



Comparative Study

By: Mary Verkuilen

Gustave Courbet- "*The Stonebreakers*", Oil on Canvas, 1849

"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94

Francisco de Goya- "The sleep of reason produces monsters" - 1799

In the following comparative study, I will be examining the work of Gustave Courbet, a painter known best for his work in Realism, and Francisco de Goya, a morbid Romanticism artist. I will be analyzing the artists' portrayal of human suffering in regards to their cultural backgrounds, and discuss how their experiences influenced their use of line, color, and form. Additionally, I will be referring to my own artwork inspired by each of these artists, and examine the commonalities within each of these pieces.

Cultural Significance: Gustave Courbet



Courbet, *The Wheat Sifters* (1854-5) Oil on canvas. Musée des Beaux-Arts, Nantes.



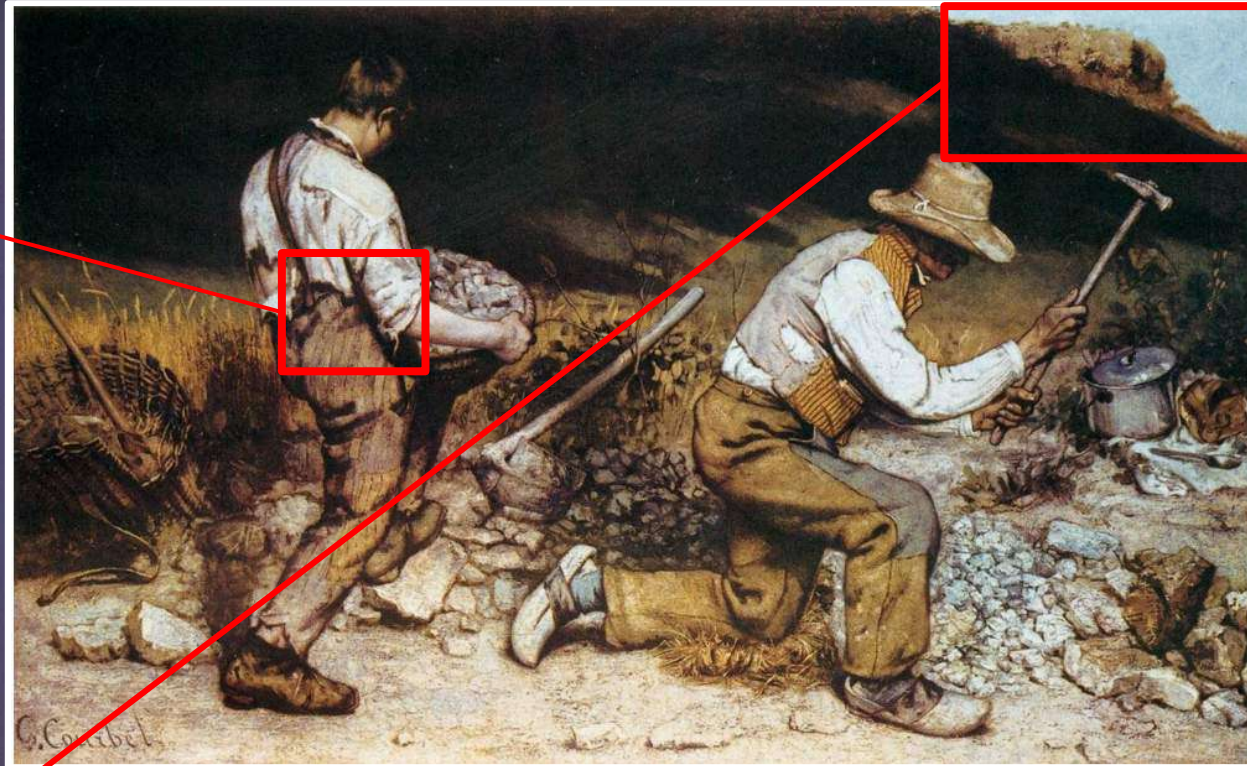
Gustave Courbet/ "The Peasants of Flagey Returning from the Fair" /1855/ Oil on Canvas/ useum.org

Growing up in Ornas, France, Courbet's work was criticized due to its deviance of the standards enforced by the Académie des Beaux-Arts, who saw art as a discipline that deserved a place among other advanced forms of human learning. This academy was an influential force within the mid nineteenth century, deeming artwork as acceptable through its incorporation of simpliciter grandeur, harmonious hues, and clean lines. It furthered its grasp on the art world through establishing the Salon, an annual public exhibition that took place in the Louvre. As exhibitions were rare, the only way to witness new artwork was through attendance, which popularized the Salon and made acceptance essential for the careers of professional artists.

Gustave Courbet's rejection of academic convention encouraged the founding of the Realism movement. Following the 1848 French revolution, this movement sought to reject the exotic subject matter and exaggerated emotionalism of the prior Romanticism movement, which had dominated French literature and art since the late 18th century. As an artist, Courbet's distaste with the strictures of the Académie des Beaux-Arts inspired his own realm of art, focusing on the concrete reality of objects and refusing to suppress any imperfections present in the form. Specifically, his focus on ordinary individuals took reference from a visit to his hometown of Ornas, where he witnessed the bold work ethics of peasants in the countryside, inspiring him to deviate from the idealized portraiture encouraged in France and instead portray the life and emotions not of aristocrats but of humble peasants. Though harshly criticized for his depictions of "ugly people from the countryside", that being the figures in "The Wheat Sifters", or dispelling viewers appreciation of the countryside in relation to "The Peasants of Flagey Returning from the Fair", Courbet's admiration for the working class in relation to his aversion to the preferred subject matter of the Académie encouraged a number of controversial work that strengthened his career. In relation to his peasantry depictions, the lack of glorification upon their situation, a common practice within other labor-central artwork, as well as the substantial dimensions typically reserved for historical paintings contradicted these preferences.

Function and Purpose: Gustave Courbet

The Stonebreakers was created in 1849 by Gustave Courbet as a statement of the laborious reality experienced by the lower class. He depicts two individuals that appear of unhealthy ages to be completing such vigorous labor; the upright posture and healthy glow of the gentlemen on the left implementing his youth with the withered and hunched over position of the gentlemen on the right indicates his elderly age. Here, Courbet emphasizes the burdensome conditions these laborers endure through the harsh lighting accentuating the creases on their muddied clothing, their faces turned away from the direct lighting highlighting the harsh temperature in which they work. Their hidden faces also provide a sense of submission and dedication to the task at hand, the perspective of the viewer appearing as an overseeing force watching over their every movement. Behind them, a large hill shields them from the sky with the exception of a small corner. This effect stresses the isolation of the gentlemen, suggesting by their environment they are not only physically trapped, but also are unable to overcome financial burdens, making them economically trapped as well.

