

ART IN THE SECOND HALF OF THE NINETEENTH CENTURY:

IMPRESSIONISM AND POST-IMPRESSIONISM

Week 2

WORLD HISTORY	ART HISTORY	ARCHITECTURAL HISTORY
Marx and Engels issue <i>Communist Manifesto</i> , Gold discovered in California	1848	Smirke finished British Museum
	1849 <i>The Stone Broker</i> , Courbet	
	1850	Bibliothèque Sainte-Geneviève (Neo- Renaissance)
	1852 <i>The Third Class Carriage</i> by Daumier	Houses of Parliament , London (Neo-Gothic)
	1854	Crystal Palace , First cast-iron and glass structure
	1855 Courbet's Pavilion of Realism	
Flaubert writes <i>Madame Bovary</i>	1856-1857	
Mendel begins genetic experiments	1857	
First oil well drilled,	1859-60	Red House by Philip Webb (Arts & Crafts)
Darwin publishes <i>Origin of Species</i>		
Steel developed	1860	
U.S. Civil War breaks out	1861	
	1862	
Lincoln abolishes slavery	1863	
Suez Canal built	1869	Garnier built Paris Opera (Neo-Baroque)
Prussians besiege Paris	1871	
	1873	
	1874	
Custer defeated at Little Big Horn,	1876	
Bell patents telephone		
Edison invents electric light	1879	
Population of Paris hits 2,200,000	1880	
	1881	
	1882	
	1883	
	1885	
First motorcar built	1886	
	1888	
	1889	
Hitler born	1901	
	1902	
	1903	
	1905	

REALISM

VALUES:

Real, Fair, Objective

INSPIRATION:

The Machine Age, Marx and Engel's Communist Manifesto,
Photography, Renaissance art

TO NE:

Calm, rational, economy of line and color

SUBJECTS:

Facts of the modern world, as the artist experienced them;
Peasants and the urban working class; landscape;
Serious scenes from ordinary life, mankind.

TECHNIQUE:

Varies, but the final product depicts the story as close as
to its real appearance.

HALLMARK:

Precise imitations of visual perception without alteration; no
idealization, or sensationalization.

ARTISTS:

Courbet (founder), Daumier, Rousseau, Corot



Third Class Carriage (Un Wagon de Troisième Classe)
1862-1864; oil on panel 26 x 33.9 cm.; Fine Arts Museum of San Francisco.

Honoré Daumier was deeply interested in people, especially the underprivileged.

In *Third-Class Carriage* he shows us a group of people on a train journey. We are especially concerned with one family group, the young mother tenderly holding her small child, the weary grandmother lost in her own thoughts, and the young boy fast asleep.

The painting is done with simple power and economy of line:

■ The hands, for example, are reduced to mere outlines but beautifully drawn.

■ The bodies are as solid as clay, their bulk indicated by stressing the essential and avoiding the nonessential.

These are not portraits of particular people but of mankind.

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IMPRESSIONISM

VALUES:

Impression

INSPIRATION:

a reaction against Realism, Manet his unfinished
canvasses

TO NE:

Subjective, spontaneous, non-conformist

COLOR:

Any color; bright colors, blacks, greys

SUBJECTS:

Outdoors, seaside, Parisian streets and cafés

TECHNIQUE :

Short Choppy brushstroke, unfinished canvas

COMPOSITION:

Does not exist

HALLMARK:

Representations of visual sensations through
color and light.

ARTISTS:

Monet, Renoir, Degas, Bazille, Cezanne

Impressionism (1867-1886)

French *Impressionnisme*

- Impressionist painting comprises the work produced between about 1867 and 1886 by a group of artists who shared a set of related approaches and techniques.
- The most noticeable characteristic of Impressionism was an attempt to accurately and objectively record visual reality in terms of temporary effects of light and color.
- The principal Impressionist painters were **Claude Monet, Pierre Auguste Renoir, Camille Pissarro, Alfred Sisley, and Frédéric Bazille**, who worked together, influenced each other, and exhibited together independently. **Edgar Degas and Paul Cézanne** also painted in an Impressionist style for a time in the early 1870s.
- The established painter Édouard Manet, whose work in the 1860s greatly influenced Monet and others of the group, himself adopted the Impressionist approach about 1873.

Characteristics:

- * the concentration on the general impression produced by a scene or object, a *slice of contemporary life, or a flash snapshot of nature*
- * the use of unmixed primary colors
- * small strokes to simulate actual reflected light
- * the non-existence of Composition
- * unfinished figures on canvas, the dissolution of balance

Subjects:

Outdoors, seaside, Parisian streets and cafés

Purpose:

To portray immediate visual sensations of a scene

Contributions:

After Impressionism, painting would never again be the same. Twentieth-century painters either extended their practice or reacted against it. By defying conventions, these rebels established the artist's right to experiment with personal style. Most of all, they let the light of nature and modern life blaze through the shadowy traditions of centuries.

They rejected :

- Renaissance perspective
- balanced composition
- idealized figures
- history painting,
- chiaroscuro

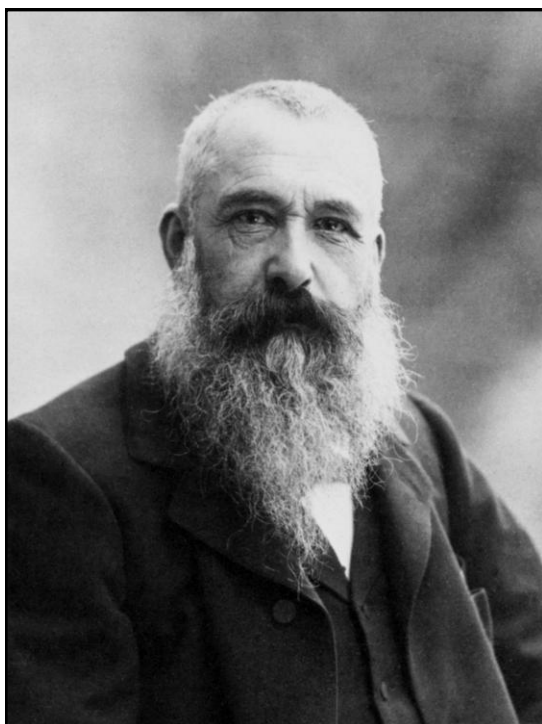


(Chiaroscuro (Italian for *light-dark*) is a term in art for a contrast between light and dark. The term is usually applied to bold contrasts affecting a whole composition, but is also more technically used by artists and art historians for the use of effects representing contrasts of light, not necessarily strong, to achieve a sense of volume in modeling three-dimensional objects such as the human body.



Instead, they prefer:

- to represent the immediate visual sensations through color and light.
- to present an **“impression”** or the initial sensory perceptions, recorded by an artist in a brief glimpse.

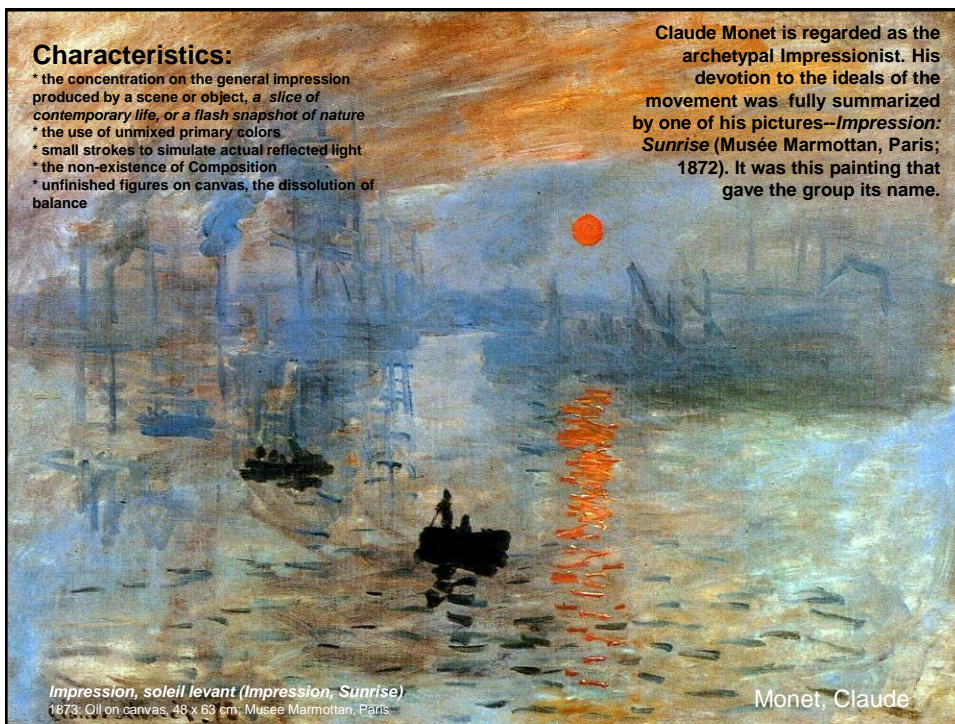


Monet, Claude (b. Nov. 14, 1840, Paris, Fr.--d. Dec. 5, 1926, Giverny)
French painter, initiator, leader, and an advocate of the Impressionist style.

He started his career by drawing caricatures, then decided to draw landscapes, due to the influence of his early mentor, Boudin. Under the influence of Boudin, Monet started to make his painting out of doors.

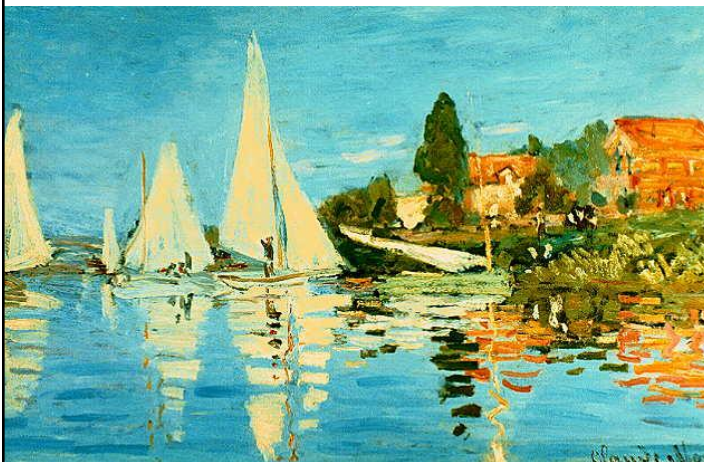
La Havre was Monet's homeland, but when he was at his twenties, he went to Paris to study at the Atelier Suisse. There he formed a friendship with Pissarro, who was another Impressionist painter. Then he, in 1862, entered the studio of Gleyre in Paris and there met Renoir, Sisley, and Bazille, with whom he was to form the nucleus of the Impressionist group.

Claude Monet, photo by Nadar, 1899.



1871 – 1878: Monet lived at *Argenteuil*, a village on the Seine near Paris. There, he painted some of the most enjoyable and famous works of the Impressionist movement, not only by Monet, but by his visitors Manet, Renoir and Sisley.

Monet was intensely productive at Argenteuil in 1874. his output was prolific, but he kept wonderfully clear of repetition. He looked at the Seine from every angle, either from the shore or from his studio-boat on the river and found variety in the scenes of the summer offered. Yet the variety was also that of a brush responsive to the changes of weather conditions and the different nuances they imparted to a scene. Some paintings were patterned with a series of restless touches that conveyed the suggestion of different conditions.



Régate à Argenteuil, (1872); Musée d'Orsay, Paris

In this picture, Monet painted the boats on the Seine. Fascinated by the increasing number of boats in warm weathers and their creamy silhouette against the blue sky, **Monet made a bold simplification, treating the river and its reflections with equal sizes of stroke.**

Renoir, one of his guests, sometimes painted the same boats with Monet from the same viewpoint. He was equally fascinated by their sails. The hallmarks of their style was alike:

- the exclusion of detail , and
- an almost abstract rendering of light.

Monet, Claude

For Monet, light is equal to color.



Coquelicots (Poppies, Near Argenteuil) 1873; Musée d'Orsay, Paris

Technique:

- Monet's style consisted of small dabs of pigment, applied to the canvas which correspond to his immediate visual observations.

- Instead of the conventional gradations of tone, he placed vibrating spots of different colors side by side.

- In an effect called "optical mixing", these "broken colors" blended at a distance.

- To represent shadows, Monet did not use black, but instead he added the complementary (or opposite) color to the hue of object casting a shadow.

Monet, Claude



The Highway Bridge at Argenteuil, (1874).

Oil on canvas, 60 x 79.7 cm; National Gallery of Art, Washington, DC .

Monet, Claude



Fishing Boats Leaving the Harbor, Le Havre, (1874);

Oil on canvas, 60 x 101 cm; Private collection

Impressionist Characteristics:

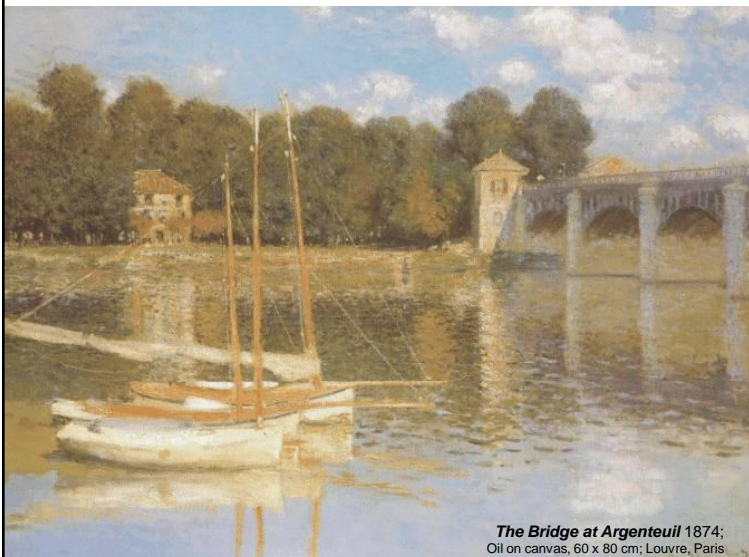
- * general impression of a scene or object, or a *flash snapshot of nature*
- * the use of unmixed primary colors
- * small strokes to simulate actual reflected light
- * the non-existence of Composition
- * unfinished figures on canvas, the dissolution of balance

Monet, Claude

Monet worked out the equation of light and color.

In *The Bridge at Argenteuil* the equivalence is complete: the glow of light produced by pure and unmixed color covers the canvas and surrounds the forms appearing in it. This technique was to emphasize the scenes temporality. The interplay between the short strokes indicative of waves and the larger areas of color is made with a typical aim that ensures its flexibility.

FEELING→ Wind can blow and all those glows of light on the lake won't be the same next second.



CRITICISM:
The accusation is sometimes made against the Impressionists that in their concern with atmosphere they lost sight of qualities of form and composition.

Analysis of this painting would show.:

- Rather than the lack of preintended arrangement, the coherence of design
- The pictorial value of the poetics between the vertical masses such as houses and bridge piers and their reflections on lake,
- The harmony formed by the echoes of form and color :
 - The line of the furled sail is caught by the ribbed sky at the left;
 - The warm tones of buildings are echoed in the details of the yachts;
 - the dapple of clouds in the blue sky (with its deeper richness of blue in reflection) has its tonal equivalent in the reflections of the boats.

The Bridge at Argenteuil 1874;
Oil on canvas, 60 x 80 cm; Louvre, Paris



The Stroll, Camille Monet and Her Son Jean (Woman with a Parasol) 1875;
Oil on canvas, 100 x 81 cm, National Gallery of Art, Washington, DC

This masterpiece epitomizes the :

Impressionist concept of "the glance".

It makes the viewer wonderfully convey the sensation of a snapshot in time: a stroll on a beautiful sunny day.

■ **THE FEELING OF SPONTANEITY:**

The brushwork, feathery splashes of pulsating color, is critical in establishing this feeling of spontaneity. The portrayal of sunlight and wind also contributes to the movement in the scene. It is difficult to tell where the wispy clouds end and the wind-blown scarf of Mrs. Monet begins. The spiraling folds of her dress are a physical embodiment of the breeze that can be discerned fluttering across the canvas.

