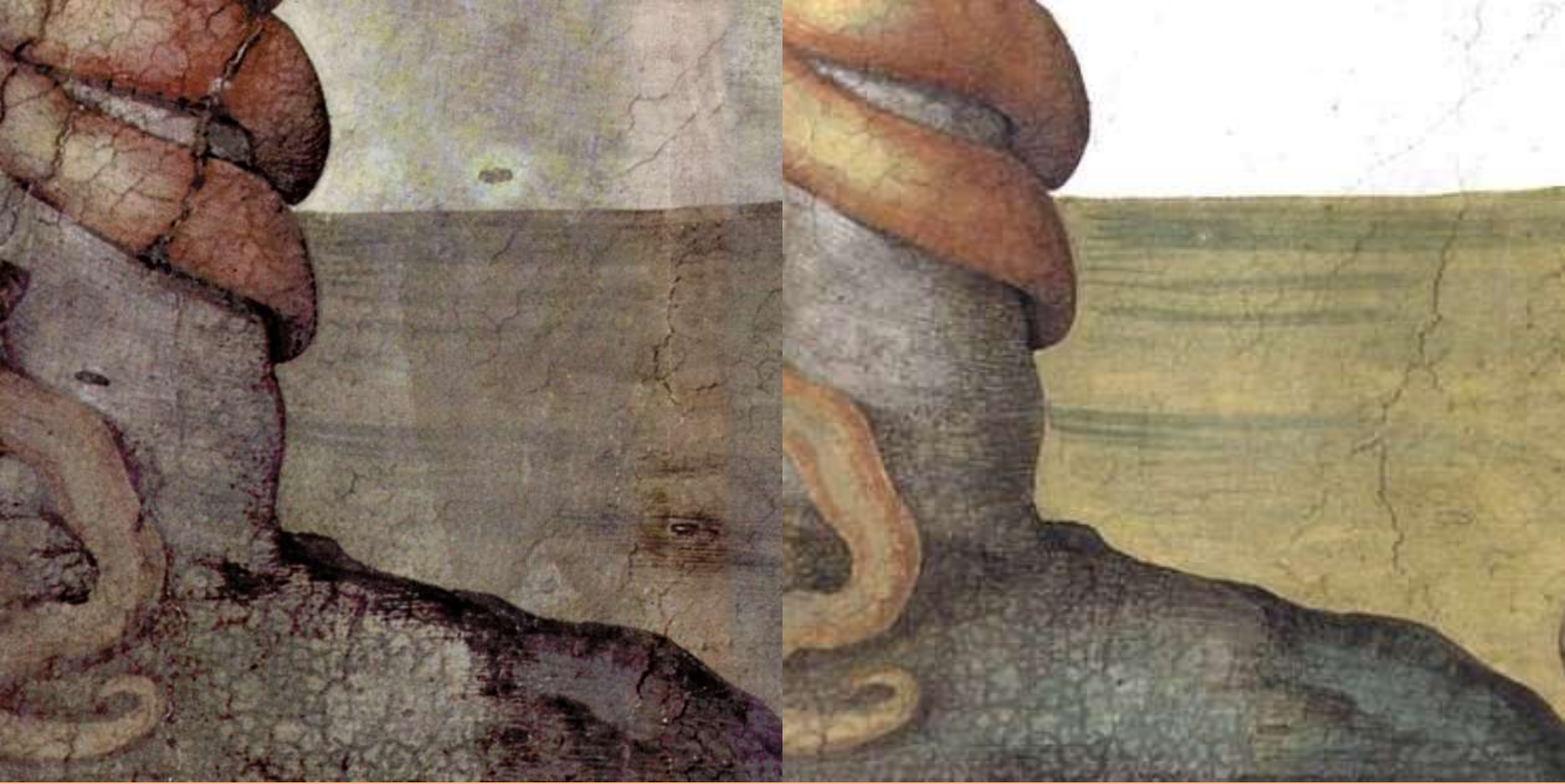
**Michelangelo. *Ceiling of the Sistine Chapel*, 1508-12 Fresco, 45 x 128'.
Vatican, Rome.**

