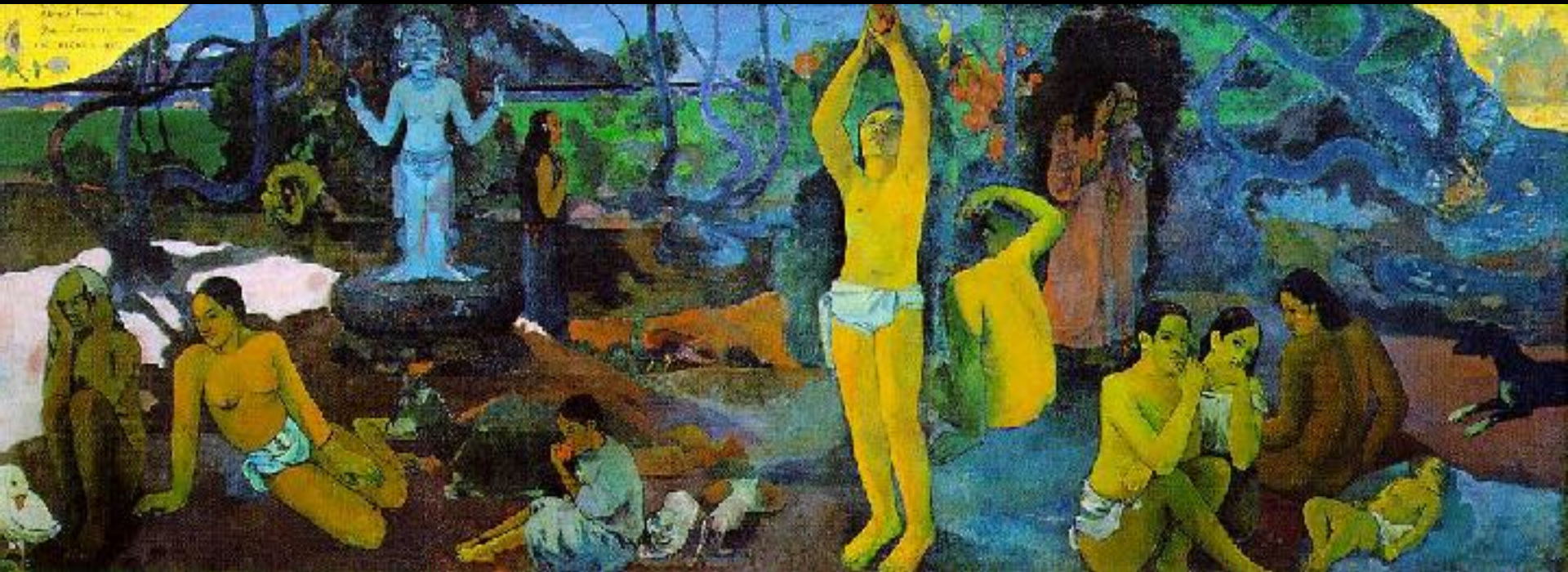




Post- Impressionism



Some review:

Impressionism was influenced by Realism:

- scenes of **contemporary life**
- **personal views and subjects**; art for art's sake
- **avant garde attitude**; the artist is separate from the mainstream



Some review:

Impressionism was influenced by Realism:

- scenes of contemporary life
- personal views and subjects; art for art's sake
- avant garde attitude; the artist is separate from the mainstream



Impressionism was mainly concerned with:

- the **play of light on surfaces**
- **intensity of colour** (canvases primed white; no black used)
- **informal compositions**
- **En Plein Aire**-French expression which means "in the open air," and is particularly used to describe the act of painting outdoors.



The play of light on surfaces:



Renoir, Dance at the Moulin de la Galette, 1876

The play of light on surfaces:



Degas, L'etoile, 1878

Intensity of colour:



Monet, Field of Poppies, 1873

Intensity of colour:



Monet, Water Lilies, 1916

Informal compositions were inspired by the wide-spread use of photography (thanks to the invention of roll film) and the resulting **candid photos**.



Informal compositions:



Degas, The Absinthe
Drinker, 1876

We call the next generation **Post-Impressionists**



POST-IMPRESSIONISM

Henri de Toulouse-Lautrec

Poster artist known as one of the first Graphic Designers

Paul Cezanne

Large block-like brushstrokes; Still life, Landscapes

Vincent Van Gogh

Disturbed painter of loose brushstrokes and bright, vivid colors

George Seurat

Founder of Pointillism; *Sunday Afternoon on the Island of La Grande Jatte*

Paul Gauguin

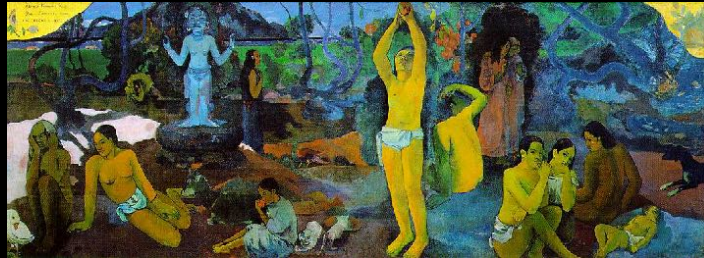
Rejected Urban Life and choose to paint Tahitian women

Auguste Rodin

Bronze sculptor; Very loose and not detailed. "*The Thinker*"

We call the next generation **Post-Impressionists**

“**Post**” signifies after.



The only thing this group of artists has in common is that they were influenced by the Impressionists' use of intense colour.

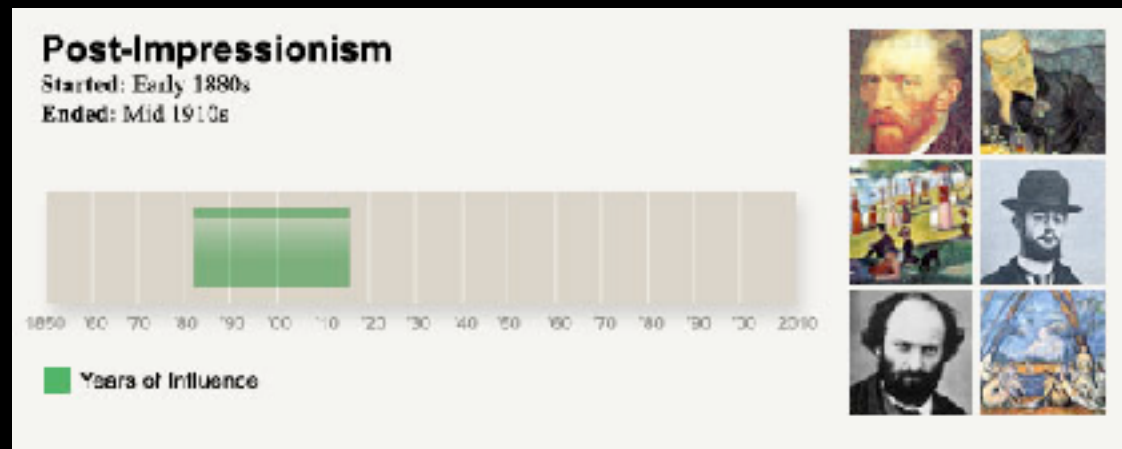


Their importance lies in their huge **influence** on the artwork of the 20th century: Modernism.



Post-Impressionism

- Loose grouping of artists using techniques of impressionism.
- Artists developed own unique styles.
- Wanted to combine immediacy of impressionism with composition of traditional painting.
- Followed two directions focus on design, or focus on emotion.



Henri Toulouse-Lautrec



*At the Moulin
Rouge, 1892 /
95*

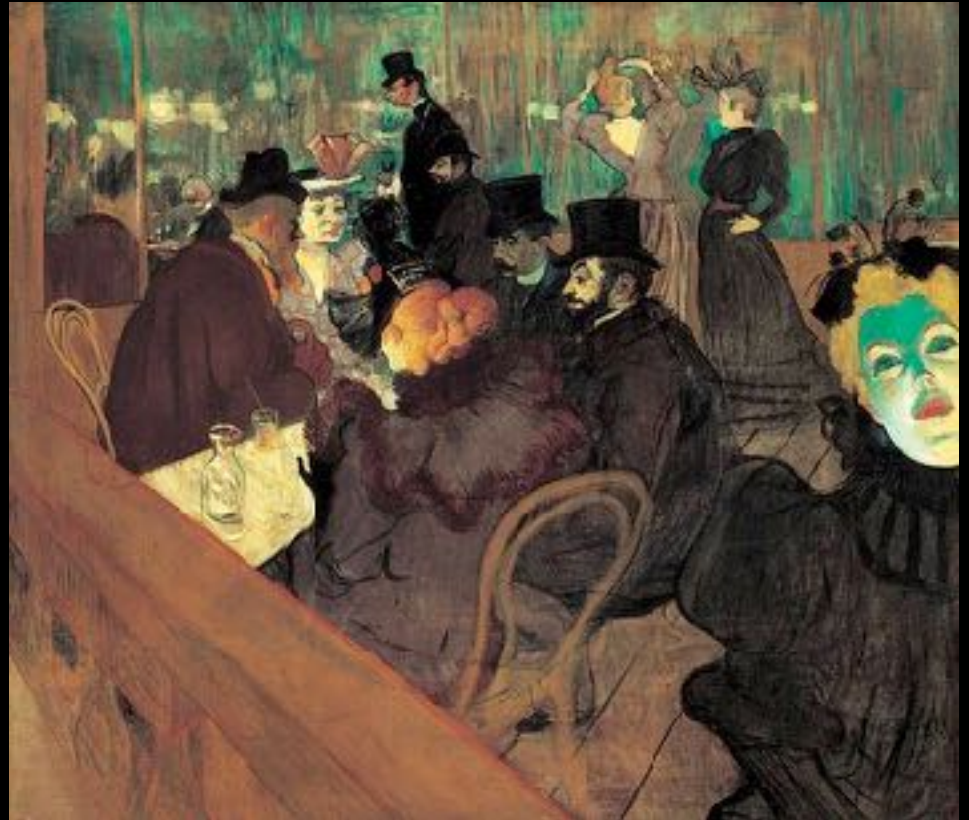
Henri de Toulouse-Lautrec

French artist Henri de Toulouse-Lautrec (1864-1901) was interested in capturing the sensibility of modern life and deeply admired Degas. Because of this interest and admiration, his work intersects with that of the Impressionists. However, his work has an added satirical edge to it and often borders on caricature.

