

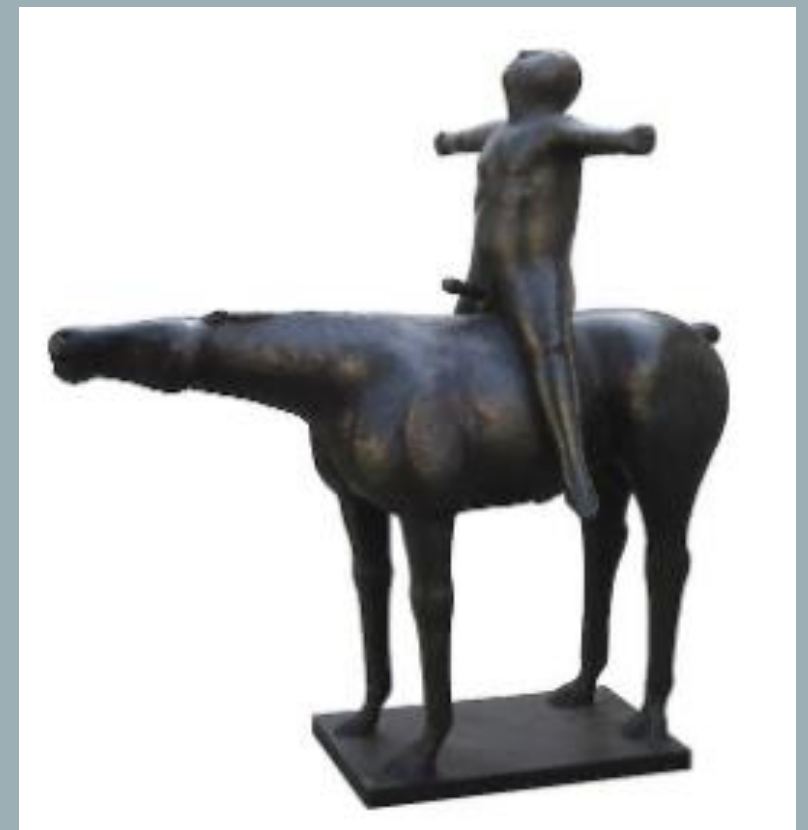
COMPARATIVE STUDY



“Prince Baltasar Carlos on horseback”
(1634/35) by **Diego Velázquez**



“The Four Horsemen of the Apocalypse”
(1497/98) by **Albrecht Dürer**



“The Angel of the City” (1948) by
Marino Marini

INTRODUCTION

My visual arts SL course will analyse the following three artworks:

- “Prince Baltasar Carlos on horseback” (1634/35) by **Diego Velázquez**
- “The Four Horsemen of the Apocalypse” (1497/98) by **Albrecht Dürer**
 - “The Angel of the City” (1948) by **Marino Marini**

The three artworks all share a common theme which is horses and riders



Diego Velázquez (1599-1660)

- Born in Sevilla, Spain on June the 6th, 1599
- Most important Spanish painter of the 17th century
- Famous for his naturalistic style in portraying living models and still life
- Appointed as court painter after painting a portrait of Phillip IV
- Popularised the composition known as Bodegón
- Chief forerunner of 19th century French Impressionism
- Died in Madrid, Spain on August the 6th, 1660

Albrecht Dürer (1471-1528)

- Born in Nuremberg, Germany on May the 21st, 1471
- Famous for being a painter and printmaker
- His styles were Renaissance, Renaissance art, and late gothic art
- Regarded as the greatest German Renaissance artist
- Works include altarpieces, religious works, numerous portraits, self-portraits, and copper engravings
- Died in Nuremberg, Germany on April the 6th, 1528

Marino Marini (1901-1980)

- Born in Pistoia, Italy on February the 27th, 1901
- Played a huge part in the revival of the art of portrait sculpture
- Studied painting and sculpture at the Academy of Fine Arts in Florence
- Two major images in his works were the female nude and the horse and rider
- Was a professor of sculpture at the Brera Academy in Milan from 1940 to 1970
- Also known for etching and lithography
- Died in Viareggio, Italy on August the 6th, 1980

IDENTIFICATION AND ANALYSIS OF FORMAL QUALITIES OF “PRINCE BALTASAR CARLOS ON HORSEBACK”

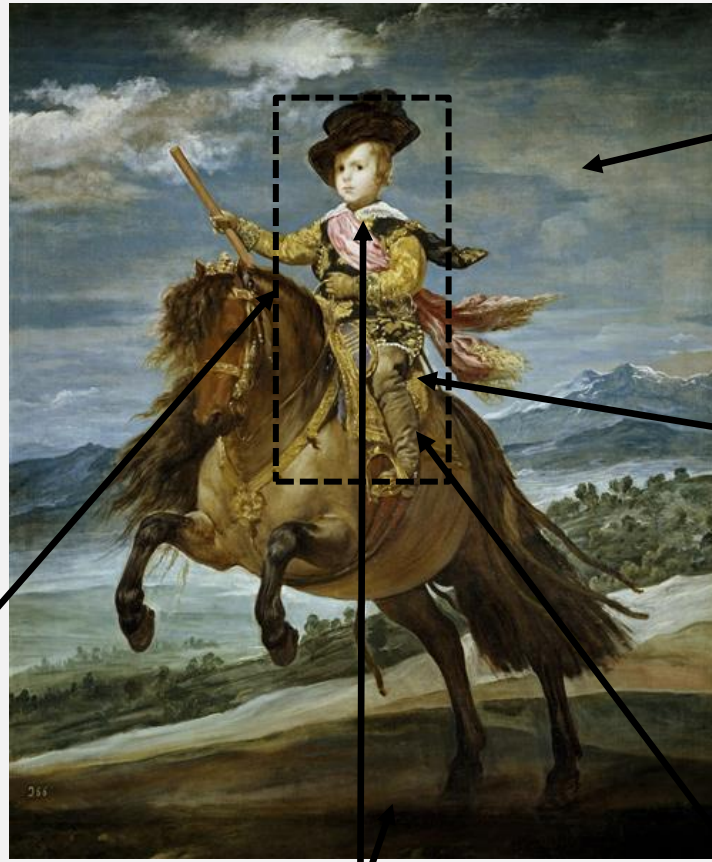
“Prince Baltasar Carlos on horseback” is an equestrian portrait that depicts Prince Baltasar Carlos between the age of 5 and 6, created between 1634 and 1635 by Diego Velázquez. It currently resides in the Museo del Prado in Madrid, Spain.