■ **THE TWISTING EFFECT:** The sunlight, coming from the right, provides a vigorous opposition to the wind blowing from the left. The wind and sun combine to form a swirling vortex in the center of the canvas, beginning with the bent grass blades and twisting through the white highlights at the back of the dress to the tip of the parasol.

■ **PERSPECTIVE :** A singular aspect of the painting is the strong upward perspective. The view from below succeeds in silhouetting the figures against the sky, which intensifies the dynamic effect of sun and light. By depicting his son only from the waist up, Monet imparts a sense of depth to the setting.

Monet, Claude

WIND

SUN LIGHT

**BOY AT THE BACK:
SENSE OF DEPTH**

**MRS MONET ON A HILL
TRYING TO MAINTAIN
HER BALANCE**

SWIRLING VORTEX

Monet, Claude

The Stroll, Camille Monet and Her Son Jean (Woman with a Parasol) 1875;
Oil on canvas, 100 x 81 cm , National Gallery of Art, Washington, DC

- **METHODOLOGY:** Once Monet has outlined his figures against the sky, he then anchors them firmly with color and line. **OUTLINE THE FIGURES—ANCHOR WITH COLOR AND LINE**
- **BINDINGS: THE USE OF GREEN**
The green underside of the parasol binds with the green of the hillside. The strong line of the handle leads the eye up to the green of the parasol and then pulls the viewer back to the corresponding green of the grassy hillside. Shadows in the grass continue to draw the eye until it is anchored at the bottom of the canvas.
- **CONTRAST:** Monet has achieved an exhilarating contrast between the swirling wind, clouds and light and the solid foundation of the hillside, with the figure of Mrs. Monet connecting the two.

The Artist's Garden at Vetheuil
1881; Oil on canvas, 100 x 80 cm;
Private collection

The significance of the picture comes from its being one of the flattest landscapes ever painted. At around the same time, Cezanne was flattening his still-lives by distorting the tables to a vertical orientation.

Monet stops short of distortion through following preferences:

- A hillside staircase provides the form for a dramatic flattening of the painting.
- Monet accentuates this effect with a strong dividing line going up the right side of the stairs, between the houses and continuing up the chimney to the top of the canvas.
- The sky and buildings are highly geometrized forms whose flatness serves to bring the deepest part of the composition back up to the picture plane.
- The stairs are not individually distinguishable; if not for the children placed on them, they could be read as a cliff. The children themselves are frozen in full frontal portrayal, which again contributes to the flattening effect..

GEOMETRIZE FORMS

FRONTAL PORTRAYAL

STAIRCASE

Monet, Claude

The Artist's Garden at Vetheuil
1881; Oil on canvas, 100 x 80 cm;
Private collection

- There are few perspectival clues provided: No clouds are shown that would break up the solid plane of dark blue sky; no shadows can be discerned, even though the scene is bathed in sunlight.
- This results in a number of interesting ambiguities. Are the buildings next to each other, nearly touching? Or is one or the other to be perceived as in front?
- Even the sunflowers are puzzling. The blossoms **do not diminish in size** as would be expected as they near the top of the canvas. As a result, they can be read either as a wall of plants at the base of the staircase, or as rows of vegetation terracing the hillside.
- This work, so unlike much of Monet's work in its **flat plane composition**, is a testament to the extensiveness of his oeuvre.

NO CLOUDS] TO PREVENT GIVING DETAILS
NO SHADOWS] ABOUT PERSPECTIVE

WHICH BUILDING IS AT THE BACK?

Monet, Claude

In the 1880s, there occurred an important change in Monet's technique. He changed his **handling of pigment**. Rather than many specks of paint, he **lengthened his brushstrokes into twisting sweeps of color**.

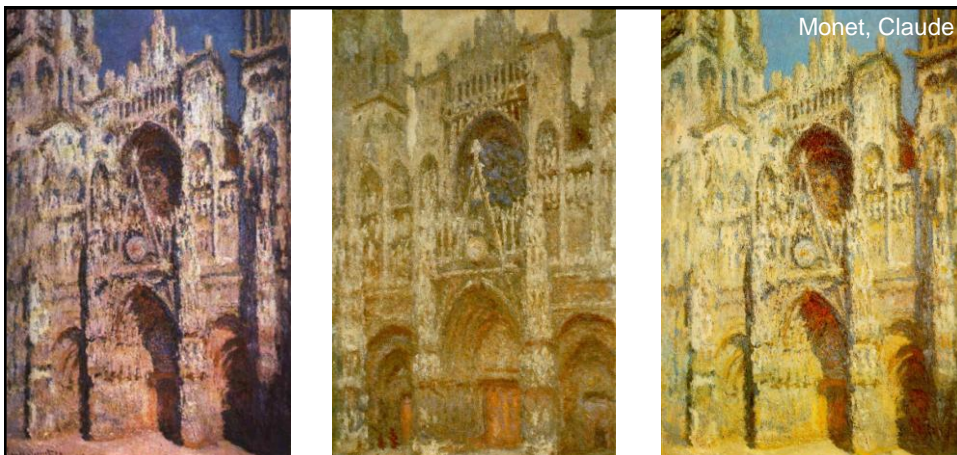
From 1890 he concentrated on series of pictures in which he painted the same subject at different times of the day in different lights---*Haystacks* or *Grainstacks* (1890-91) and *Rouen Cathedral* (1891-95) are the best known.

Haystacks at Chailly at Sunrise 1865;
Oil on canvas, 30 x 60 cm; San Diego Museum of Art

Wheatstacks (End of Summer) 1890-91;
Oil on canvas, 60 x 100 cm; The Art Institute of Chicago

Monet, Claude

Meule, Soleil Couchant 1891;
Museum of Fine Arts, Boston



Monet, Claude

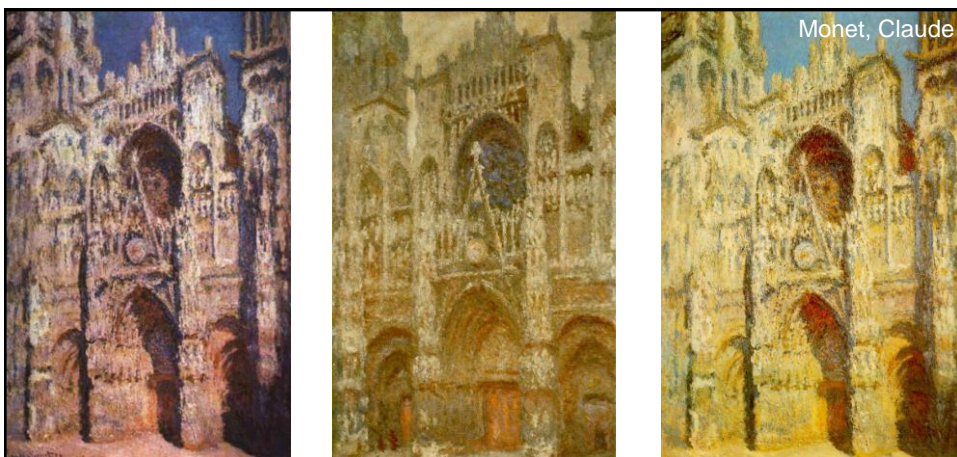
Rouen Cathedral: Full Sunlight
1894; Louvre, Paris

Rouen Cathedral and the West Portal : Dull Weather
dated 1894, painted 1892; Oil on canvas,
100 x 65 cm; Musee d'Orsay, Paris

Rouen Cathedral, the West Portal and Saint-Romain Tower: Full Sunlight, Harmony in Blue and Gold
dated 1894, painted 1893; Oil on canvas,
107 x 73 cm; Musee d'Orsay, Paris

He began work at Rouen early in 1892, the year after he had finished the Haystacks. He took a room above a shop in the rue Grand-Pont from which to observe the west front of the great church. He worked at Rouen in the spring of 1893. The rest of that year and most of 1894 was spent in completing the paintings from memory. Twenty of them, ranging in effect from dawn to sunset, were exhibited at Durand-Ruel's gallery in 1895 with great success.

Monet's friend Clemenceau justly praised their 'symphonic splendour'. Pissarro reproved adverse criticism in the letter to his son in which he remarked on the series as 'the work, well thought out, of a man with a will of his own, pursuing every nuance of elusive effects, such as no other artist that I can see has captured'.



Monet, Claude

Rouen Cathedral: Full Sunlight
1894; Louvre, Paris

Rouen Cathedral and the West Portal : Dull Weather
dated 1894, painted 1892; Oil on canvas,
100 x 65 cm; Musee d'Orsay, Paris

Rouen Cathedral, the West Portal and Saint-Romain Tower: Full Sunlight, Harmony in Blue and Gold
dated 1894, painted 1893; Oil on canvas,
107 x 73 cm; Musee d'Orsay, Paris

■ Monet was not interested in the subject because of its Gothic architectural specifications. What caught his interest was: **the engravings on the facade and their poetic relation with the light and shadow, and the profound effects that was created, facade as an animation.** The heavy grain of his thick paint gave its own animation to the façade.

■ Working largely from memory he exchanged the more fluent technique of the *plein-air* picture finished at a sitting for this entirely opposite quality of carefully worked-up impasto. In addition, without direct reference to the building in reality, a poetic element in his nature seems to have come uppermost: The sensation of Gothic.

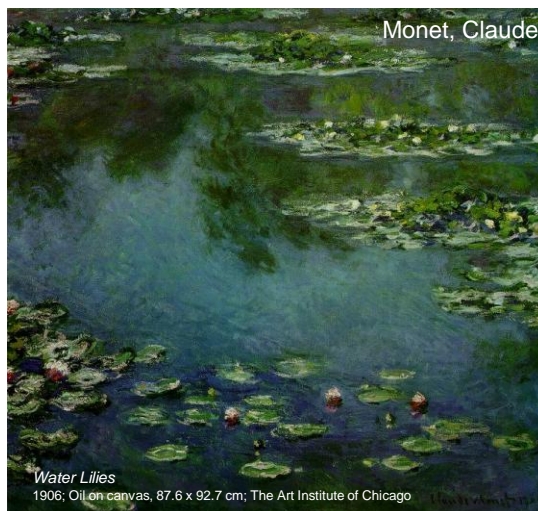


Water Lilies (The Clouds)
1903; Oil on canvas, 74.6 x 105.3 cm; Private collection



Waterlilies, Green Reflection, Left Part
1916-1923; Orangerie, Paris

He continued to travel widely, visiting London and Venice several times (and also Norway as a guest of Queen Christiana), but increasingly his attention was focused on the celebrated water-garden he created at Giverny. This served as the theme for the series of paintings on *Water-lilies* that began in 1899 and grew to dominate his work completely (in 1914 he had a special studio built in the grounds of his house so he could work on the huge canvases).



Water Lilies
1906; Oil on canvas, 87.6 x 92.7 cm; The Art Institute of Chicago

Monet, Claude

Monet eliminated outlines and contours until form and line almost disappeared in interwoven brushstrokes. Vibrant colors melt into each other just as flowers blend into water and foliage. No image is the central focus, perspective ceases to exist, and reflections and reality merge in a hazy mist of swirling color. In these nearabstractions foreshadowing twentieth century art, **paint alone representing a moment of experience in light become Monet's subject.**

Houses of Parliament, London, Sun Breaking Through the Fog
1904; Oil on canvas, 81 x 92 cm; Musee d'Orsay, Paris

Le Parlement, Effet de Brouillard
1904; 82.6 x 92.7 cm; Museum of Fine Arts, St. Petersburg

All of these paintings were done on identical sizes of canvas, from the same viewpoint overlooking the Thames from Monet's window.

By providing a static subject under different light conditions, the series paintings illustrate how our perceptions transforms. **All were artistic experiments to describe the momentary condition of the envelope, such as "... Sun Breaking Through the Fog" or "... Effect of Sunlight!"**

This final painting of the series, at the bottom right, however, differs from the first seven: it has nothing to do with momentary effects.

In the earlier works, the buildings and river are inert, passively affected by the light. In 1905 version, on the contrary, they are emphasized with drastically dynamic forms. The spiraling brushstrokes of the tower sweep it upward majestically. The river, too, takes on a more aggressive aspect. The highlighted wave crests gets bigger at the base of the tower, which was consciously done to contribute to the rising effect of the tower. As the tower stretches toward the bright sky at the very top of the canvas, Monet succeeds masterfully in expressing an amazing sense of absolute aspiration.

Houses of Parliament, London
1905; Oil on canvas, 81 x 92 cm; Musee Marmottan, Paris

Revision: Monet

- **SUBJECT:** Landscapes, waterfront scenes, series on field of poppies, cliffs, haystacks, poplars, Rouen Cathedral; late work: near-abstract water lilies, to **paint alone representing a moment of experience in light**
- **COLORS:** Sunny hues, pure primary colors dabbed side by side (shadows were complementary colors dabbed side by side), **Vibrant colors melt into each other**
- **STYLE:** Dissolved form of subject into light and atmosphere, soft edges, **eliminated outlines and contours, No image is the central focus, perspective ceases to exist, and reflections and reality merge**, classic Impressionist look...
- “Try to forget what objects you have before you, a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you.”



Renoir, Pierre-Auguste (b. Feb. 25, 1841, Limoges, France--d. Dec. 3, 1919, Cagnes) is a French painter originally associated with the Impressionist movement. His early works were typically Impressionist snapshots of real life, full of sparkling colour and light. By the mid-1880s, however, he had broken with the movement to apply a more disciplined, formal technique to portraits and figure paintings, particularly of women.

Alfred Sisley and his Wife
1868; Wallraf-Richartz Museum, Cologne

General characteristics: Renoir, as any other Impressionists, looked for an **unconventional and natural attitude** and perfectly used the **freshness of color**. This is a painting of Renoir's newly-married friend Sisley with his wife. Likewise other Impressionists, he emboldened to make much of the current fashion in men's and women's clothes, though endowing them with an attraction that came from his visual approach.

Contrast in colors: The black and grey of Sisley's attire is well contrasted with the splendour of red and gold in Madame Sisley's spreading skirts but there is the further contrast to this finery in the intimate and affectionate gesture with which he offers and she takes his arm. It was already one of the Impressionist devices

Figure & Ground: The figures are placed in sharp focus against a blurred background. The background here gives a hint of the open-air portraits the group would paint some years later at Argenteuil, though the figures and faces are painted as yet with no attempt to suggest outdoor lighting.

Renoir, Pierre-Auguste



La loge (The Theater Box)

1874; Oil on canvas, 80 x 63.5 cm;
Courtauld Institute Galleries, University of London

This masterpiece, painted when Renoir was thirty-three and shown in the first Impressionist exhibition of 1874, can be regarded simply **as a glimpse of contemporary life but is in a sense portraiture also.** Renoir's brother Edmond posed for the man, the girl was a well-known Montmartre model nicknamed 'Nini gueule en raie'.

Renoir had already been working in close accord with Monet but in this instance made no special effort at Impressionist innovation.

The features that made the critics argue on its Impressionist value were:

- **No attempt to impress the atmosphere of the theater through the treatment of light**
- **No hesitation to use black...**

Deriving its utmost density from Edmond's evening dress and opera-glasses and Nini's stripped attire, Renoir appreciated the feminine charm of feature appears in the eyes, the mobile mouth and delicate skin of his female model contrasted with the countenance of Edmond in shadow.

But Nini of *La Loge* was the first of the long series of portraits that Renoir was able to invest with charm.

