

The Aesthetic Components of Realism and Its Reflection in Several Paintings by Gustav Korbe

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Abstract

Realism as a trend in the art of painting declared its presence in the first and second decades of the nineteenth century. The founder of this artistic genre was French painter Gustav Corbé. Artists of Realism break the eternal rules of the artists of their time and focus on everyday issues, social excitement, critic the upper classes of society and ultimately reflect the lives of people destitute of romantic dreams and exaggerations build their aesthetic components and through this community-oriented tendency, they encounter the popular appeal of the audience. In the sense of the objectivist and societal nature of realism, its vibrant attitude has continued and sustained until contemporary times. From this point of view, the study of the aforementioned aesthetic elements, especially in the art of painting, and its reflection in the works of Gustav Corbé, has the potential to raise the aesthetic features of realism more than the aesthetic elements of contemporary abstract painting. Writings of this kind can provide a suitable context for art lovers to appreciate and encounter modern artworks. In this paper, while introducing a history of realism and expressing its aesthetic coordinates, we attempt to highlight some of the most prominent works of Gustav Korbe paintings, including "Crusaders", "Burial in Uranus" and "Ladies of the Village" from the viewpoint of aesthetic components of the realistic trend.

Research aims:

1. An examination of the aesthetic components of realism in the art of painting and expressions of its reflection in the works of Gustav Korbe?
2. An introduction to a number of the most prominent Gustav Korbe artworks such as "Crusaders", "Burial in Uranus" and "Village Ladies"

Research questions:

1. Which of the aesthetic components of realism is influenced by Gustaforbe's works?

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2. What features does the paintings Gusta Corbé portray?

Keywords: Aesthetic Components, Realism, Painting, Gustav Korbe.

Introduction

Realistic art has existed parallel to human life and is not new. It can be said that in the works of artists of the past centuries such as Greece, Rome and the Middle Ages practicality and realism are not uncommon. However, in the nineteenth century, artists and writers emerged who, with a critical look at the existing and popular school of the era, the so-called Romantic School, created works that changed the course of art and literature in parallel to social change and founded a specific school. It became known as the school of practicality or realism. For the first time, French painter Gustave Corbé expressed his desire to break the usual rules of romantic artists and with him emerged artists who attempted to depict the real life of their people and society on works of fiction and far from romantic reality. They formed artworks that put conventional people's lives in their hands, not just expressing beauty, but also depicting the ugliness and darkness of society and civilization. Some scholars believe that realism is one of the concepts and terms that, despite its simplicity, have many complications. Many critics today believe that realism is the most flexible, unstable and at the same time most fanatical term in literary and art criticism (Grant, 2000: 3). From this point of view, critics see this feature of realism as a turning point in the school's evaluation and criteria. In any case, the use of the concept of the term realism must be viewed in a certain way without the aesthetic limitations of artistic cumbersome rules. Realism, along with its progression and development has always been combined with other words and terms, and as it has been said, has drawn itself into sub-ways and subjected it to social and critical realism. However, the school of realism fluttered around the world like a roaring flood, affecting most literary and artistic work. Socio-political developments have forced writers and artists to concentrate on real-life people as the main focus of their work.

Conclusion

The aesthetic components of realism are rooted in this artistic tendency to depict things as not imagined. This realistic attitude compels the realist painter to avoid capturing the personal emotions that dominated the romantic artists in the depiction of the themes and subjects of their work. The objectivist nature of realism triggered artists to avoid mental interference, exaggeration and fantasy and to portray everything as it is in authenticity.

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The social perspective of realism introduced subjects with new topics and personalities that had not previously been the case in classical schools and Romanism. For instance, the presence of people of the lower and middle classes in realistic places and situations of life add a sense of earthly and tangibility to the paintings of this school. Realistic artists have tried to separate themselves from unrealistic artists by recounting comprehensive details of such classes. Workers, farmers, and ordinary people were given realistic panels while doing real work such as stone-crushing, grain harvesting, house dusting, milking and planting. Poverty and jurisprudence, high-paying work, and generous living were common themes of realist painters. The set of these considerations in a short time formed the aesthetic characteristics of realistic works. The author of this new artistic approach, Gustav Corbé, presented works of art that each had the most significant aesthetic realistic components. A number of prominent paintings by this artist, including "Crusaders", "Burial in Ornan", "Beggar to beggar" and "The Return of the Fallen Peasants" were examined in terms of the artistic crystallization of the aesthetic themes of Realism.

In conclusion, the social-critical strains and the genuine nature of the realistic works have made the paintings of this artistic style well received and accepted by the general audience despite the presence of modern and postmodern artistic tendencies; moreover, the stubborn and vibrant practicality of realism has been at the core of this phenomenon.

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