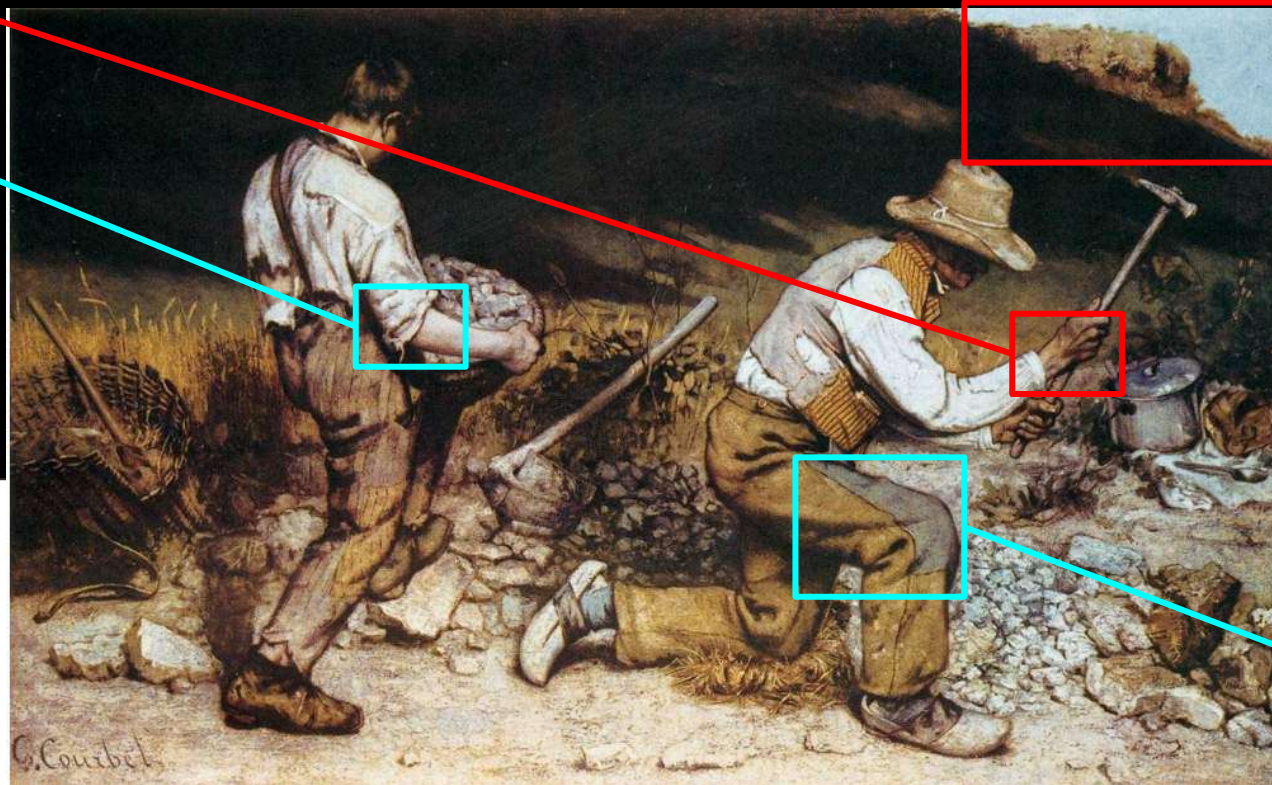


Gustave Courbet- "*The Stonebreakers*", Oil on Canvas, 1849

Courbet's piece serves as a contradiction to the more commonly used idealization of the working class, often portraying the figures as proud and hardworking in their environment as opposed to Courbet's more honest depiction of the futile conditions. The stark contrast between their ages is used as an accurate account of the abuse and deprivation that was a common feature of mid-century French rural life., being that, if you were healthy enough to work despite of age, you were expected to do so. Their simplistic tools further emphasize their work as a punishment, being their work situation as a stonebreaker was a common punishment for criminals. Courbet's piece, rather than heroicizing these individuals, offers sympathy to the conditions in which they endure, providing a truthful outlook on the lives of laborers, and emphasize their positions as being ones of burden rather than joy. Being that the mid-nineteenth century served as the end of the industrial revolution, their tools offer a sense of cruel irony, using the working class as tools of heavy labor despite the more efficient, and less inhumane gadgets. His depiction also serves as an example of Courbet's refusal to comply to the art standards in his country, being that the imagery used would rarely receive much attention.

Formal Qualities: Gustave Courbet

Courbet's use of scattered **lines** among the visible skin of the keeling man emphasizes his elderly age. In regards to the gentlemen on the left, Courbet's limited use of distinctive **lines** as well as smooth, pale **hues** demonstrate this gentlemen's youth. The use of their contrasting ages, both being of inhumane ages to endure such difficult labor, gives off a sense of cruelty towards the overall composition, and stress the strenuous conditions endured by the working class.



Here, a large mountain severs the background, allowing only a sliver of sky to be visible within the piece. This element emanates a feel of selective isolation, illustrating the workers as apart from the rest of their environment. Regarding their portrayed status, the mountain is symbolic of their financial burdens separating them from the rest of the world, **emphasizing** their economic and social isolation.

The intense **value** placed on the **forms** of each gentleman imply the harsh, direct sunlight endured during the course of their labor. Courbet's use of roughly layered **hues** constituting the background botany implies the blistering temperature, their warm tones implicative of their drouth. The cruelty of the worker's conditions is furthered by clothing engulfing their forms, the longer sleeves of their pants and shirts appearing as protection from the conditions of their environment, though contributing to the experienced heat.

Gustave Courbet- "The Stonebreakers", Oil on Canvas, 1849

In general, the unique detail per individual makes them discernibly separate from one another. This idea disrupts any intention of unity between the figure, resulting in **emphasis** on their individuality through their discerning appearances., and furthers Courbet's intention of depicting authentic reality.

The worn, wrinkled **texture** of these gentlemen's trousers stress their lower-class status, their simplistic composition differing from the gaudy and elegance typically reserved for nobility. The scattered **lines** composing their garments make them appear threadbare, indicating the stress placed upon the fabric through systematic labor. This is furthered through the differing **hues** between the patch of fabric on the individual's knee, implying the frequent pressure placed upon the garment as a result of continuous labor.

Cultural Significance: Francisco de Goya

Originating in mid-eighteenth century Spain, Francisco de Goya's artistic career took inspiration from the prevalent Romanticism movement. Rejecting the precepts harmony, rationality, and idealization led to the development of this movement, viewing art as a way to emphasize sense and emotions as important means of understanding and experiencing the world. It embraced individualism as well as deviation from logical thought, and lacked specific rules regarding the subject matter. Goya's earliest work, which tended to depict prominent figures adorned in their finest, tended to hint at Romantic concepts, specifically in relation to the political climate of his country. Though considered a wealthy, well-respected citizen, his portrayals of this class were deemed as containing a subtle mockery of those in power, such as emasculating the king in "Charles IV of Spain and His Family" by centralizing his wife while insinuating the dysfunctional aspects of the royal family. More notably, his work served to illustrate the precarious state of monarchs throughout Europe as a result of the countless revolutions.

Upon reaching the later stages of his life, Goya's health became compromised by both an unknown illness and a loss of hearing, resulting in a digression from his prior subject matter, and placing further emphasis on harsh, twisted emotions that furthered the founding ideals of the Romanticism movement. This newfound pessimistic attitude Goya had towards his own situation was only strengthened through his encounters with both religious and political disputes occurring in his country as seen in "Witches Flight".

During the mid-eighteenth century, the Catholic church had a powerful influence in Spain, often carrying out witch hunts and cruel punishments in the name of religion. Several of Goya's pieces included the incorporation of negative religious symbols to stress his distaste towards their acts of sexual abuse, greed, and overall hypocrisy. Rather than critiquing the concept of witchcraft itself, the role of these witches seen tormenting the figure are hinted at through the patterned headdresses called corozas, which were used as a symbol of guilt by the Spanish Inquisition. In general, Goya's later work, which tended to use this sort of morbid imagery, stressed his fear for both his and his country's health.



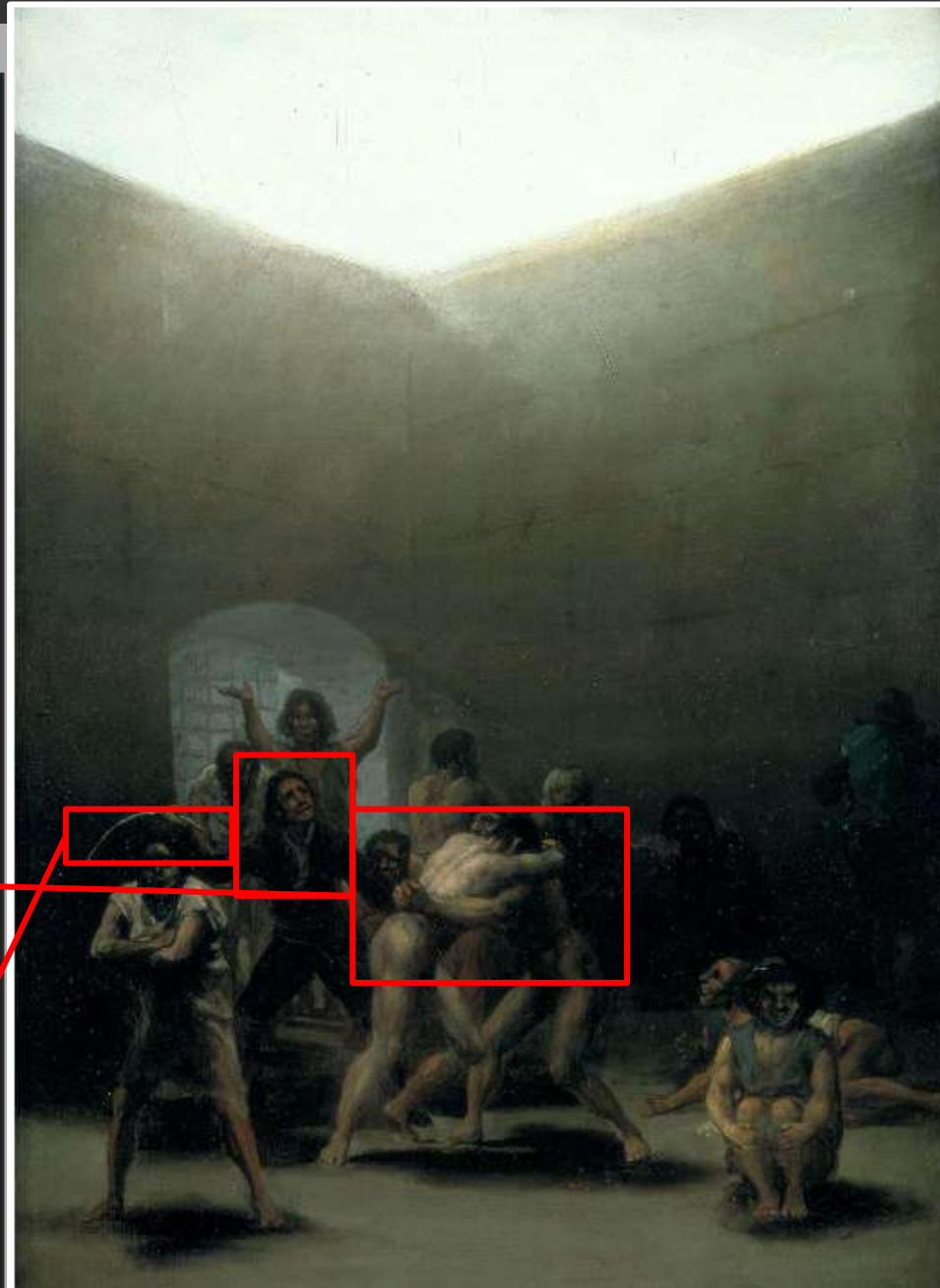
Francisco de Goya/"Charles IV of Spain and His Family"/1800-01/Oil on canvas/franciscodegoya.com