Renoir, Pierre-Auguste

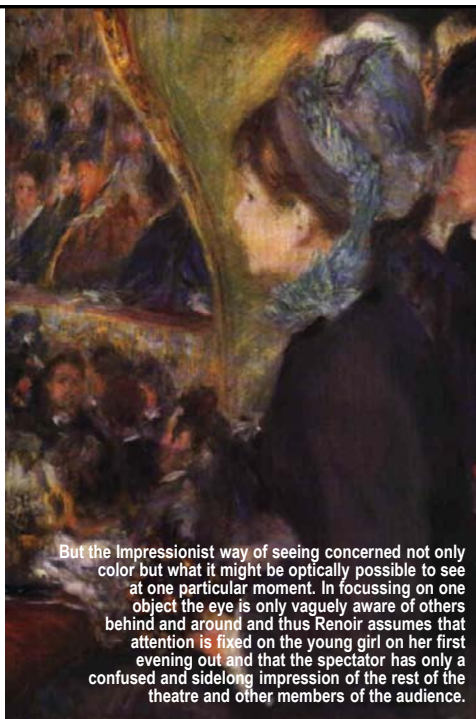
La Première Sortie (The First Outing);

c. 1875-76; National Gallery, London

There is a remarkable difference in technique between Renoir's two pictures of the occupants of a theatre-box, *La Loge* and *La Première Sortie* (as the latter is now entitled). In the intervening period Renoir worked with Monet at Argenteuil and, for the time being at least, had become thoroughly conditioned to Impressionist methods and outlook. The precision of drawing has gone to be replaced by a shimmering envelope of color that surrounds the figures and gives them an actuality in space that the other picture does not display. This of course is a difference of aim rather than aesthetic quality.

La Loge	La première Sortie
No spatial actuality	Actuality in space
The precision of drawing	A shimmering envelope of color that surrounds the figures
COLOR: The use of rich blacks	COLOR: Rich blacks have gone, depth of color being provided by ultramarine
STYLE: Representation of a calm mood	STYLE: Some kind of excitement is conveyed by the broken color and the figures dimly visible
No impressionist ideas	The first implications of the impressionist ideas

Renoir, Pierre-Auguste



But the Impressionist way of seeing concerned not only color but what it might be optically possible to see at one particular moment. In focussing on one object the eye is only vaguely aware of others behind and around and thus Renoir assumes that attention is fixed on the young girl on her first evening out and that the spectator has only a confused and sidelong impression of the rest of the theatre and other members of the audience.

MOOD OF THE PAINTING: Happy composition...

Renoir was delighted in 'the people's Paris.' The Moulin de la Galette was a characteristic place of entertainment near the top of Montmartre. The place took its name from the pancake which was its specialty.

In this painting, Renoir depicts a Sunday afternoon dance in the Moulin's courtyard.

In still-rural Montmartre, the Moulin had a local client profile, especially of working girls and their young men together with some artists who, as Renoir did, enjoyed the show and found unprofessional models to paint.

The dapple of light is an Impressionist feature. After his round of *plein-air* landscape at Argenteuil, however, Renoir preferred to draw human beings, and especially women, as the main components of picture.

Nobody before Renoir had thought of capturing some aspect of daily life in a canvas of such large dimensions.



The girl in the striped dress in the middle foreground was said to be Estelle, the sister of Renoir's model, Jeanne. Another of Renoir's models, Margie, is seen to the left dancing with the Cuban painter, Cardenas. At the foreground table at the right are the artist's friends, Frank Lamy, Norbert Goeneutte and Georges Fovière, who in the short-lived publication *L'Impressionniste* extolled the *Moulin de la Galette* as a page of history, a precious monument of Parisian life depicted with rigorous exactness.

Le Moulin de la Galette 1876;
Oil on canvas, 131 x 175 cm; Musée d'Orsay

Les Parapluies (Umbrellas), c. 1883;

Oil on canvas, 180 x 115 cm; National Gallery, London

This picture, as well as being a delight in itself, illustrates a **transitional aspect** of Renoir's art. It shows a **new attention to design as a well-defined scheme of arrangement**, the umbrellas forming a linear pattern of a far from Impressionist kind, the linear element also being stressed in the young modiste's bandbox, the little girl's hoop and the umbrella handles. In this **care for definite form**, apparent also in the figures at the left, one can see a **discontent with Impressionism and a search for a firmer basis of style** that would date the work to about 1883-4, after his journeyings abroad and the revision he brought into his ideas. It is unlikely that it preceded the *Muslim Festival* of 1881 and more probably represents a subsequent reaction.

The Cézanne-like treatment of the tree at the back also suggests it was painted after Renoir stayed with him at L'Estaque in 1882:

- The children and the lady with them are more indicative of the style of the 'seventies than the rest of the picture which may well have passed through stages of repainting over a period. The charm of the whole is nevertheless able to overcome the feeling of slight inconsistency that may result from close examination.



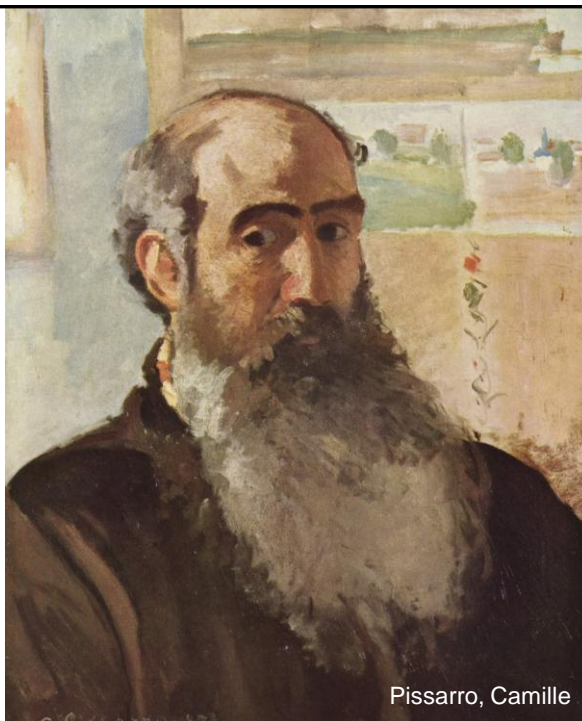
Renoir, Pierre-Auguste

Revision: Renoir

- **SUBJECTS:**
Voluptuous, peach-skinned female nudes, café society, children, flowers, glimpses from contemporary life
 - **COLORS:**
Rich reds, primary colors, detested black – used blue instead
 - **STYLE:**
Early: quick brushstrokes, blurred figures blended into hazy background; late: more Classical style, solidly formed nudes
 - **ADVICE:** “Paint with joy, with the same joy that you would make love to a woman.”
- **GENERAL CHARACTERISTICS:**
 - The emphasis of Movement
 - The omittance of black from palette: for him it is not a color.
 - Zooming of one figure, while leaving the others as unfinished
 - Woman as leading figure
 - Short brushstrokes of distinct colors
 - The absence of outline
 - Forms suggested by highlights
 - Dappled light
 - The capturing of the hectic moment, the excitement and enthusiasm, with dazzling vivacity

Pissarro, Camille

(b. July 10, 1830, St. Thomas, Danish West Indies--d. Nov. 13, 1903, Paris)
French Impressionist painter, who endured prolonged financial hardship in keeping faith with the aims of Impressionism. Despite acute eye trouble, his later years were his most prolific. The Parisian and provincial scenes of this period include *Place du Théâtre Français* (1898) and *Bridge at Bruges* (1903).



Self-portrait, 1873

Pissarro, Camille





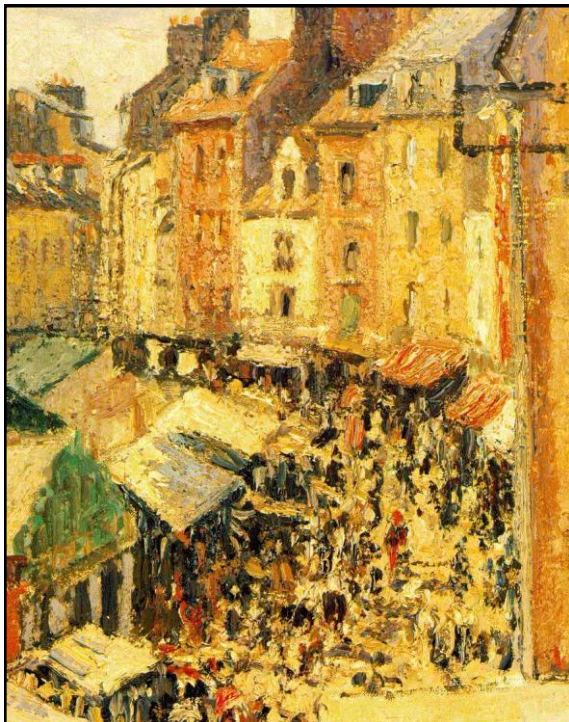
Place du Théâtre-Français. 1898. Oil on canvas. The Hermitage, St. Petersburg, Russia.

Pissarro, Camille



La Foire a Dieppe, matin, soleil, 'The Fair in Dieppe, Sunny Morning'; 1901
Oil on canvas, 65.3 x 81.5 cm; No. 3KP 525. Formerly collection Otto Krebs, Holzdorf

Pissarro, Camille



Detail: La Foire a Dieppe, matin, soleil

1901; "The Fair in Dieppe, Sunny Morning";
Oil on canvas, 65.3 x 81.5 cm; No. 3KP 525. Formerly
collection Otto Krebs, Holzdorf

Small dynamic brushstrokes:

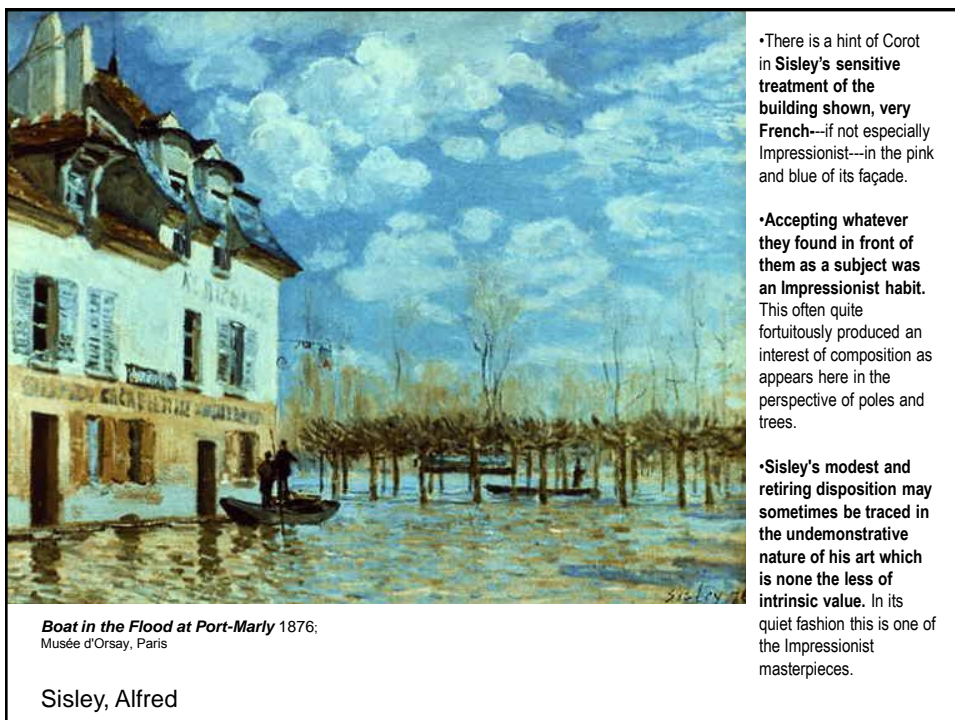
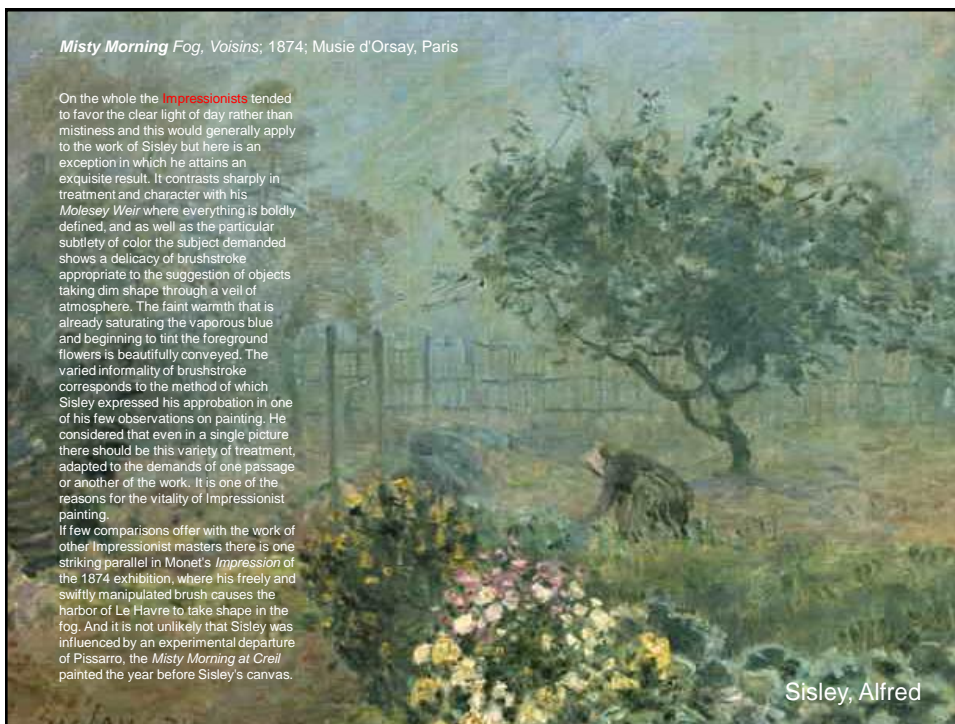
movement

- No outline!
- No contour!
- Color is used to present shadow and light.

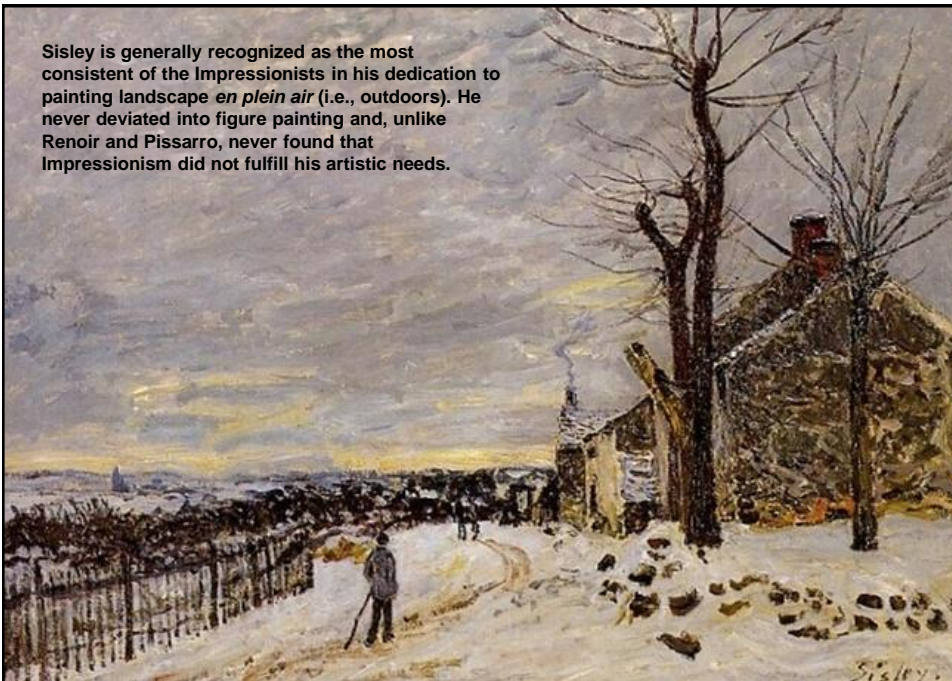
Pissarro, Camille



Sisley, Alfred (b. Oct. 30, 1839, Paris, Fr.--d. Jan. 29, 1899, Moret-sur-Loing) Sisley was one of the creators of French Impressionism. He was born in Paris of English parents. After his schooldays, his father, a merchant trading with the southern states of America, sent him to London for a business career, but finding this unpalatable, Sisley returned to Paris in 1862 with the aim of becoming an artist. His family gave him every support, sending him to Gleyre's studio, where he met Renoir, Monet and Bazille. He spent some time painting in Fontainebleau, at Chailly with Monet, Bazille and Renoir, and later at Marlotte with Renoir. His style at this time was deeply influenced by Courbet , and when he first exhibited at the Salon in 1867 it was as the pupil of Corot. But later in his life, his art achieved an independent style, mostly propogating the notions of Impressionism.