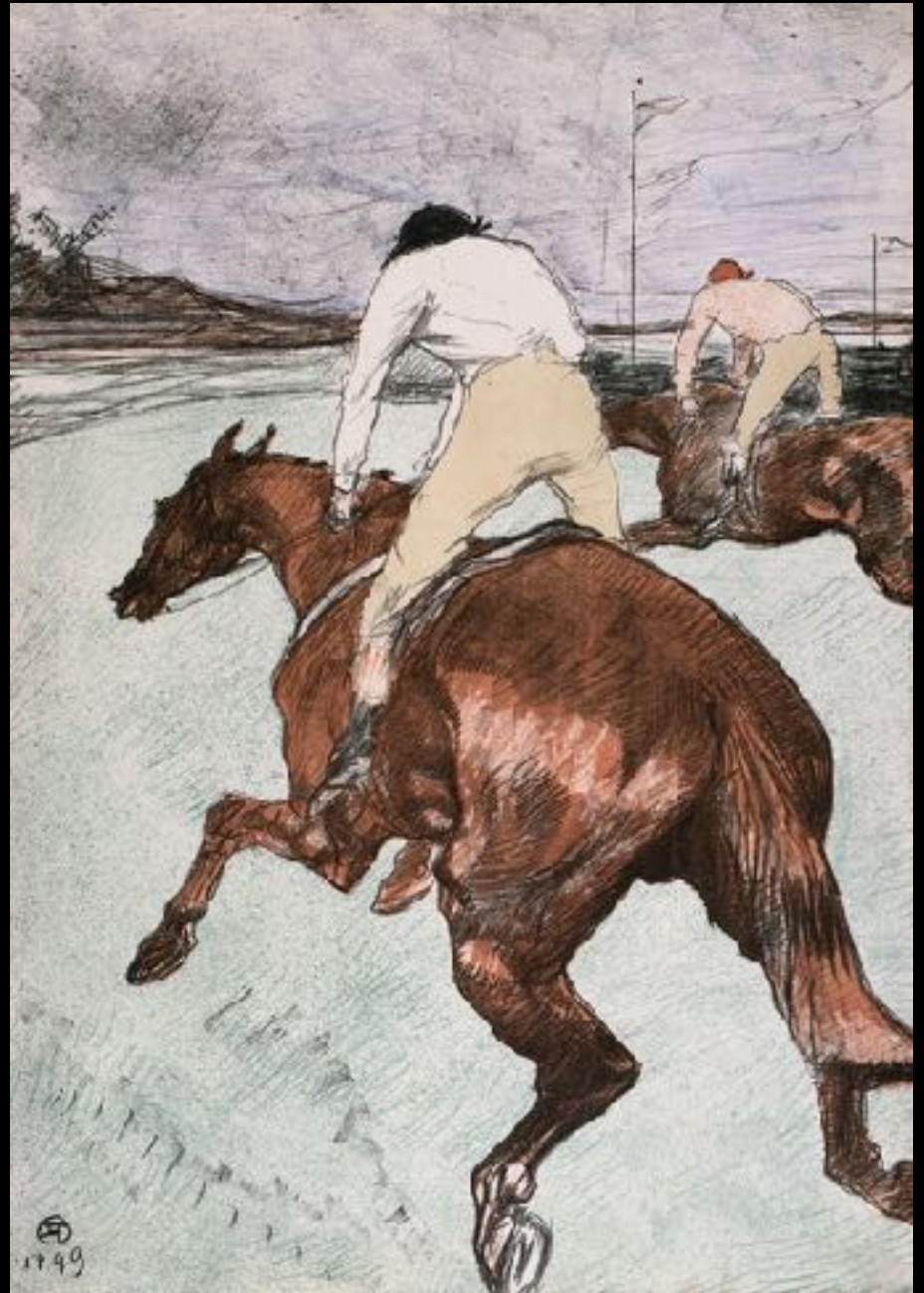
Toulouse-Lautrec's art was, to a degree, the expression of his life.

He reveled in the energy of cheap music halls, cafes, and bordellos. In "At the Moulin Rouge", the influences of Degas, of the Japanese print, and of photography can be seen in the oblique and asymmetrical composition, the spatial diagonals, and the strong line patterns with added dissonant colors.

Henri de Toulouse-Lautrec
"At the Moulin Rouge"
Art Institute of Chicago. 1895



Henri de Toulouse-Lautrec
Le Jockey
1899.