Francisco de Goya/"Witches' Flight"/1798/Oil on canvas/Museodelprado.es

Function and Purpose: Francisco de Goya

In "Yard with Lunatics", Goya provides a morbid yet somewhat accurate depiction of the conditions experienced by occupants of insane asylums within the mid-nineteenth century. Demonstrating a desolate, decaying structure, Goya's piece takes inspiration from the asylums prevalent within this time period in which these facilities were nothing more than a dumping ground for the criminally insane, lacking any sort of medical treatment or diagnosis for the tenants. The general opinions of those with minimal sanity were seen as burdens upon society, often criminalized by the government. This idea is stressed by Goya's usage of the fighting inmates central in the piece, in which their harsh, nude compositions in relation to the emphasized brutal force used against one another illustrates their unstable, deranged nature often associated with the mentally ill. The facility is depicted as lacking order or having any controlling force providing a safe environment for the inmates; the only present authorial figure, whose neatened and clothed appearance deviating from the crazed nudists, lacks conviction. His terrified expression contradicts the brutality of his interference, his right hand clutching what appears to be some sort of punishment device in attempt to prevent this brawl from continuing.



"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94

In general, Goya's piece serves as a demonstration of his deeply disturbing visions of suffering and barbarity, marking his digression from a commissioned portrait painter into an artist who pursued his bleak perspective of humanity. Though this piece took inspiration from scenes of institutions in Zaragoza witnessed by Goya in his youth, his compromised health inspired his use of bleak hues and desolate figures. Furthering this inspiration, the figures in Goya's piece express societal isolation, as emphasized through the celingless structure surrounding them in the courtyard, making the facility appear more as restrictive barrier as opposed to a place of refuge. Goya's compromised health in relation to this piece emphasizes a shared feeling of societal isolation influenced by a declining mentality. The use of these isolated, morbid figures stresses a harsh interpretation of fear and loneliness, which emphasizes the distress felt by Goya in relation to his own internalized complications. His perspective on his declining mentality inspires a sense of connectedness to these figures, however the depiction of their isolation in relation to their lack of stability stresses the fear felt by Goya in relation to his own experiences.

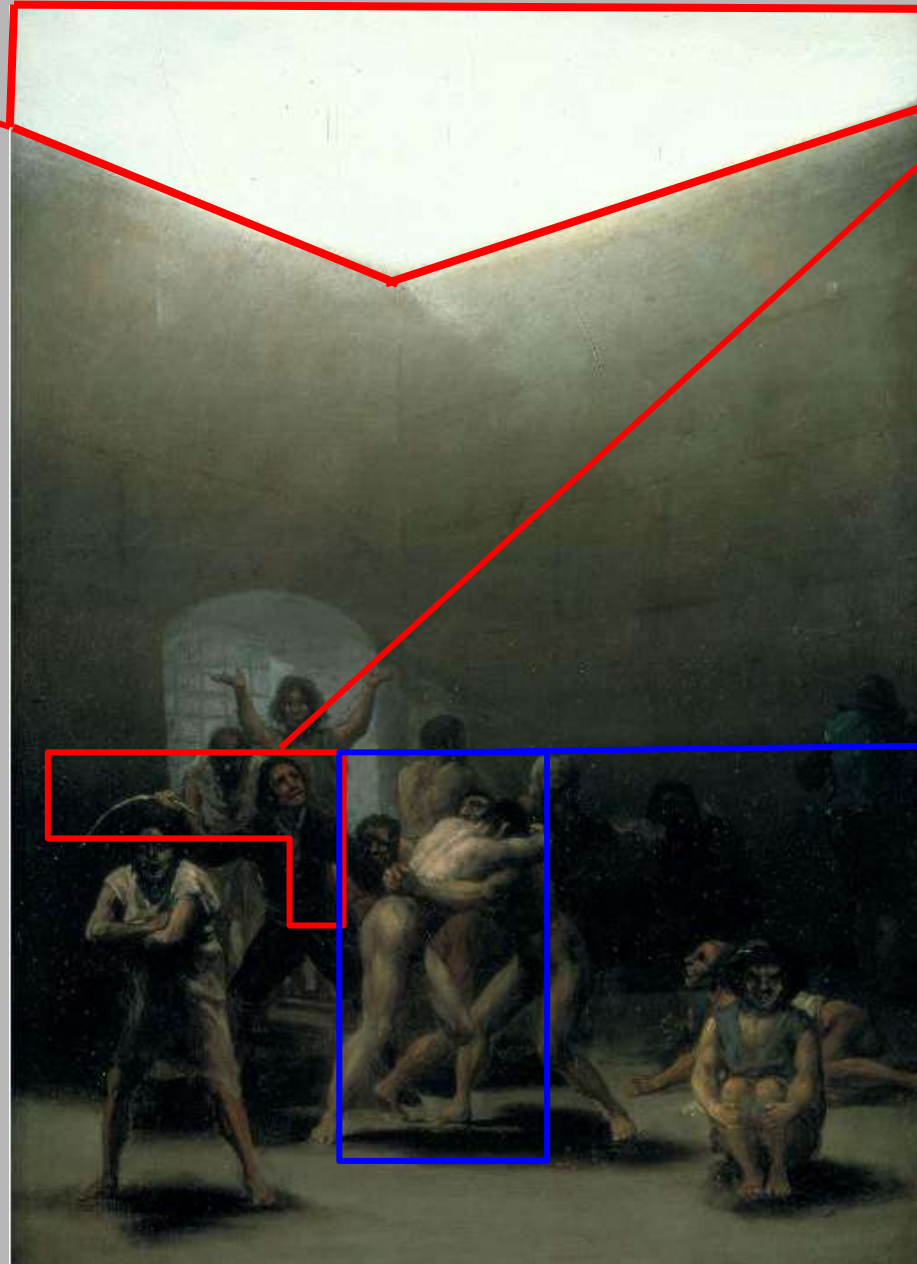
Formal Qualities: Francisco de Goya

Here, Goya uses bright, pearlescent hues emerging from the ceilingless facility that contrast with the plain, darker shades that constitute both the facility and the occupants. Serving as an implication of the courtyard hosting the inmates, the use of these colors stresses the differing environments between the cheerful outside world and the dismal asylum, furthering the pitiful nature of their situation. Additionally, the gradation of this light source among the composition of the structure forces a sickly pallor upon the inmate's composition, resulting in a physical implication of their rampant mental illnesses.

Goya's use of thick, scattered lines that constitute the form of each figure alludes the physical ailments resulting from the abuse and negligence by those in charge. Though these lines act as implications of muscular definition, as seen in the rugged texture of this gentleman's arms, the unorthodox application combined with the lurid hues make the figures appear weak and sickly.

In relation to the facility's containment of unhinged individuals, Goya stresses the abuse experienced by the occupants through the implication of unwarranted actions of authorial figures. Here, Goya adorns this individual in bold, immaculate garments that dictate his role as a warden or guard in the facility, his fully clothed form **contrasting** with the semi-nude inmates, implying some sort of privilege. The coarse lines constituting his abrasive facial expression suggest his vitriolic intentions; the **emphasis** placed upon the weapon clutched in his hand stresses his intended use upon the fighting inmates.

The centrality of these combative figures illustrates their significance among the piece's composition. Their blunt nudity **contrasts** with the mostly clothed figures surrounding them, which causes their belligerent actions to appear almost animalistic and unhinged. Though the combination of green and brown hues with the scattered lines cause the figures to appear sickly, these figures are presented as being built significantly larger than the rest of the inmates, stressing their dominance among the facility.



"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94

Function and Purpose: Francisco de Goya

"The sleep of reason produces monsters" is the forty third print in Goya's "Los Caprichos" series. Recognized as the most well-known print of the eighty-piece series, it serves to summarize the entirety of the series, which explores the consequences resulting from the removal of logic and reason. In this piece, Goya illustrates a figure resting their head on a writing desk, presumably asleep, surrounded by an unusual variety of animals. Based on the title, it has been presumed to represent Goya's submission to the values of the Enlightenment—a philosophical movement prevalent in the eighteenth century that centered around the idea that reason is the primary source of legitimacy and authority, and was a strong advocate for the separation of church and state. Given Goya's own dislike over the methods and punishments administered by the church, as indicated by his negative depictions of religious figures, this piece emphasizes his disdain over the "illogical" beliefs of a faith, which were used as guides for much of their decisions. The use of sleep, specifically that of reason, indicates a period of vulnerability that strengthens the threat of "monsters", or the consequences resulting from a society dictated by an unbalanced use of reasoning and imagination.