Sisley is generally recognized as the most consistent of the Impressionists in his dedication to painting landscape *en plein air* (i.e., outdoors). He never deviated into figure painting and, unlike Renoir and Pissarro, never found that Impressionism did not fulfill his artistic needs.



Snow at Veneux-Nadon, c.1880, Musée D'Orsay, Paris, France.

Sisley, Alfred



Bazille, Frédéric (1841-70).

French painter, one of the early Impressionist group.

As a student in Gleyre's studio in Paris (1862) he befriended Monet, Renoir, and Sisley, with whom he painted out of doors at Fontainebleau and in Normandy. He was, however, primarily a figure painter rather than a landscapist, his best-known work being the large *Family Reunion* (Musée d'Orsay, Paris, 1867-68).

Bazille was killed in action during the Franco-Prussian War, cutting short a promising career. He came from a wealthy family and had given generous financial support to Monet and Renoir.

Frédéric Bazille, *Self-portrait*, 1865-1866, oil on canvas, Art Institute of Chicago

He was interested in *plein air* painting, but of figures rather than pure landscape, and his work is of interest for its exploration of the effects of light on flesh tones.

Frédéric Bazille (1841-1870)
Family Reunion also called *Family Portraits*
 1867; Oil on canvas H. 152; W. 230 cm Paris, Musée d'Orsay
 Bought with the help of Marc Bazille, the artist's brother, 1905



© photo RMN, Heilbrunn, Frédéric

Bazille, Frédéric

Portrait of Pierre-Auguste Renoir
 1867; Oil on canvas, 122 x 107 cm; Musée d'Orsay, Paris

He was also a portraitist and recorder of the Impressionist scene .





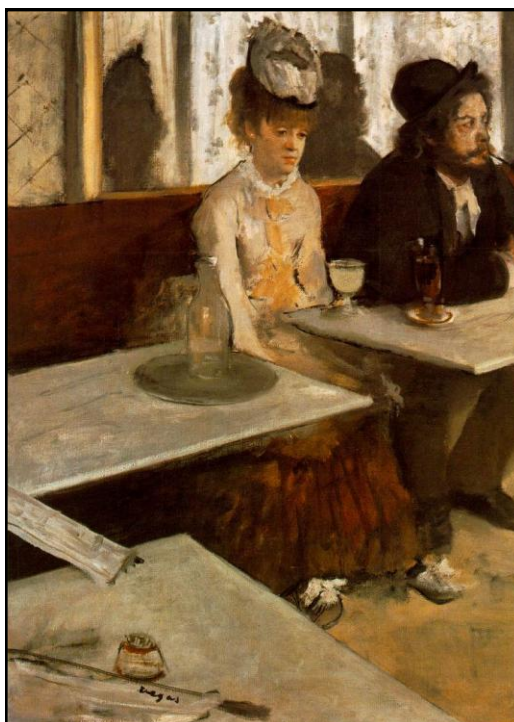
Self-portrait (*Degas au porte-fusain*), 1855

Degas, (Hilaire-Germain-) Edgar

(b. July 19, 1834, Paris, Fr.--d. Sept. 27, 1917, Paris)

French artist, acknowledged as the master of drawing the human figure in motion. Degas worked in many mediums, preferring pastel to all others. He is perhaps best known for his paintings, drawings, and bronzes of ballerinas and of race horses.

The art of Degas reflects a concern for **the psychology of movement and expression and the harmony of line and continuity of contour**. These characteristics set Degas apart from the other impressionist painters, although he took part in all but one of the 8 impressionist exhibitions between 1874 and 1886.



The painting shows Degas's favourite device of **placing the figures off-centre** with a large intervening area of space in the foreground. A forceful and original composition results from the mode of arrangement and the dark but harmoniously related tones of colour and shadow.

Characteristics:

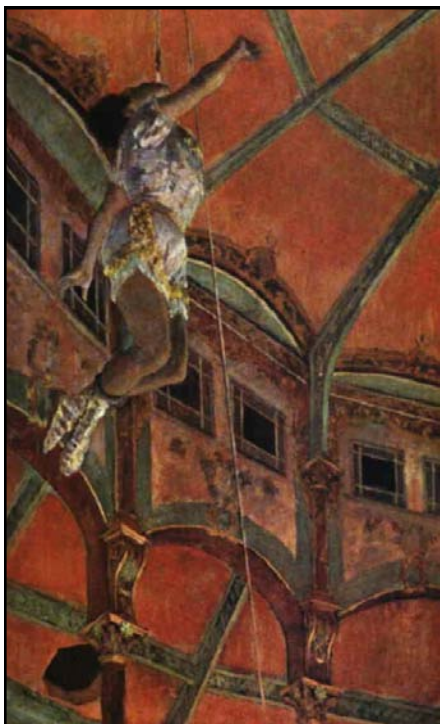
- the psychology of movement and expression
- the harmony of line
- the continuity of contour
- the placing the figures off-centre

→ the overloading of the figures to one side, balanced by diagonal zigzag of empty tables. A refusal to prettify subject...

"Art cannot be done with the intention of pleasing.." he said.

L'absinthe, 1876;
Oil on canvas, 92 x 68 cm; Musee d'Orsay, Paris

Degas, Edgar



Miss Lola at the Cirque Fernando
1879; National Gallery, London

Always alert to the possibilities of novel arrangement in composition Degas found an unusual suggestion for the **asymmetrical design** he favoured in a turn at a circus in which space also took a new aspect. The painting was shown in the fourth Impressionist exhibition and described in the catalogue as *Miss Lola au Cirque Fernando*, though contemporary reference has since proved that the performer was in fact known as Lala or La La.

Degas's investigation of how to give importance to the main figure when not centrally placed here takes a **vertical instead of a lateral direction**. The placing of the figure near the top of the canvas was obviously called for to suggest distance beneath. The sketch for the painting (in the Tate Gallery) shows only the performer's pose--the composition was worked out subsequently.

- asymmetrical design
- vertically and horizontally deaxis position of main figure

Degas, Edgar

Degas, Edgar: Ballet dancers

There are many great paintings to remind us that the artists of the Impressionist age were **sensitively aware of contemporary life**. Among the supreme masterpieces of the century are Degas's pictures of the ballet and its dancers. **The impulse towards painting the contemporary scene** came to him not only from **Courbet** and **Manet** but from his friend, the critic Duranty, the exponent of the aesthetics of naturalism. Yet in the particular direction of his tastes and his conception of design he was entirely individual. To **study and convey movement** was Degas' chosen task, first undertaken on the race course and then in his many pictures of the Opera, viewed from behind the scenes, in the wings, or from the orchestra stalls during a performance.



The Rehearsal





c. 1873-78; Oil on canvas, 41 x 61.7 cm; Fogg Art Museum, Harvard University, Cambridge, MA



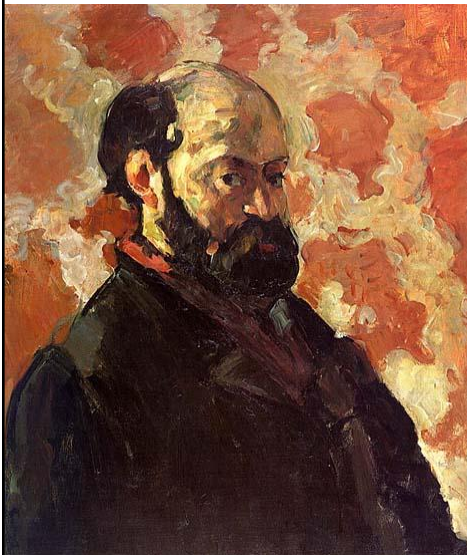
L'etoile [La danseuse sur la scene] (The Star [Dancer on Stage])
1878; Pastel on paper, 60 x 44 cm; Musee d'Orsay, Paris

Revision: Degas

- **SUBJECTS:**
Pastel portraits of human figure in stop-action pose; ballerinas, horse races, café society, laundresses, circus; late work: nudes bathing
 - **COLORS:**
Gaudy hues side by side for vibrancy; early: soft pastel; late: broad smears of acid colored pastels
 - **STYLE:**
Offbeat angles with figures crapped at the edge of canvas, asymmetrical composition with void at center
 - **ADVICE:** "Even when working from nature, one has to compose."
- **GENERAL CHARACTERISTICS:**
 - **The impulse to paint the contemporary scene**
 - **The impression of movement**
 - **Assymetrical design**
 - **Vertical and horizontal deaxis of the main figure**
 - **Overloading of figures to one side**
 - **The harmony of line**
 - **The continuity of contour**
 - **A refusal to pretified subject**

				
ARTIST	MANET	MONET	RENOIR	DEGAS
SUBJECTS	Updated Old Masters themes, painted contemporary scenes with hard edge	Landscapes, waterfront scenes, series on field of poppies, cliffs, haystacks, poplars, Rouen Cathedral; late work: near-abstract water lilies	Voluptuous, peach-skinned female nudes, café society, children, flowers	Pastel portraits of human figure in stop-action pose; ballerinas, horse races, café society, laundresses, circus; late work: nudes bathing
COLORS	Dark patches against light, used black as accent; early: somber; late: colorful	Sunny hues, pure primary colors dabbed side by side (shadows were complementary colors dabbed side by side)	Rich reds, primary colors, detested black – used blue instead	Gaudy hues side by side for vibrancy; early: soft pastel; late: broad smears of acid colored pastels
STYLE	Simplified forms with minimal modeling, flat color patches outlined in black	Dissolved form of subject into light and atmosphere, soft edges, classic Impressionist look	Early: quick brushstrokes, blurred figures blended into hazy background; late: more Classical style, solidly formed nudes	Offbeat angles with figures crapped at the edge of canvas, asymmetrical composition with void at center
ADVICE	Not much of a theorist but did say artist "simply seeks to be himself and no one else"	"Try to forget what objects you have before you, a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you."	"Paint with joy, with the same joy that you would make love to a woman."	"Even when working from nature, one has to compose."

Cézanne, Paul (b. Jan. 19, 1839, Aix-en-Provence, Fr.–d. Oct. 22, 1906, Aix-en-Provence) was a French painter, one of the greatest of the Postimpressionists, whose works and ideas were influential in the aesthetic development of many 20th-century artists and art movements, especially Cubism. Cézanne's art, misunderstood and discredited by the public during most of his life, grew out of Impressionism and eventually challenged all the conventional values of painting in the 19th century through its insistence on **personal expression** and on **the integrity of the painting itself**. He has been called **the father of modern painting**.



He had a **unique treatment of space, mass, and color**, therefore a different quality of pictorial form. Cézanne was a contemporary of the impressionists, but he **went beyond their interests in the individual brushstroke and the fall of light onto objects, to create**, in his words, "something more solid and durable, like the art of the museums."

His paintings of 1865-70 form what is usually called his early "romantic" period. Extremely personal in character, it deals with bizarre subjects of violence and fantasy in harsh, somber colors and extremely heavy paintwork.

Thereafter, as Cézanne rejected that kind of approach and worked his way out of the obsessions underlying it, his art is conveniently divided into three phases.

1) THE FIRST PHASE: In the early 1870s, through a mutually helpful association with Pissarro, he assimilated the principles of color and lighting of Impressionism and loosened up his brushwork; yet he retained his own sense of mass and the interaction of planes, as in *House of the Hanged Man* (1873; Musée d'Orsay, Paris).

Cézanne, Paul

• **Dabbed brushmarks of subtly varied colors** construct the thatched roof and the grass bank beneath it, on which **the movement of the brushstrokes suggests the movement into space**. This directs the eye toward the central pivotal point, which is the sunlit patch of ground between the two main houses.

• Tradition was to invite the viewer to enter the pictorial space, but Cézanne's painting was doing the opposite. With the flat lighting and solid paint on the foreground path appears like a barrier to enter inside, blocking off the pictorial space. The use of the curve was doing the same effect.

• The solid forms and monumental shapes in this composition are tightly interlocking. Cézanne's high viewpoint encourages this because although a distant vista appears between the houses, it is not made easily accessible, and its strong colors bring it toward the spectator. Thus there is an inherent tension in the painting, between flatness and naturalistic illusion.



House of the Hanged Man
1873; Oil on pale primed canvas, 55 x 66 cm; Musée d'Orsay, Paris

2) THE SECOND PHASE: In the late 1870s Cézanne entered the phase known as "constructive," characterized by the grouping of parallel, hatched brushstrokes in formations that build up a sense of mass in themselves. He continued in this style until the early 1890s, when, in his series of paintings titled *Card Players* (1890-92), the upward curvature of the players' backs creates a sense of architectural solidity and thrust, and the intervals between figures and objects have the appearance of live cells of space and atmosphere.



Les joueurs de carte, 1890-92;
The Card Players; Oil on canvas, 134 x 181.5 cm; The Barnes Foundation, Merion, Pennsylvania

The problem: how to image the figures as naturally symmetrical, with identical roles--each is the other's partner in an agreed opposition--but to express also the life of their separateness, without descending to episode and weakening the pure contemplative quality, so rare in older paintings of the game.

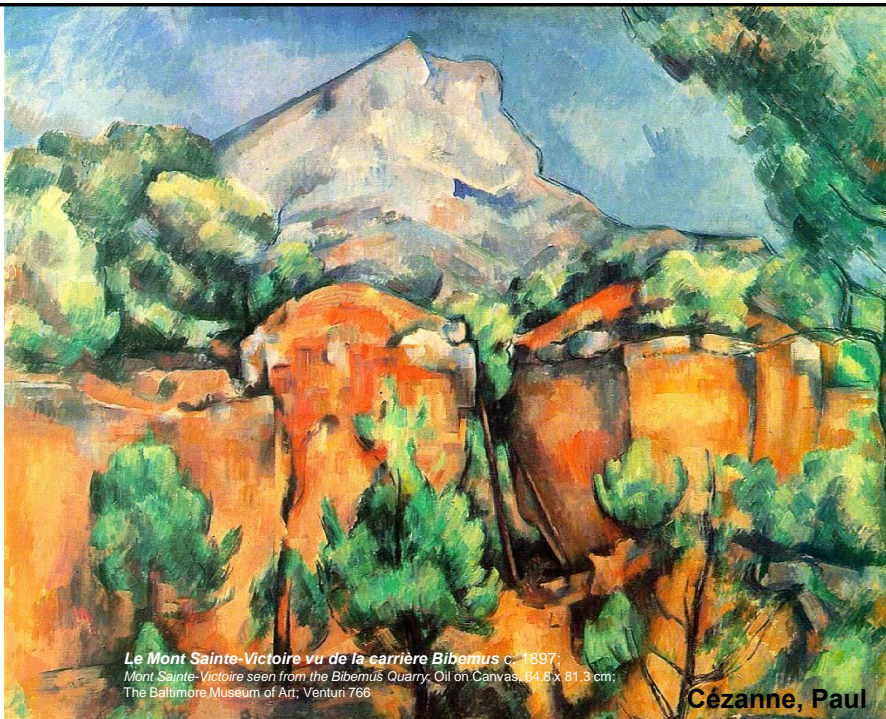


The Card Players
c. 1890-92; Oil on canvas, 17 3/4 x 22 1/2 in; Musée d'Orsay, Paris

It is accomplished in part by a **shift of axis**: the left figure is more completely in the picture; his partner, bulkier, more muscular, is marginal--but oddly also nearer to us--and takes up more of the table.