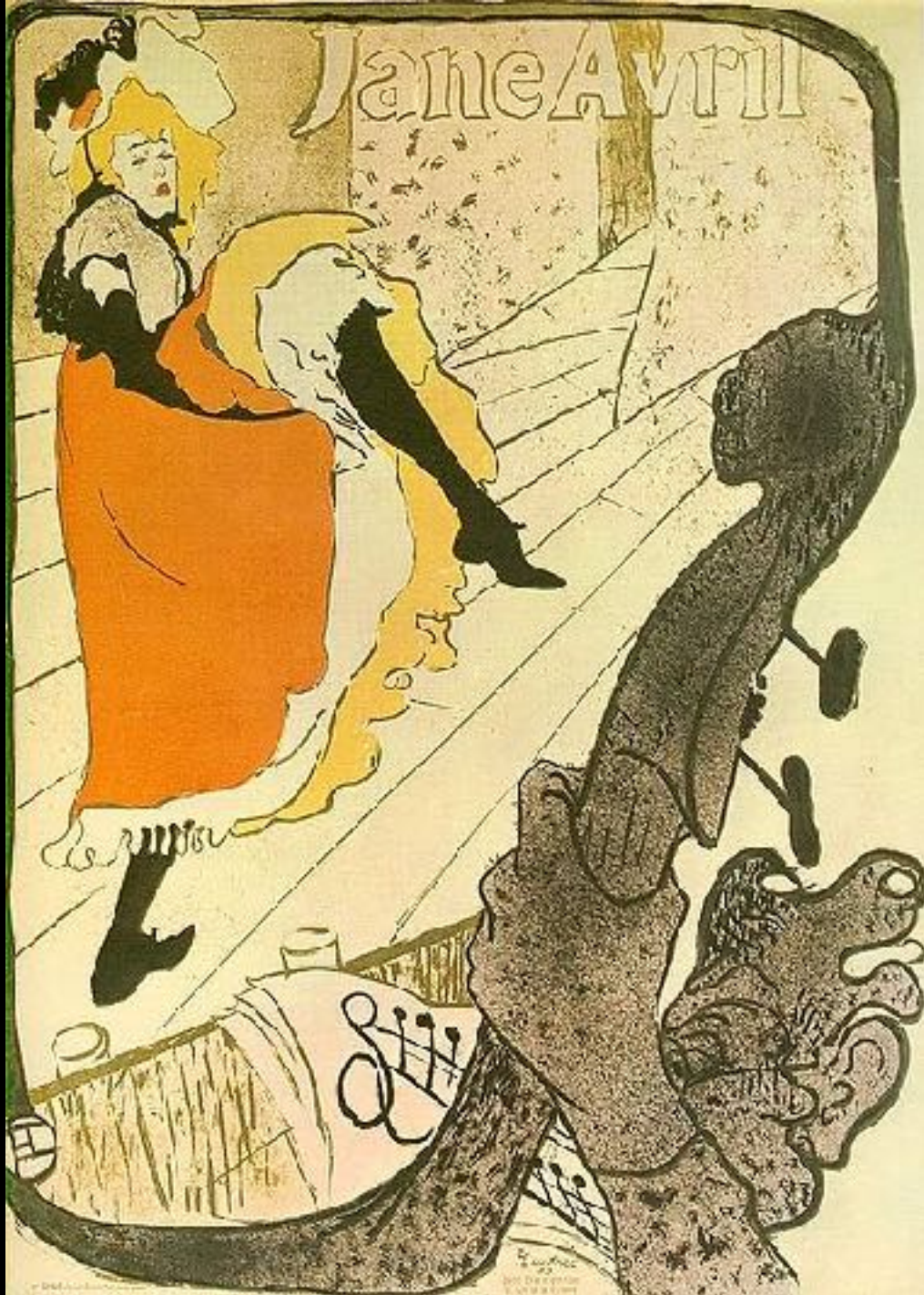


Henri Toulouse-Lautrec



*La Goulue arrivant au
Moulin Rouge, 1895*

Henri Toulouse-Lautrec



Jane Avril,
lithograph,
1893

Toulouse-Lautrec

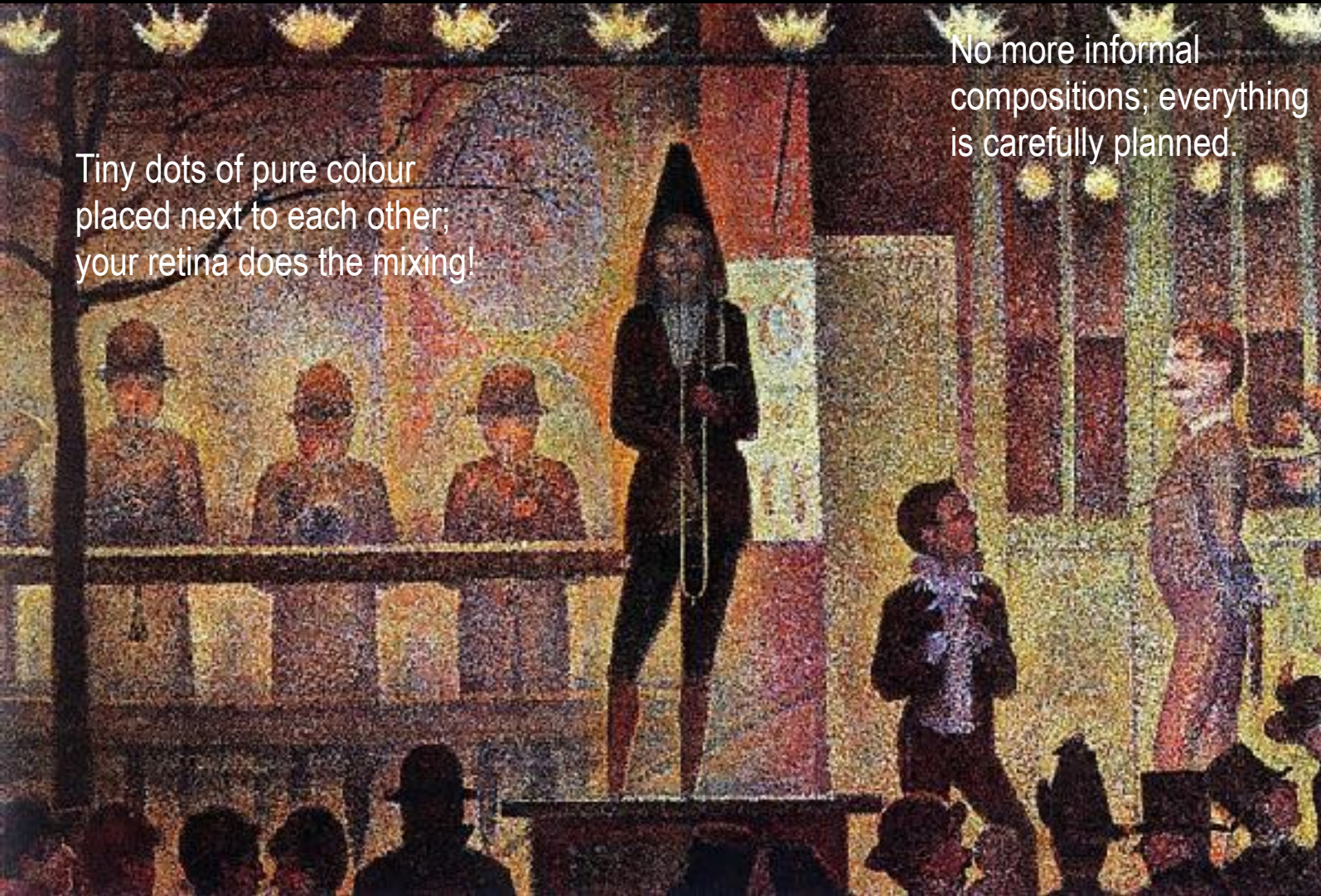
- Short in stature (only 4'6"), turns to art scene in Monmartre
- Was inspired by Degas (Japanese prints=flatness)
- Also POSTERS! Elevated graphic arts!!!



Georges Seurat

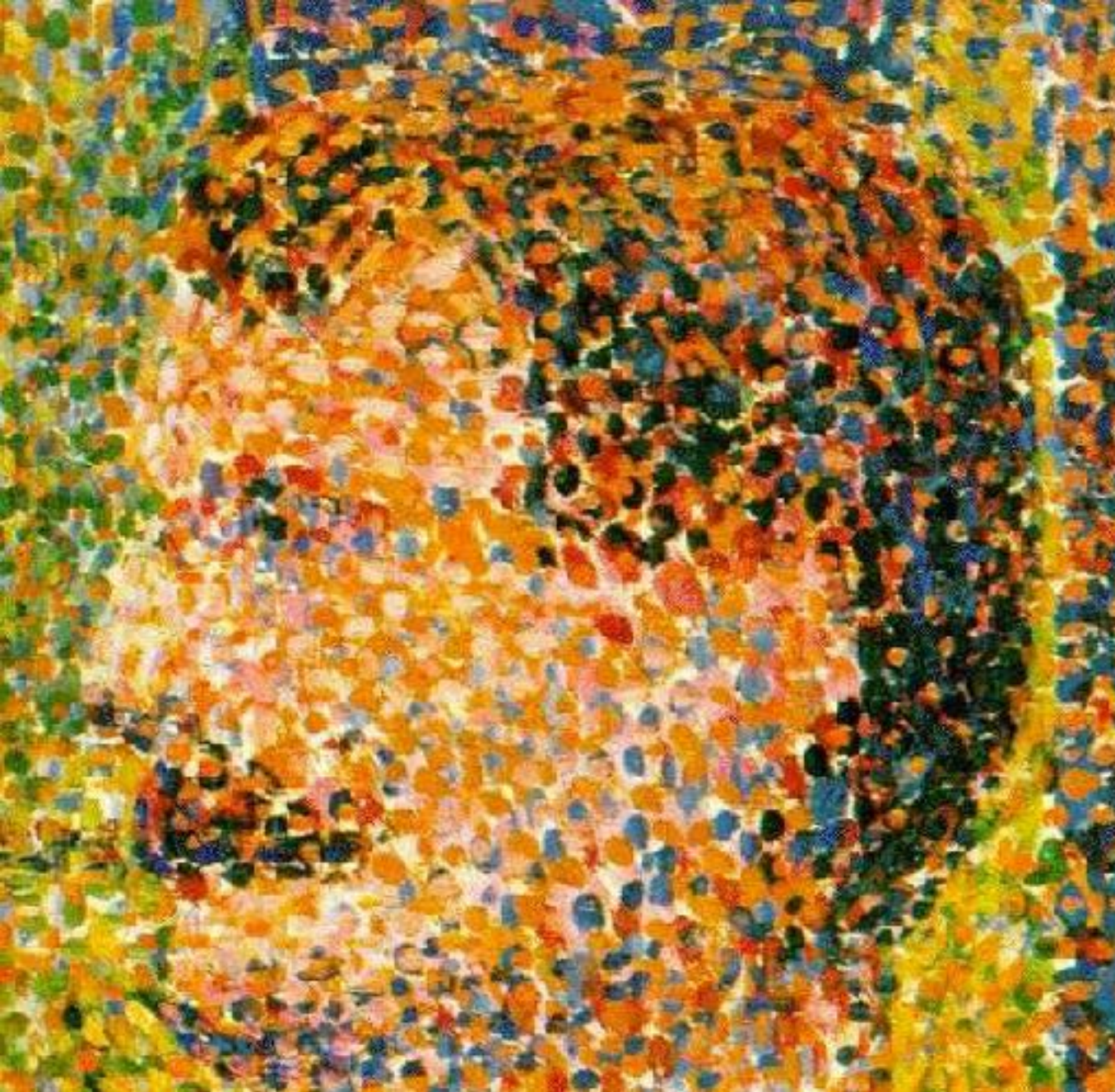
Tiny dots of pure colour
placed next to each other;
your retina does the mixing!

No more informal
compositions; everything
is carefully planned.