Upon publishing, Goya provided a caption for this piece reading, "Imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts and source of their wonders." Though this statement appears as a complication of the piece's message, it stresses Goya's belief that imagination should not be completely renounced in favor of logic. Thus, these monsters are the product of the abandonment of imagination, serving as symbolic representations of negative traits. On the top right, Goya uses bats for ignorance, owls for death and darkness, and a vigilant lynx for lies and deception. Their populations appear to overwhelm the figure, suddenly presented with unusual forces with vague intentions. It plagues the question whether these creatures mean to threaten the individual's life, or whether his slackened grip on reality blesses him with a liberating power that allows him to see what is not visible to those lacking this ability. It was believed that this depicted individual was none other than Goya himself, the explored concepts reflective of his own experiences in which he feels overwhelmed by his imagination and mentality.

Francisco de Goya—"The sleep of reason produces monsters (El sueño de la razón produce monstruos) "- 1799

Formal Qualities: Francisco de Goya

Goya's use of **space** provides asymmetrical **balance** to the piece. The left side, consisting of a large gap upon the top, contrasts with the overwhelming populations of creatures surrounding the individual. This is indicative of the importance of the right side, in which the arrival of the creatures are more common here. Symbolically, a figure associated with this side is believed to hold higher power, being in relation to the past traditions with monarchies in which the royal family required their subordinates to only use their left hand. In relation to this piece, the indication of the creatures' arrival from the right stresses the power they hold, furthering the vulnerability of the individual they visit.

Here, Goya continues his use of **contrast** to emphasize this individual's deviation from the creatures surrounding him. His use of long, limited **lines** brightens the form of the figure, limiting the **texture** of their garments as being simplistic and smooth. The bright **hues** composing their form that digress from the dark, dimmer **hues** of the creatures appear to indicate the individual's vulnerability to their environment, providing a sense of innocence that lack in the menacing appearance of the creatures.



Francisco de Goya-"The sleep of reason produces monsters (El sueño de la razón produce monstruos)"- 1799

Here, Goya illustrates the appearance of the bat using a variety of small etch **lines** that, upon the consistent layering, darkens the figure's appearance. This deviation from the paler **hues** placed upon the other figures causes a contrast between this element and the piece's overall composition. Additionally, the harsh, angular structure of this creature digresses from the soft, organic **lines** provided upon the form of the other creatures. In relation to its darker **hues**, it stresses the threatening nature of the animal, further supported through its much larger appearance.

Goya also places heavy emphasis on the eyes of the creature; the exaggerated dimensions in relation to their simplicity that contrast with the layered **lines** of the rest of their form stress this idea. In relation to the unconscious form, whose eyes are not visible to the viewer, it suggests the individual "sees" through the eyes of the depicted creatures, in other words, through that of illogical and imaginative thought. Additionally, the prominence of these features threatens the viewer, indicating that it is them who is being watched, specifically proven by the forefront stare of the figure here.

Comparing Courbet and Goya's Work

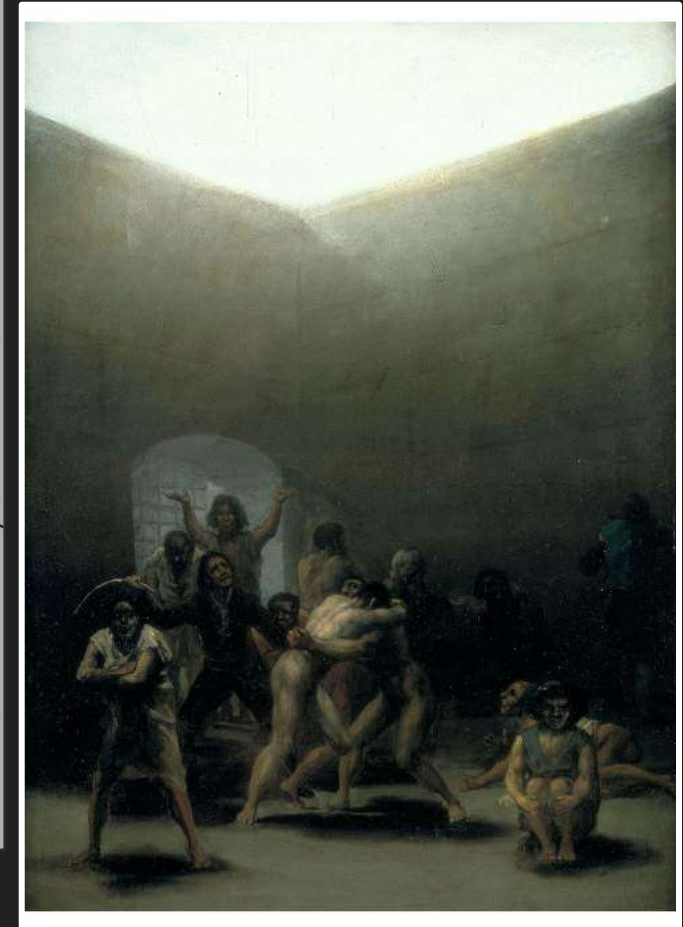
The imagery within each of these pieces revolve around their shared theme of human suffrage. Demonstrating situations relative to each artist's encounters, both pieces serve as social statements towards the unlawful treatment of minorities. In Courbet's piece "The Stonebreakers", he focuses on the working class by portraying two impoverished individuals engaged in harsh physical labor. Goya relates his piece to a different group, this being the mentally unstable, whose current suffrage is brought by a mix of cognitive and physical abuse. Both artists also rely on using harsher value to stress the brutality of these conditions. For Courbet's piece, the fluorescent hues upon each figures back regards the brutality of the temperature, and further accentuates the textured garments that brand their peasantry. Similarly, Goya uses value to accentuate the composition of the figures, the distribution of these fluorescent hues providing emphasis on the disturbing array of lines constituting the weakened forms of each figure. However, both artists use the paler hues to provide a stark contrast between the outside world, being the majority, and their personal prison, this being their societal statuses. Goya's depiction of a prison not only presents their physical isolation, but also acts as a metaphor for their inability to escape from their mental instability. Courbet's piece, though portrays the figures in an open environment, shields much of the background with a mountain to stress their isolation as well. In relation to their thematic values, both artists express this general ideas of neglect brought on by a higher power. The barbarity of these figures' physical environments are hinted at being not of their choosing, whether it's through the prisoner-reserved task of breaking stones, or the depiction of a gentleman whose clothed form cites him as of higher power.

Gustave Courbet- "The Stonebreakers", Oil on Canvas, 1849



In general, both pieces serve as explorations of the social issues that are significant to each artist's morals in relation to their life experiences. For Courbet, his desire to depict figures realistically stemmed from his insistence that "Realism is a democratic art". Thus, he focused his attention on the humble working class, refusing to romanticize or belittle their situations, instead presenting them as equals through an absence of compositional alterations. Additionally, the bluntness of these figures serves as a subtle critique over the struggles of the working class, given the honesty of the situation lacks any crude detail to stress this idea, which brings forth attention to the cruelty of their situation. In turn, Courbet's piece provides an honest representation of individuals he himself feels closest to due to his own mental instability. Though metaphorical in its containment of insanity, this depiction of the asylum offers insight on the cruelty provided by insane asylums within this time period, given the abuse inflicted by the guard and the absence of proper facilities contribute to this ill-treatment.

