

Post-Impressionism

1886-c.1905



Overview

- The work or style of a varied group of late 19th and early 20th-century artists including Van Gogh, Gauguin, and Cézanne.
- They reacted against the naturalism of the Impressionists to explore colour, line, and form, and the emotional response of the artist, a concern which led to the development of expressionism.

Post-Impressionism

- Roughly dated from 1886, the year of the last Impressionist exhibition, to c.1905, when Fauvism began and the first moves towards Cubism were made.

Roger Fry



- Term coined in 1910 by English critic and painter Rodger Fry, for the title of an exhibition of late 19th-century French painting, drawing and sculpture at the Grafton Galleries in London.

Overview

- No single style
- The artists reacted against Impressionism – rejected the naturalistic depiction of light and colour.
- Emphasis on abstract qualities or symbolic content in the work.

Where

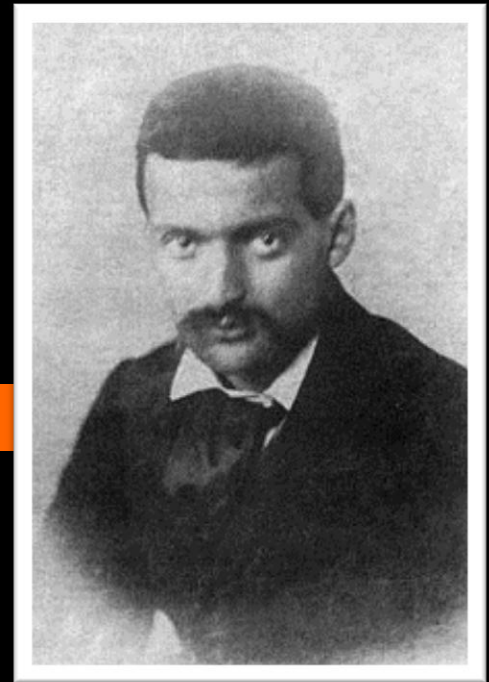
- Predominantly a French movement.
- Related developments in other countries occurred somewhat later.



Overview

- Post-Impressionism includes
 - Neo-Impressionism,
 - Symbolism,
 - Cloisonnism,
 - Synthesism
 - and the later work of some Impressionists.

Paul Cézanne (1839-1906)