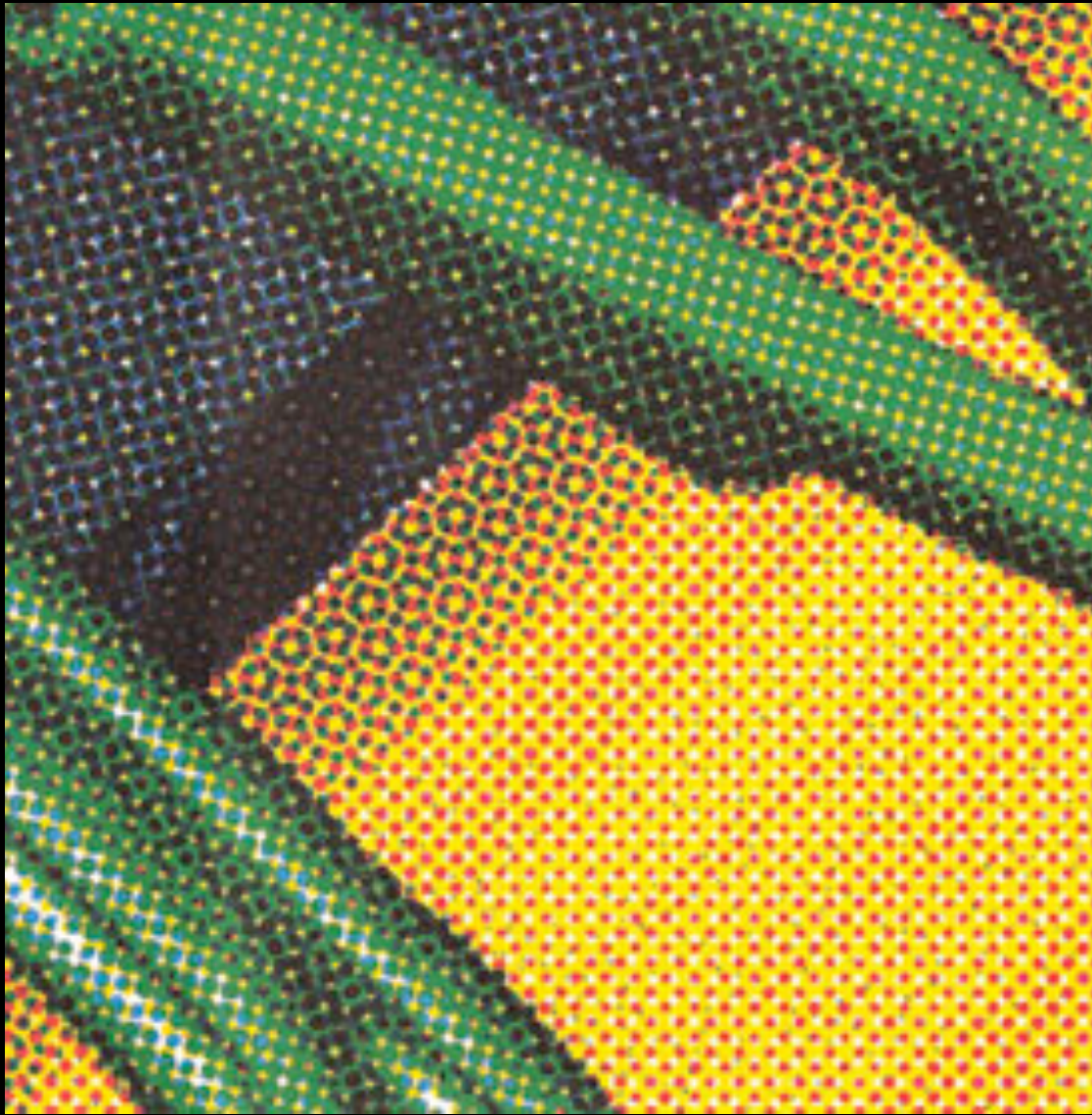
La Parade, 1889

Georges Seurat



... this
technique is
called
pointillism.

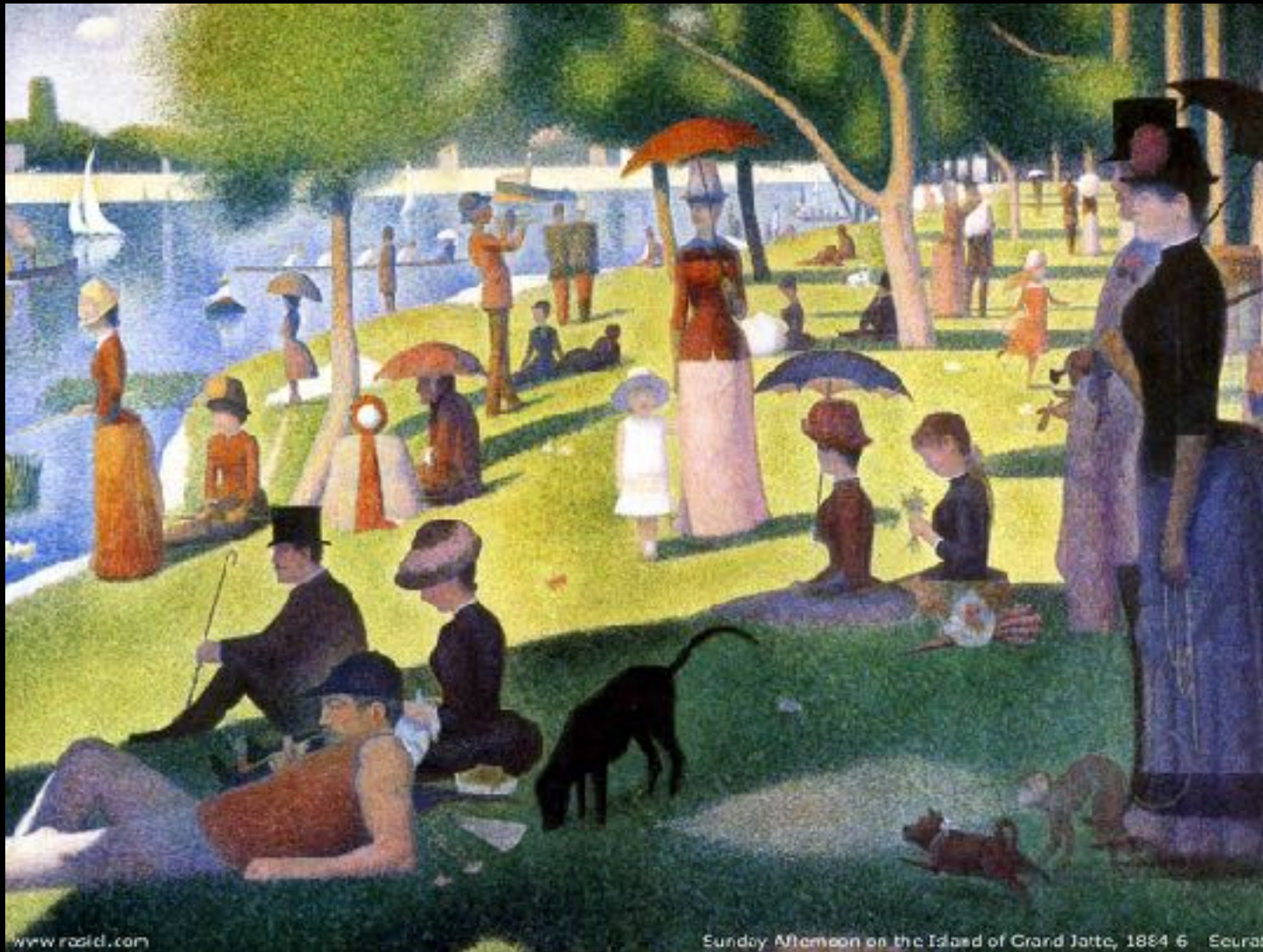
Detail from *La
Parade*



- This is an extreme close up of a bill board.
- Notice the similarities to Seurat's method of adding color.
- This method is also used in televisions.

Georges Seurat

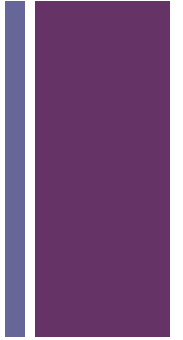
Sunday afternoon on the Island of Grand Jatte, 1884-86



Size: 81 ½ inches by 121”

+ The term “Post-Impressionism”

- The term “Post-Impressionism” refers to art created after Impressionism.
- The term Post-Impressionism is attributed to Roger Fry who was preparing an exhibition in London in 1910 called “Manet and the Post-Impressionists”.
- The name was used as a ploy to introduce new unknown artists to Britain.
- Post-Impressionism began in the mid 1880s and lasted until the early 1900s.



+ What is Post – Impressionism?

- Post-Impressionist art was created as a reaction to impressionist art.
- The movement was a result of a new generation of artists who were inspired by the impressionists but were dissatisfied with the single intention of capturing fleeting moments of light conditions.
- These artists wanted to re-establish some of the traditional elements of art, which the Impressionists had neglected.



+ What is Post – Impressionism?

- These post-impressionist artists re-visited some of the more traditional elements of painting - however, they did not use them in the conventional manner.
- Colour, pattern and line were manipulated to create atmosphere rather than literal observation.
- Different view-points were also used to create interesting and unusual compositions.
- Each of the post impressionist artists we will study developed their own unique style. These artists, whilst varying in style and technique, are united in their desire to explore colour, pattern, line and form.