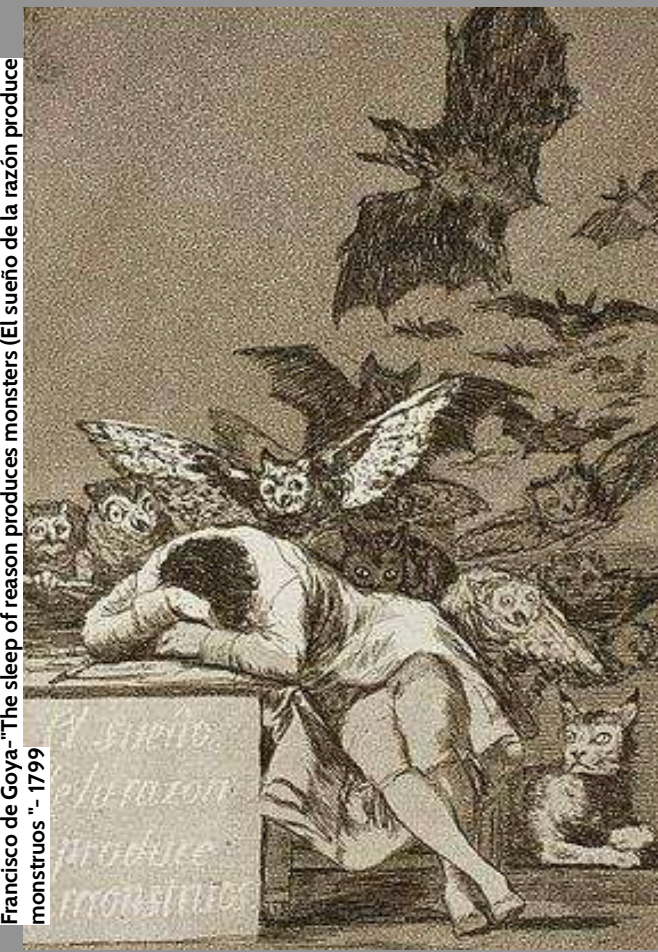
th Lunatics", Francisco de Goya, Oil on Canvas, 1793-94



Comparing Courbet and Goya's Work

In general, the greatest commonality between Courbet's piece "The Stonebreakers" and Goya's piece "Los Caprichos-The sleep of reason produces monsters" is their shared theme of human suffrage. Within each piece's composition, the conflicts in which the figures endure are implied to be brought on by a punishing external force. In Courbet's piece, the task of stone-breaking is reserved for prisoners, often individuals who belong to a lower economic class. In Goya's piece, the array of creatures disturbing the sleeping individual are symbolic of negative character traits that are brought on upon this concept of absent reason, specifically that brought on by a government whose rule contradicted the logical mindset of the artist. Similarly, Courbet's depiction of poverty-stricken individuals trapped in a dire situation emphasize the economic stability resulting from governmental neglect. The bluntness in which these figures are portrayed lack any detail that would romanticize or weaken their current form, thus making any interpretation of cruelty or sympathy for these individuals based entirely on logical circumstance. In addition, both pieces place emphasis on the top right corner through it's stark contrast between the other elements of the piece. Symbolic of a being's societal prominence, this section of each piece stresses the inequitable positions each troubled individual finds themselves in. In Courbet's piece, the corner's deviation in texture, hue, and use of space contribute to its importance upon the piece. A similar idea is presented in Courbet's piece, though reversed, and additionally tilt the balance of the piece to conform with this particular element. Furthermore, this area is used as the antagonist of the piece. It's devance from the otherwise peaceful figures provides the figures with the burden of temptation.

Francisco de Goya - "The sleep of reason produces monsters (El sueño de la razón produce monstruos)" - 1799



Gustave Courbet - "The Stonebreakers", Oil on Canvas, 1849

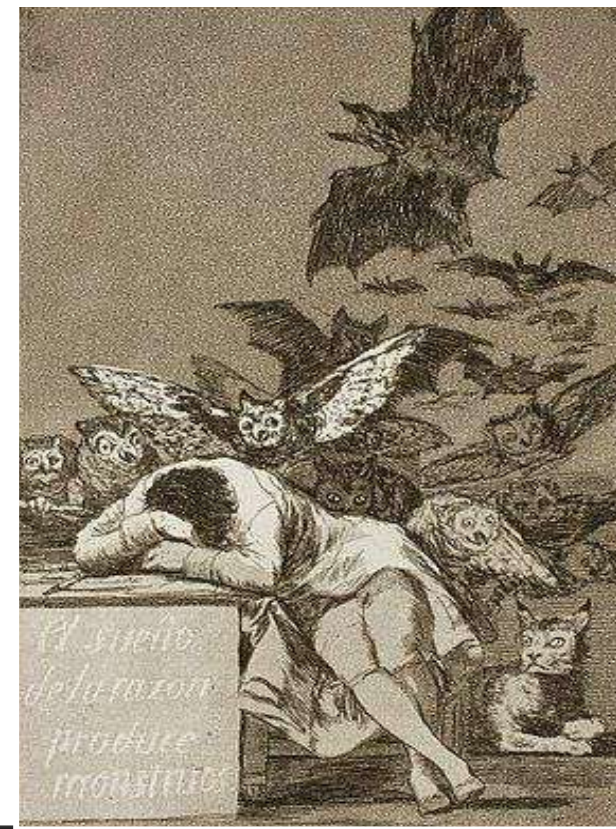


Both artists similarly relate the conflicts of their pieces to the societal and governmental decisions that deviate from logical reasoning. For Courbet, he uses this idea very bluntly, using very precise details in relation to how the forms appear in real life to make any opinions on their current situation based entirely on this actuality. Additionally, in Goya's piece, he relates the idea of logic to the troubles resulting from its absence. The attack on the unconscious individual demonstrates their vulnerability to this swarm, and limits any indication of an escape out of their situation. Similar to Courbet's piece, Goya contrasts the figure's environment with the background figures in order to express this idea of an inevitable situation. The abundance of creatures swarming the main character shield them from the background; the use of their roughened forms in relation to the limited texture placed upon the sleeping figure corrupts their morality.

Comparing Goya and Goya

In both of Goya's pieces, "Yard with Lunatics" and "Los Caprichos-The sleep of reason produces monsters", he demonstrates the consequences of pursuing illogical thoughts. Through the use of jagged lines and deviating hues, the artist implies the malevolence of the parties responsible for the figures' torment. In "Yard with Lunatics", the layered garment constituting the liable individual's form stresses his privilege within the asylum, specifically that of a guard or a warden. Thus, it implies these actions are motivated by a more malicious intent, this being their prejudicial mindset towards the inmates. In the case of "Los Caprichos", Goya similarly indicates the prominence of the assaulting force through layered lines. Repetitive, jagged marks darken the textured forms, deviating from the simplified form of the sleeping figure. Additionally, specifying the arrival point of the creatures as the right side confirms their higher status, and brings forth this notion of an abusive power dynamic between the figures, similar to the scene of "Yard with Lunatics". To further this idea, both pieces emphasize the vulnerability of the targeted figures through not only limiting layering, but also through their mental states. Regarding "Los Caprichos", the unconscious state of the figure is symbolic of this concept, given it renders an individual completely oblivious to their surroundings. In "Yard with Lunatics", vulnerability is presented as being the effect of their mental instability, causing them to become susceptible to physical harm due to their ignorance of their environment.

Francisco de Goya - "The sleep of reason produces monsters (El sueño de la razón produce monstruos)"



"Yard with Lunatics", Francisco de Goya Oil on Canvas, 1793-94

In general, Goya's explorations of punishments inflicted on individuals burdened by illogical mindsets hints at the artist's fears regarding this concept. Approaching the later stages of life, Goya's work consisted of malicious imagery inspired by his failing mentality. In "Yard with Lunatics", the desolate environment confining these individuals emphasizes their isolation from society, prompted solely by their mental instability. In relation to Goya's own emerging insanity, this piece suggests what is believed to be his inevitable fate, the purposeful aggravation of the figures hints at the artist's increasing fears and pessimistic views regarding his mental health. In a similar exploration of mental corruption, "Los Caprichos" furthers the artist's newfound cynical attitude regarding his future. The swarm of animals provoking the individual are symbolic of negative character traits. In relation to the second half of the title, the reason for these creatures' arrival is based off this disregard of all logic. Furthermore, this idea of "sleeping on" reasonable thoughts demonstrates a complete and utter disregard for this concept as a whole, thus resulting in this production of monsters/illogical ideas. Similarly to "Yard with Lunatics", Goya expresses corruption inspired by a deviation from rationality. By giving into the temptations of the illogical, the artist expresses what he believes to be the end of a domesticated society. This piece serves as a continuation of the concepts of the prior piece, furthering his fears regarding mental instability to its profound effects on society.

Contrasting Courbet and Goya

Though both artists regard human suffrage as the basis of their work, each artist uses a different rendition of the theme. In "Yard with Lunatics", Goya's piece is strongly reminiscent of mental torment, though with a few hints of physical suffrage as well. Referencing his subject matter, Goya focuses on the criminally insane. The combination of viridescent hues and curved lines constituting each figure's form serves to emphasize their suffrage through morbid exaggeration. However, Courbet's "The Yard Workers" lacks any sense of exaggeration, given that the authenticity of the situation excludes any sort of detail that would otherwise provoke the message of the piece. Additionally, Courbet's work focuses more on physical human suffrage; this being seen by the tedious and strenuous labor that burdens the individuals. Though his use of harsh value serves as an indication of the scorching conditions worsening the endeavors of the figures, it serves more as an imitation of a real outdoor scene. Conversely, Goya uses value as a way to further distort the physical appearance of the figures, given its distribution within the piece serves to combine with the hues present within the forms in order to further distort their forms. This strongly contrasts not only with the imagery depicted in Courbet's work, but the artist's intentions as well. Given Courbet's need to depict life as it exists, Goya's morbid exaggeration strongly contradicts these ideas. In turn, Courbet's work is limited in emotional reservoir, provided that this piece is limited in expressionism. Though prior knowledge of the period could perhaps invoke feelings of inequitable treatment, the piece is vague in its desired emotional response, though, ironically, utterly detailed in appearance. In "Yard with Lunatics", Goya's piece uses these ideas in reverse, providing more obvious features to invoke a desired emotional response, while falling a bit short in physical detail.

