

Title of the Piece - Doña María de los Dolores Gutiérrez del Mazo y Pérez

Artist - José Campeche, Puerto Rican, 1751-1809

Dated- 18th century, 1796

Civilization – Spanish

Importance of the piece is that it is an important contribution towards the thriving field of Spanish colonial art; *Behind Closed Doors* uncovers how the art and extravagance merchandise together signaled the personality and status of Spanish Americans attempting to assert their place in a fluid New World hierarchy.

Artistic Movement – Art in the Spanish American Home

Type – European Art, Painting

A description of the piece - José Campeche depicted Doña María de los Dolores, a member of Puerto Rico's Spanish colonial elite, in a fashionably informal dress around the time of her marriage to Don Benito Pérez, a fellow Spaniard and the future viceroy of New Granada.

Campeche was the island's celebrated portrait and religious painter. His father was an imprisoned Puerto Rican of African heritage who bought his freedom after functioning as a painter and gilder, and his mother was a white Spanish woman.

I choose this topic because, this is an art from the 18th century which talks about the important contribution towards the burgeoning area of Spanish colonial art, *Behind Closed Doors* reveals; *Behind Closed Doors* uncovers how art as well as extravagance items together signaled the personality and standing of Spanish Americans attempting to assert their place in a fluid New World chain of command.

Therefore, Yes I like it, because it is defining the Art in the Spanish American Home 1492-1898 of the 18th century.

This piece of art says about the time period that, José Campeche depicted Doña María de los Dolores, a member of Puerto Rico's Spanish colonial elite, in a fashionably informal dress around the time of her

marriage to Don Benito Pérez, a fellow Spaniard and the future viceroy of New Granada.

Near the beginning of the 16th century, the Spanish practices of characterizing standing all the way through prominent utilization as well as domestic show was built up in the Americas by Spaniards who had prepared the transoceanic crossing looking for their fortunes. Within a hundred years, Spanish Americans of every legacy had combined awesome assets and had procured extravagance products from around the world. However, all things considered, the Spanish crown denied the region's new rich group of pupils, the similar political and financial prospects from their European- born corresponding persons. New World influential class reacted by attesting their economic standing through the show of astounding items at home as pointed indications of the empire's reliance on silver and additional New World assets.

The private habitations of influential Spaniards, Creoles (American-born white Spaniards), mestizos, as well as indigenous individuals rivaled churches as vital archives for the very well and decorative arts.

Drawing mainly on the Brooklyn Museum's renowned colonial holdings, amongst the nation's finest, this book represents superb local workings in an expansive New World (Spanish and British) setting. In the articles inside, the writers guide the reader through the influential Spanish American home, lighting up en route a stunning exhibit of both foreign made and domestic household items. There, guests would experience European- inspired portraiture, spiritual works of art utilized for private dedication furthermore as signifiers of standing, and items that addressed the proprietor's societal and ethnic character.

To conclude this, it is related to the matter discussed in the class as this arts help in defining the Spanish era during the 18th century and the presence of art in the elite Spanish American home,

Title of Piece - Dresser with Mirror

Artist - John Henry Belter, American, born Germany, 1804-1863

Dated – 1855, 19th century

Civilization - American

Importance of the piece is that these two dressers were produced in New York about a generation apart for style-conscious, upper-middle-class consumers. The Belter dresser, with its undulating contours and profusion of naturalistic decoration, is a masterpiece of the Rococo Revival style, while the later, ebonized dresser is in the more geometric Aesthetic Movement style. The Aesthetic Movement represented a conscious rejection of the perceived excesses of the overwrought revival style that preceded it. Its proponents urged design reforms based on Augustus Pugin's principles, as well as new lessons learned from the art of Japan. Although both dressers were considered stylish when made, it is the simple rectilinear form and flattened, abstract decoration of the later piece that appear "modern" to us today.

Artistic Movement - Aesthetic Movement style

Type – Decorative Arts, furniture

I chose this topic because, Belter's way to deal with Rococo incorporates 17th century themes for decoration. Carvings on 18th century Rococo furniture pieces were easier than the recovery pieces. Carvings on 19th century restoration pieces were recognized by characterized points of interest and clarity of the carvings. Therefore, The Belter dresser, with its undulating contours and profusion of naturalistic decoration, is a masterpiece of the Rococo Revival style, while the later, ebonized dresser is in the more geometric Aesthetic Movement style

However, keeping this in mind, Yes, I like it because it shows the The Rococo Revival style of the 19th century.

This piece of art says about the time period that, the Rococo Revival style rose in 2nd Empire France and afterward was acclimatized within England. Revivals of the rococo style were perceived all through Europe amid the 19th century inside an assortment of creative forms and look which includes attractive objects of art, paintings, art prints, furniture, and interior design. In quite a bit of Europe and especially within France, the original rococo was viewed as a national style, and to numerous, its re-emergence reviewed national convention. Rococo revival encapsulated glory and extravagance in European style and was an additional statement of 19th century romanticism and the developing significance and attraction by means of natural scenery. The Belter dresser, with its undulating contours and profusion of naturalistic decoration, is a masterpiece of the Rococo Revival style, while the later, ebonized dresser is in the more geometric Aesthetic Movement style.

Therefore, to conclude this, it is related to the matter discussed in the class as this arts help in understanding the Rococo Revival era during the 19th century.



Title of Piece - Kurt Seligmann

Artist - Kurt Seligmann, Swiss, 1900-1962

Dated – 1942, 20th century

Civilization – Swiss

Importance of the piece is that the Swiss Surrealist Kurt Seligmann explored myth and whimsicality in this painting, where swirling, haunting forms constitute both figures in the scenery as well as the scenery itself. Mennon refers to a kind of butterfly, as well as the father of the god Thor in Norse mythology. The vertical forms propose the steady movement of a butterfly that, like the legendary Thor, covers several lands on its life journey.

Seligmann immigrated to the United States in 1939 to flee the threat of Nazism. He referred to his paintings, inspired by the vast, open terrain he encountered in the American Southwest, as “cyclonic landscapes.”

Artistic Movement - Surrealist movement

Type - Contemporary Art, Painting

By choosing this topic, we could understand the Kurt Seligmann was a stupendous figure inside the Surrealist movement particularly in America. Utilizing striking colors, unknowable shapes and figures, and motivation from other historical and creative periods, he painted pictures of the illogical and scenes one could just comprehend in dreams. Mennon refers to a type of butterfly, as well as the father of the god Thor in Norse mythology. The vertical types propose the steady movement of a butterfly that, like the legendary Thor, covers several lands on its life journey.

However keeping this mind, yes I like it, as it shows the work of the Surrealism Comes to America

This piece of art says about the time period that, during 1939, Kurt Seligmann was the 1st surrealist to leave Europe for New York, at last took after by Max Ernst, André Breton, and Leonora Carrington—assisted by Seligmann and Peggy Guggenheim. During 1940, when Breton composed Seligmann from

Marseille asking to go to the United States, he conceded that New York was presently the place where "the greatest effervescence of ideas reigns."

This period re-defined surrealism. The disclosure of new landscapes and new cultures enormously affected the surrealists' perspective of art and enchantment. In the meantime, this partition from their home revived youth recollections of old European legends that blended with the new mythologies they encountered on this side of the Atlantic.

Therefore, to conclude this, it is related to the matter discussed in the class as this arts help in understanding the 20h century and the redefined period of surrealism.

