

# Post Impressionism

- As the nineteenth century closed out, Impressionism had run its course as the “new direction in art”. *Renoir, Degas, and Monet* continued their work but were exploring new aspects of their styles and had abandoned many of the early goals of Impressionism. The artists who based their work on the colour theory and techniques of Impressionism but painted separately, developed their own unique styles, are loosely grouped together and known as the ***Post Impressionists***.

# Post Impressionism...

- These artists worked contemporaneously with many of the Impressionists, once used their techniques, but could no longer subscribe to their instantaneous glimpses of nature and their seemingly unplanned canvases. They looked for something much more permanent and substantial or as *Paul Cezanne* put it: "...something solid and durable, like the art of the museums". In this respect they wished to combine the colour and light of Impressionism with the design and composition of traditional painting---much like Renoir's goals in his latest period of his work.

# Post Impressionism...

- Two directions emerged among these artists: Cezanne and Seurat sought permanence of form and concentrated on design; van Gogh and Gauguin emphasised emotional and sensuous expression. These directions are reflective of the earlier nineteenth century movements of Neoclassicism and Romanticism, of design and expressionism.

# Post Impressionism...

- The development of Impressionism had freed artists from traditional painting techniques and the Renaissance concepts of space and form. Building on this new freedom, Post Impressionism produced a wide variety of style which succeeding artists might expand. It set the stage for the extreme range of individual expression that characterises the nineteenth century.

# Post Impressionism...

- **Post-Impressionism** is the term coined by the British artist and art critic Roger Fry in 1910 to describe the development of French art since Manet. Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colours, thick application of paint, distinctive brushstrokes and real-life subject matter, ***but they were more inclined to emphasise geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary colour.***

# Post Impressionism...

- The Post Impressionists were dissatisfied with the triviality of subject matter and the loss of structure in Impressionist paintings, though they did not agree on the way forward. Georges Seurat and his followers concerned themselves with Pointillism, the systematic use of tiny dots of colour. Paul Cézanne set out to restore a sense of order and structure to painting, to "make of Impressionism something solid and durable, like the art of the museums". He achieved this by reducing objects to their basic shapes while retaining the bright fresh colours of Impressionism.

# Post Impressionism...

- The Impressionist Camille Pissarro experimented with Neo-Impressionist ideas between the mid 1880s and the early 1890s. Discontented with what he referred to as romantic Impressionism, he investigated Pointillism which he called scientific Impressionism before returning to a purer Impressionism in the last decade of his life. Vincent van Gogh used colour and vibrant swirling brush strokes to convey his feelings and his state of mind. Although they often exhibited together, Post-Impressionist artists were not in agreement concerning a cohesive movement.

# Post Impressionism...

- Breaking free of the naturalism of Impressionism in the late 1880s, a group of young painters sought independent artistic styles for expressing emotions rather than simply optical impressions, concentrating on themes of deeper symbolism. Through the use of simplified colours and definitive forms, their art was characterised by a renewed aesthetic sense as well as abstract tendencies. Among the nascent generation of artists responding to Impressionism, Paul Gauguin (1848–1903), Georges Seurat (1859–1891), Vincent van Gogh (1853–1890), and the eldest of the group, Paul Cézanne (1839–1906), followed diverse stylistic paths in search of authentic intellectual and artistic achievements. These artists, often working independently, are today called Post-Impressionists.



# Post Impressionist Artists

- The classic Post-Impressionists are Paul Cezanne Georges Seurat, Henri de Toulouse-Lautrec, Vincent van Gogh, and Paul Gauguin

# Paul Cezanne (1839-1906)

- Paul Cezanne was the lead painter of the late nineteenth century in France and one of the most influential artists in Western painting. Although he worked for a short while in Paris, he spent most of his life in relative seclusion in his hometown of Aix. His early work was romantic, using Delacroix as his model, and he applied his colours in juicy, thick passages. In the early 1870's he met Pissarro and adopted the Impressionists' high keyed palette, exhibiting with them at their first exhibition in 1874 and again at their third showing. All of submissions to the Salon were rejected except one, in 1882. According the standards of his time, he was a failure.

# Paul Cezanne

- Cézanne's work demonstrates a mastery of design, colour, composition and draftsmanship. His often repetitive, sensitive and exploratory brushstrokes are highly characteristic and clearly recognisable. He used planes of colour and small brushstrokes that build up to form complex fields, at once both a direct expression of the sensations of the observing eye and an abstraction from observed nature. The paintings convey Cézanne's intense study of his subjects, a searching gaze and a dogged struggle to deal with the complexity of human visual perception.

# Cézanne the artist

- In Paris, Cézanne met the Impressionist Camille Pissarro. Initially the friendship formed in the mid-1860s between Pissarro and Cézanne was that of master and mentoree, with Pissarro exerting a formative influence on the younger artist. Over the course of the following decade their landscape painting excursions together, in Louveciennes and Pontoise, led to a collaborative working relationship between equals.