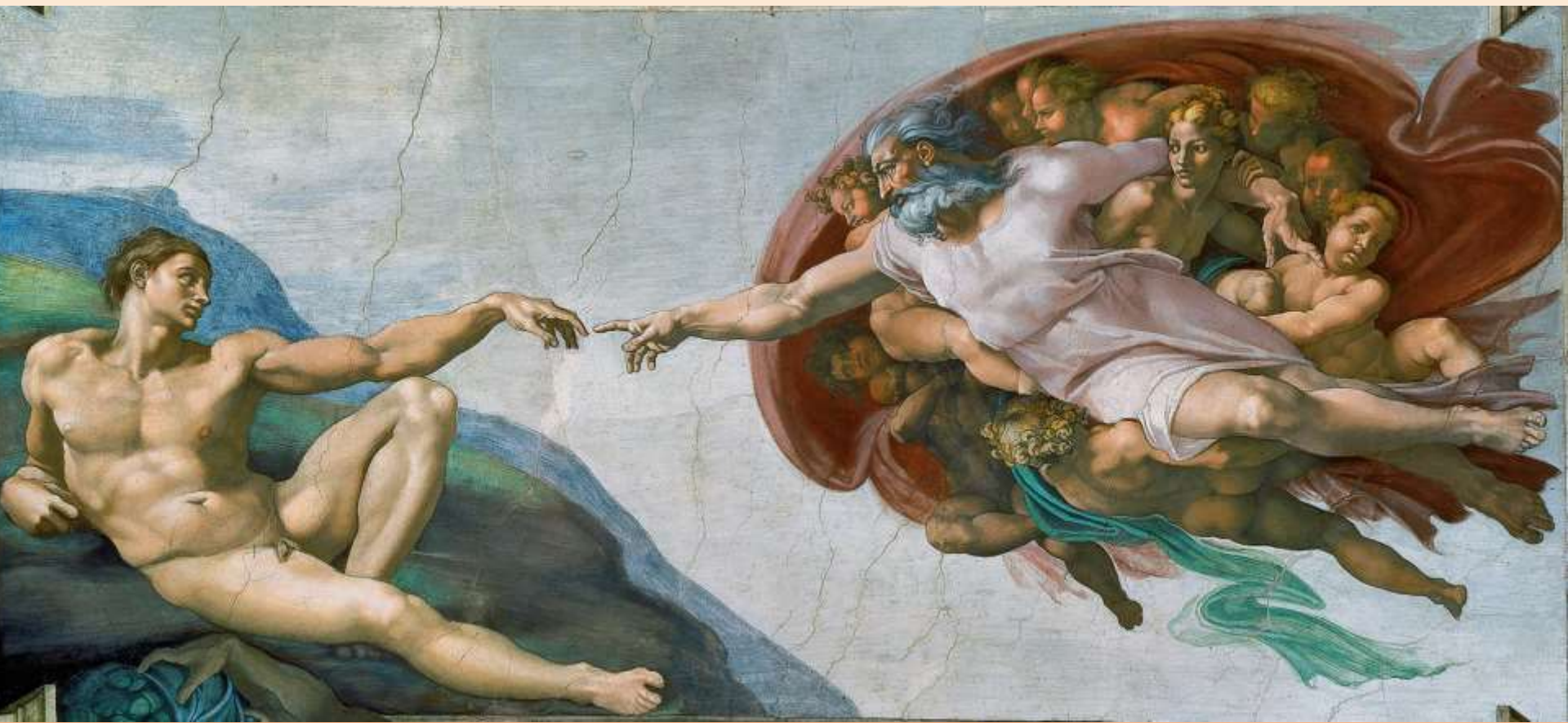


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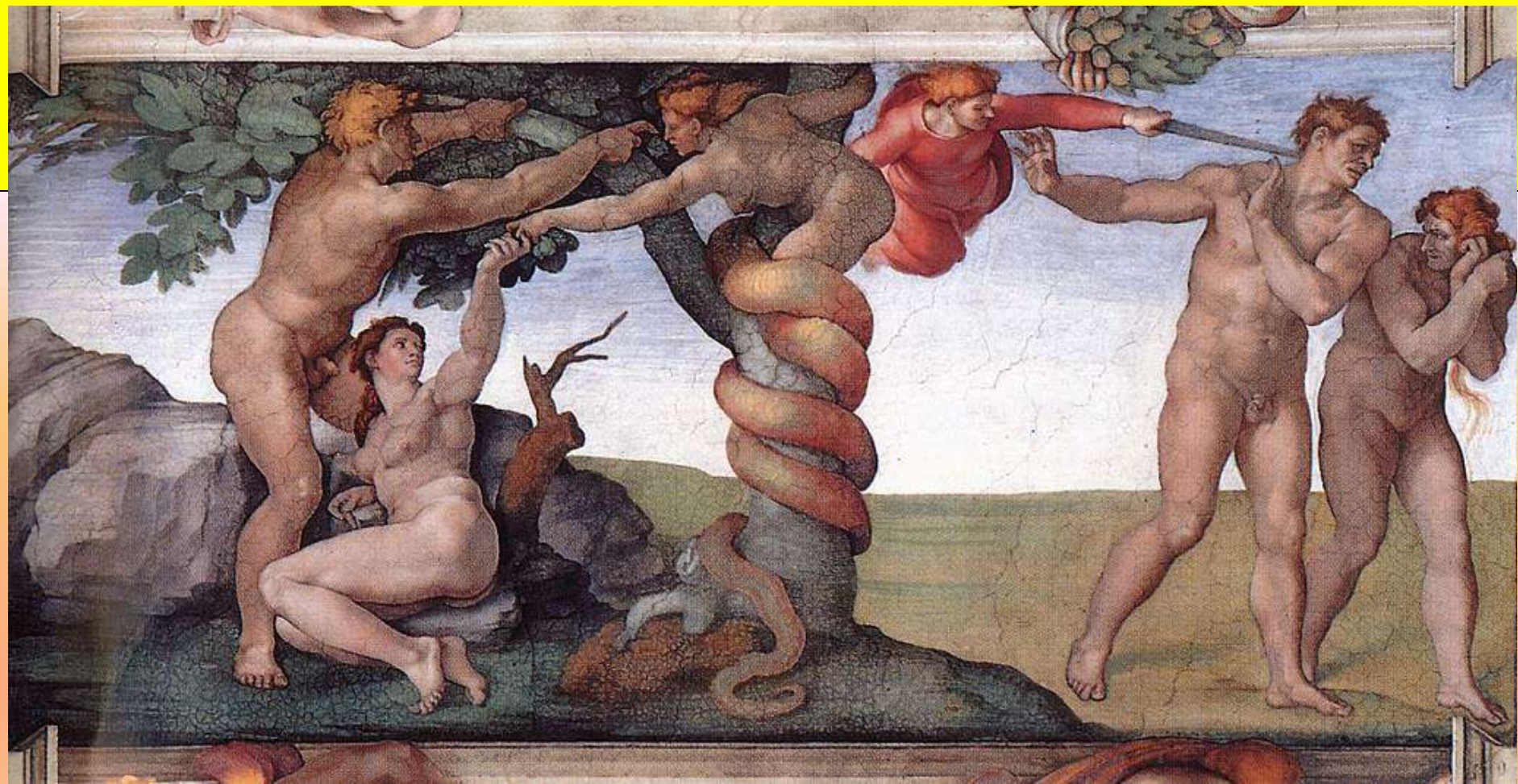
**Sistine Chapel
ceiling restoration,
1985-89 (before,
during and after on
the Azor-Sadoch
lunette).**







Michelangelo. *Creation of Adam*
Ceiling of Sistine Chapel. Vatican, Rome. Italy, Fresco, 1511



Michelangelo. The Fall and Expulsion from Garden of Eden
Fresco, Sistine Chapel, Vatican, Rome. 1509-10



Michelangelo

The Deluge.

Sistine ceiling. Vatican,
Rome. Fresco 1508-09







Tempera

Tempera:

An aqueous (water) medium with the durability of oil.
Most famous emulsion is egg yolk.

Advantages:

- Retains its brilliance and clarity - Does not yellow like oil.
- Dries quickly (also disadvantage as colors cannot be blended easily)
- Form can be built up.



Duccio, Virgin and Child Enthroned with Saints, central panel of the *Maestà* (majesty) *Altarpiece*. 1308–1311. Tempera and gold leaf on Wood. 7'x13'. From Siena Cathedral. Museo dell'Opera del Duomo, Siena.

Oil

Pigment combined with oil, usually linseed.

Advantages:

- Dries very slowly
- Colors can be blended subtly, multiple layers can be applied without danger of cracking, and an artist can rework sections.
- An almost infinite range of consistencies/glazes.
- Increased brilliance, translucence and intensity of color.