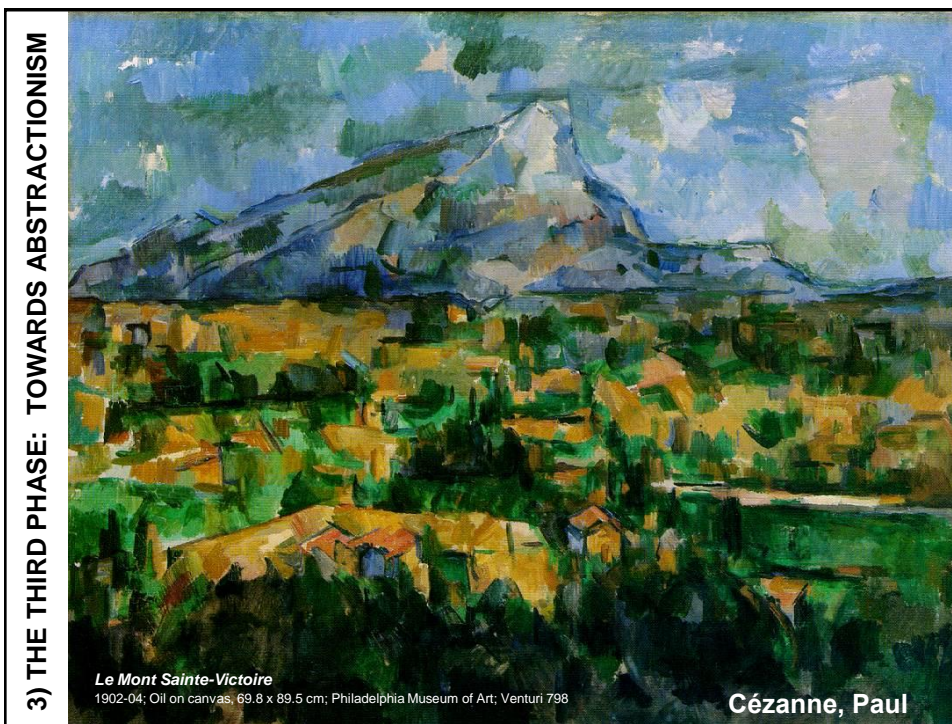
Cézanne, Paul

3) THE THIRD PHASE: TOWARDS ABSTRACTIONISM



Le Mont Sainte-Victoire vu de la carrière Bibemus c. 1897;
Mont Sainte-Victoire seen from the Bibemus Quarry; Oil on Canvas, 64.8 x 81.3 cm;
The Baltimore Museum of Art; Venturi 766

Cézanne, Paul

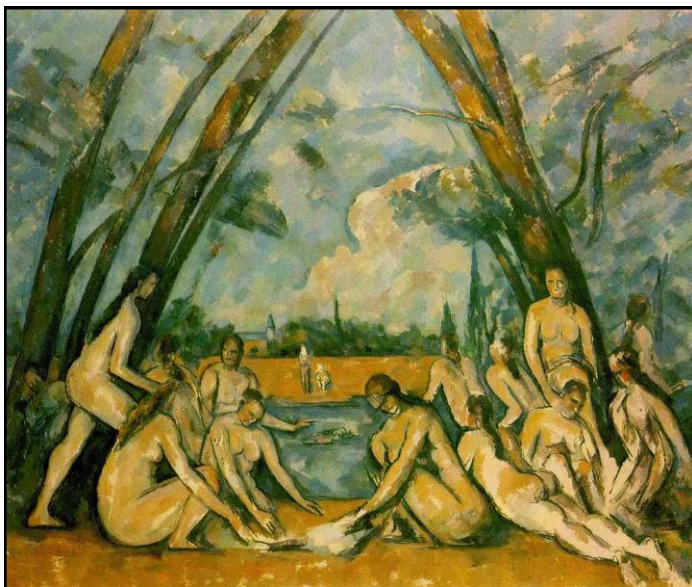


- The mountain was seen at a considerable distance, and its place in the broad panorama gave it a greater repose.
- For the first time we see the peak as a personal object with a distinct profile, or with two sides, like a human face. **It has lost the old classic symmetry and has become a complex, dynamic form.**
- **The taste for the vertical plane** is realized in this landscape with a grandiose force, but with another **expressive sense**. The mountain is as distinct as the nearest objects, even more distinct if we compare its drawn outline with the vaguer (sometimes vanishing) silhouettes of the trees below.
- As we move from the foreground to the distance, the objects become larger, as in a **primitive emotional perspective**.
- **Order in the conception of the objects.** Horizontal zoning: first trees, then rocks...



- The mountain is portrayed as a **geodesic pyramid**, and the surface appearance is defined through **colored planes**.
- Cézanne placed cool colors like blue at rear and warm colors like red in front in order to **create an illusion of depth**.
- For Cézanne, beneath shifting appearances was an essential unchanging armature. By **making this permanent geometry visible**, Cézanne hoped "to make of Impressionism," he said, "something **solid and durable**, like the art of the museums, to **carve out the underlying structure of things**."
- His innovative technique was to **portray visual reality refracted into a mosaic of multiple facets**, as through the reflection in a diamond.
- **The first undertaking of objects as cubical forms; of shadows as cubical forms; of light as cubical forms in differing colors.**

Cézanne, Paul



"The culmination of art is figure painting," Cézanne said, and in his last ten years, he was obsessed with the theme of nudebathers in an outdoor setting. But he was extremely slow in execution, he was shy and feared of his neighbors' suspicions, he did not work with live models. Instead, he took the reproductions of Rubens and El Greco, and drew on his own imagination rather than observation. The result is, after a series of dedicated study, abstracted figures as immobile as in his still lifes.

The public's recognition of Cézanne's work came in the last years of his life. But that did not affect Cézanne, and he continued to work in isolation until his death.

Large Bathers 1899-1906;
Oil on canvas, 208 x 249 cm;
Philadelphia Museum of Art

Contribution: Modern artists now consider him an oracle who invented his own **fusion of the real and abstract**. "The greatest source of Cubism," the sculptor Jacques Lipchitz said, "was unquestionably ... the late works of Cézanne." Like Giotto, who pioneered realistic representation, Cézanne initiated a major, though opposite, shift in art history.

Cézanne liberated art from reproducing reality by reducing reality to its basic components.

- It was this feature of Cézanne that made it hard to categorize among Impressionists or Post-Impressionists, therefore we believe that his work represents a transition from one another, in terms of:
- The insertion of **imagination** into the art of painting, and
- The insertion of **artist's own interpretation**, which took the art done to a step beyond Impressionism, which we call:

Post-Impressionism...

Post-Impressionism

- Post- Impressionism, like Impressionism, was a French phenomenon, that included the French artists, Seurat, Gauguin, the late work of Cézanne, Toulouse-Lautrec, and the Dutch-man Van Gogh, who did his major work in France. Their careers spanned 1880-1905, after Impressionism had triumphed over academic art. Most of them began as Impressionists. However, each of them abandoned the style to form their own highly personal art.
- The personal styles that developed came to be known as post-impressionism.
- The styles of the Post-Impressionist artists derived from the breakthroughs of their forerunners: the use of rainbow-bright color patches, instead of the “brown gravy” of historical painting.
- But, they were dissatisfied with Impressionism: they wanted art to be more substantial, or comprehensive. For them, it should go beyond capturing a scene, a passing moment, which often resulted in unplanned and slapdash canvases. the dissatisfaction was one, but the responses naturally varied. We can split the group into two camps : formal and informal..

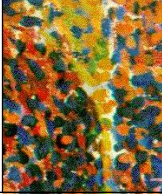




FORMAL

- The first camp responded the problem by concentrating on the formal characteristics of objects , which might be called a “near-scientific design”:
- Seurat (with his dot theory)
- Cézanne (with his color planes)

INFORMAL

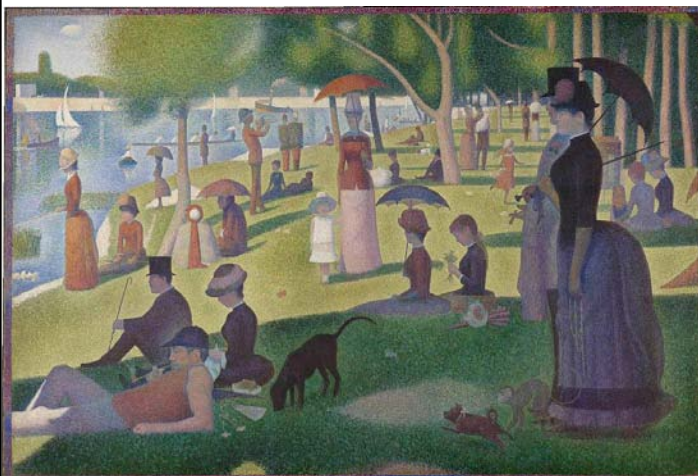
- The second camp responded the problem by emphasizing their emotions and sensations by color and light:
- Gauguin (with his exotic primitivism)
- Van Gogh (with his emotional coloring and brushwork)
- Lautrec (with his poster designs)

- Twentieth century art, with its extremes of individual styles from Cubism to Surrealism, grew out of these two trends...

ARTIST	SEURAT	TOULOUSE-LAUTREC	CEZANNE	GAUGUIN	VAN GOGH
SUBJECTS	Leisure activities in Paris	Cabaret Nightlife	Still-lives with fruit, landscapes at Mont Ste-Victoria, L'Estaque	Tahiti natives, peasants in Brittany	Self-portraits, flowers, landscapes, still lifes
SIGNATURE	Bright colors in tiny dots (pointillism)	First art posters used for publicity	Proto-Cubist stress on geometric structure	Exotic primitivism	Agitated, swirling brushstrokes
MOODS	Scientific, Logical	Decadent, hectic	Analytical, stable	Symbolic, mysterious	Passionate, vibrant
CONCERNS	System of optical blending in eye of beholder	Fin-de-siècle malaise	Underlying permanent order	Brilliant color to express emotion	Emotional reaction to subject through color, brushwork
HALLMARKS	Grainy surface, stylized figures in halo of light ("irradiation"); flat; precise design	Sketchy drawing, empty center, and cutoff figures at edges; eerie, indoor lighting and off-key colors, caricatures, masklike features	Balanced design; flat, squarish patches of color in graduated tones; simple geometric shapes	Simplified forms in unnatural colors, strong outlines in rhythmic patterns	Thick impasto in choppy strokes or wavy ribbons; simple forms in pure, bright colors; curling rhythms suggesting movement
BRUSH STROKES					



Georges-Pierre Seurat (2 December 1859 – 29 March 1891) was a French painter and draftsman. His large work *A Sunday Afternoon on the Island of La Grande Jatte* (1884-1886), his most famous painting, altered the direction of modern art by initiating Neo-impressionism, and is one of the icons of 19th century painting.



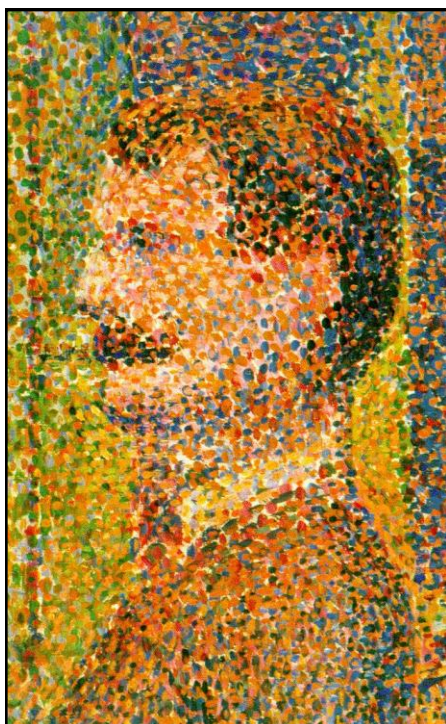
A Sunday Afternoon on the Island of La Grande Jatte – 1884, Oil on Canvas, 207.6 cm × 308 cm, Art Institute of Chicago

In creating the picture, Seurat employed the then-new pigment zinc yellow (zinc chromate), most visibly for yellow highlights on the lawn in the painting, but also in mixtures with orange and blue pigments. In the century and more since the painting's completion, the zinc yellow has darkened to brown—a color degeneration that was already showing in the painting in Seurat's lifetime.

Motivated by study in optical and color theory, he **contrasted miniature dots of colors that, through optical unification, form a single hue in the viewer's eye.**

He believed that this form of painting, now known as **pointillism**, would make the colors more brilliant and powerful than standard brush strokes.

To make the experience of the painting even more vivid, he surrounded it with a frame of painted dots, which in turn he enclosed with a pure white, wooden frame, which is how the painting is exhibited today at the Art Institute of Chicago.



Detail from *La Parade* (1889) showing pointillism

Seurat, Georges

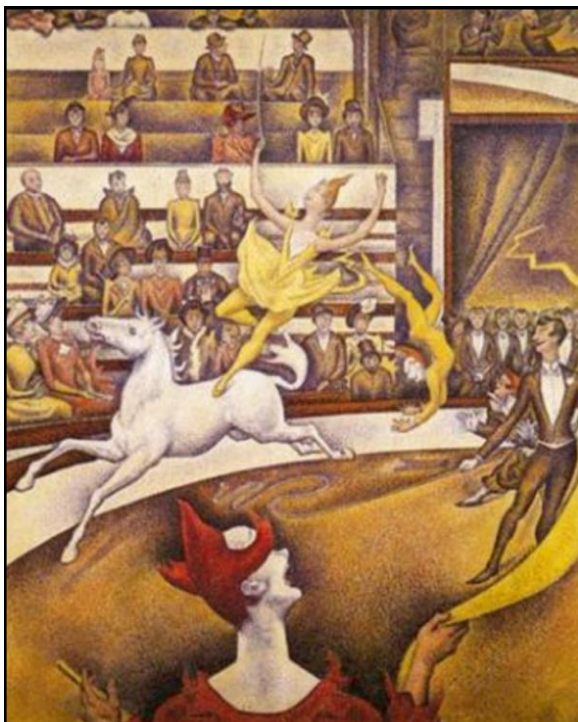
- Also defined as Neo-impressionists, Seurat, and others like Signac and Henry Edmond Cross, who adopted the dot system, elaborated their own system by interacting spectrum colors.
- In this theory, the tiny dot-like strokes of pure color were based on a precisely calculated relationship between adjacent and contrasting, warm and cold tones.
- At a distance, the dots merge together, one color merges into other. This was an optical impression.

But:

- The task is criticized due to its narrowness.
- The dot system is criticized due to its strictness, which restricted any artistic creation.
- Therefore, its life did not long much.

For Seurat, color and lines were tools to assign certain emotions:

- Warm colors (orange and red family) and lines moving upward (ascending lines) connoted action and gaiety
- Dark, cold colors (blue-green) and descending lines evoked sadness
- Middle tones, or a balance of cold and warm colors, and lateral lines conveyed calm and stasis.



“Le Cirque” conveys a mood of frenetic activity.

The acid yellow and orange colors and upward curving lines of performers contrast jarringly with the muted spectators ranged horizontally in static rows.

Seurat suppressed detail to give the scene a simplified poster style like the artificiality of the entertainment world.

The Circus, 1891;
Oil on canvas, 73 x 59 1/8 in; unsigned; Musee d'Orsay, Paris

Seurat, Georges

Toulouse-Lautrec, Henri de (1864-1901).

Many immortal painters lived and worked in Paris during the late 19th century. They included Degas, Cézanne, Gauguin, Van Gogh, Seurat, Renoir, and Toulouse-Lautrec. Toulouse-Lautrec observed and captured in his art the Parisian nightlife of the period.

Henri de Toulouse-Lautrec was born on Nov. 24, 1864, in Albi, France. He was an aristocrat, the son and heir of Comte Alphonse-Charles de Toulouse and last in line of a family that dated back a thousand years. Henri's father was rich, handsome, and eccentric. His mother was overly devoted to her only living child. Henri was weak and often sick. By the time he was 10 he had begun to draw and paint.

At 12 young Toulouse-Lautrec broke his left leg and at 14 his right leg. The bones failed to heal properly, and his legs stopped growing. He reached young adulthood with a body trunk of normal size but with abnormally short legs. He was only 1.5 meters tall.

Deprived of the kind of life that a normal body would have permitted, Toulouse-Lautrec lived wholly for his art. He stayed in the Montmartre section of Paris, the center of the cabaret entertainment and bohemian life that he loved to paint. Circuses, dance halls and nightclubs, racetracks--all these spectacles were set down on canvas or made into lithographs.

Moulin Rouge: La Goulue, 1891;
Lithograph in four colors (poster), 191 x 117 cm; Private collection



Lautrec's style was close to that of Degas. Their selection of content and subject was also similar: night life, cabarets, parisian theaters, dance halls, and circuses.

Both artists also specialized in **portraying movement and private movements** through slice-of-life glimpses with **abrupt, photographic cropping**.

According to art critics, Toulouse-Lautrec's **Postimpressionist style** is a highly **personal combination of the Impressionists' interest in contemporary subject matter and his own expressionistic color and line**.