It is an Oil on Canvas painting with the dimensions 173 x 209 cm. The size of this artwork is relatively large, representing its power through its size. It was hung above the doors in the Salón de Reinos for the purpose of the viewer needing to look up towards it. This particular viewpoint was used in conjunction with the sheer size of the artwork so the viewer would feel inferior to Prince Baltasar, as he would be looking down on them.

The prince is centred, taking up most of the middle portion of the artwork, while his horse shares the lower half. This focuses the viewers attention onto him emphasising his stature and making him the clear focal point of the artwork. The horse symbolises the Spanish population, which, through the use of framing, creates a message of his power and control over the citizens. The colour of his garments together with the shining light that covers his face pulls away the concentration from his horse and the background, and onto himself.

Realism is one the most prominent style incorporated in this painting by Velázquez. Immediately at first glance it seems to be very lifelike which is achieved through different variances of brushstrokes, use of colour, and shading. This together with the scenery being a real area promotes the message of that this is the actual prince in full control of a horse.

The other prominent style is impressionism, which is the shown through the shifting effect of light and colour in the moment. The movement of the horse and prince Baltasar is supplemented with the light shining on the prince and partly onto his horse.



The prince is bathed in light as seen in contrast to the shadow on the top left side of his face from his hat, and the huge shadow below his horse. The colour of the background is more dim and bland, while the prince and the horse are more rich in colour, which emphasises his status as the future King and the leading figure in providing hope for the Spanish monarchy.

The brushstroke “Matches distantes” was used for the purpose of creating an allusion of a vast distance behind the Prince on the horse and the mountains far back in the background used to distance the two shapes. This style was formed out of a mixture of rapid, broad, and charged brushstrokes giving the object a more distanced view. This causes the background to take little attention away from the prince, however at the same time providing the artwork with realism.

Diego Velázquez mastered the art of the naturalistic style, which is clearly visible in this painting. He accomplished this through his subtle harmonies of colour, seen in the garments of the prince. This keeps the painting in the scope of realism, while also lifelike. The use of realism through colour represents this image of Prince Baltasar existing and a force to be reckoned with.

The colour of his clothing includes; a pink military sash wrapped around his chest, and a gold and black robe, paired together with a black hat. The outfit represents the typical 17th century dress of a prince. The pink stands for serenity and relaxation, which symbolises the prince’s control at such a young age. This is done to calm the public down in a time of such crisis. The golden lining of the robe represents extravagance and wealth, which carries the purpose of stabilising the public’s belief that Spain still has plentiful resources and riches, to subdue the disbelief of the casualties of the war. These two colours; pink, and gold also convey love, courage, and compassion towards the Spanish folk, which is in dire need of food and resources. Black on the other hand signifies the power, and authority that the prince conveys, paired together with his strength creating fear in his enemies. Black also represents the grief that has come with the war.

ANALYSIS AND COMPREHENSION OF FUNCTION AND PURPOSE OF “PRINCE BALTASAR CARLOS ON HORSEBACK”

The overall purpose of this commission was because of the idea of dynastic continuity, which comes about by the depiction of the ruling monarchs, including prince Baltasar.

The message communicated through this artwork is primarily a political one, celebrating the prince of Spain and his future in leading the country. It represents the Spanish monarchy that stands strong even throughout the conflicts of war which resulted in countless casualties prior to and post making of this artwork.

The prince holds a baton up to the sky with his right hand, he has a belt with a sword equipped around his hips, and is wearing a pink military sash on his chest. All symbols of authority.

The landscape in the artwork is created to be realistic to promote the message of this image of him being actual, showing his control and power over his horse and thus the country at such a young age. The scenery comes from the real landscape and sky that would have been easily identifiable for any onlooker of the artwork. He is riding in front of the Sierra de Guadarrama, which is on the outskirts of Madrid. This area is where the Monte del Pardo runs into the slopes connecting to the River Manzaranes. The mountains in the back, La Maliciosa, and Cabeza de Hierro are covered in flakes of snow. The fact that the entire landscape can be easily identified demonstrates the degree of accuracy and realism Velázquez incorporated in his artwork. This also demonstrates that he wanted to, not only depict the prince, but also the specific place to empower the whole image.

This decision to use a real landscape and portray it in a realistic way transmits the total experience of it. This is also achieved through his use of topographical features with specific chromatic ranges, and also his use of light and air. The use of these styles would have astonished the viewers make them look in admiration at the prince.



The top of the canvas shows a sky that seems to be full of dark clouds moving towards the prince and the viewer, which is a metaphor for France and their army. The horse also seems to be in a rush creating a chaotic and unsettling feeling. As describing previously, the horse represents the Spanish nation, symbolising the fear in the Spanish of the French. However, the prince is shown as having a calm demeanour symbolising his confidence as a leader and a horseman. This gives the message of hope, strength, and the continuity of the Spanish monarchy.