Melchior Broederlam,
Annunciation and
Visitation. Side wing of
Retable de Champmol
(Altarpiece of Chapel),
installed 1399. Oil on
wood, each wing
5'5" x 4'1" Chartreuse de
Champmol, Dijon

Jan Van Eyck,
*Man in a Red Turban (Self
Portrait?)*, 1433. Tempera
and oil on panel, 13x10".
The National Gallery,
London.





Renoir. Monet painting in his garden at Argenteuil 1873 Oil on canvas

The paint tube was invented in 1841 and artists were liberated from the studio. Before the invention of the paint tube, artists needed to grind each pigment and store them in leather receptacles or pig bladders. Tubes preserved the pigment longer, allowing artists to take extended painting trips outdoors.

Pig Bladder



Berthe Morisot, *Girl Arranging Her Hair*, ("The Bath"), 1885-1886. Oil on canvas, 35 7/8" x 28 7/16". Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



Berthe Morisot
*Girl Arranging Her
Hair, ("The Bath"),*
1885-1886. Oil on
canvas, 35 7/8" x 28
7/16".





Jean-Auguste-Dominique Ingres, *La Comtesse d'Haussonville*. Detail. 1845.
Oil on canvas, 51 7/8 x 36 3/16". The Frick Collection, New York.



Berthe Morisot, *Girl Arranging Her Hair*, ("*The Bath*"), Detail. 1885-1886.
Oil on canvas, 35 7/8" x 28 7/16". Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

Watercolor, Gouache, and Similar Media

Watercolor:

Pigment with a medium of water and gum arabic that acts as a binder.

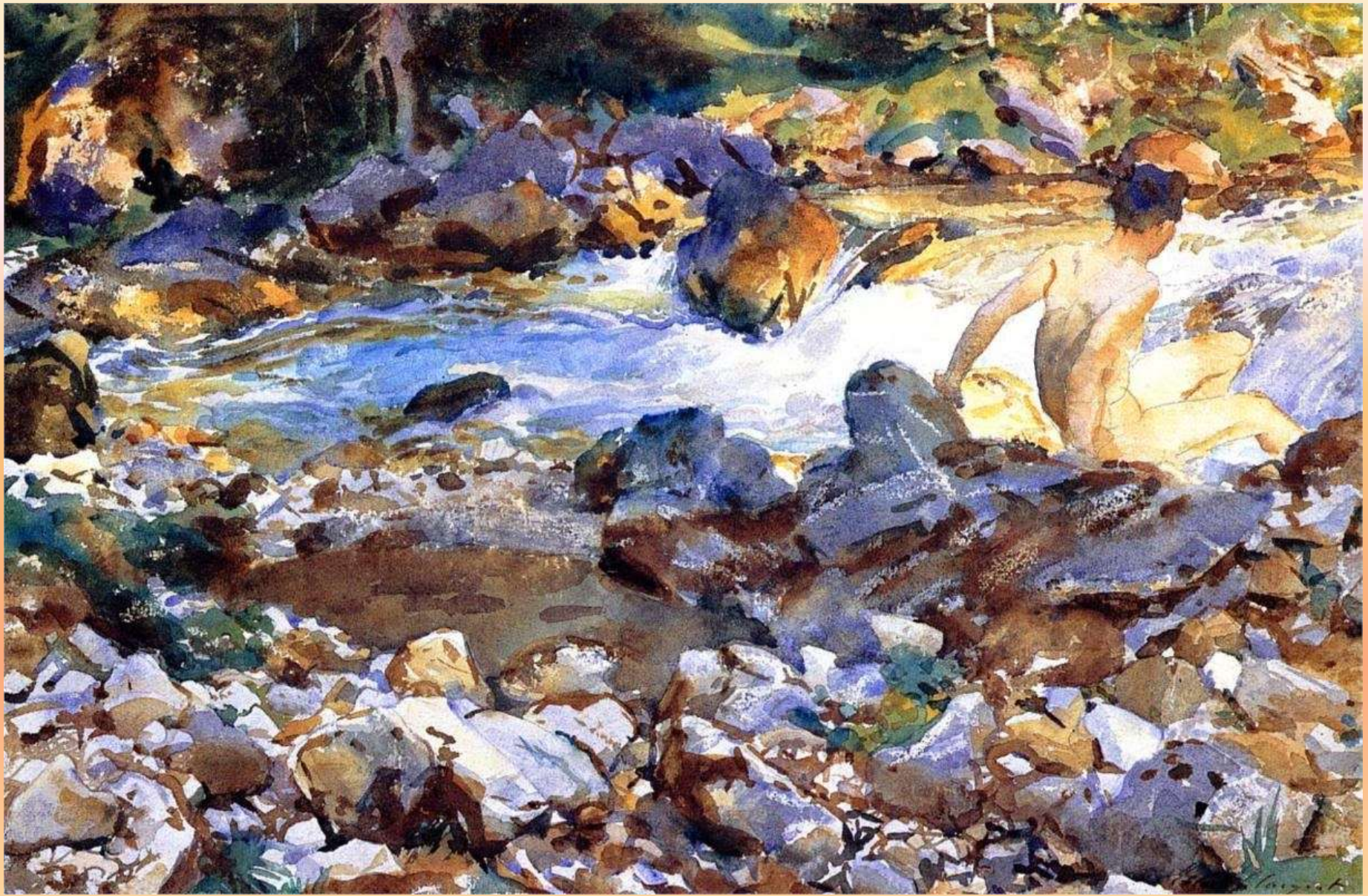
Usually, white is not added, using the transparent effect of water instead.