- The eerie green light of the interior evokes an unhealthy atmosphere.
- The artist then added to the visual drama by utilizing different lines, such as the curving silhouette of La Goulue fixing her hair, the collar of Avril's coat, and the outline of Milton's sleeve.
- These lines contrast with the strong diagonals of the banister and the floorboards, which rush forward toward the viewer, enhancing the lively mood of the decidedly worldly setting.

At the Moulin Rouge, 1892/95
Oil on canvas, 123 x 141 cm, **Helen Birch Bartlett Memorial Collection, The Art Institute of Chicago**

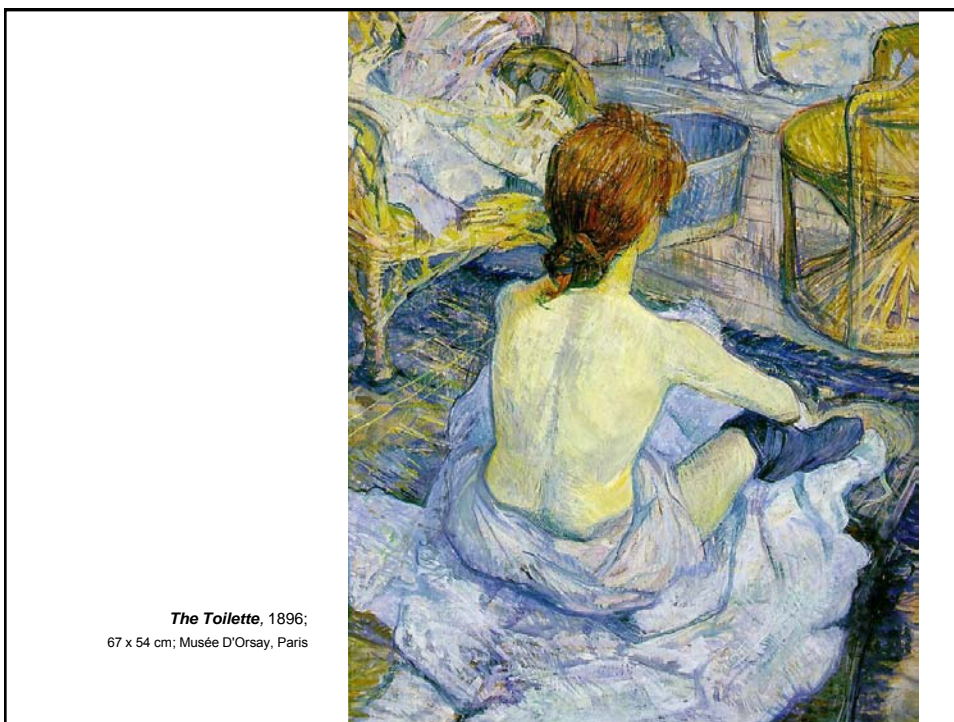
The painting perfectly captures **the malaise and the decadence of the fin-de-siècle** period. He uses harsh lighting and dissonant colors to convey the era's surface gaiety and underlying melancholy.

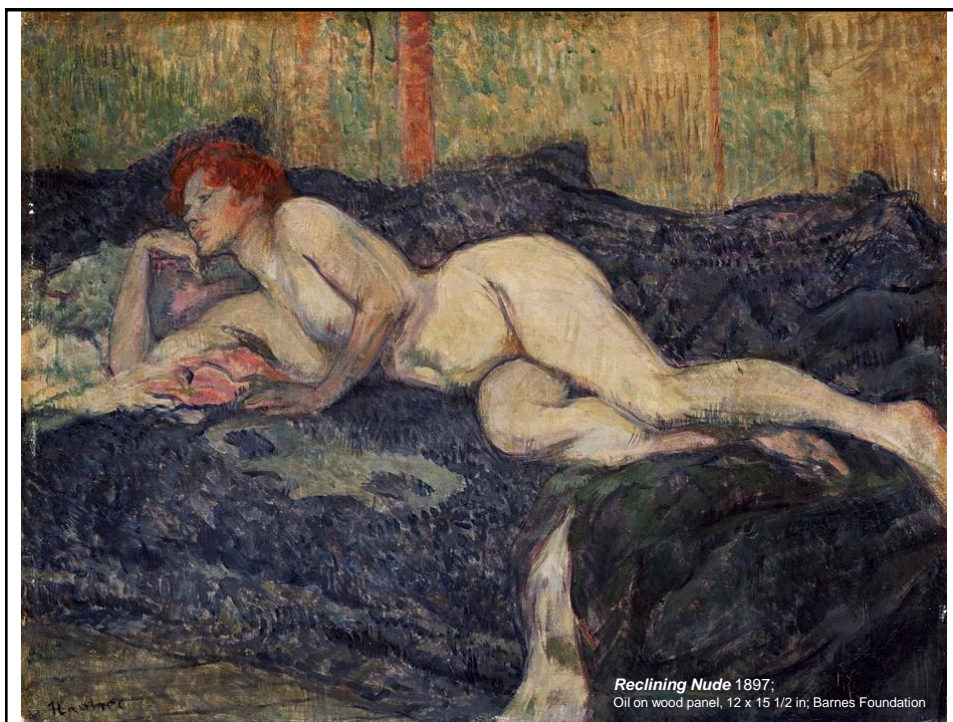
Toulouse-Lautrec, Henri de

- His main contribution was in lithography and poster, which might be justified as Lautrec's inventions.
- He made the new form of lithography and the poster respectable media for major art.
- Posters were made and distributed in Paris from the seventeenth century, but only in the nineteenth was this means of advertising widely practiced by painters. Toulouse-Lautrec's posters are notable for their sophisticated and innovative color.
- His stark compositions frequently emphasize a single foreground figure, a signature of his work.
- The flat color areas and abstracted shapes strongly reflect influences Toulouse-Lautrec absorbed from Japanese prints he and other contemporary artists studied.

Ambassadeurs: Aristide Bruant, 1892;
Lithograph in six colors (poster), 141 x 98 cm; Private collection

Toulouse-Lautrec, Henri de





Gauguin, (Eugène-Henri-) Paul

(b. June 7, 1848, Paris, Fr.--d. May 8, 1903, Atuona, Hiva Oa, Marquesas Islands, French Polynesia), one of the leading French painters of the Postimpressionist period, whose development of a conceptual method of representation was a decisive step for 20th-century art. After spending a short period with Vincent van Gogh in Arles (1888), Gauguin increasingly abandoned imitative art for expressiveness through colour. From 1891 he lived and worked in Tahiti and elsewhere in the South Pacific. His masterpieces include the early *Vision After the Sermon* (1888) and *Where Do We Come From? What Are We? Where Are We Going?* (1897-98).

“DON'T COPY TOO MUCH FROM THE NATURE. ART IS AN ABSTRACTION.”

As its name suggests, Gauguin's work was concerned with inner rather than external truth. He combined stylized images of Breton figures in a shallow pictorial space with a 'vision' in the top right corner.

Thus the 'real' and imagined worlds depicted, are separated by the strong, diagonal of the tree, which was inspired by Japanese prints. Like the Impressionists, Gauguin studied Japanese prints and even adopted their use of bold, flat areas of solid color.

The figures are distributed unconventionally, cut off and framing the canvas edge at the left and in the foreground: UNCONVENTIONAL DISTRIBUTION OF FIGURE

No identifiable source of light is used, a device which looks forward to developments in Fauvism.

Vision After the Sermon, Jacob Wrestling with the Angel, 1888;
National Gallery of Scotland.



Synthetism is a term used by post-Impressionist artists like Paul Gauguin, to distinguish their work from *Impressionism*. The term is derived from the French verb *synthétiser* (to synthesize or to combine so as to form a new, complex product). Paul Gauguin pioneered the style during the late 1880s and early 1890s.

Synthetist artists aimed to *synthesize* three features:

- The outward appearance of natural forms.
- The artist's feelings about their subject.
- The purity of the aesthetic considerations of line, colour and form.

“LIFE IS COLOR.”

The Loss of Innocence, 1888

The artists of synthetism advice that:

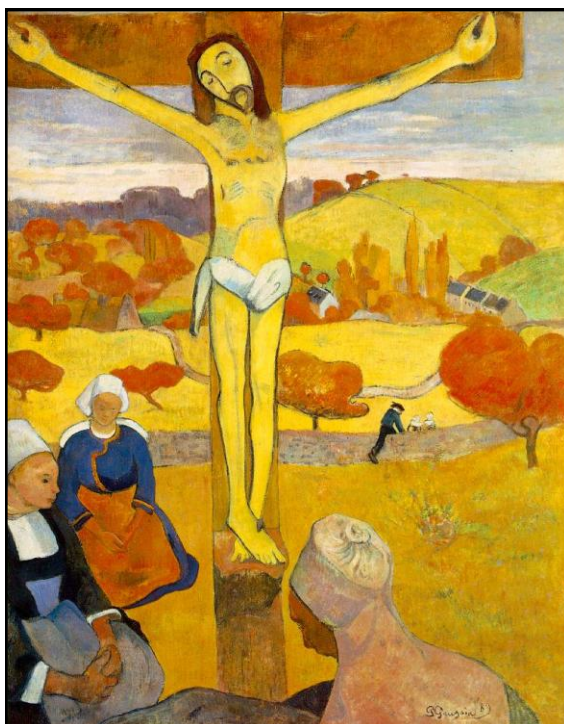
It is well to remember that a picture before being a battle horse, a nude woman, or some anecdote, is essentially a flat surface covered with colours assembled in a certain order.

The term was first used in 1877 to distinguish between scientific and naturalistic impressionism.

Synthetism emphasized **two-dimensional flat patterns, thus differing from impressionist art and theory.**



Gauguin, (Eugène-Henri-) Paul

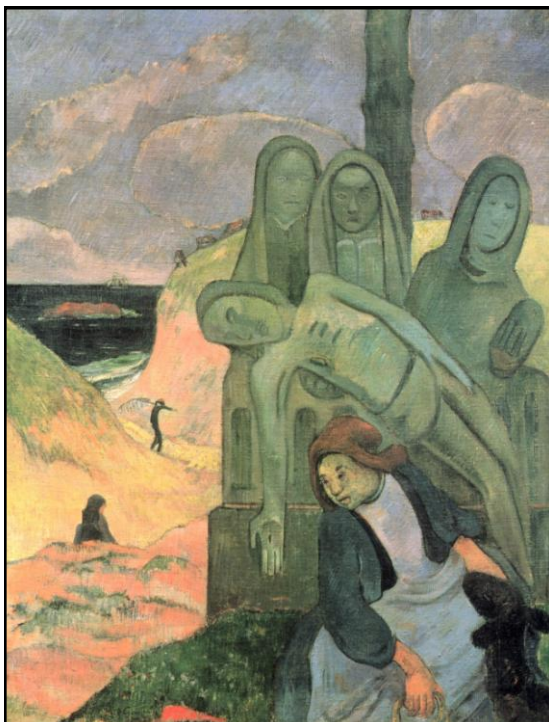


Le Christ jaune (The Yellow Christ), 1889 ;
Oil on canvas, 92.1 x 73.4 cm ;
Albright-Knox Art Gallery, Buffalo, NY

“Yellow Christ” shows Christ with Gauguin’s own face. He was painted completely yellow in color. The mountains and the trees in the background is also painted in the similar monochromatic color palette.

- In this painting, **neither perspective, nor chiaroscuro** is used.
- The bold outlines and flatness of the forms in this painting are typical of the cloissonist style. This painting has an unusual thematic juxtaposition because it is about devout peasant women in prayer, however it is also contains an enactment of the Crucifixion.
- In *Yellow Christ* (1889), often cited as a quintessential cloissonist * work, Gauguin reduced the image to areas of single colors separated by heavy black outlines. In such works he paid little attention to classical perspective and boldly eliminated subtle gradations of color — two of the most characteristic principles of post-Renaissance painting. The cloissonist separation of colors reflects an appreciation for discontinuity that is characteristic of **Modernism**.

* **Cloissonism** is a style of **post-Impressionist** painting with bold and flat forms separated by dark contours.



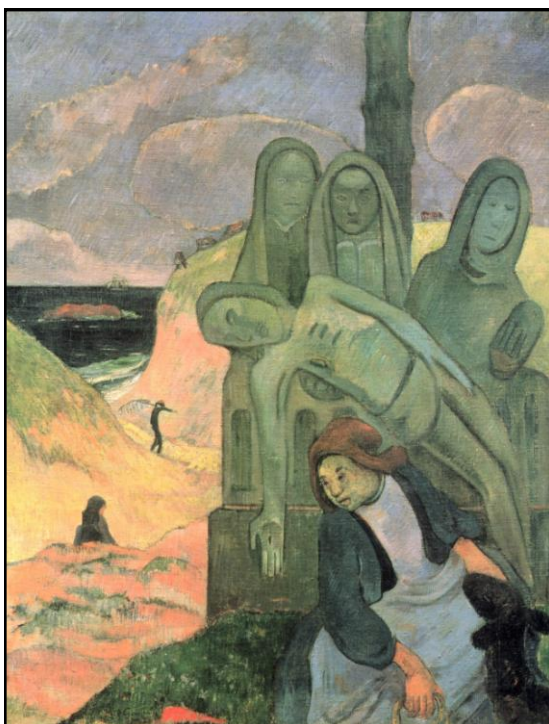
The Green Christ (in French: **Le Christ vert**) is a painting executed by Paul Gauguin in autumn 1889 in Pont-Aven. Together with *The Yellow Christ*, it is considered to be one of the key-works of **Symbolism** in painting.

From 1885 on, Symbolism, an idealistic reaction, developed in letters and the plastic arts simultaneously.

Painters and poets no longer aimed at a faithful representation of the outside world, but at an imaginative suggestion of their dreams through symbolic allusion and the luxuriant apparel of decorative form.

The year 1886, with the appearance of Rimbaud's *Illuminations*, the arrival of Van Gogh in Paris and Gauguin's first stay in Brittany, was a turning point that confirmed the break with Impressionism and marked the official birth on the one hand of NeoImpressionism, a scientific development of Impressionism, and on the other, and at the opposite pole, of Symbolism, which was first expressed in literature.

Symbolism: 'To clothe the idea in a sensitive form'.

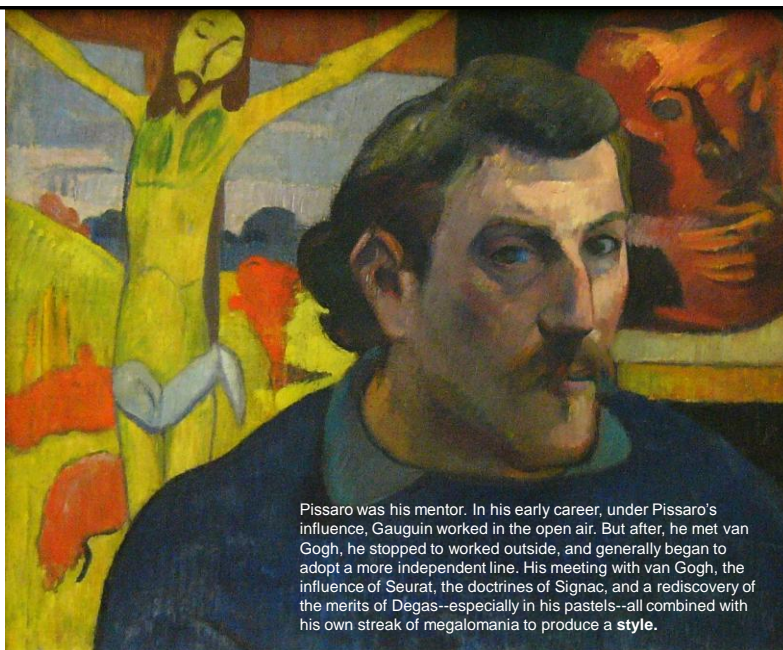


The Green Christ, Paul Gauguin, Autumn 1889.

Gauguin -- here in complete contradiction to Cézanne, who was fanatically faithful to nature, and even to Van Gogh, who never separated symbol from reality -maintained the necessity of painting no longer from life but **from memory**, not 'before the thing' but **'entertaining it in the imagination'** that had taken it in, and, **after simplification**, had retained its 'synthesis', that is to say, 'idea'.