# Cézanne the artist

- His early work is often concerned with the figure in the landscape and comprises many paintings of groups of large, heavy figures in the landscape, imaginatively painted. Later in his career, he became more interested in working from direct observation and gradually developed a light, airy painting style that was to influence the Impressionists enormously. Nevertheless, in Cézanne's mature work we see the development of a solidified, almost architectural style of painting.

# Cézanne the artist

- Throughout his life he struggled to develop an authentic observation of the seen world by the most accurate method of representing it in paint that he could find. To this end, he structurally ordered whatever he perceived into simple forms and colour planes. His statement "I want to make of impressionism something solid and lasting like the art in the museums", and his contention that he was recreating Poussin "after nature" underscored his desire to unite observation of nature with the permanence of classical composition.

# Paul Cezanne



*Portrait of Uncle Dominique, 1865-1867*

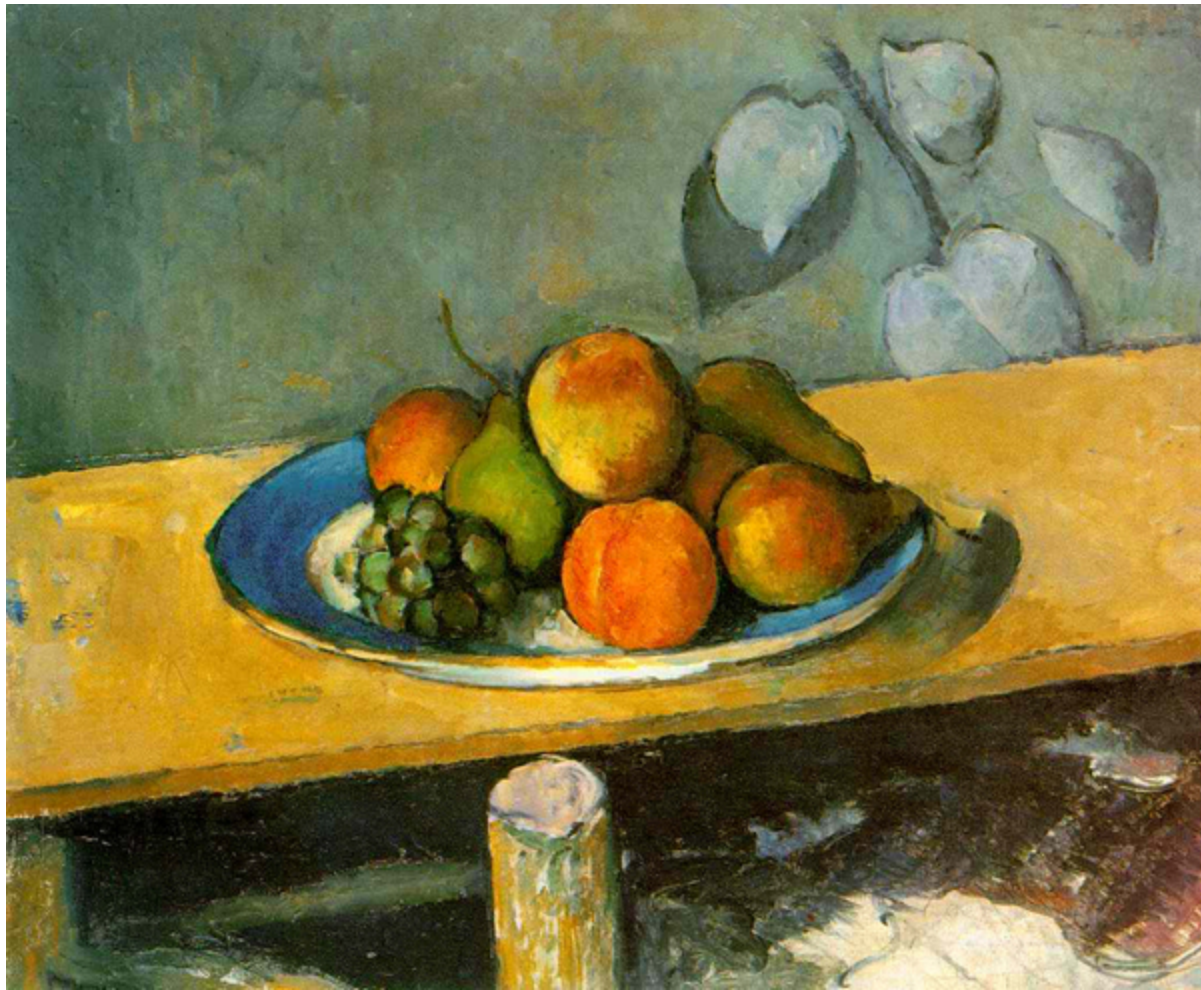




*Still Life with Apples and Oranges, 1895–1900.*



# "Apples, Peaches, Pears and Grapes" [1879-1880]

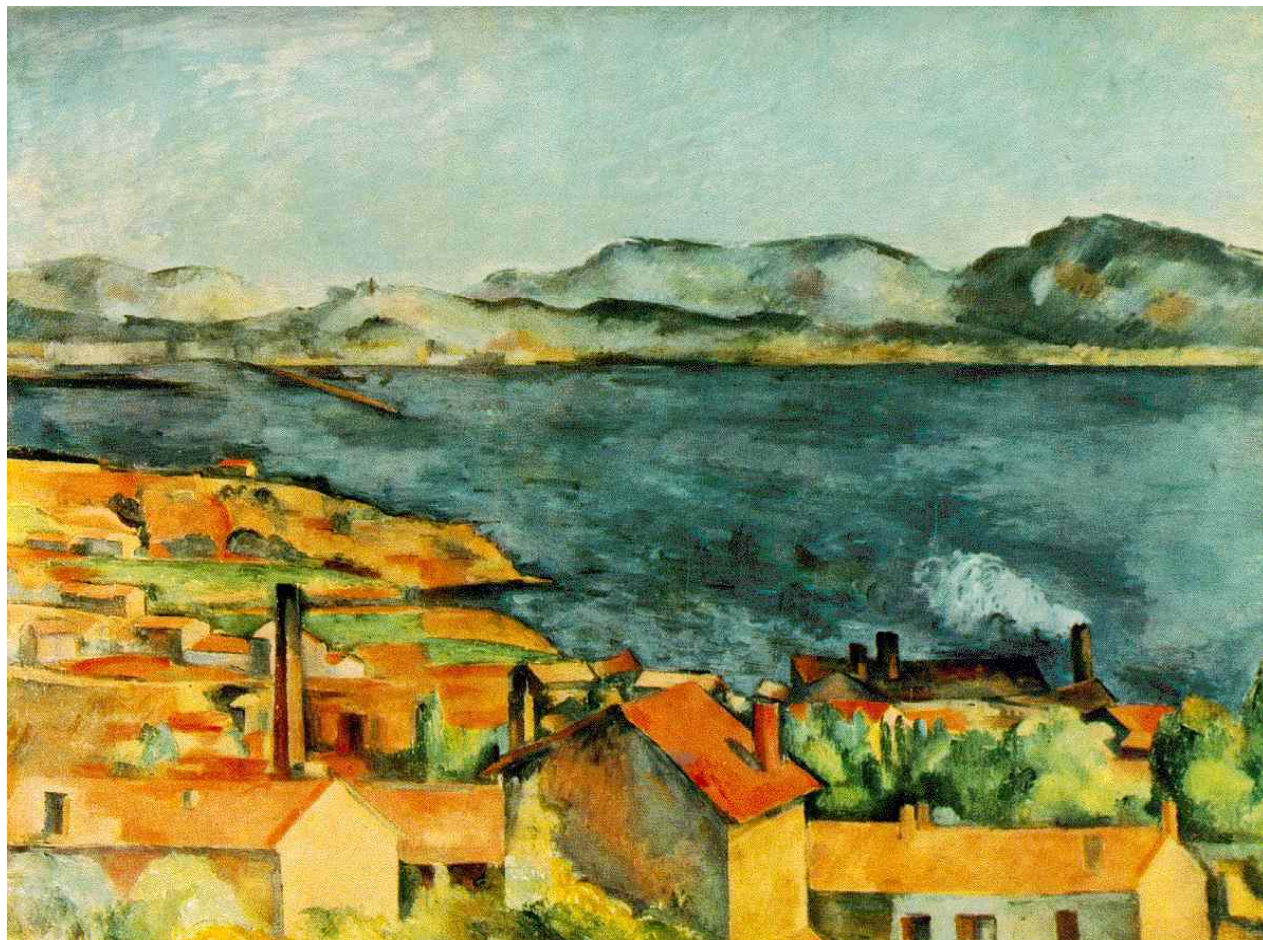