The horse similarly to the prince is clothed in a golden cloth continuing to convey the message of the Spanish wealthiness. The horse is brown which is most common, but also represents reliability and stability of the Spanish army, and honesty to dig further in the publics mind making them believe that everything is still under control of the prince. The horse itself is a symbol power, authority, success, and the ability to overcome difficult situations. A promise of the future is pronounced by the foreshortening of the horse, adding a sense of dynamism. The horses abdomen has been expanded, which from a distance symbolises the wealth of food, and when seen from below it is constructed that it appears normal.

Almansa, a political writer noted that: “The equestrian order was and is the backbone of republics”. This idea was shared throughout the Spanish monarchy which granted enormous reputation. Due to this, Velázquez was commissioned to create five equestrian portraits to be hung in the Salón de Reinos in the Buen Retiro palace.

My interpretation of this artwork is that it was created, together with the other equestrian paintings for the royal family in order to show their supremacy and authority as one of the power house nations of Europe of the time. Everything incorporated in the artwork is done with a specific purpose, accumulating towards a stronger message and imagery of their monarchy

APPLYING MCFEE KING'S CONCEPT TO DIEGO VELÁZQUEZ AND EXPLORING HIS INFLUENCES

Audience world

- 30 year war was being fought at this time with King Philip IV and the Spanish Empire in the Imperial alliance
- Spain was suffering due to the war. Many people died because of the spread of diseases and insufficient food supplies resulting in starvation
- Economic depression and financial problems across Spain causing poverty to ensue

Audience

- Members of his profession were envious of his skill, accusing him of only being able to paint heads. Resulting in a competition with other court painters to paint the Expulsion of the Moriscos, which he won
- The Spanish court always admired Velázquez's painting ability
- Other painters praised the work of Velázquez because of the realistic approach he took when created his works

Artwork

The artwork was made between 1634 and 1635 to be hung in the above the doors in the Salón de Reinos. Its significance comes from the show of strength of the Spanish monarchy that it is built upon. Primarily made to convey a political message, celebrating the prince of Spain and his future in leading the country. The main art styles Velazquez used were realism and Impressionism, which made him the forerunner of 19th century impressionism.

Artist

- Was taught by Fancisco de Herrera to paint with long-bristled brushes
- Joined artist Fancisco Pacheco who taught him techniques of drawing, painting, still-life and portraiture over a six-year apprenticeship
- Was appointed as one of King Philip IV's court painters
- Famous for his portrait paintings an realism and naturalistic style

Artists world

- Diego Rodríguez De Silva Y Velázquez was his full name
- Married to Juana Pacheco in 1618 who was the daughter of his master, Fancisco Pacheco
- Had two children named Fracncisca De Silva Velázquez Y Pacheco, and Ignacia De De Silva Velázquez Y Pacheco

- Antonis Mor: North Netherlandish portrait painter
- Guido Reni: Early Italian Baroque painter depicted mythological and religious artworks
- Paolo Veronese: Part of the 16th-century venetian school

- Titian: Italian Renaissance painter, Venetian style
- Peter Paul Rubens: Flemish painter, baroque paintings dynamism.
- Caravaggio: Italian painter, intense realism of large-scale religious works

- Styles/movements
- Tenebrist style at the beginning of his career
- Venetian paintings present in the royal palace
- Baroque
- Still-life

Influenced by



Diego Velázquez

Had influenced on



- Styles/movements
- Impressionism
- Realism
- Bodegón

- Pablo Picasso: Spanish expatriate, painter, sculptor, printmaker, ceramicist, stage designer
- Salvador Dalí: Spanish Surrealist painter and printmaker, explorations of subconscious imagery
- Francisco Goya: Spanish artist, paintings, drawings, engravings, in the contemporary style

- Juan Martínez Montañés: Spanish sculptor, helped in the transition from Mannerism to the Baroque
- Édouard Manet: French painter who defied traditional techniques of representation
- John Singer Sargent: Italian-born American painter of portraits depicting the edwardian age society

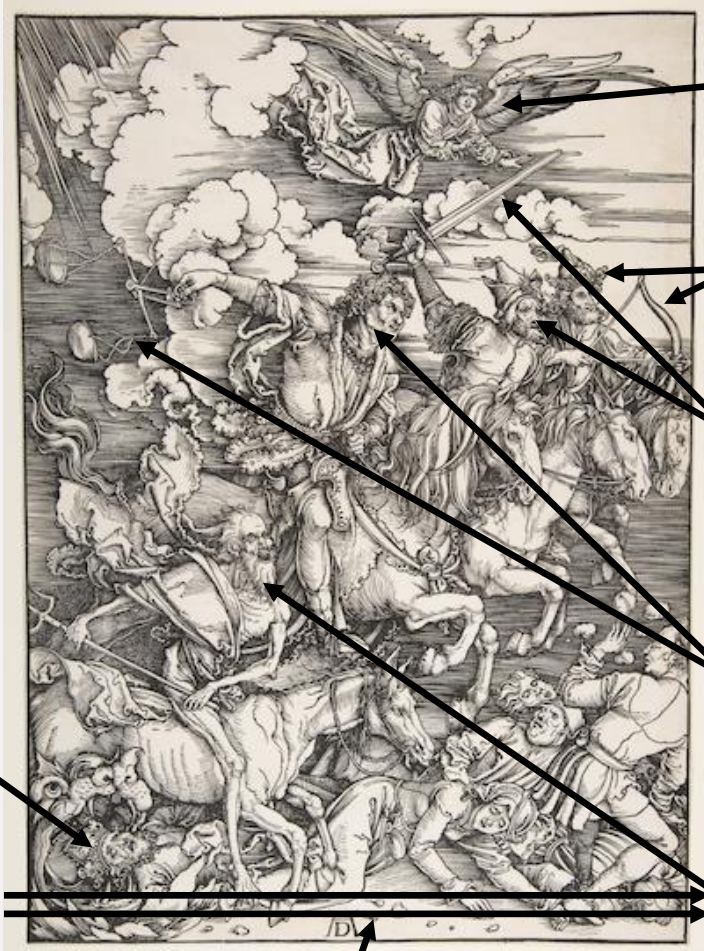
IDENTIFICATION AND ANALYSIS OF FORMAL QUALITIES OF “THE FOUR HORSEMEN OF THE APOCALYPSE”

“The Four Horsemen of the Apocalypse” is a woodcut that was created by Albrecht Dürer between 1497 and 1498, which currently resides in the Kupferstichkabinett Berlin in Berlin, Germany. It depicts the Four Horsemen riding over a mass of people as a wave of destruction.