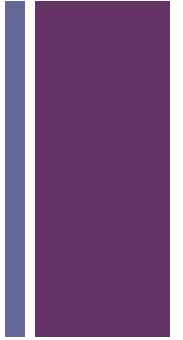


+ The Artists

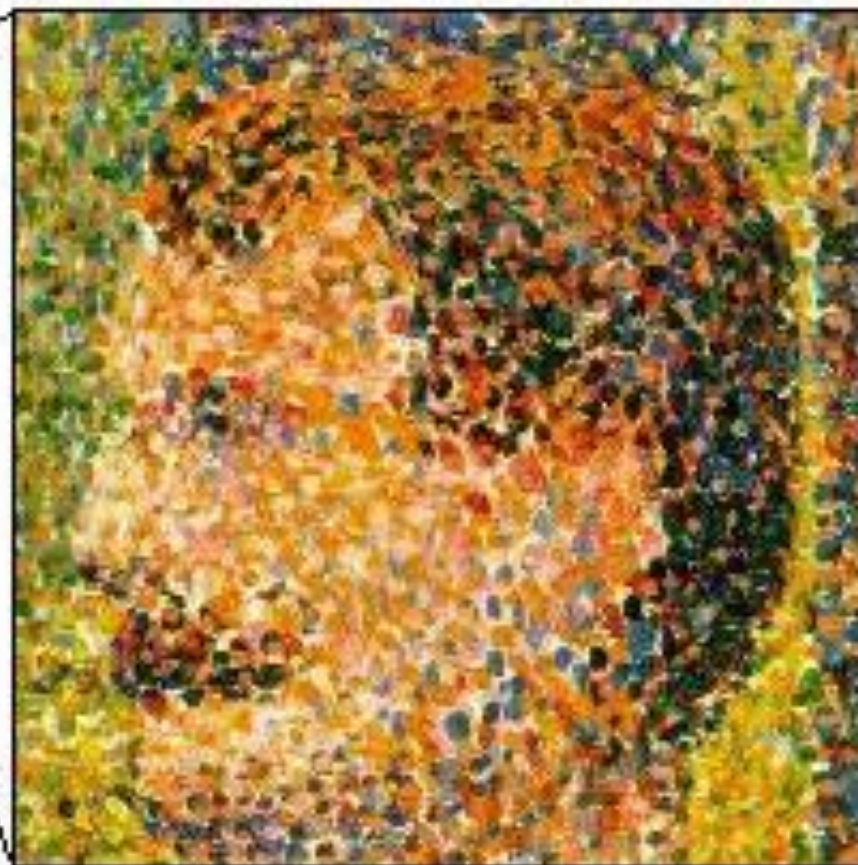


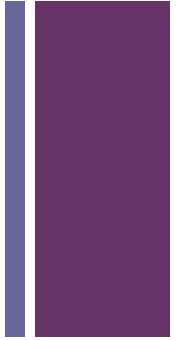
- The following were the most influential artists of the Post-Impressionist Era:
 - George Seurat
 - Paul Cézanne
 - Paul Gauguin
 - Vincent Van Gogh

+ Georges Seurat (1859-91)



- Georges Seurat was a French artist born in Paris.
- Seurat was interested in the work of colour theorists who were conducting studies on colour and our perception of colour.
- Seurat used these new scientific theories in his paintings, creating a new style.
- He did this by placing dots of complimentary colours beside each other. From a distance – the viewer’s eye would mix these two colours together. This is known a ‘Optical Mixing’.



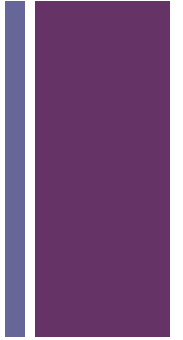


- Individual dots are placed on the canvas and the colours are mixed by the viewers eye.
- This technique became known as 'Pointillism'.





- As with the Impressionists, Seurat was interested in colour and the application of paint.
- However, Seurat's style is much more refined and precise in contrast to the loose brushstrokes seen in Impressionist paintings.
- Following on from the Impressionists – Seurat completed studies *en plein air*, however, his paintings were always created in his studio.

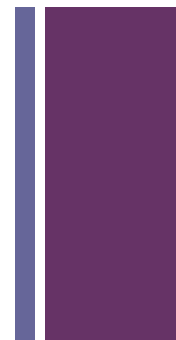


George Seurat
'Bathers at Asnières' - 1884



George Seurat- 1886

'Sunday Afternoon on the Island of La Grande Jette'







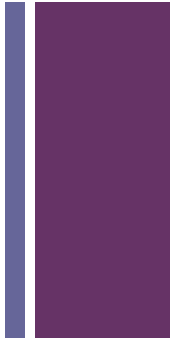
Kristen Cumings

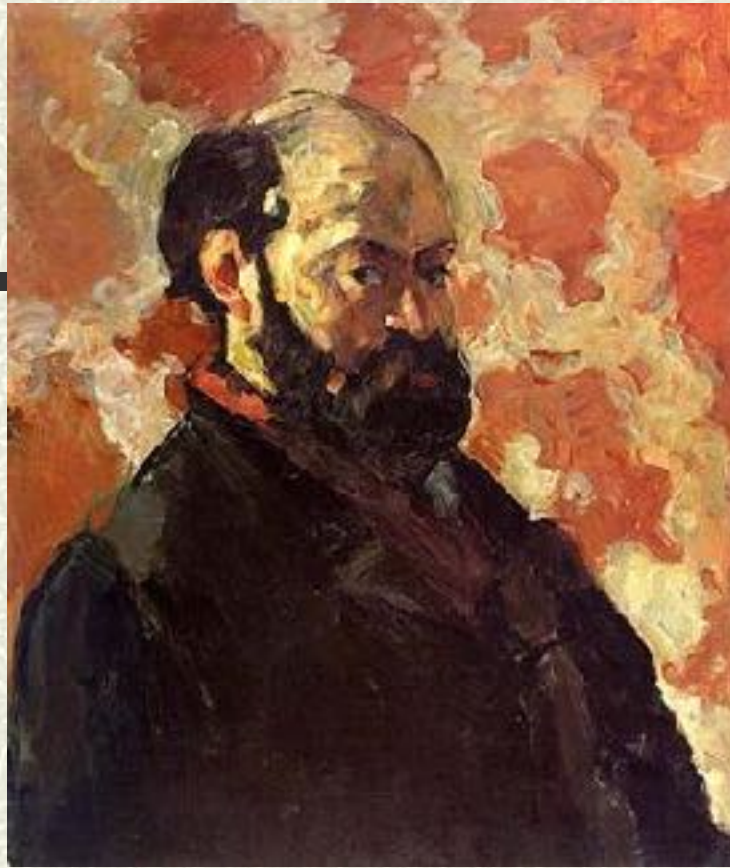


Kristen Cumings

+ Paul Cézanne (1839-1906)

- Cézanne was born in Aix-en-Provence in Southern France.
- Started out painting landscapes using the Impressionist's techniques. He then became interested in capturing the essence of a scene or still life using colour and tone.
- Tone and colour were used to give objects a more structured, solid appearance than the impressionist style.
- As well as landscapes and still lifes, Cézanne had an interest in painting peasants from his home town Aix-en-Provence.
- The impressionist movement which influenced his early work, also influenced Cézanne to paint out-doors.





To please his father, Paul studied Law and worked at his father bank. He spent as much of his spare time as he could taking art classes. Finally Cezanne's mother convince his father to let him study in Paris, France. It was were all the great artists went to study art and sell their work. Paul's father finally agreed and gave him a weekly allowance to live on, while in Paris.



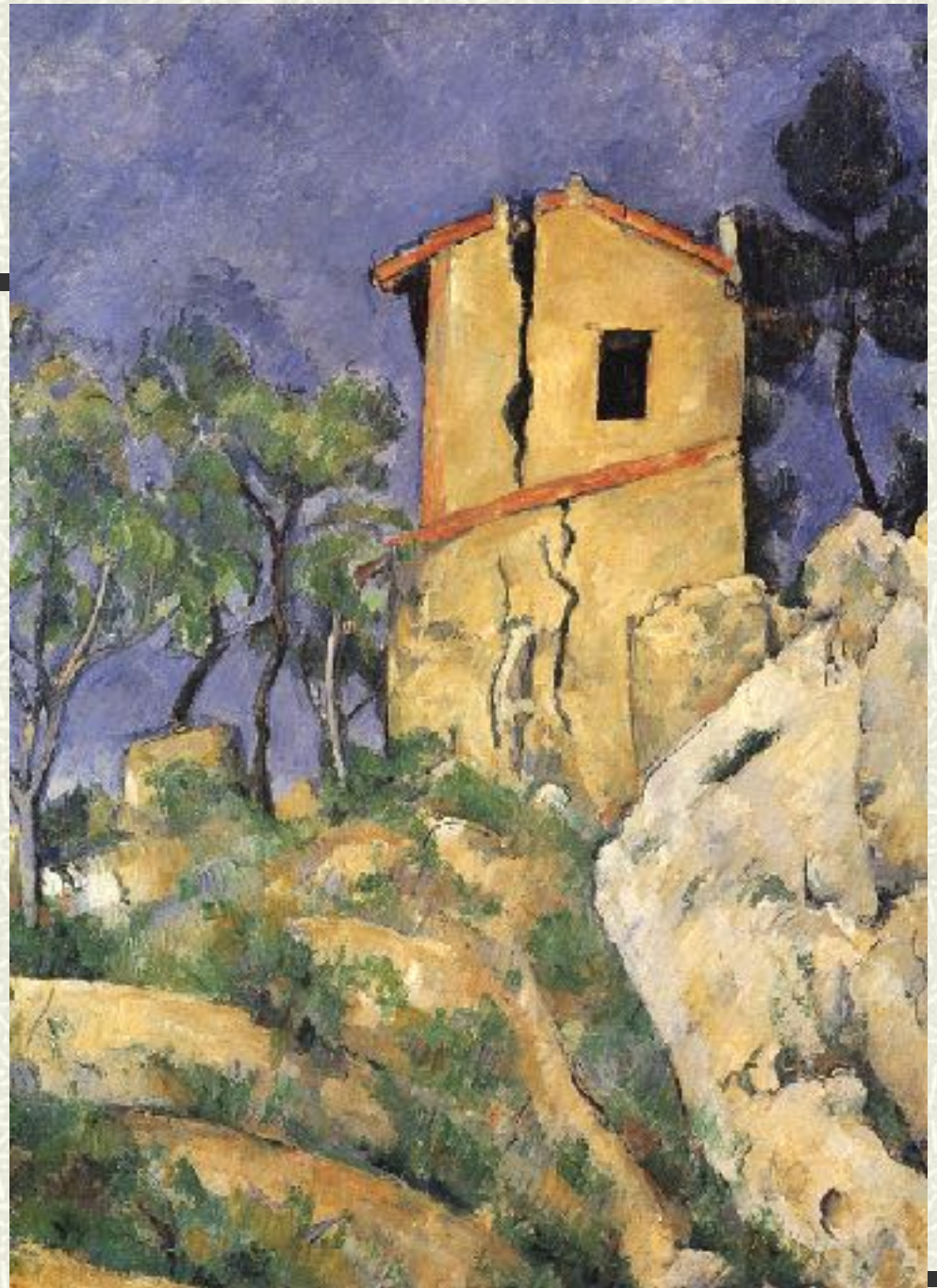
The Oath of the Horatii by Jacques Louis David