"Yard with Lunatics", Francisco de Goya. Oil on Canvas, 1793-94



In general, both works contrast significantly within their intended depictions of social justice. For Courbet, he uses peasants in a field in an attempt to depict a witnessed event earnestly. Although Courbet himself was rather wealthy, his democratic morals encouraged his need to depict equality through paying homage to the working class. Contrastingly, Goya's depiction of the criminally insane lacks this sense of homage, and instead is used in relation to the artist's own conflicting mentality. Furthermore, the piece serves as a metaphor rather than an exact imitation, through the foundation of the facility is reflective of that time period. Despite both pieces similarly using secluded surroundings to stress the isolation of the figures, both of which could be considered metaphors for the figures' exclusion from society, the general environments are starkly different from one another. Courbet's combination of plentiful space and harsh value scattered among the piece's composition is symptomatic of an outdoor setting. Additionally, the suggested metaphor is displayed ever so subtly, this being the small corner that barely deviates from the other elements. Goya, however, strongly contrasts this metaphor with the composition by making it the near center of the top.

Gustave Courbet- "The Stonebreakers", Oil on Canvas, 1849



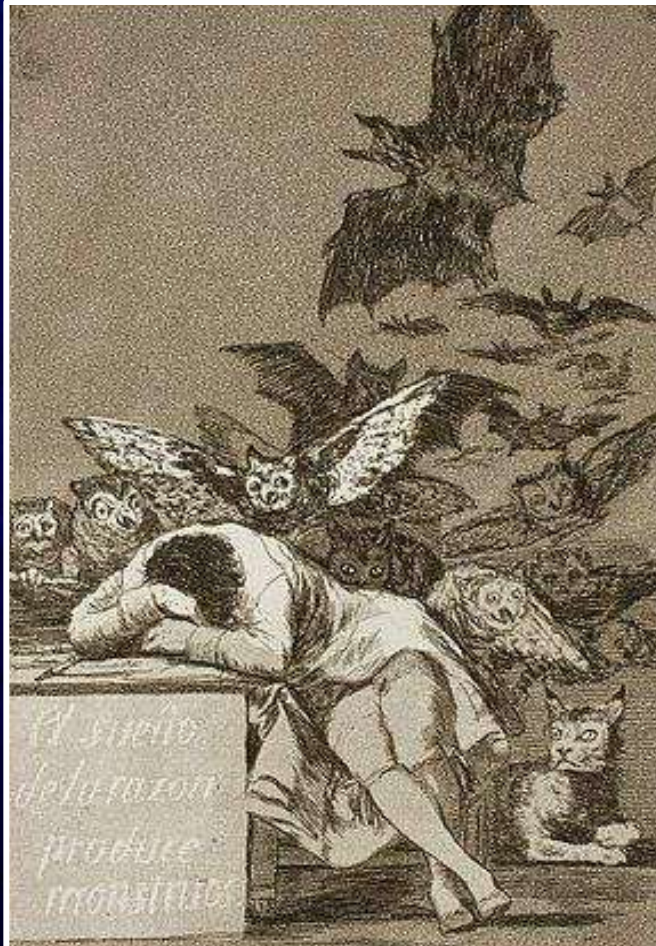
Contrasting Courbet and Goya

In reference to Goya and Courbet's work, these of course being "Los Caprichos-The sea of reason produces monsters", both pieces, though similar in theme, possess qualities that strongly contrast with one another. The obvious distinctions lie within their different mediums that limit or enhance the use of color and value. For instance, "Los Caprichos", being a print, relies primarily on value to emphasize contrasting hues and distinct forms. Thus, the piece lies purely on layered lines to emphasize these subtle differences. Regarding "The Stonebreakers", Courbet's variety of hues causes the piece to not rely purely on value, instead integrating it into the rest of the composition to strengthen the existing hues. Additionally, the use of line supplies distinctive detail to each element of the piece, whether it's the subtle creases on the gentlemen's trousers, or the blistered foundation of the ground. However, the figures in Goya's piece almost perfectly merge together, making the swarm of creatures smothering the unconscious figure an almost indistinguishable mass. In relation to this idea of human suffrage, the imagery in Courbet's piece references this concept very metaphorically. Looking closer at the swarm, Goya uses details that are subtle yet so distinct, stressing the importance that lies within these specific animals. Referencing the title, the use of "monsters" for these otherwise normal animals suggests their danger lies more within their meanings. However, in Courbet's piece, he expresses this theme in a very straightforward manner. The combination of strenuous labor under scorching conditions offers hints to the physical turmoil endured by these individuals. Given Goya's fascination with presenting life as it exists, his piece provides an authentic account on the struggles of the working class. As fascinating as it would be for this idea to be similarly expressed within Goya's piece, it's obvious that the imagery of this piece is not taken from a witnessed event.

Francisco de Goya-"The sleep of reason produces monsters (El sueño de la razón produce monstruos)"- 1799

Gustave Courbet- "The Stonebreakers", Oil on Canvas, 1849

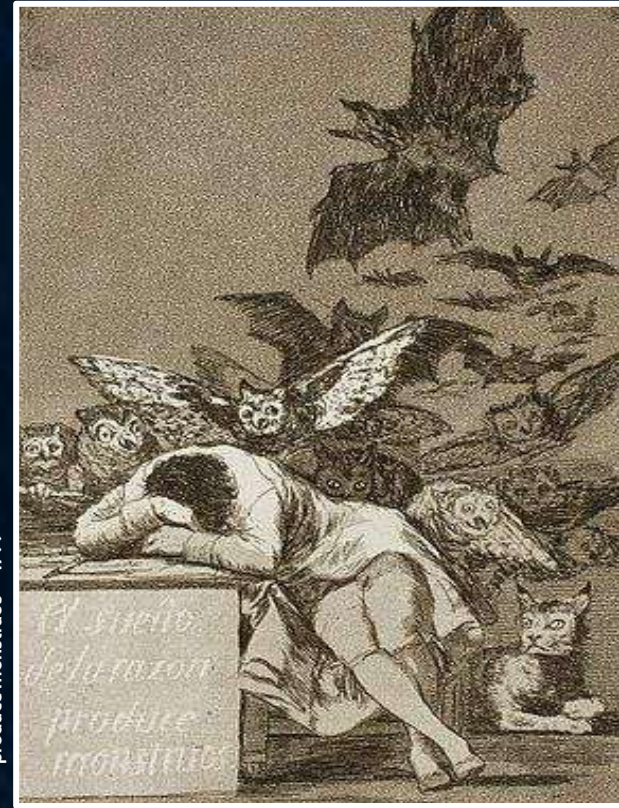
Regardless of all of these differences, the most distinct one comes from their digressions within the theme. As mentioned previously, Courbet relates this theme to physical suffering, specifically that of the working class. Additionally, the artist's wealthy status implies the scene as being more of a third person experience as opposed to one he himself is able to relate to. Conversely, Goya's piece "Los Caprichos" provides a metaphorical interpretation of the artist's own experiences with mental his declining mental health. The use of these creatures, provided that they represent negative traits, serve to represent a sort of punishment that results from illogical thoughts. Additionally, the ideas used within this piece can also be interpreted as Goya's dislike over the current government. Around this current time, the government of Spain refused to separate the church and the state, dictating decisions based on the rulings of the bible. Similar to Courbet's desire to use realism, Goya incorporated religious symbols and figures responsible for the torments of specific figures. In relation to this piece, the "monsters" resulting from illogical thoughts, this being making decisions based on biblical stories. Admittedly, the depiction in Courbet's piece could be seen as a subtle critique of the government as well, though specifically that of economic instability.