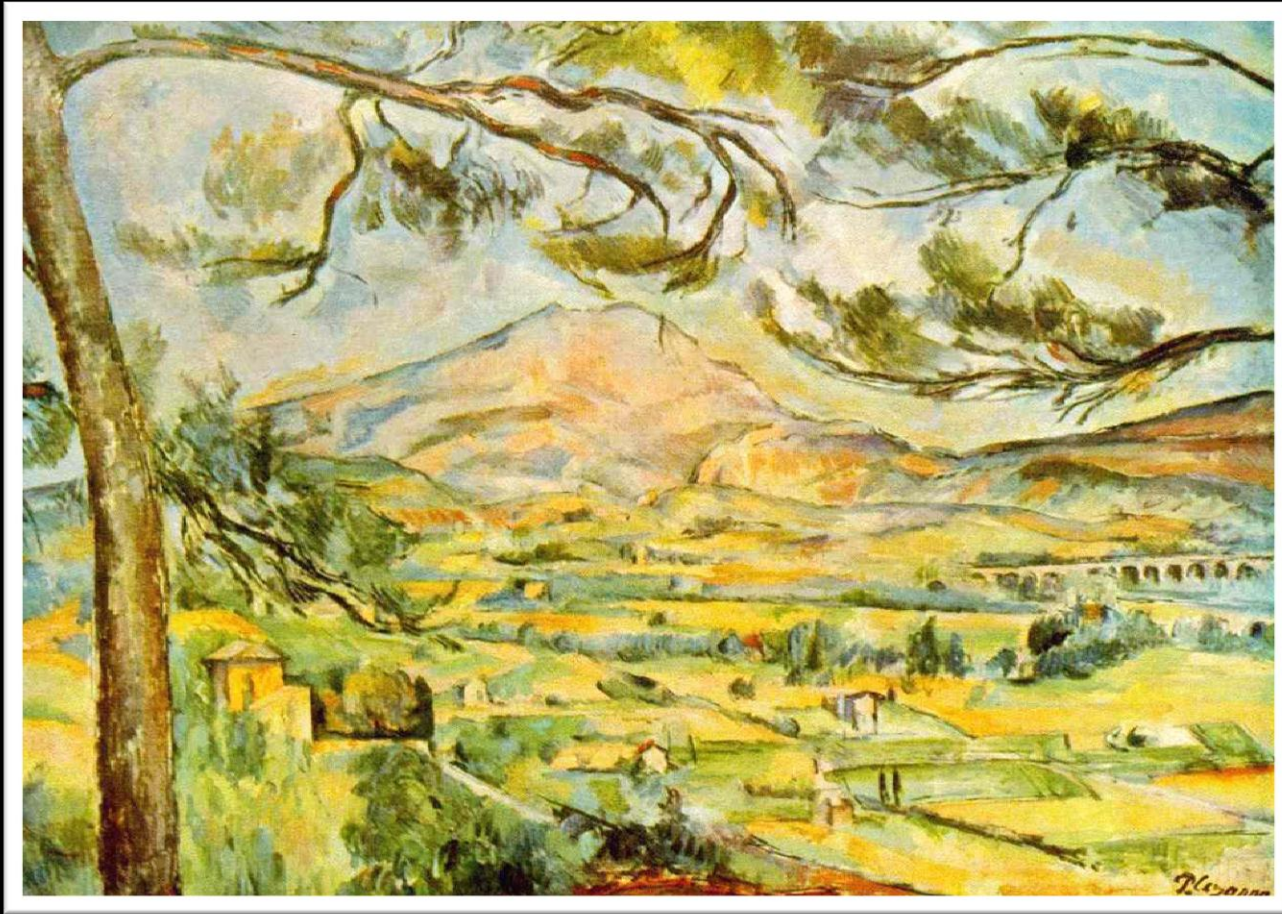
- French painter.
- Repeatedly rejected by the Salon.
- Influenced by Impressionism, particularly by Camille Pissarro, and exhibited in the First and Third Impressionist exhibitions.
- Cézanne marked the transition away from naturalism.

Paul Cezanne

- He wasn't concerned with the Impressionist ideal of representing his subject in a realistic way.
- Considered the study of nature essential to painting.



The Bathers



- His goal was to move away from the complexity of an object's appearance and concentrate on the geometrical simplicity of its form. (Eg. *Mont Sainte-Victoire*)

Cezanne

- *'I want to make of Impressionism something solid and enduring, like the art in museums'.*
- He believed colour and form to be inseparable .
- Also, his belief was that the painter must interpret the scene as well as record it.

Cézanne's style

- Early works expressively painted in dark colours often having violent, dramatic themes.
- Later works are serene and subdued with a tendency towards abstraction.
- Thickly applied paint, (impasto).
- Use of a palette knife.
- Cézanne built up his works by careful application of geometric brushstrokes.

Cezanne

- Architectural compositions.
- Often simplified and synthesized his landscape scenes.
- Break from traditional perspective. (eg. Foreground has broader, thicker strokes).
- No single-point perspective.