The woodcut was created with the dimensions of 38.8 x 29.1 cm, making it a relatively small piece. It originally belonged to the Albrecht Dürer’s Apocalypse series which he published as a book in 1498 in Latin and German. The main two influences he incorporated were religion and strong late gothic elements. He got his inspiration for this artwork on a visit in Italy in 1494/1495 from numerous paintings, drawings and engravings from the masters of central Italy. The main two artists he gained inspiration from being Antonio Pallaiuolo, who studied the human body in motion, and Andrea Mantegna, who focused on the human figure.

The demons incorporated in this artwork are the four horsemen of the apocalypse. They are the centrepiece of the woodcut that are cause of the name of the artwork. A head of a dragon swallowing a priest is also seen. The dragon representing other demons that have been released because of humanities ignorance.

Woodcuts had always been made in the same style through similar methods to create them. However, Dürer revolutionised the woodblock printing through the use of fine, elegant lines, sophisticated details, and subtle gradations. This style is seen in this woodcut through the use of detail on the four Horsemen, the other figures, the sky, and the overall depth and shadow display of the artwork.



The angle portrays a powerful message. It does not intertwine to help humanity which could show the immense power of the horseman and what they bring with them. It could also resemble the evil nature of humanity that the angel cannot hinder the apocalypse on them since they have too much evil buried within.

The rider furthest from us leading the group is holding a bow in his hands. Huntsmen are known to deceive, thus he is the representation of deception.

The second horseman is holding a sword into the air with his right hand. The most common weapon used in Dürer’s time as the symbol of war was the sword, which still to this day is often regarded at the symbol of violence and power.

The third rider is holding a scale in his right hand, symbolising scarcity, which means to be short in supply. It dangles uncontrollably in his hand implying that the scales are tipped towards one side, that side being of the apocalypse and death. The rider is the most prominent which comes from him being centred and larger because scarcity always come about by a consequence of the other riders.

The fourth rider is on the bottom, camouflaged within the masses of bodies. He represents diseases and death, which is very apparent when inspecting his thin structure and the pitchfork in his hands, with which he pulls people in. His body is almost purely made of bone, even his horse is extremely thin, which would be an affect caused by diseases and as the body is dead the degradation of the body. The rider fits into the masses which comminates the invisibility of diseases, the ability for them to spread, an invisible enemy. He is located behind the other riders since he is the result of them, picking up what they left behind.

The four horsemen seem to be galloping straight off the artwork towards the viewer who will also be included in the mass of trampled bodies. The choice of direction, from left to right, can also be seen as the direction of life, since we perceive time from left to right. This symbolises death following you throughout your life, until it has caught up.

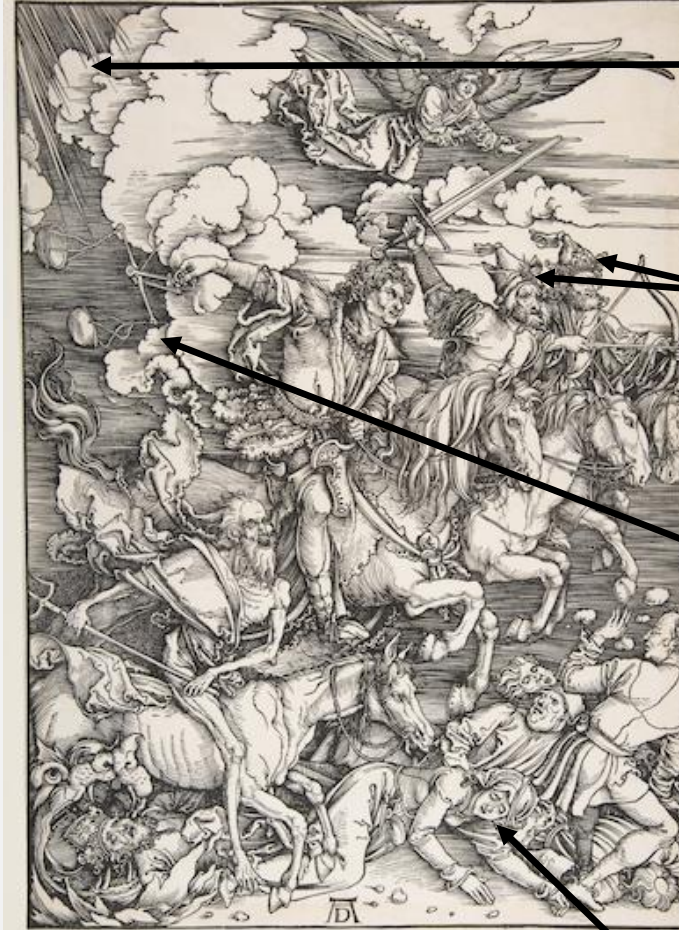
ANALYSIS AND COMPREHENSION OF FUNCTION AND PURPOSE OF “THE FOUR HORSEMEN OF THE APOCALYPSE”

This woodcut was created with the purpose to express the apocalypse that is to come due to humanities incapability to follow God's command's.