Contrasting Goya and Goya

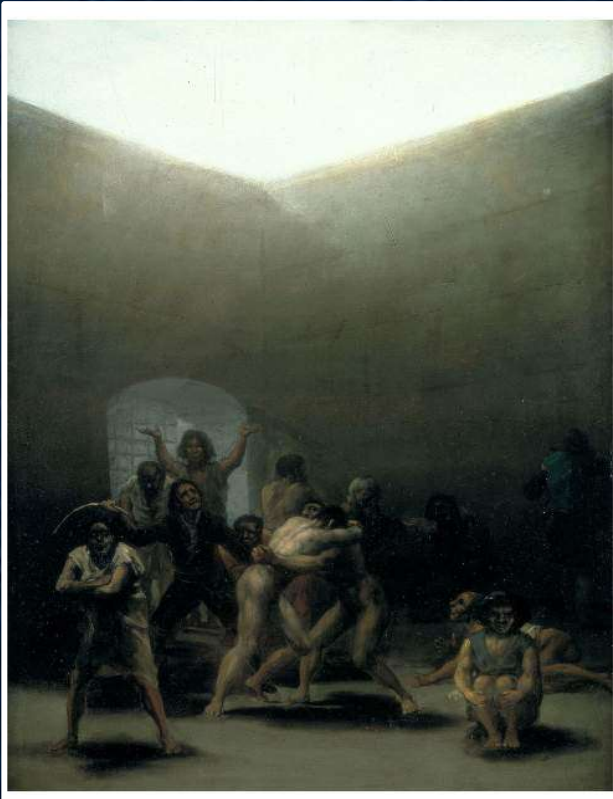
Despite both being works of Goya, "Los Caprichos-The sleep of reason produces monsters" and "Yard with Lunatics" consist of stark differences. The strongest distinctions come from the use of color and line, though this could be excused by the medium of choice. Provided that "Los Caprichos" is a print, the deviation of shapes and hues are implied through the layering and limitation of lines. That provide value to the piece. However, in "Yard with Lunatics", Goya depends more on color to express deviations, using line as a way to accentuate certain details constituting each of the forms. For instance, within the compositions of the main figures, the use of viridescent hues combined with these random, curved lines further distort the appearances of the figures, and emit a very uncomfortable tone to the entirety of the piece. In addition, while both pieces rely strongly on value to serve as the basis on their contrasting elements, both pieces use this idea to express human suffrage in different ways. For instance, in "Los Caprichos", the elements that contrast with the main figure are these dark, textured shapes that appear to antagonize the figure. Additionally, the specific use of limited line layering present the figure as being vulnerable and innocent, which digress from the threatening swarm. In "Yard with Lunatics", the main figures, these being the inmates, are seen as the antagonizing element that contrast with the cheerful, pearlescent lighting arriving from the top of the facility.

Francisco de Goya - "The sleep of reason produces monsters (El sueño de la razón produce monstruos)" - 1799



"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94

One of the most distinct differences between each of these pieces comes from the overall presentation of the forms. In "Los Caprichos", the figures appear very flat on the surface. The plainer background refuses to add any depth to the scenery, making the general scene appear very stoic. Conversely, practically every hue in "Yard with Lunatics" is blended together in order to imply depth, and causes the composition to appear very smooth. Furthermore, the visible texture within this piece is also very smooth, given that the curved lines and general shapes of the forms are expressed very organically. In "Los Caprichos", Goya lacks these harmonious elements and instead provides these stark details that make each element very distinct. In relation to both pieces using the theme of human suffrage, Goya takes inspiration from two ideas that hold great importance to him. For example, in "Los Caprichos", though this piece could be interpreted as the artist punishing himself for illogical thoughts, it relates more to his dislike over the foundation for the government. During the mid-eighteenth century, the Catholic church was the closest and most influential ally of the government, given it provided economic support through offering over twenty percent of its income from tithes. In relation to the title, the piece appears as a metaphor for refusing to make decisions based off of logical reasoning. This idea of "sleeping on", or refusing to acknowledge, reason, and instead choosing to base decisions off of biblical stories is presented as being the corruption of society. In "Yard with Lunatics", however, Goya chooses to discuss his fears regarding his own health as opposed to that of his country. Near the end of the eighteenth century, Goya's mental health was deteriorating, causing fits of insanity and depression to overwhelm him. Thus, this piece serves as a metaphor for his condition; the use of dismal hues and distorted figures emphasizing the artist's pessimistic attitudes towards his condition, and perceiving this as his inevitable fate.



Function and Purpose: Courbet vs My Work



Mary Verkuilen, "Defiance", Charcoal on Paper, 2021



Gustave Courbet- "The Stonebreakers"; Oil on Canvas, 1849

An exploration of the effects of abiding subservience are the key similarities found within each of these pieces, despite some diversions in presentation. Within Courbet's "The Stonebreakers", he depicts two laborers captured in arduous conditions. The harsh lighting emphasizing each patch in their frayed garments establishes their impoverished lifestyles, further recognized through the limited diversions in value that suggest the direct sunlight influencing a sweltering atmosphere. Acknowledging the tedious labor and isolating conditions endured by these gentlemen, their stone breaking task, a common punishment imposed onto criminals thereby suggests their roles as unwilling participants.

Contradictingly, my piece "Defiance" focuses on an authorial figure, which is expressed through his higher quality garments. Though the background reflects figures of subservience, the centralizing of this figure separates him from the hanging figures, suggesting his role in their current condition. When considering the character, this being Karl Heisenberg from Resident Evil 8: Village, his actions are meant to demonstrate the effects of prolonged submission to an authorial figure, and how his role as such an individual reversed upon continued abuse. Such a depiction differs from Courbet's piece in which a present perspective is presented. The faces of the workers are obediently shielded from view, causing them to appear meek and compliant as opposed to Heisenberg's arrogant aloofness.

When considering the tone of each of these pieces in relation to their themes of subservience, both works rely heavily on hue. In "Defiance", each form is depicted in monochromatic hues, which differs from the assortment of warm, distinctive hues within Courbet's work. Such a palette contributes to the tones of the pieces as well. Within Courbet's work, this array of hues contributes an almost ironic tone to the piece, considering the pleasant aesthetic produced from this palette in relation to their punishing task. Unlike "Defiance" in which the monochromatic hues already contribute to the morbidity of the situation, the cheerful pigments Courbet uses distracts from the reasons for their work, thereby limiting the blatantness of this harsh reality. In general, both pieces are presented in industrial environments from opposing perspectives. Within "Defiance", the character's positioning in front of the window presents the scenery behind him as an accomplishment. This deviates from the perspective of Courbet's piece in which the captured actions of the gentlemen are caught unwilling.

Courbet's work is strongly reflective of the Realism movement, a movement he himself helped create. The detailed forms lack abstraction and glorification, and are meant to illustrate the realities witnessed within this period.

Function and Purpose: Goya vs My Work



"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94

When considering these two works of art, the most discernible similarities comes from their shared themes of mental instability. In each of the pieces, humanoid figures are used in order to explore the effects of this burdened mentality. Within Goya's "Yard With Lunatics", multiple figures are shown in moments of suffrage, their writhing forms forced into these almost animalistic conflicts, Their barren and malnourished forms further aggravate their appearances, and, combined with the brutality of their actions, presents the piece as very bleak and desolate overall. In my own piece, "Desperation", a singular character is presented. Similar to Goya's piece, humanoid forms are presented in order to stress this instability, this time in the form of swarming limbs from unidentifiable sources.

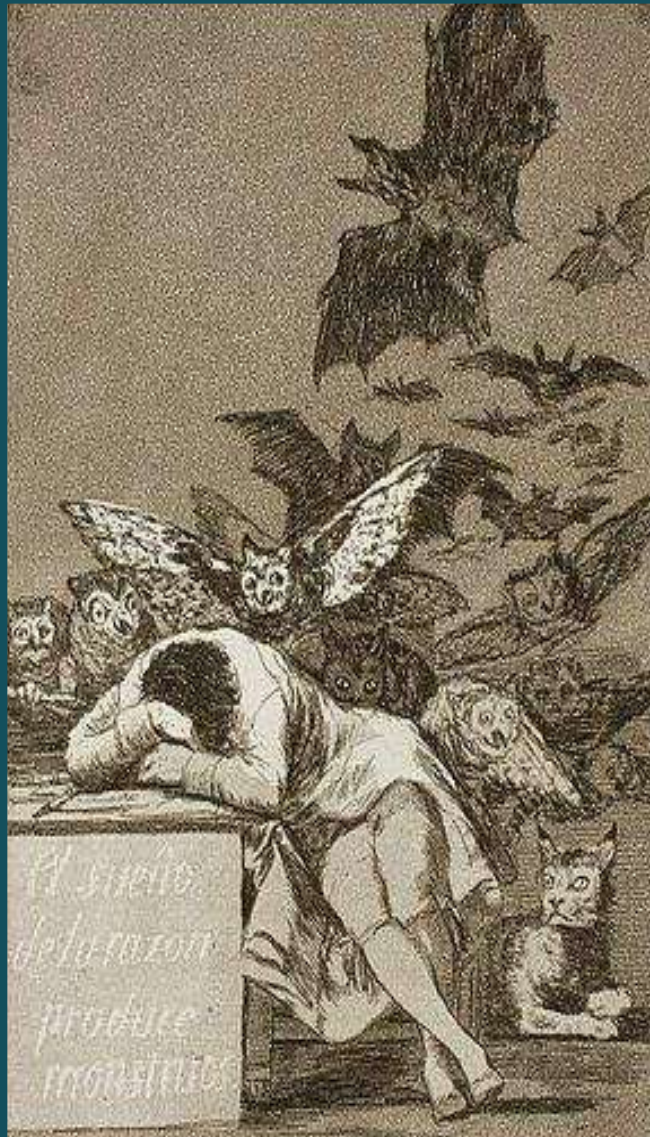
Each piece also relies on hue in order to best emphasize the tone. Within Goya's piece, he uses a range of sickly hues to depict these unsuitable conditions experienced by the inmates. The distribution of value forces a dull yet nauseous parlor amongst their skin, resulting in tones of unease and forces each form away from their humanity. However, within "Desperation", monochromatic hues are used to offer tones of desolation and sorrow as opposed to disgust. Though Goya uses a limited array of hues, there are still areas in which unique hues cause certain elements to appear distinct, such as the pearlescent hues emerging from the top of the piece, or the contrast between the pale tones constituting the inmates and the murky hues of the asylum walls. However, within "Desperation", each component is limited in their uniqueness as a result of this palette, which suggests the correlation between each of the forms.