Cezanne



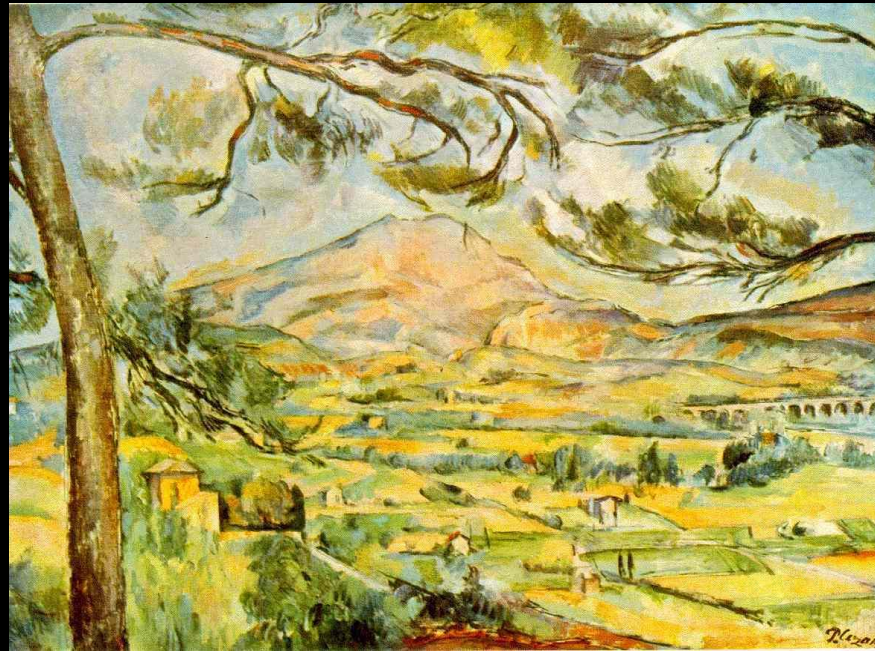
- Multiple viewpoints of objects inside the picture space.
- Subject matter has several facets, often becomes distorted.
- Surface patterns made with parallel brush strokes.
- Areas of canvas often left untouched.

Apples and Oranges

c.1899, oil on canvas, Musée d'Orsay

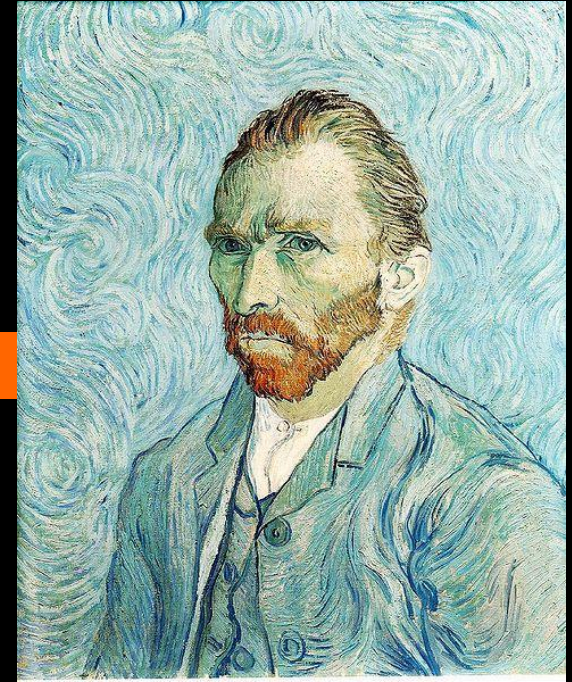


Mont Sainte-Victoire



Vincent van Gogh

- Used **colour** and vibrant **swirling brushstrokes** to convey his **feelings** and his state of mind.
- Son of Dutch Protestant pastor.
- Tormented individual who suffered from epileptic seizures.



Vincent Van Gogh

- Brother Theo - corresponded throughout his life through letters.
- Thick directional application of paint - tactile - **impasto**
- Squeezed dots or streaks onto canvas from tube.



The Potato Eaters



Bedroom in Arles Oil on Canvas 1888



Starry Night - Oil on Canvas - 1889

Sunflowers



Paul Gauguin

- 1848 – 1903
- Stockbroker
- Amateur painter under tutelage of Pissarro-Symbolist
- **Bold** experimentation with colour