Advantages:

Transparency

Portability

Spontaneity



John Singer Sargent, *Mountain Stream*,

c. 1912-14. Watercolor and graphite on off-white paper, 13 3/4" x 21". The Metropolitan Museum of Art.



John Singer Sargent. *Tommies (British soldiers) Bathing*. 1918



Elizabeth Peyton, *Pierre (Tony)*, 2000.
Watercolor on paper, 26 3/4" x 40 3/4".

Gouache:

Water color with inert white pigment added. It is opaque and dries quickly. Can also be applied in a translucent wash.

Wifredo Lam

The Jungle. 1943.
Gouache on paper mounted on canvas.
MoMa NY



Chinese inkstick and inkstone



Inkstick is a type of solid ink used traditionally in several East Asian cultures for calligraphy and brush painting. The earliest inksticks are from the 3rd c. B.C.E

Chang Dai Chien (China)

***Mountains Clearing after Rain.* 1965–70**

Hanging scroll; ink and color on paper

36 1/2 x 16 7/8 in. (92.7 x 42.9 cm)

The Met. NY



Manohar (India).
*Jahangir Receives a Cup
from Khusrau.* (1605-06)
Opaque watercolor on
paper. 8 3/16" x 6".
British Museum, London.



Acrylic

Synthetic/ polymer paint perfected in 1950's.
Medium is acrylic resins
and water.

Advantages:

- Tough, flexible & waterproof.
- Fast drying.
- Effects can mimic oils, watercolor, gouache & tempera.
- Can be used on canvas or paper.
- <https://youtu.be/TQxGIOm2gLs>

David Hockney.
A Bigger Splash,
1967. Acrylic on
canvas, 95 1/2 x
96 in



Blurring the Boundaries: Collage

Collage:

A French word for pasting or gluing. It refers to the practice of pasting shapes cut from such real world sources as magazines, newspapers, wallpaper, and fabric onto a surface. Also, a work of art made in this way.



Picasso, Pablo. *Still Life with Chair-Caning*. 1912. Oil and fabric on canvas, with rope frame. 10 5/8 x 13 3/4 in.

Pablo Picasso, *Guitar and Wine Glass*, 1912.
Pasted paper, gouache, and charcoal, 18 7/8" x 14 3/4"



Photomontage

Photomontage is a variation of collage in which pasted items are actual photographs or photographic reproductions culled from the press.