The young critic Albert Aurier, an enthusiastic admirer of Gauguin, defined Symbolism in painting in an article in the "Mercure de France" for March 1891 that caused wide comment: 'The work of art', he proclaimed, 'must be:

1. **Ideist**, since its only goal will be expression of the idea;
2. **Symbolist**, since it will express the idea in forms;
3. **Synthetic**, since it will transcribe the forms in a mode of general comprehension;
4. **Subjective**, since the object will never be considered in it as an object, but as the sign of the idea perceived by the subject;
5. (As a consequence) **Decorative**, for decorative painting properly so called is nothing but a manifestation of an art at once subjective, synthetic, symbolist and ideist'.



Pissaro was his mentor. In his early career, under Pissaro's influence, Gauguin worked in the open air. But after, he met van Gogh, he stopped to worked outside, and generally began to adopt a more independent line. His meeting with van Gogh, the influence of Seurat, the doctrines of Signac, and a rediscovery of the merits of Degas--especially in his pastels--all combined with his own streak of megalomania to produce a style.

Self-portrait with the Yellow Christ (*Autoportrait au Christ jaune*), 1890-1891, oil on canvas, 38 x 46 cm, Musée d'Orsay, Paris, depicts the painting reversed, "mirrored".

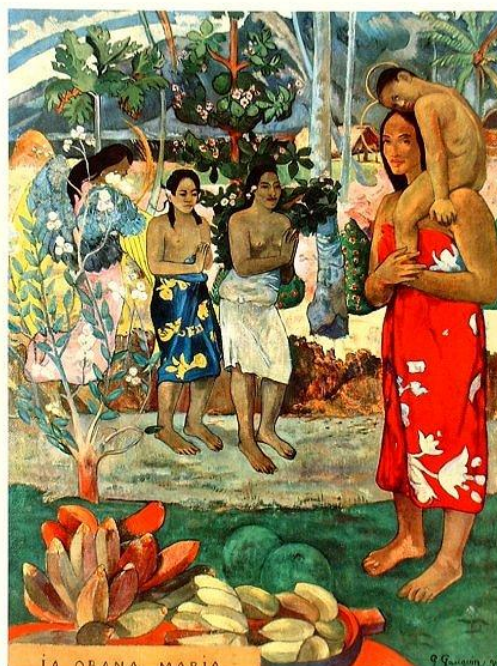
Gauguin, Paul

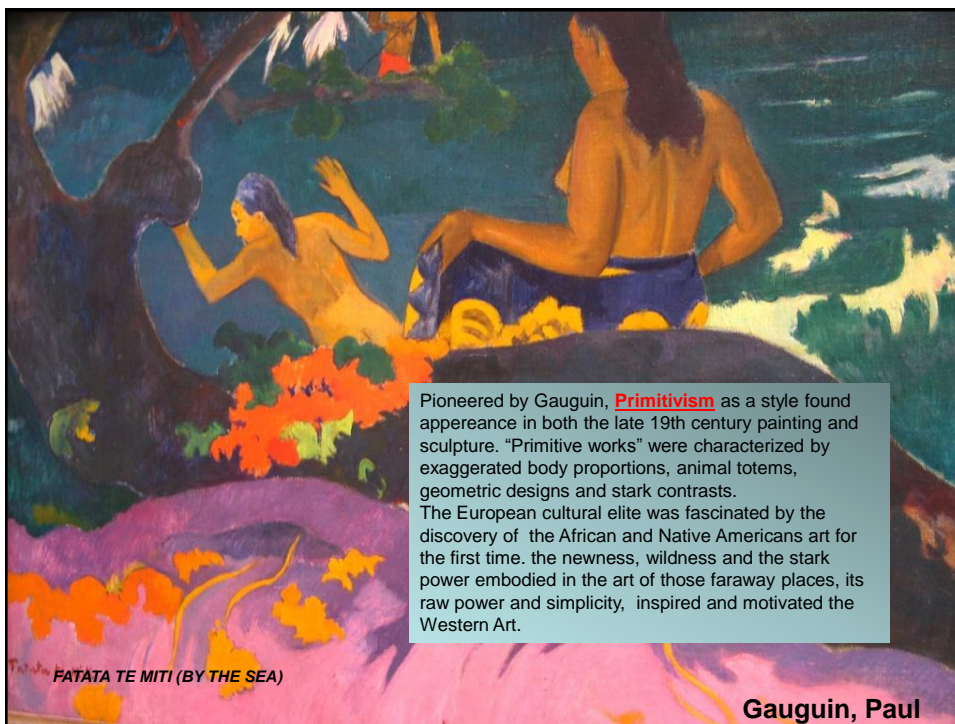
Gauguin was frustrated by lack of recognition at home. He was financially destitute. Therefore, in 1891, he sailed to the tropics **to escape European civilization**. In fact, he wanted **to escape "everything that is artificial and conventional."** He wanted to find a tropical paradise where he could 'live on fish and fruit' and paint in his increasingly primitive style.

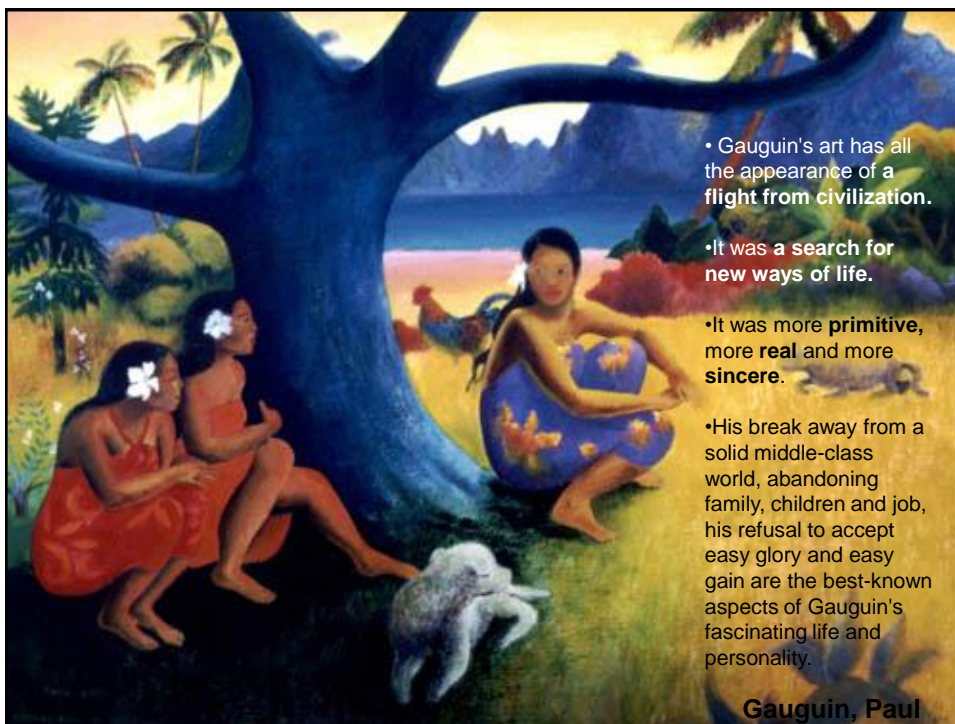
Tahiti was a perfect place for him. There, he sided with the native peoples, clashing often with the colonial authorities and with the Catholic Church. During this period he also wrote the book *Avant et après* (before and after). In the book, he noted a fragmented collection of observations about life in Polynesia, memories from his life and comments on literature and paintings.

During this period, he painted numerous paintings, such as "*Fatata te miti*" (By the Sea), "*La orana Maria*" (Ave Maria), and one of his masterpiece "*Where do We Come from?*". They were depictions from Tahitian life. They all were full of quasi-religious symbolism and portrayed an exoticized view of the inhabitants of Polynesia.

"*la Orana Maria*" (Ave Maria)







Where Do We Come From? What Are We? Where Are We Going?, 1897–98
Oil on canvas; 139.1 x 374.6 cm, Museum of Fine Arts, Boston, Tompkins Collection

Gauguin—after vowing that he would commit suicide following this painting's completion, something he had previously attempted—indicated that the painting should be read from right to left, with the three major figure groups illustrating the questions posed in the title.

- The three women with a child represent the beginning of life;
- the middle group symbolizes the daily existence of young adulthood; and
- in the final group, according to the artist, "an old woman approaching death appears reconciled and resigned to her thoughts;" at her feet, "a strange white bird...represents the futility of words." The blue idol in the background apparently represents what Gauguin described as "the Beyond."

Of its entirety he said, "I believe that this canvas not only surpasses all my preceding ones, but that I shall never do anything better—or even like it."

Gauguin, Paul



Where Do We Come From? What Are We? Where Are We Going?, 1897–98
Oil on canvas; 139.1 x 374.6 cm, Museum of Fine Arts, Boston, Tompkins Collection

The painting is an accentuation of Gauguin's trailblazing postimpressionistic style; **his art stressed the vivid use of colors and thick brushstrokes, tenets of the impressionists, while it aimed to convey an emotional or expressionistic strength.** It emerged in conjunction with other avant-garde movements of the twentieth century, including cubism and fauvism.

With his bold, colorful and design oriented paintings, Gauguin significantly influenced Modern art. His influence on artists and movements in the early 20th century include artists like Vincent van Gogh, Henri Matisse, Pablo Picasso, Georges Braque, André Derain, and movements like Fauvism, Cubism and Orphism.

Gauguin, Paul

Gogh, Vincent van

(b. March 30, 1853, Zundert, Neth.--
d. July 29, 1890, Auvers-sur-Oise,
near Paris),

He is generally considered as the greatest Dutch painter and draughtsman after Rembrandt, and with Cézanne and Gauguin as the greatest of Post-Impressionist artists. He powerfully influenced the trend of Expressionism in modern art. **His work, all of it produced during a period of only 10 years, hauntingly conveys through its striking color, uneven brushwork, and contoured forms.** Due to the anguish of a mental illness, he committed suicide. Among his masterpieces are numerous self-portraits.

Self-portrait, 1887,
Art Institute of Chicago



During March and the beginning of April 1885 he sketched studies for the painting, and corresponded with his brother, who was not impressed with his current work or the sketches van Gogh sent him. He worked on the painting from April 13 until the beginning of May, when it was mostly done except for minor changes which he made with a small brush later the same year.

**Study for
*The Potato Eaters***



Van Gogh said he wanted to depict peasants as they really were. He deliberately chose coarse and ugly models, thinking that they would be natural and unspoiled in his finished work: "I wanted to convey the idea that the people eating potatoes by the light of an oil lamp used the same hands with which they take food from the plate to work the land, that they have toiled with their hands—that they have earned their food by honest means." Van Gogh thought this piece was a failure.



The Potato Eaters, 1885. Oil on Canvas, 82 x 114 cm; Van Gogh Museum, Amsterdam.

Gogh, Vincent van



Twelve Sunflowers in a Vase.
August 1888.
Oil on canvas.
Bayerische Staatsgemäldesammlungen, Neue
Pinakothek, Munich, Germany



The Starry Night, June 1889;
Oil on Canvas, 72 x 92 cm (29 x 36 1/4 in); The Museum of Modern Art, New York

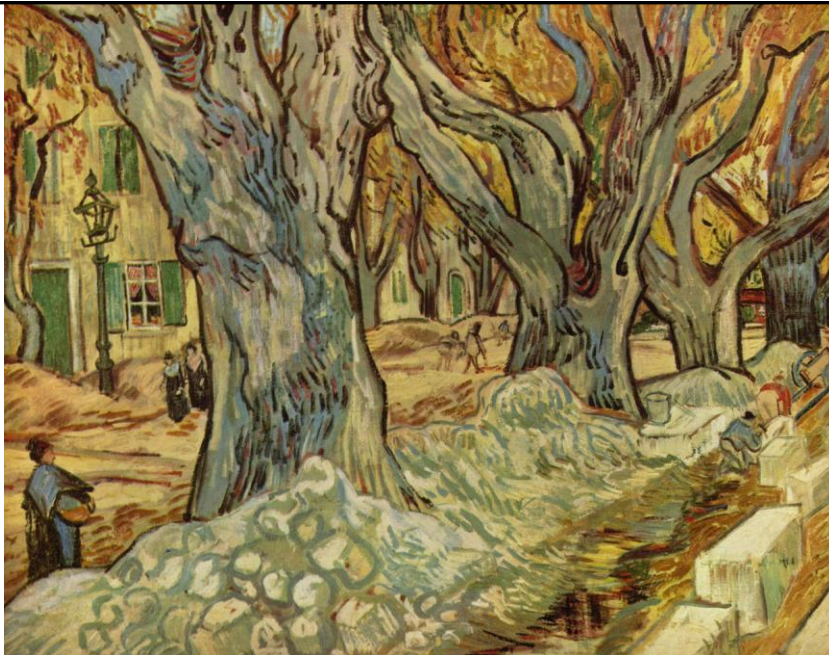
The Starry Night was completed near the mental asylum of Saint-Remy, 13 months before Van Gogh's death at the age of 37. Vincent's mental instability is legend. He attempted to take Paul Gauguin's life and later committed himself to several asylums in hopes of an unrealized cure. Van Gogh painted furiously and *The Starry Night* conveys surging movement through curving brushwork, and the stars and the moon seem to explode with energy.

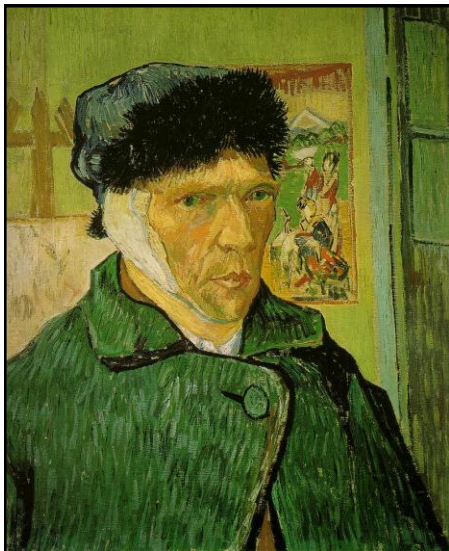
“What I am doing is not by accident, but because of real intention and purpose.” wrote Van Gogh.



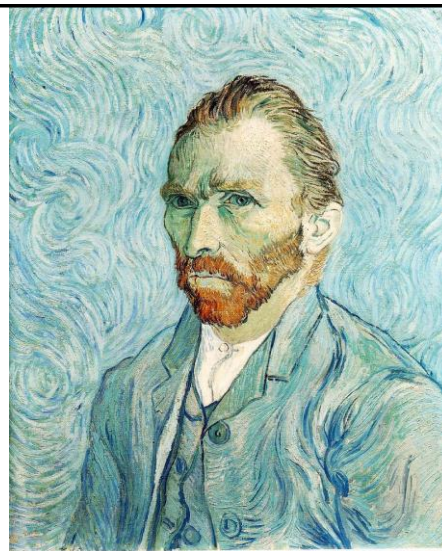
The Red Vineyard, 1888;
Oil on Canvas, 75 x 93 cm,
Pushkin Museum, Moscow

He sold only one painting during his lifetime (*Red Vineyard at Arles*), and was little known to the art world at the time of his death, but his fame grew rapidly thereafter. His influence on **Expressionism**, **Fauvism** and **early abstraction** was enormous, and it can be seen in many other aspects of 20th-century art. His stormy and dramatic life and his unswerving devotion to his ideals have made him one of the great cultural heroes of modern times, providing the most auspicious material for the 20th-century vogue in romanticized psychological biography.