Dürer message behind this specific artwork is to portray how humanity will ruin itself, through deception, violence, scarcity, and disease. He accomplishes this by the gruesomeness of the work, which also makes the woodcut extremely eye catching to the viewer. They become interested in the story that is constructed through the piece and also the power shown, since most desired power in these times it confirmed their cravings. The apocalypse was believed to be nearing during this time, which inspired Dürer to tell the story of it occurring.

The woodcut was created with a religious intent, displaying a horrifying image of the four horsemen of the apocalypse trampling over a mass of bodies. The artwork gives the onlooker a feeling of devastation and destruction with unstoppable proportions, which is achieved through the disturbing image of pain and suffering.

The messages and purposes of the woodcut all stem from two major events that were going on in Europe. The most substantial event was the popularised Christian idea that the year 1500 would be the end of the world. This could have been the main influence for Dürer as he created the scene of the possible apocalypse to come. During this time there was another important event occurring. This being the fear of invasion of the Ottoman Empire into Europe, which is expressed through some small details in the woodcut. These two events may have had huge influence on him when creating this woodcut and the following series of woodcuts.



The sky magnificent filled with clouds which signifying the presence of God, which is strengthen as his halo is clearly visible. The angel sweeping above the riders is touching the sword of the second rider, which represents God controlling and limiting the devastation.

The invasion of the Ottoman empire is referenced through the first two riders. They are wearing Turkish hats called turbans. This was done as the Turks were the invaders everyone feared at the time. The two hold the weapons of war from the time, a bow, and a sword representing their tyranny and lust for dominance.

A key item in the woodcut is the scale which is held by the horseman in the centre. It represents the scales of life and death, rich and poor, violent and peaceful. A message also shown by him and his horse being rather large when compared to the two riders to his right. The rider and his horse below are extremely thin and malnourished, a sign of the scale between health and malnourishment.

In the bible the four horsemen are regarded as: “All these are the beginning of sorrows”. It states: "These calamities are par for the course under man's civilization—far worse is yet to come." These calamities are deception, violence, scarcity, and disease, with each rider representing one. This also means that the four horsemen are just the beginning of the catastrophe to come.

The woodcut is made out of the colours white and black, which Dürer chose specifically since these colours represent violence, suffering and agony. In turn creating a miserable and agonising mood. This strengthens Dürer's message which he wanted to convey of humanities deceitfulness.

A woman is also seen lying on the ground, being trampled by the horsemen. This suggests the message that everyone will suffer. Women and children at the is time were a sign of purity and forgiveness, a women being trampled creates a much greater message than the other men around her. This indicates that there is absolutely no escaping the clutches of death, no matter of your sins or virtues.

APPLYING MCFEE KING'S CONCEPT TO ALBRECHT DÜRER AND EXPLORING HIS INFLUENCES

Audience world

- Throughout the population a belief circled around that the world was going to end in the year 1500
- The great Turkish invasion into Europe was also going, which Dürer created references to in some of his works.
- The fear of the invasion of the Ottoman Empire and the end of the world influenced Dürer in his woodcuts

Audience

- Many were Christians as he created religious works, which allowed him to reach a much wider audience range
- The Holy Roman emperor Maximilian I was extremely pleased with Dürer's work.
- Collaborated with some of the greatest German artists of the time.
- The classicism and humanism style became both very modern during his time, which a lot of his competition used in their art styles.

Artwork

- By Albrecht Dürer
- 1497-1498
- Woodcut
- 38.8 x 29.1 cm
- Late Gothic art



Artist

- Known for his array of works including portraits, woodcuts, religious pieces, copper engravings and prints.
- His work includes altarpieces, religious works, portraits, self-portraits, woodcuts, and copper engravings
- Was taught by Michael Wohlgemuth for three years, who was a painter and woodcut illustrator
- Dürer's wife sold his works in the market in Nuremberg, which gave his art recognition

Artists world

- Second son of Albrecht Dürer the Elder, who was a goldsmith.
- Trained to become a draughtsman in a goldsmith's workshop, which impacted his copper engravings.
- Married Agnes Frey in 1494 while he was on his trip in Italy.
- He worked from 1512 until 1519 for the Holy Roman emperor Maximilian I creating drawings for the emperor's prayer book

- Jacopo de' Barbari: Venetian painter and engraver, who painted the first signed and dated pure still life
- Nikolaus Gerhaert von Leyden: A Dutch sculptor through the style of expressive realism
- Lorenzo di Credi: An Italian renaissance painter and sculptor who painted religious subjects

- Antonio Pollaiuolo: Italian brothers who were sculptors, painters, engravers, and goldsmiths
- Andrea Mantegna: Italian venetian painter and engraver who was the first fully renaissance artist from northern Italy
- Giovanni Bellini: Italian painter whose style moved from religious to naturalism of setting and landscape

- **Styles/movements**
- Late Gothic art
- Contemporary Venetian and Florentine
- Classicism
- Humanism
- Italian renaissance

Influenced by



Albrecht Dürer

Had influenced on



- **Styles/movements**
- Engravings
- Late Classical style
- Self-portraits
- Dürer renaissance

- Lucas van Leyden: A Dutch renaissance painter who created engravings
- Giulio Campagnola: An Italian painter and engraver
- Hans and Barthel Beham: German brothers that created extremely small copper plates
- Georg Pencz: Created engravings with the Beham brothers

- Titian: Italian Renaissance painter, who painted in the Venetian style
- Parmigianino: An Italian painter who developed the sophisticated version of Mannerist style
- Raphael: Italian painter and architect of the High Renaissance

COMPARING “PRINCE BALTASAR CARLOS ON HORSEBACK” BY DIEGO VELÁZQUEZ TO THE FOUR HORSEMEN OF THE APOCALYPSE” BY ALBRECHT DÜRER

- “Prince Baltasar Carlos on horseback” (1634/35) by Diego Velázquez
- Depicts Prince Baltasar Carlos riding a horse through hills
- In a series of five equestrian portraits which he made to be placed in The Hall of Realms
- Took inspiration from Titian and Peter Paul Rubens, and their venetian works
- Represents the prince’s authority, power, and control over the Spanish folk



