

A lily blooms in winter

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Chestnut Hill, Mass.: Boston College, 2019

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Honoré Daumier *The Republic*, 1848



Léon Cognat *La République*, 1848

draftsman, Daumier was deeply involved with a work that reflected political and social realities. His political cartoons and caricatures were not only a means of expression but also a way to influence public opinion. In his keyhole view, he captures the essence of the revolution in a direct and immediate way, avoiding the grandiloquence and idealization of the story painting.

Although Daumier achieved fame for his political cartoons and caricatures, he was also a painter. His political cartoons and caricatures were not only a means of expression but also a way to influence public opinion. In his keyhole view, he captures the essence of the revolution in a direct and immediate way, avoiding the grandiloquence and idealization of the story painting.

Daumier probably began painting in the 1840s, but information about his life is scarce. Like other progressives, he was critical of the Salon and its jury system. In 1847, his name appeared in connection with a plan for alternative

activities of the organizing group were called the "Revolution of 1848," and the February Revolution of 1848, which led to the collapse of Louis-Philippe's government and the establishment of the short-lived Second Republic. Daumier was one of the few artists who attempted to capture the spirit and ephemeral nature of the Revolution in a visual form. Characteristically, he turned to the streets of Paris for his inspiration. In *The Uprising* (facing page), an unfinished painting, he depicts an orator leading a tidal wave of workers and top-hatted members of the bourgeoisie—a clear reference to the initially wide spectrum of support for the revolution. His idealization is somewhat innocent of Delacroix's *Liberty Leading the People* (1830, 42-45). Daumier avoids the literary specificity of the work. The fluid expressiveness of the brushwork and the simple massing of figures make the painting the taut intensity of a political poster.

In another work, executed in response to a government-sponsored contest for a painting honoring the Republic, Daumier rejects the contemporary in favor of a timeless and monumental form. His great personification of the Republic harks back to the symbolic language of the Revolution of 1789, but his harsh outline, somber color, and crude application of paint are in sharp contrast to the idealized forms and slick execution of Neoclassicism—as one can see by comparing his work with that of Gérôme, a follower of

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Designer: Zihui Zhou

Front: A Lily Blooms in Winter, detail I.2018.18

Spread: A Lily Blooms in Winter, 2018, ink & acrylic on book pages

Back: A Lily Blooms in Winter, detail I.2018.23

This publication is set in Gil Sans, a sans-serif typeface designed by Eric Gill in 1928.

A Lily Blooms in Winter

The short day light and long nights of winter are part of living in New England. Winter's darkness is a reminder of our mortality, while a flower that blooms in winter reminds us of regeneration and spring. We reimagine spring through images, conjured in our memory or created in the studio. I paint images of a blooming flower to participate in bringing spring into being. Magical thinking surrounds death, loss, its survivors, and me. Painting Lilies is a remembrance, remembering the future, a revival, or perhaps just a counting of the days until spring.

The Lily is associated with Easter and Christ's resurrection, representing a new season, a rebirth. The Lily shows up in Christian painting as symbol for Mary and other Saints from Catherine of Siena to St. Joseph whose staff blossomed like a lily. Cut Lilies have been reported to bloom continually on a St. Anthony of Padua statue or shrine.

Stoney Conley













Detail: 1.2018.13-16

Detail: 1.20 | 8.17-20



Auguste Dominique Ingres *Odalisque in Gris*, 1814

A student of Ingres recalled that the master explored the prescribed study of anatomy and preferred the more idealized concept of man, offering the ancient and Renaissance art. It may account for the apparent distortions of the human form evident in this austere variation on the theme of the orientalized Venus. By eschewing color in favor of grisaille (black, white, and gray), Ingres was also giving a practical demonstration of his favorite motto: "Drawing is the nobility of art."



Edgar Degas *Sketch after Ingres's Bather*, 1855
pencil on paper