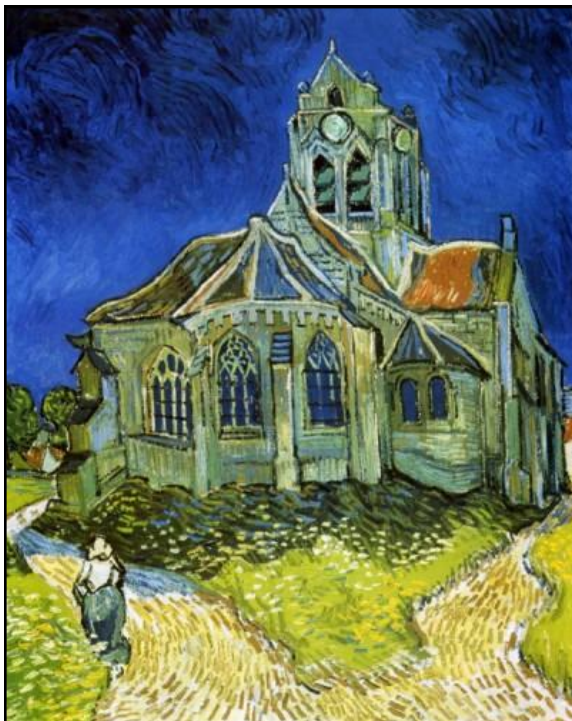




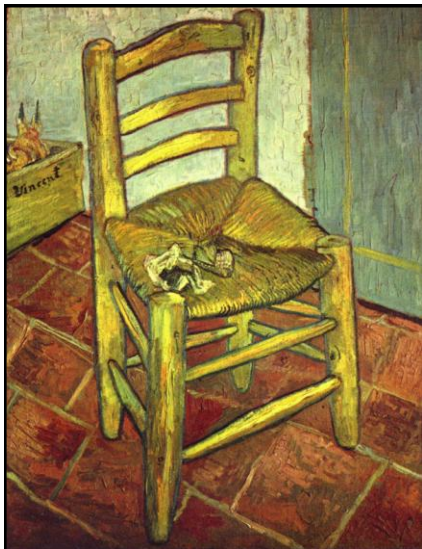
Self-Portrait with Bandaged Ear, 1889;
Oil on canvas, 60 x 49 cm; Courtauld Institute Galleries, London



Self-Portrait, 1889;
Oil on canvas, 65 x 54 cm; Musée d'Orsay, Paris

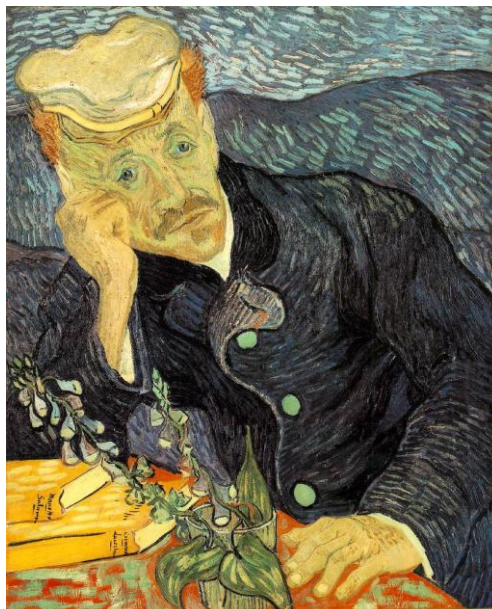


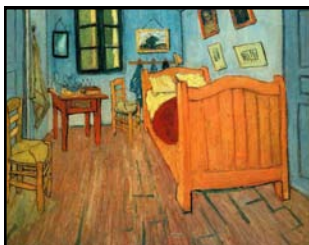
The Church at Auvers, 1890.
Oil on canvas, 74 x 94 cm, Musée d'Orsay,
Paris



Van Gogh's Chair , 1888, National Gallery London.

Portrait of Dr. Gachet, 1890.
Oil on Canvas, 67x 56 cm, private collection.
It was sold for US\$ 82.5 million,



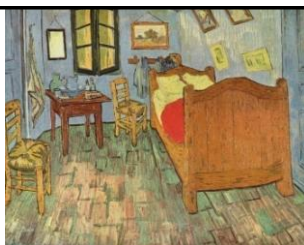


First version, October 1888.
Oil on canvas, 72 x 90 cm, Van Gogh Museum, Amsterdam

Van Gogh started the first version mid October 1888 while staying in Arles, and explained his aims and means to his brother Theo:

This time it simply reproduces my bedroom; but colour must be abundant in this part, its simplification adding a rank of grandeur to the style applied to the objects, getting to suggest a certain rest or dream. Well, I have thought that on watching the composition we stop thinking and imagining, I have painted the walls pale violet. The ground with checked material. The wooden bed and the chairs, yellow like fresh butter; the sheet and the pillows, lemon light green. The bedspread, scarlet coloured. The window, green. The washbasin, orangey; the tank, blue. The doors, lilac. And, that is all. There is not anything else in this room with closed shutters. The square pieces of furniture must express unswerving rest; also the portraits on the wall, the mirror, the bottle, and some costumes. The white colour has not been applied to the picture, so its frame will be white, aimed to get me even with the compulsory rest recommended for me. I have depicted no type of shade or shadow; I have only applied simple plain colours, like those in crêpes.

Van Gogh included sketches of the composition in this letter as well as in a letter to Gauguin, written slightly later. This version has on the wall to the right miniatures of Van Gogh's portraits of his friends Eugène Boch and Paul-Eugène Milliet. <http://vimeo.com/5288548>



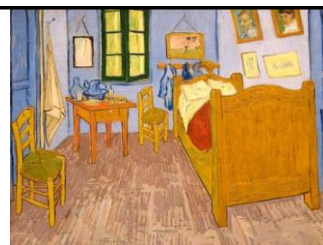
Second version, September 1889.
Oil on canvas, 72 x 90 cm, Art Institute of Chicago

In April 1889, Van Gogh sent the initial version to his brother regretting that it was damaged by the flood of the Rhône, while he was interned at the hospital in Arles. Theo proposed to have it relined and sent back to him in order to copy it. This "repetition" in original scale (Van Gogh's term was "répétition") was executed in September 1889. Both paintings were then sent back to Theo.

Bedroom in Arles :

Van Gogh's own title for this composition was simply *The Bedroom*. There are three authentic versions described in his letters, easily discernible from one another by the pictures on the wall to the right.

The painting depicts Van Gogh's bedroom at his **Yellow House**. The door to the right was opening to the upper floor and the staircase, the door to the left served the guest room he held prepared for Gauguin. The window in the front wall was looking to the street and its public gardens. This room was not rectangular, but trapezoid, with an obtuse angle in the left hand corner of the front wall and an acute angle at the right. Van Gogh evidently did not spend much time on this problem, he simply indicated that there was a corner, somehow.



Third version, end September 1889.
Oil on canvas, 57.5 x 74 cm, Musée d'Orsay, Paris

When Van Gogh finally, in summer 1889, decided to do redo some of his "best" compositions in smaller size (the term he used was *réductions*) for his mother and sister Willemien, *The Bedroom* was amongst the subjects he chose. These *réductions*, finished late in September 1889, are not exact copies.

In *The Bedroom* the miniature portrait to the left recalls Van Gogh's "Peasant of Zundert"-Self-portrait. The one to the right cannot be linked convincingly to any existing painting by Van Gogh.

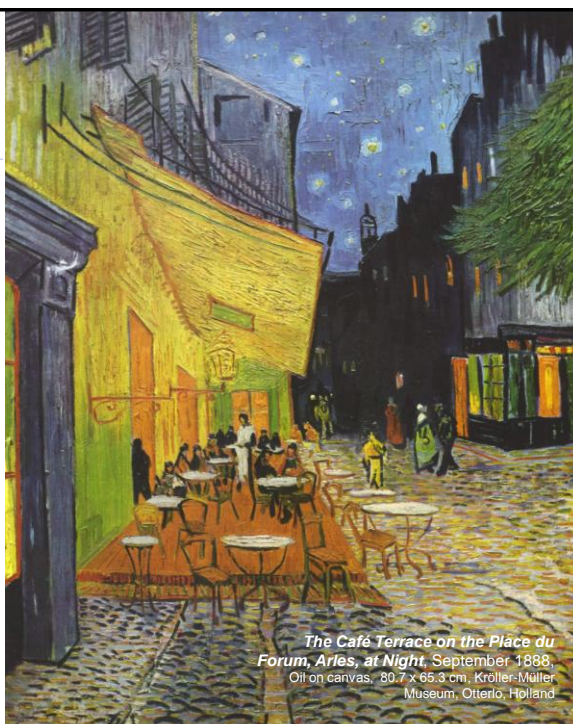


The Yellow House (1888), Van Gogh Museum.

The painting is not signed, but described and mentioned by the artist in his letters on various occasions—and, as well, there is a large pen drawing of the composition which originates from the artist's estate.

After finishing *Café Terrace at Night*, Van Gogh wrote a letter to his sister expressing his enthusiasm:

I was only interrupted by my work on a new painting representing the exterior of a night café. On the terrace there are small figures of people drinking. An immense yellow lantern illuminates the terrace, the facade, the side walk and even casts light on the paving stones of the road which take a pinkish violet tone. The gables of the houses, like a fading road below a blue sky studded with stars, are dark blue or violet with a green tree. **Here you have a night painting without black**, with nothing but beautiful blue and violet and green and in this surrounding the illuminated area colors itself sulfur pale yellow and citron green. It amuses me enormously to paint the night right on the spot. Normally, one draws and paints the painting during the daytime after the sketch. But I like to paint the thing immediately. It is true that in the darkness I can take a blue for a green, a blue lilac for a pink lilac, since it is hard to distinguish the quality of the tone. But it is the only way to get away from our conventional night with poor pale whitish light, while even a simple candle already provides us with the richest of yellows and oranges.



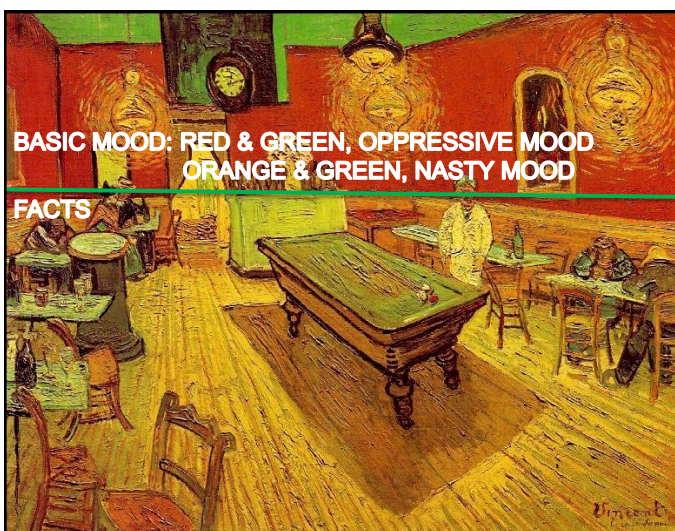
The Café Terrace on the Place du Forum, Arles, at Night, September 1888, Oil on canvas, 80.7 x 66.3 cm, Kröller-Müller Museum, Otterlo, Holland



Iris 1889 ; Oil on canvas, 71 x 93 cm; Payson Gallery of Art, Portland, Maine (or Getty Museum, California)



Starry Night Over the Rhone, (1888), Musée d'Orsay, Paris



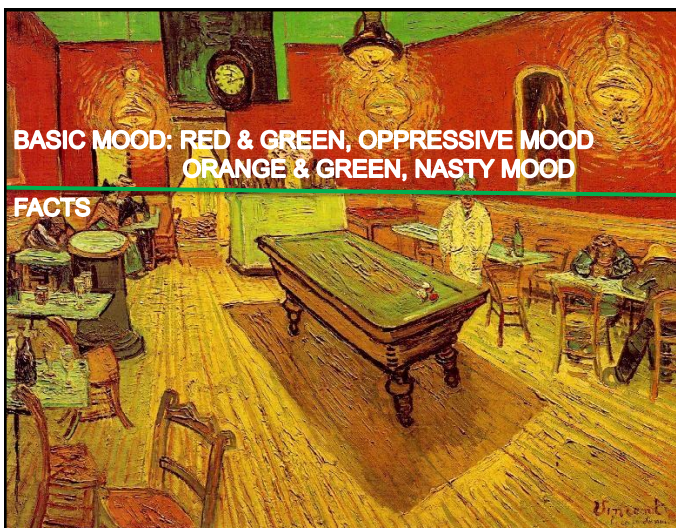
**BASIC MOOD: RED & GREEN, OPPRESSIVE MOOD
ORANGE & GREEN, NASTY MOOD**

FACTS

"The Night Café", 1888 Oil on canvas, 72.4 x 92.1 cm, Yale University Art Gallery

- The **thick paint adds a surreal touch** of waviness to the table tops, billiard table and floor. The viewer is left with a feeling of seediness and despair, Harris wrote. "The scene might easily be banal and dispiriting; instead, it is dispiriting but also terrible."
- The **objects of pleasure** (billiard table, wine bottles and glasses) **are contrasted in the picture** with the "few human beings absorbed in their **individual loneliness and despair**", Antonia Lant commented.

- The work has been called one of van Gogh's masterpieces and one of his most famous.
- Unlike typical Impressionist works, the painter does not project a neutral stance towards the world or an attitude of enjoyment of the beauty of nature or of the moment.
- The painting is an instance of Van Gogh's use of what he called "suggestive color" or, as he would soon term it, "arbitrary color" in which the artist infused his works with his emotions, typical of what was later called **Expressionism**.
- **The red and green** of the walls and ceiling are an **"oppressive combination"**, and the lamps are "sinister features" with orange-and-green halos, according to Nathaniel Harris: "The top half of the canvas creates its basic mood, as any viewer can verify by looking at it with one or the other half of the reproduction covered up; the bottom half supplies the "facts.""



**BASIC MOOD: RED & GREEN, OPPRESSIVE MOOD
ORANGE & GREEN, NASTY MOOD**

FACTS

"*The Night Café*", 1888 Oil on canvas, 72.4 x 92.1 cm, Yale University Art Gallery

•Lant described it as a "**shocking perspectival rush**, which draws us, by the converging diagonals of floorboards and billiard table, towards the mysterious, curtained doorway beyond."

•Harris wrote that the perspective "itches the viewer forward into the room, towards the half-curtained private quarters, and also creates a sense of vertigo and distorted vision, familiar from nightmares."

The perspective of the scene is one of its most powerful effects, according to various critics.

•Schapiro described the painting's "absorbing perspective which draws us headlong past empty chairs and tables into hidden depths behind a distant doorway — an opening like the silhouette of the standing figure." Schapiro also noted, "To the impulsive rush of these converging lines he opposes the broad horizontal band of red, full of scattered objects [...]"

Revision: Post-Impressionism

- A French phenomenon, spanned 1880-1905
- Styles derived from the forerunner's breakthroughs,
- Used rainbow- bright color patches,
- Dissatisfied with Impressionism→slapdash and unplanned canvasses
- Wanted art to be more substantial→ more than capturing a passing moment
- Two camps of Postimpressionists, according to their type of response:
 - Formal, near scientific: Seurat, Cezanne
 - Emotional, yielded by sensations: Gauguin, Van Gogh, Lautrec

ARTIST	SEURAT	TOULOUSE-LAUTREC	CEZANNE	GAUGUIN	VAN GOGH
SUBJECTS	Leisure activities in Paris	Cabaret Nightlife	Still-lives with fruit, landscapes at Mont Ste-Victoria, L'Estaque	Tahiti natives, peasants in Brittany	Self-portraits, flowers, landscapes, still lifes
SIGNATURE	Bright colors in tiny dots (pointillism)	First art posters used for publicity	Proto-Cubist stress on geometric structure	Exotic primitivism	Agitated, swirling brushstrokes
MOODS	Scientific, Logical	Decadent, hectic	Analytical, stable	Symbolic, mysterious	Passionate, vibrant
CONCERNS	System of optical blending in eye of beholder	Fin-de-siècle malaise	Underlying permanent order	Brilliant color to express emotion	Emotional reaction to subject through color, brushwork
HALLMARKS	Grainy surface, stylized figures in halo of light ("irradiation"); flat; precise design	Sketchy drawing, empty center, and cutoff figures at edges; eerie, indoor lighting and off-key colors, caricatures, masklike features	Balanced design; flat, squarish patches of color in graduated tones; simple geometric shapes	Simplified forms in unnatural colors, strong outlines in rhythmic patterns	Thick impasto in choppy strokes or wavy ribbons; simple forms in pure, bright colors; curling rhythms suggesting movement
BRUSH STROKES	