The use of space also differs within each piece as well. Within Goya's piece, the top portion of the piece is empty, the distribution of chaos remaining in small groups on the bottom. This thereby reserves the present insanity to only one, carefully reserved area to express its containment. Within "Desperation", a wide, overlapping range of forms take up the near majority of the space.



"Desperation", Mary Verkuilen, Charcoal on Paper, 2021

Function and Purpose: Goya vs My Work



"The sleep of reason produces monsters (El sueño de la razón produce monstruos)", Francisco de Goya, Etching and aquatint, 1799

Between Francisco de Goya's "The sleep of reason produces monsters" and my own "Desperation", both pieces are depictions of the effects of weakened mentalities. Similarly, this idea is demonstrated through a malicious swarm violating the main figure. Within Goya's print, he uses a group of animals to represent unsolicited illogical thoughts. The harsh lines constituting the rough textured forms present each figure harshly, stressing the threat they pose on the unconscious figure. Regarding my own work, the figure in "Desperation" is engulfed in an abundance of synthetic and real limbs to represent the character's reliance and obsession with doll making.

Unlike Goya's work, the limbs halo the figure as opposed to emerging from the top right corner. This thereby suggests their constant presence within the existence of the figure. The use of monochromatic hues that limit their distinctions from the character emphasize this as well. Within Goya's piece, the artist uses contrast between the humanoid form and the creatures that disrupt his slumber. Each creature is composed of jagged lines that, upon their constant layering, darken each form, which differs from the lineless character. The paleness of his form additionally emphasizes his innocence within this piece as well.

Both pieces differ in their line use as well. Within Goya's piece, layered lines are prevalent, similar to the composition of "Defiance", however each form is composed of thin convergent lines as opposed to the bolder, organic lines constituting the character's appearance. However, both pieces similarly provide emphasis on eyes. For Goya's piece, this is seen within the characters surrounding the main form in which their eyes are one of the most jarring aspects. Considering the lynx in the bottom right corner, the bulbous eyes are simplistic in shape which, in relation to the rest of the form, appears jarring. In relation to the figure's smothered sight, such emphasis on these features, this thereby suggests the character "sees" through their eyes, or through an illogical perspective. Though "Desperation" does portray a blinded character, a singular eye remains visible while the other is obscured by an infection. This thereby suggests the parallels of perception, and suggests a split between sanity and instability.



"Desperation", Mary Verkuilen, Charcoal on Paper, 2021

Culture: Courbet vs My Work

When considering the cultural inspirations of each of these pieces, the most apparent differences come from the eras. In Gustave Courbet's piece "The Stonebreakers", he uses Realism in order to depict the harsh scenes he witnessed in the French countryside. His use of detailed forms illustrates Courbet's earliest expressions of unvarnished reality. Considering the authorial reign of the Académie des Beaux-Arts in which certain techniques and imagery were deemed acceptable, this piece serves to rebel against these artistic restraints. Previous portraits would idealize the working class by depicting them in clean, unvarnished garments and additionally are shown in scenes of rich valleys and rich hues. These ideas are contradicted within the work of Courbet in which the figures are shown earnestly, wearing filthy patched garments and are of unhealthy ages to be engaged in tedious labor.

Within my piece "Defiance", though much of the industrial aspects and depictions of submission and control are taken from Courbet's work, I was also inspired strongly by my own personal experiences. The title "Defiance" is meant to serve as a metaphorical representation of toxic mental control. The use of Karl Heisenberg, the industrial anti-hero from Resident Evil: Village, is used to represent these ideas due to the character's history of subservience which later led him to an antagonistic path. Like much of my third series of work, this piece serves as an acknowledgment of toxic control, and how forcing oneself to obtain full control of their emotions and limiting opportunities of vulnerability.



Mary Verkuilen, "Defiance", Charcoal on Paper, 2021



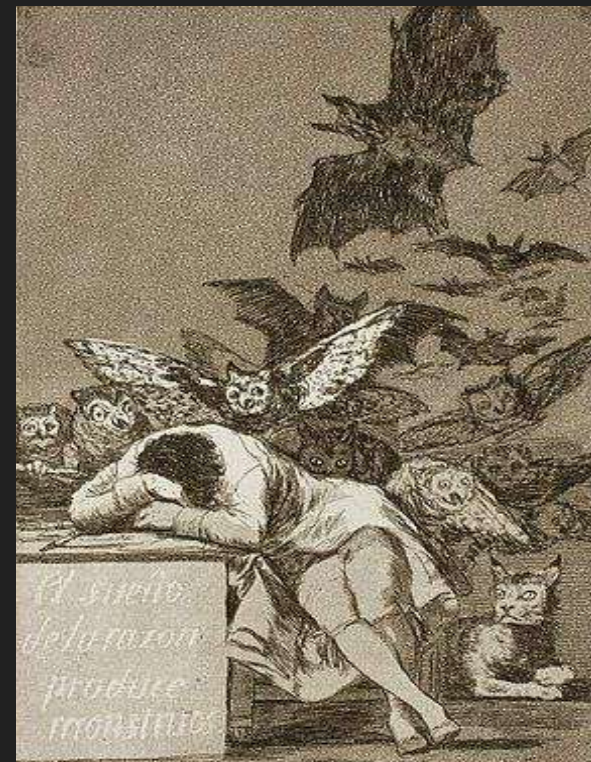
Gustave Courbet - "The Stonebreakers", Oil on Canvas, 1849

In general, both pieces are strongly influenced by environments that limited opportunities for control. For Courbet, his piece serves as an ironic depiction of these ideas, provided a work that demonstrates submission in the French countryside was executed to defy the limiting criteria of the Académie des Beaux-Arts. Additionally, Courbet's depiction of peasants further serves as a statement of the harsh conditions endured by the working class, and serves to provide unvarnished reality in order to further this idea. Within "Defiance", the concept of subservience and defiance are influenced primarily by mental health, and uses additional modern influence to convey the parallels of obedience and control in different societies. Though "Defiance" does not take use Realism in order to depict a reality current of this time period, it instead provides a metaphorical depiction of toxic mental control influenced by the rules and expectations of an authorial force.

Culture: Goya vs My Work



"Yard with Lunatics", Francisco de Goya, Oil on Canvas, 1793-94



"The sleep of reason produces monsters (El sueño de la razón produce monstruos)", Francisco de Goya, Etching and aquatint, 1799

When considering the cultural influences of Goya's work in relation to my own, there are several key differences between these pieces. My piece "Desperation" serves as an interpretation of dependence, and how, when combined with a poor mentality, can lead to an individual's downfall. Through the use of Donna Beneviento, one of the main antagonists from Resident Evil: Village, is a strong reference to this theme due to the character's dollmaking tendencies that, due to severe social anxiety, later became an obsession and her only means of socialization. Through this character, my piece depicts a morbid yet despairing figure in order to emphasize the blatant insecurities that result from a declining mentality. The use of monochromatic hues contributes to the piece's desolate tone, the pleading human hands begging for surrender while the sharp synthetic limbs force the character back into submission.

The brutality of Goya's work, these being "Yard With Lunatics" and "The sleep of reason produces monsters" depict elements reflective of Goya's dissatisfaction with the sudden changes in his life. "Yard With Lunatics" takes inspiration from the asylum conditions commonly used within the mid-18th century. Upon Goya's emergence into the later stages of his life, he suffered through physical health problems that later led to a decline in his mental health, further influencing his work to become much darker and morbid in appearance. The tormented figures within his piece serve to suggest Goya's increasing fears of his own declining mental health, and serve as a direct contrast to his earliest pieces, which focused on cheerful characters composed of rich hues and lush scenery.

Within "The sleep of reason produces monsters", Goya's print serves as a depiction of his dissatisfaction with the influence of religion on governmental decisions. His use of creatures swarming the unconscious figure, this being his "sleep of reason", are meant to portray the arrival of illogical thoughts, and how remaining ignorant to logical reasoning can force an individual to see through the eyes of irrational ideas. These ideas are strongly influenced by Spain's government experiencing a takeover by the Catholic church, and expresses Goya's fears that a dependence on religion for political matters would lead to a chaotic society. Similar to "Desperation", Goya's declining mentality provided further reasons for his discomfort with the increasing power of a religious group.



"Desperation", Mary Verkuilen, Charcoal on Paper, 2021

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