- “The Four Horsemen of the Apocalypse” (1497/98) by Albrecht Dürer
- Depicts the four horsemen of the apocalypse
- Part of the Apocalypse series which contained 15 woodcuts
- A religious work made with strong late gothic elements
- Was greatly inspired by the Book of Revelations

Similarities

- At first glance the two artworks may not seem to have anything in common with one another, however, they both incorporate the horse as a sign of power.
- Prince Baltasar Carlos on horseback uses the horse to symbolise the prince’s power of the Spanish population. Meanwhile, The Four Horsemen of the Apocalypse contains the four horsemen, which ride horses as a sign of power as horses are extremely strong and elegant creatures.
- The horses in both artworks are also mainly on their hind feet, this is done to lift the rider up and present them in the spot light. The four horsemen are in the centre of the woodcut, except for the rider representing death whose horse is also the only one not on his hind feet, to present the threat clearly. Not only is the prince is also raised up, but also the actual painting, to make the audience need to raise their heads.
- Another common theme is what is to come. Prince Carlos was painted at a young age, a image for his future as the next King of Spain. The four horsemen were predicted to arrive in the year 1500, which was 2 years after the woodcut was made. They both show the future and a new age, however, one shows the grotesque, evil, and maddening events to come, while the other represents the new hope, the man who will bring Spain back into one of the great nations.

IDENTIFICATION AND ANALYSIS OF FORMAL QUALITIES OF “THE ANGEL OF THE CITY”

“The Angel of the City” is a sculpture made from bronze with the dimensions 175 x 276 x 106 cm, which currently resides in the Peggy Guggenheim Collection of Modern Art in Venice. It was created in 1948 by Marino Marini with the original title “L’angelo della città”, meaning “The Angel of the City” in Italian. The sculpture depicts a horse and a rider who are both in stiff positions.

The sculpture was formed by the dimensions 175 x 276 x 106 cm, making it a relatively large sculpture, but not to scale with an actual person riding a horse. Marino Marini concerned himself with the theme of horse and rider from 1936 onwards. He transformed the outdated celebratory and narrative nature of the equestrian style of art into a testing ground between tradition and modernity. Marini’s inspiration came mostly from the second World War which he used to fuel his personal response and feeling of despair and uncertainty about the future of the world.

The entire sculpture is made to create an extremely immobile and strained rider and horse, as if the horse and man are locked into place suffering. This is done by the extreme vertical and horizontal aspects of the sculpture.

The crossing between these extremes creates an even stronger bond of immobility. All the main pieces of the sculpture follow this direction. The horse’s head and body towards his tail, the rider penis and his arms, follow the vertical driven aspects. On the other hand, the horse’s legs, the rider’s legs and body follow a horizontally driven aspect. The only feature of the sculpture that does not fully satisfy this convention is the rider’s head, which is created in more of a circle shape. This is because Marini wanted to bring the message across that the rider is still conscious and perfectly alive, while his other parts and the horse are in pain.



The nude rider is sitting in an upright position, his head facing the sky, legs and arms extended, with an erect penis. Each of these specifically designed features have their own reasons and motives to why Marini created them in this way.

The face that is upright, facing the sky, is created to show the rider’s pain. The rider is essentially screaming into the air out of pain, begging to have the pain stopped. Looking into the air is also a symbolism of faith, one looks up into the air in search for god or angels.

The rider’s hands are stuck out straight to his sides, creating a cross between his body, arms and head. This could show Marini’s belief in humanity, which is discontinued in his further sculptures. The hands also signal the rider making himself as big as possible, which shows his courage to take in everything that can be thrown at him. This symbolises the rider’s strength, being able to take in so much pain, and being stuck in a position to continue to take in pain.

The horse is completely immobile planted into position. Its neck is fully extended, similar to the penis of the nude rider. The ears are pinned back, as if a strong wind were pushing against the horse, and its mouth is open. This all contributes to the qualities of Marini’s characteristics of his work during this time.

Horses show power, swiftness, majestic beauty. Marini took these conventional symbolism of horses and turned them upside down by putting the horse in his sculpture in an immobilised block. This shows the audience the true despair and uncertainty he has towards the world.

The penis is also erect, which Marini included as one of his major themes, Pomona, which is the nude. It too is associated with the pain of being immobilised and loss of control which he created to shine a light on major modern concerns.

The sculpture is entirely made of bronze, which has turned into a darker shade nearing black. This choice of material is due to bronze being relatively cheap compared to some more expensive materials. He also wanted to reinforce the immobile look of the sculpture, which some other cheaper materials may not be able to convey.

ANALYSIS AND COMPREHENSION OF FUNCTION AND PURPOSE OF “THE ANGEL OF THE CITY”