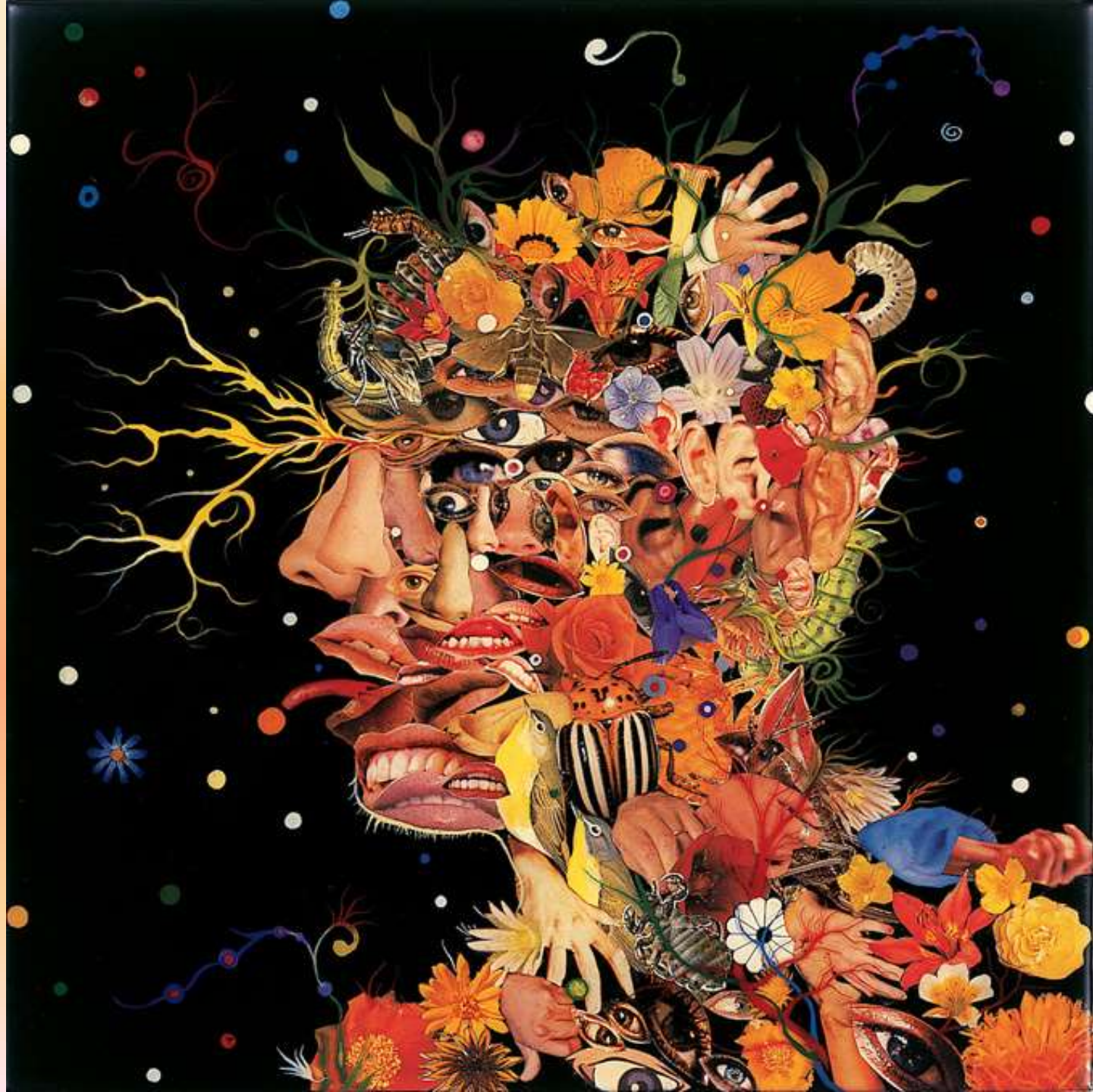
Substituting scissors and glue for brushes and paint, and calling themselves monteurs (mechanics) rather than artists, the Berlin Dadaists employed photomontage in their radical assault on traditional art.

**Hannah Hoch (German Dada),
*Cut with the Kitchen Knife
Dada through the Last Weimar-
Beer Belly of the Cultural
Epoch of Germany, 1919***



Fred Tomaselli,
Head, 2002.

Photocollage,
gouache, acrylic
paint, and resin on
wood panel, 11" x
11"



Discussion Questions

- What is it about certain paintings that makes them memorable? Do certain media in painting attract attention from viewers more than other media do? If so, why?
- What painting media are consistent in appearance? What painting media can appear very different if applied differently? Why do some artists prefer a specific medium or technique?

David Hockney
A Bigger Splash,
1967. Acrylic on
canvas



**Picasso, Still Life with
Chair-Caning.** 1912.
Oil and fabric on canvas,
with rope frame.



**Elizabeth
Peyton, Pierre
(Tony),** 2000.
Watercolor on
paper,



**Jasper Johns,
Target with Four
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1955. Encaustic and
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**Ingres, La
Comtesse
d'Haussonville.**
1845. Oil on
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Michelangelo. Creation of Adam
Ceiling of Sistine Chapel. Vatican,
Rome. Italy, Fresco, 1511