When Paul arrived in Paris he found an art studio to study in. It was filled with many young artists, most of whom were happy to paint in the accepted style of the day. This style was pretty realistic looking, with dark color and carefully drawn figures. This was the type of painting that was selected by the Salon, the most important art show in France. Cezanne began painting in this style, but got restless doing the same old thing. The Salon did not accept any of Paul's paintings.

+ Rejection of Impressionism

- Cezanne wanted to ‘make of Impressionism something more solid and durable, like the art of the museums’. He believed strong compositions should be carefully balanced to work in harmony with the visual elements.
- He rejected Impressionism because in his opinion:
 - It was limited because of the artists’ obsession with colour and light
 - The paintings lacked structure and would eventually be just bright coloured haze

Paul Cezanne was ready to give up, but fortunately there were some other art students looking for new ways to paint things. They were Claude Monet and Camille Pissaro and they showed Paul how much more fun it was to paint outdoors than in a dark, stuffy studio. They showed Cezanne how they used lots of bright, beautiful colors to show nature. Paul liked these new ideas and began spending a lot of time outdoors. He worked side by side with Pissaro, who turned out to be a great teacher.





The Influence of Camille Pissarro



- Cézanne's work was heavily influenced by the French artist Camille Pissarro, whom he met in Paris.
- Pissarro provided Cézanne with the encouragement he needed and also introduced him to the impressionist's technique of rendering outdoor light.
- Along with other artists such as Monet and Renoir – Pissarro worked *en plein air*, painting on a small scale, using touches of colour, without the use of preparatory sketches.
- Pissarro and the other artists aimed to capture both the transient effects of nature and their own emotional response to nature.
- Due to Pissarro's influence – Cézanne began working with lighter tones and concentrated on scenes of farmland and rural villages – moving from Paris and returning to his village in Aix-en-Provence.

+ Early works

- His early works are often clumsy and his real strength only appeared after he began working with Pissarro.
- His paintings became calmer as he abandoned the palette knife and began to use lighter and purer colour in smaller dabs.



+ The Hanged Man's House

- Subject.
- The landscape shows not human presence. The abandoned house is isolated, the walls are cracked and the trees partially block it. Steep roads make it look as if it is springing up out of a hollow

Composition:

The composition has a form overall structure and moves out from a central point. A diagonal track descends from left to right in the foreground. The dark roof on the house guides out eye to the blue door of the house

Style

Pale colours and broken brushstrokes show Impressionist influence, but Cezanne's solid, structured approach can be seen in the dense and angular surface



+ Cezanne's technique

- He outlined forms such as tree trunks and fields in dark blue. He applied several coats of paint to emphasise its three-dimensional nature
- He translated nature into patterns, shapes and colours arranged on a flat canvas
- He said 'treat nature by means of the cylinder, the sphere and the cone'
- He built up the structure slowly and painstakingly with blocks of strong colour.
- Each brushstroke was carefully placed. **Horizontal strokes were used for breadth and vertical ones for depth**

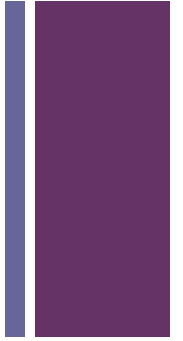




- The objects interlock in a dense and intensely coloured structure of brushstrokes
- He often used multiple viewpoints in still life such as objects seen from different positions at one time
- He distorted objects and compositions to prevent it from becoming rigid did not like working with a model and only painted people he knew well or who were humble and respectful.



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

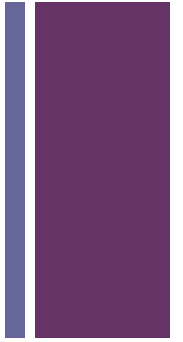
The bottle, with the light playing on it, forms the central line of the composition between the men's hands. The space is divided evenly in the two

Colour

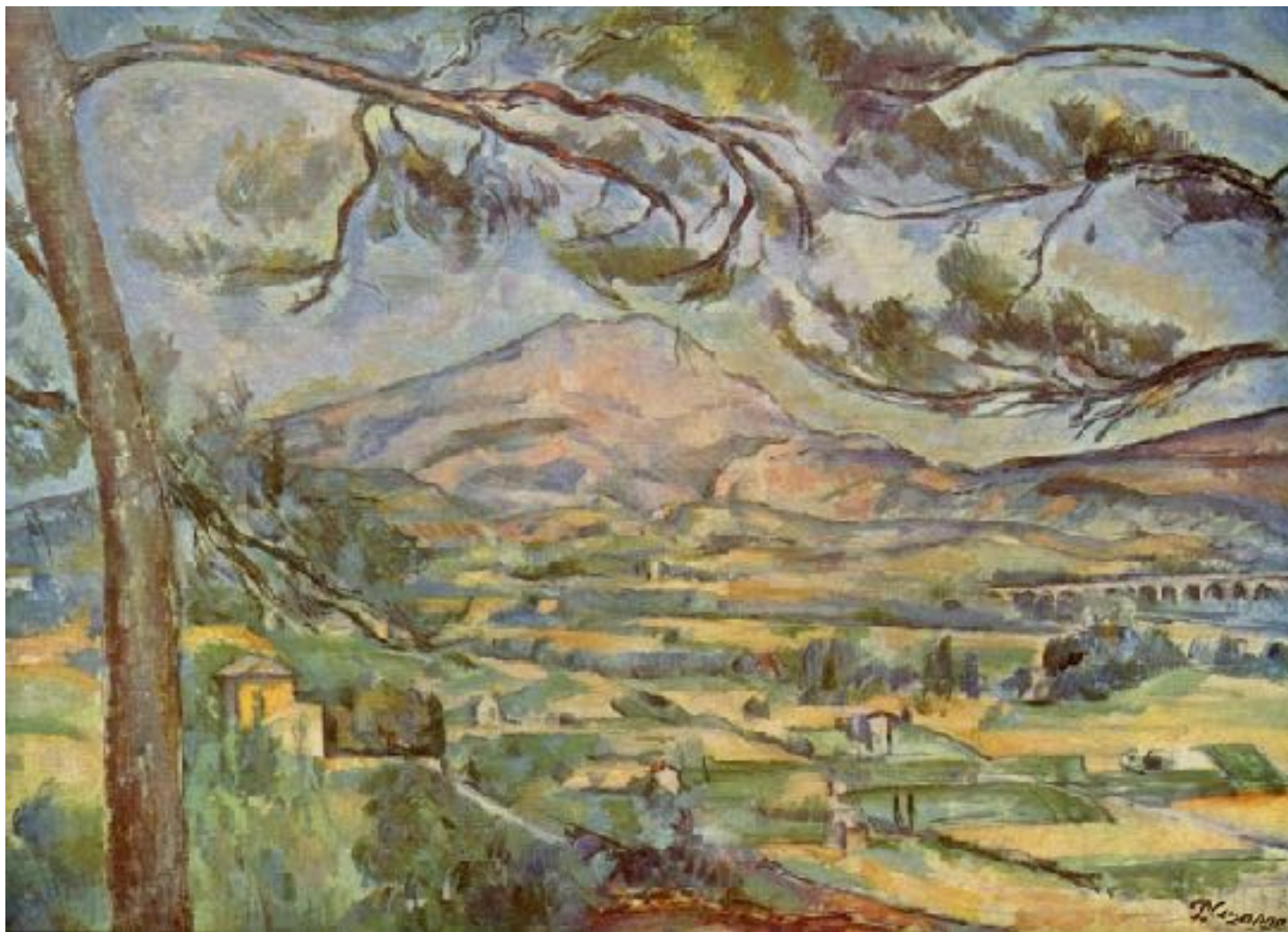
The white cards contrast with the deep red background, the yellows and the greens of the jackets and the orange of the table.