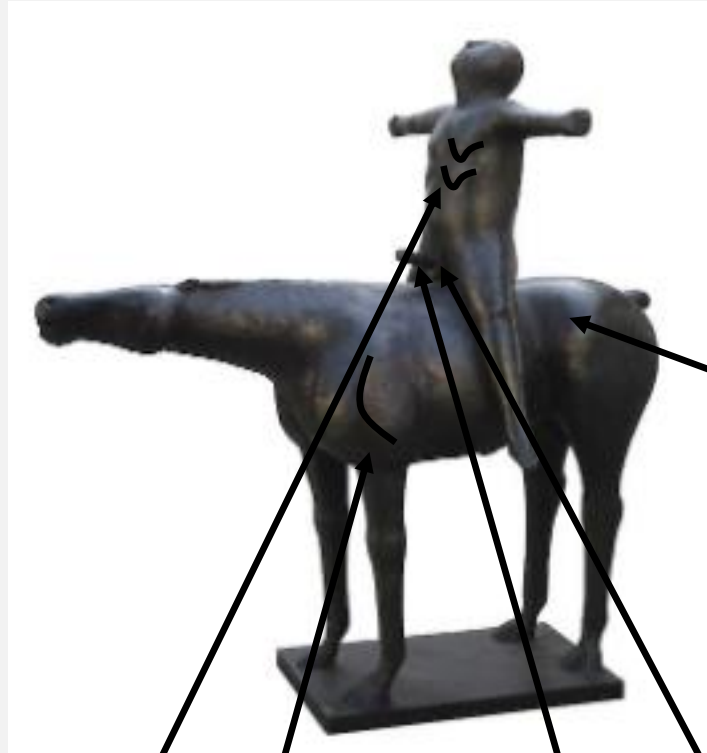
This sculpture belongs in his series of equestrian statues, which include “The Pilgrim”, “Gentleman on horseback” and many others. The series of sculptures followed a story, the first sculptures depicting a horse and riders in a calm and collected fashion. After World War II he changed his style, depicting affirmation and sexual potency. As time progressed, he created his sculptures increasingly chaotic with the rider becoming more oblivious of his horse, representing his own visions and anxieties.

This sculpture, like the others out of the series, was made by influence from Etruscan and Roman works, with careful attention to the form and the surface. The tension of both the horse and the rider, reflects the influence he got from German Gothic Sculptures with bold, straining figures.

The themes and style he follows and uses in this sculpture include: Pomonas, equestrian, circus figures, and portraits. Through these themes he aimed to create mythical sculptures to shine light on the modern issues at hand.

This series was created to depict his thoughts on the changing modern world, from the first sculpture in 1936 which shows a detailed and typical horse and rider, to his last in 1959, depicting a wildly chaotic rider and horse, unnatural, almost imperceptible as an equestrian sculpture.

The sculpture depicted here was in the middle of his changing style and theme. It has already shifted to more chaotic figure, with a less detailed body. The body of the horse has almost no detail apart from the folds of skin and the head. The rider, however, still is depicted in some detail, especially his face, with the nose and mouth being created in a conventional way. His body also shows signs of detail, as he is becoming stouter, which shows in his skin folds on his belly. The attention to detail is somewhat neglected, representing Marini’s change in vision and anxieties, his life changing and his perspective on the issues of humanity becoming blurrier.



At this time in Marini’s career, he developed his style to a more charged sculpture evidently influenced greatly by sexual potency. The message behind this change is connected to his feelings of uncertainty and despair surrounding the world around him and the direction it is heading in. Which is the base of his decision to create this sculpture.

What this artwork does differently to its successors is its ability to show what is depicted. In the later stages of Marini’s equestrian series, the sculptures are imperceptible to the audience, as he has fully given into the hopelessness. The rider in this sculpture, however, is still conscious of his horse. Marini uses the horse to symbolise the societies and cultures of the world, and uses the rider to represent himself, the man who loses hope and consciousness of the surrounding world and its problems. This is shown in the riders head positioning as he cannot see his horse, but is still in connection to it, slowly losing his ability to ride as the future inches closer.

In Marini’s later works the rider becomes completely oblivious to his mount, depicting how he has finally lost all hope for the present and future of humanity.

The penis of the rider is attached to his message of his growing despair of the future, while at the same time being his artistic style, associating the artwork with an explicit sexual potency.

The penis was originally created to be removable to be detached if any passers were to be offended. This shows the Marini took into consideration his audience and created ways everyone would be able to look at his art without becoming offended. What Marini shows by this is that he is focused on spreading his thoughts and wants to make everyone understand his message through his artworks, but at the same time does not want to change his artistic style within his works.

APPLYING MCFEE KING'S CONCEPT TO MARINO MARINI AND EXPLORING HIS INFLUENCES

Audience world

- During World War II, many had lost their lives in Europe.
- During the time following the second world war, the Christian Democratic system took over.
- Since the sculptures were set on display in the open air, many passers-by saw the sculpture. This made them not focus on the piece as an actual artwork, making them have a different perspective

Audience

- He set the sculptures on display internationally as open-air artworks. This gave the audience two worlds of thought:
- One side is the exhibition audience, which was concentrated on the works
- One the other is the bystander audience, who were confronted with these artworks in public space

Artwork

- By Marino Marini
- 1948
- Bronze sculpture
- 175 x 276 x 106 cm



Artist

- Known for his sculptures, etching, and lithography
- Was a big part in the revival of portrait sculptures
- Studied sculpture and painting in Florence at the Academy of Fine Arts
- Included two major themes; the horse and the rider, and the female nude
- Was a professor of sculpture in Milan at the Brera Academy

Artists world

- At the time of creating the artwork he resumed his teaching at the Accademia in Switzerland.
- He got the opportunity to show his work at a solo art exhibition in New York from the American art dealer Curt Valentine.
- Over the years he created this series of equestrian sculptures to show his loss of hope in society after the war

Giorgio de Chirico: Italian painter who founded the Metaphysical painting style.

Jean Arp: French painter, sculptor and poet involved in the European avant garde.

Max Beckmann: German painter and printmaker who followed an expressionist style.

Arturo Martini: An Italian sculptor who is known for his executed figurative sculptures done in an array of depictions.

Alexander Calder: American artist best known for his visually captivating and passionately pleasing sculpting.

Lyonel Feininger: American artist who create a new compositional use of colour in expressionistic art.

Styles/movements

- Etruscan works
- Roman works
- Gothic sculpture
- Abstraction
- Equestrian statues
- Medieval renaissance
- Pomonas

Influenced by



Marino Marini

Had influenced on



Styles/movements

- Portrait Sculpture
- Etching
- Lithography

Alberto Giacometti: Swiss painter and sculptor famous for his sculptures of singular figures.