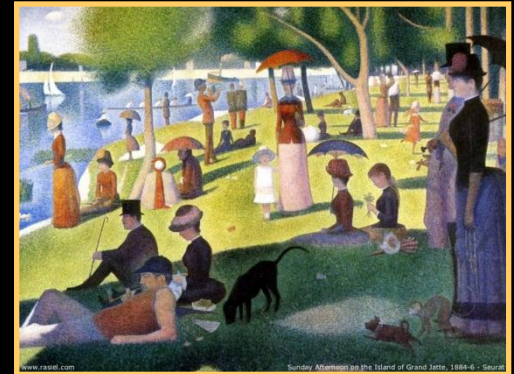
The Vision After the Sermon



Where do We Come From? What are we? Where are we going? 1897

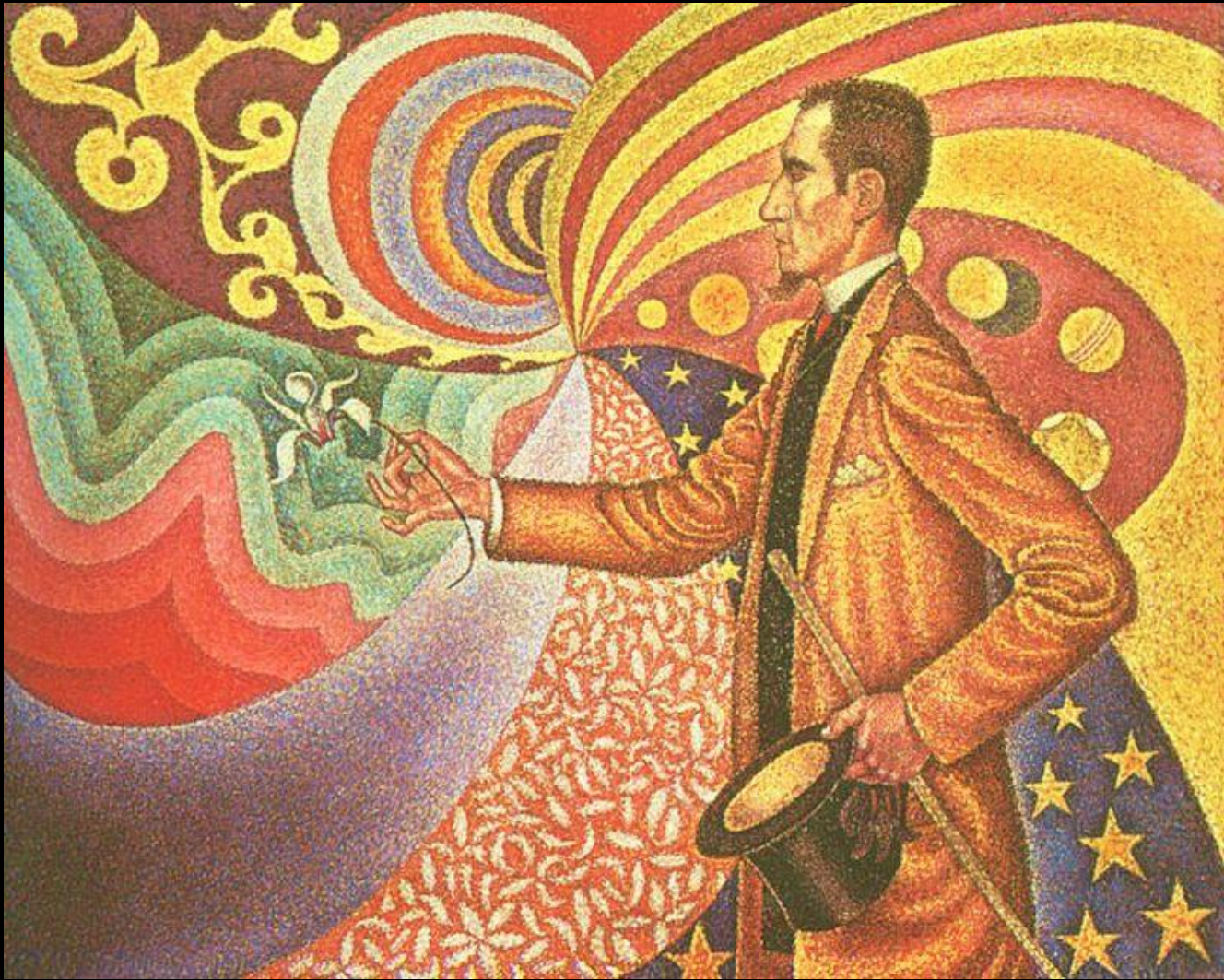
Neo-Impressionist Artists

- Georges Seurat
- Paul Signac





A Sunday on La Grande Jatte - 1884, oil on canvas, 1884-86



Portrait of Félix Fénéon by Paul Signac 1890

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