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

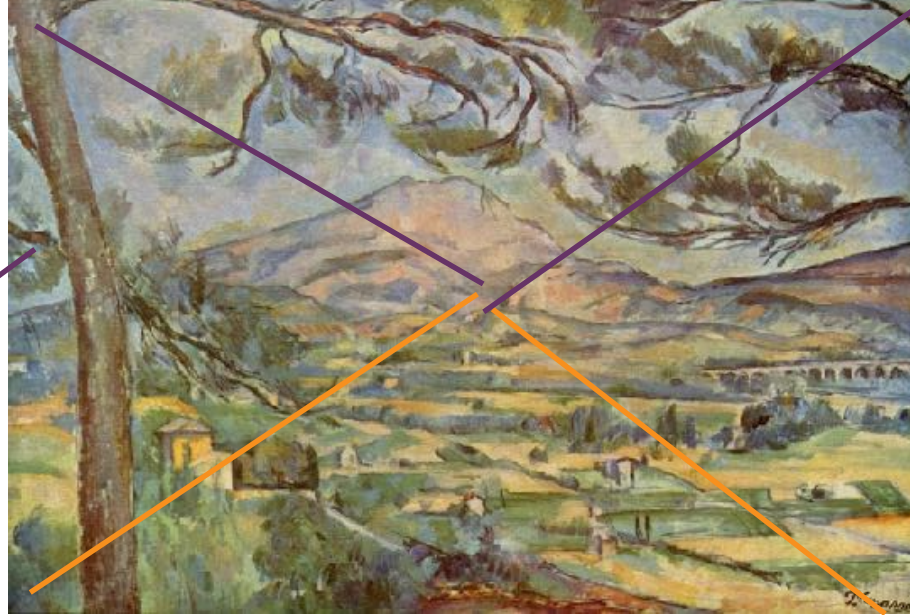




Paul Cézanne
'Le Château Noir' (1900-04)



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



Branches echo the shade of the mountain

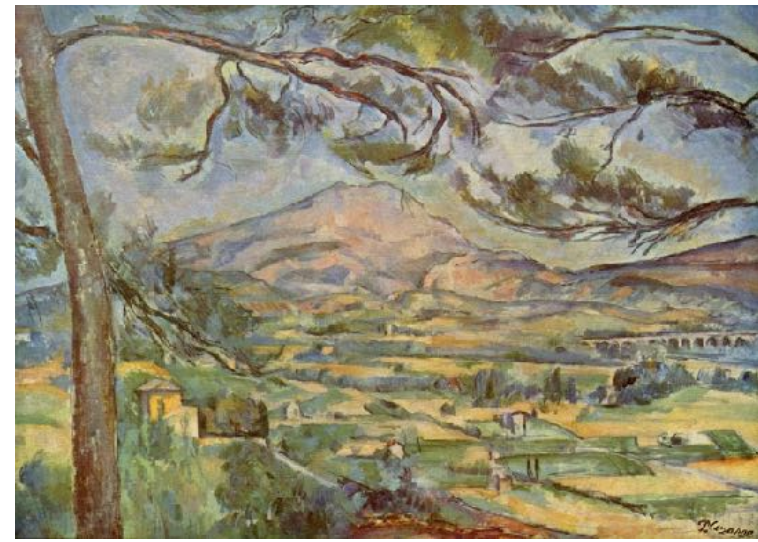
Cropped at the sides

So whilst Cézanne focused mainly on the landscape around his home town, he turns this landscape into a study of form and colour.

Whereas the Impressionists painted with thick, short brushstrokes, shimmering colours and no outlines, Cézanne used blocks of strong colour, prominently outlining forms such as the tree trunk and the fields in dark blue.

His interest in form and line is emphasised in the shape of the branches and the way in which they perfectly echo the outline of the mountain behind.

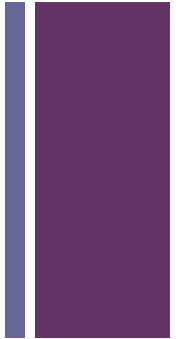
Cézanne's simplification of the landscape could be interpreted as a return to an era of balanced, harmonious form rather than complex ornamentation, as well as a leap towards Modernism: the structured parallel brushstrokes that fragment the surface of the composition, as well as the bold colours, appealed to younger artists and paved the way towards abstraction.



- This is an intellectual arrangement of nature and landscape.
- The style reflects the solidity of a traditional balanced and harmonious landscape, but the structured, parallel brushstrokes break up the surface in a modern way.
- Colour harmonies hold the painting together. The bold orange and purple balance the vivid green.

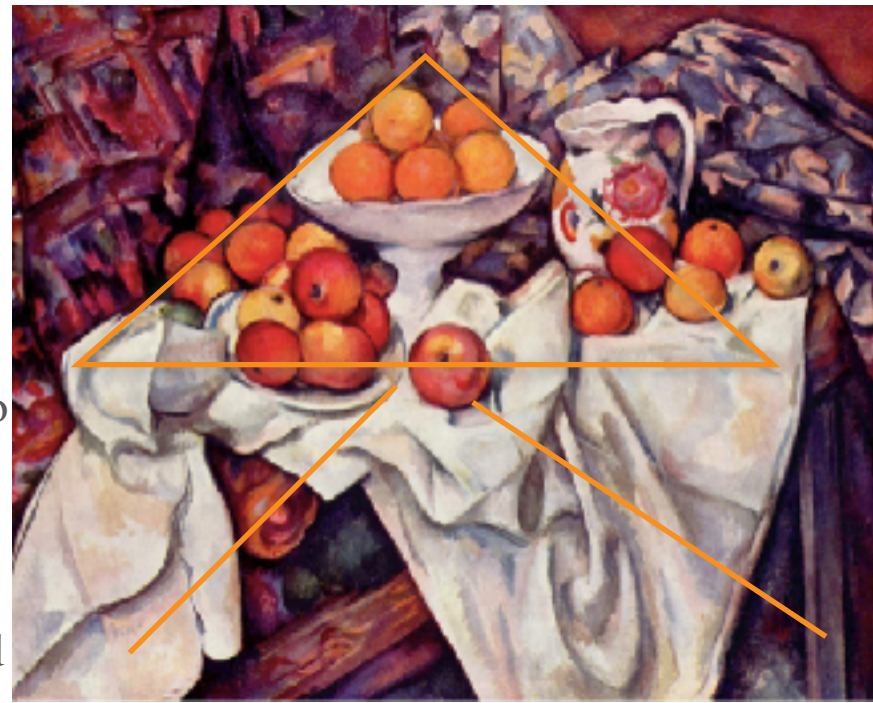


Paul Cézanne
'Apples and Oranges' (1895-1900)



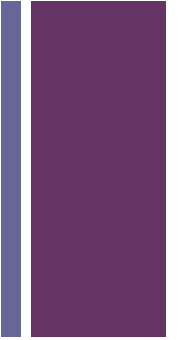


- Composition: He stripped the display down to the minimum of detail. The apples, cloth, dishes and backdrop are arranged on flat but uneven planes. It is set against a backdrop of loudly patterned cloth, and the deep twists and folds are painted with dramatic energy.
- He has ignored the laws of classical perspective but the arrangement creates an impression of depth
- The focal point is the single apple at the front where the two diagonals cross.



+ Cézanne's Influence

- Cézanne greatly influenced subsequent art during the 20th Century.
- He is noted for his influence on the work of Picasso and other Cubist artists. These artists were influenced by:
 - Cézanne's ability to break form into geometric shapes.
 - His technique of 'modulating' – creating form using flat planes of colour.
 - His use of multiple angles when depicting an object or still life.
- It is due to this influence on subsequent art movements, that Paul Cézanne is often referred to as the 'Father of Modern Art'



+ Paul Gauguin (1848-1903)

- Paul Gauguin was born in Paris, France. As a child he spent four years living in Peru with his family before returning to Paris.
- Until the age of 35, Gauguin had a successful career as a stockbroker in Paris.
- Although a successful stockbroker - his real love was for painting. He took lessons from Pissarro and began exhibiting with the Impressionists.
- At 35yrs – Gauguin gave up his career as a stockbroker to become a professional painter. This was unsuccessful and led to the breakdown of his marriage and a life of poverty.
- Subsequently, his Danish wife returned to Denmark with their five children.





Gauguin's beginnings as an artist

- In 1887, he travelled to **Panama** in Central America **and** the island of **Martinique** in the Lesser Antilles (Caribbean Sea) for inspiration. This resulted in some exciting artwork.
- He then travelled to **Brittany, Northern France** in his quest to find a simpler way of life. Here he painted the local landscapes and inhabitants using bright cold colours.
- Gauguin also travelled to **Arles, Southern France** – accompanied by Vincent Van Gogh.
- At this stage Gauguin, whilst Gauguin was widely known in Parisian circles – he continued a life of destitute.