# Mont Sainte-Victoire



The Bay from L'Estaque  
1886





*Road Before the Mountains, Sainte-Victoire,*  
1898-1902





# *L'Estaque*, 1883-1885





Cezanne also used lots of colour, building up shapes and objects to make them feel solid. In some of his paintings, even the people seem like they're chiseled out of stone or carved out of clay. Using colours this way was another new idea of Paul's.





Cezanne picked a traditional style of painting. Scenes like these were often found in Dutch and French 17th- century art. These usually featured drama and bad behaviour but Cezanne's appear like a human still life.

### Subject

The models were workers on Cezanne's family estate and the man with the pipe is their gardener. The scene shows a timeless tranquility

### Composition

The bottle, with the light playing on it, forms the central line of the composition between the men's hands. The space is divided evenly in the two

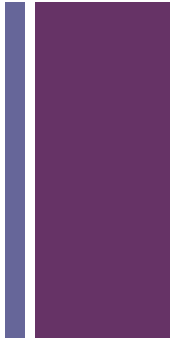
### Colour

The white cards contrast with the deep red background, the yellows and the greens of the jackets and the orange of the table.

The figures have a three-dimensional reality but feel like a still life







Paul Cézanne  
*'Le Château Noir'* (1900-04)





Paul Cézanne  
*'Mont Sainte Victoire'* (1885-87)