Fritz Wotruba: Austrian sculpture of unused pictures of the human body.

Germaine Richier: French avant-garde sculptor who used though provoking biomorphic figures.

Jacques Lipchitz: French sculptor based on cubism and its principles.

Marino's art is not as well-known and more modern which contributes to the small amount of influence he has had on other painters.

COMPARING “PRINCE BALTASAR CARLOS ON HORSEBACK” BY DIEGO VELÁZQUEZ TO “THE ANGEL OF THE CITY” BY MARINO MARINI

- **“Prince Baltasar Carlos on horseback” (1634/35) by Diego Velázquez**
- Depicts Prince Baltasar Carlos riding a horse through hills
- Was created as one of the five equestrian portraits which he made to be placed in The Hall of Realms
- Inspired by Titian and Peter Paul Rubens
- Represents the prince’s authority, power, and control over the Spanish folk



- **“The Angel of the City” (1948) by Marino Marini**
- Depicts a nude rider sitting on top of a horse.
- A bronze statue
- One statue of a series of equestrian statues made to show his growing despair for the future
- Influenced by Etruscan and Roman works

Similarities

- The most obvious similarity between the two artworks is seen immediately. This is that both have one rider, riding a horse as the main object of the work. The equestrian portrait has its horse as a symbol of the prince’s power and monarchy, while The angel of the City’s horse and rider are used to depict the horror and pain of war.
- Prince Carlos’s horse is created to be realistic and lively, which is backed up by the realism of the background and Prince Carlos himself. This brings across a powerful message of real life and the image of power. On the other hand, the horse in the sculpture comes across as abnormal due to the position it is placed in being completely strained. The horses in both artworks are used to represent opposite ends of the spectrum; power and strength, despair and misery.
- Both riders have at least one arm in the air. Prince Baltasar is holding a baton, symbolising his power and capability to ride without holding onto his horse. In the Angel of the City’s case, he is holding up his hands because of the paralysed form due to the war. Even though they both symbolise different things, the similarity still lies between the choice to raise their arms.

COMPARING “THE ANGEL OF THE CITY” (1948) MARINO MARINI TO “THE FOUR HORSEMEN OF THE APOCALYPSE” BY ALBRECHT DÜRER

- **“The Angel of the City” (1948) by Marino Marini**
- Shows a nude horseback rider sitting on top of a horse.
- Part of his equestrian series of statues
- Created to display his growing despair for the future of humanity
- Was greatly influenced by Etruscan and Roman works



- **“The Four Horsemen of the Apocalypse” (1497/98) by Albrecht Dürer**
- A woodcut incorporating the four horsemen of the apocalypse
- A religious work inspired by the Book of Revelations incorporating strong late gothic elements
- Shows the horrors of war and the vision of an apocalypse

Similarities

- Horrors of war and suffering caused by war are the main topics of both of these artworks. Including how such devastation would look which is represented through the woodcut. How The four horsemen depicting deception, violence, scarcity, and disease would tear apart the world and what horrors would be unleashed. On the other hand Marini’s sculpture goes deeper into the pain of a single person, giving us insight into how agonising such events would be and what effects it has on people.
- In both artworks the sky represents hopefulness and optimism. In The Angel of the City it is shown by the rider who is staring into the sky, as the sculpture was originally placed outside without cover of the sun or rain. The statue is made to look immobile, with the rider looking up representing the hope he see’s. In Dürer’s woodcut, the sky is projected as it takes up the entire top half of the artwork, and unlike the bottom, which is very chaotic, the sky and the angle are peaceful.
- The four horsemen all have some type of weapon or symbol in hand, which The Angel of the City does not have. However they all show their ability to ride without a needing to hold onto their horse.
- Both artworks are removed of any bright colour signifying the darkness from the war, creating a disturbing and troubling image.

OUTCOMES OF MY COMPARATIVE STUDY

- The research I undertook on these three artworks led me to the conclusion that, although the time the pieces were created in and the platform they were created on, they still have many similarities which they share. They also each have their own main themes and points of discussion, which are created through different inspirations they got to create the art pieces. Each of the artists used their own personalised styles to convey messages to their audience, be it political or religious. They all succeeded in creating masterpieces that have both obvious meaning and hidden connotations creating pieces which are significant to their time and their style of art.
- I personally find the woodcut “The four horsemen of the apocalypse” to an amazingly created and cut piece of art, which was created in such a level of detail letting the audience find some new piece of information every time one looks at it. Even without the religious message, which Albrecht Dürer does a brilliant job to convey, it is still a masterpiece in my opinion.
- The equestrian portrait “Prince Baltasar Carlos on horseback” by Diego Velázquez is also another masterpiece. The attention to detail and change of dimensions of the horse and Baltasar to fit the perspective it was supposed to be looked at from, comes from the amazing use of colours and art knowledge. It is an impeccable piece of art that is remarkable to look at.
- The sculpture “The angel of the city” is another great piece of art, which contrary to the other two pieces, uses little detail, but is still able to convey its message perfectly. I personally don’t fancy this piece as much as the other two mentioned before, specifically because of the lack of detail. However, it is still astonishing how Marini is able to incorporate little detail in his artwork and still be able to make it an incredible work of art
- Not only did writing and researching these artworks provide me with knowledge that I had not had before it also inspired me in some of my own artworks and my overall topic, which I followed through with all my art pieces. The figures of the power of horses led me, with other factors, to the choice of revolving all my artworks around elephants. “The four horsemen of the apocalypse” was my main source of inspiration for one of my own works, so was “The angel of the city”. These two artworks provided me with greatly needed inspiration, helping me through the process of creating my creations.
- Overall, the process of the comparative study brought me new knowledge and helped me through my process of creating artworks and changed the way I see and will continue to see art pieces.