Gauguin's move to Tahiti



- In 1891, Gauguin moved to Tahiti in French Polynesia.
- Gauguin aimed to immerse himself in a primitive society – unaffected by western civilisation.
- It was here that he produced his best and most regarded works.
- Often taking the sides of the native Tahitians, Gauguin often ran into difficulties with the colonial authorities and the Catholic Church.
- From 1893-1895 Gauguin returned to Paris to exhibit his work. Hopes of success and fame were soon shattered, prompting his return to Tahiti.

+ Gauguin's Style

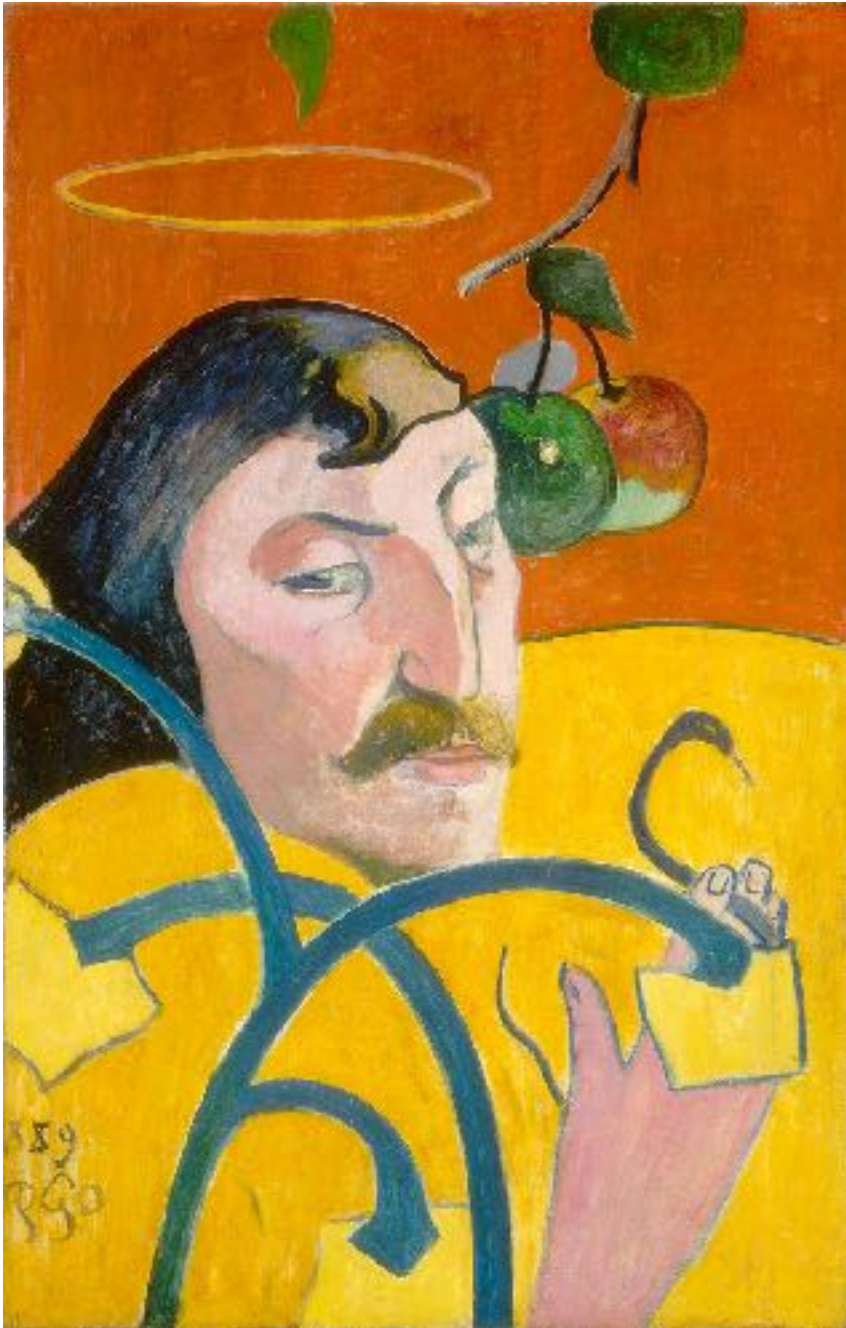
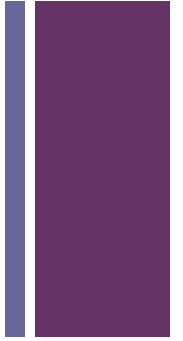
- The impressionists painted the natural world, observing from nature and attempting to capture the appearance of something.
- Gauguin however was fascinated by more than just appearance, he wanted his paintings to convey emotion.
- Gauguin rejected the idea that a painting must convey something that we can see in the real world.
- He was one of the first artists to take inspiration from 'primitive' cultures.





Paul Gauguin

'The Vision After the Sermon' 1888



Paul Gauguin
'Self-Portrait'
1889



Paul Gauguin
'Arearea' - 1892

+ Main Characteristics – Gauguin

- Symbolic, unrealistic use of colour.
- Influenced by Primitive and Japanese art.
- Broad flat areas of colour – using outline to create shapes.
- Flat composition.
- Religious and symbolic themes.



+ Vincent Van Gogh (1853-90)

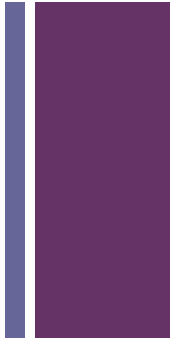
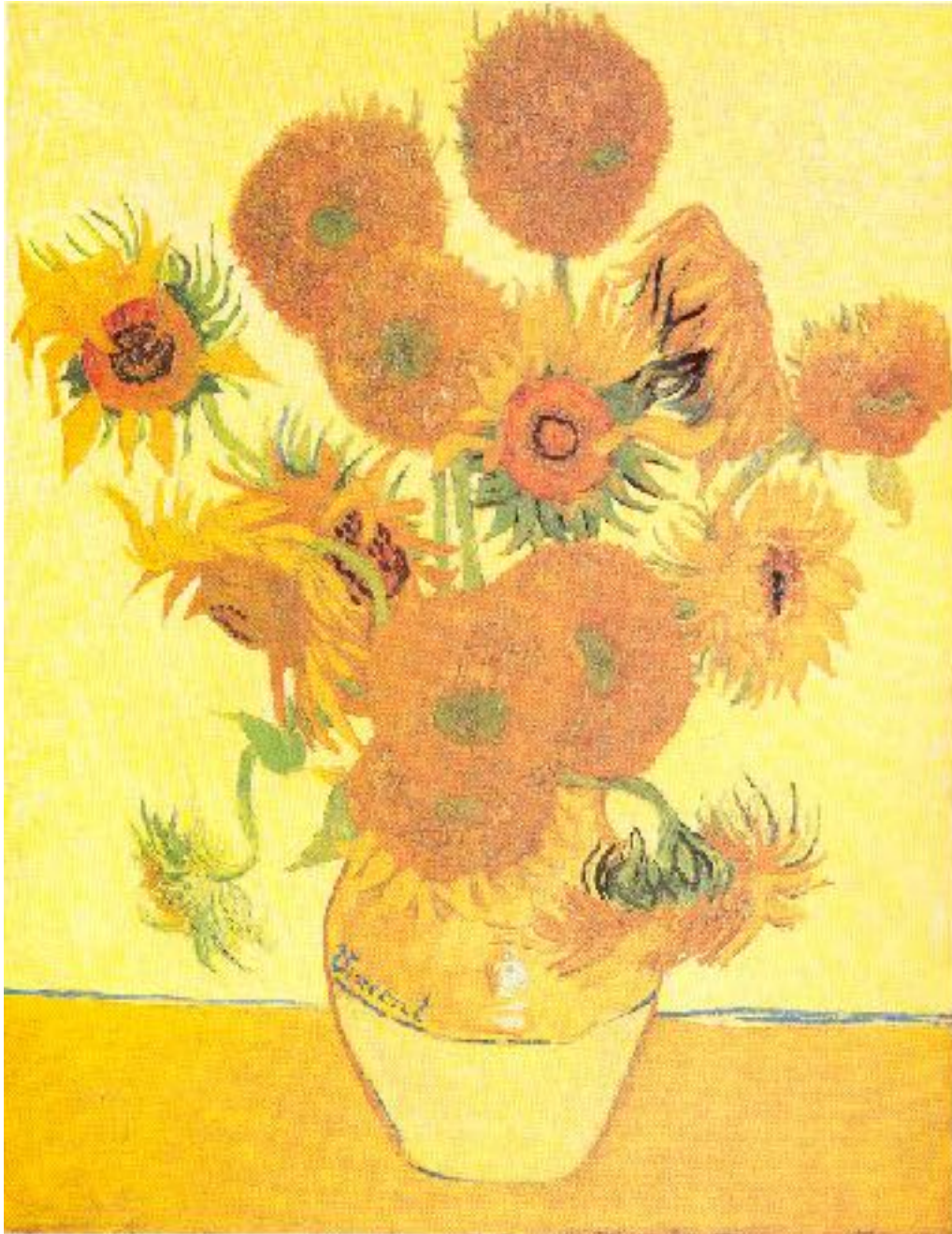
- Vincent Van Gogh was born in Groot-Zundert in Holland.
- At the age of 16yrs he began working for his uncle who owned an art dealership in The Hague.
- Four years later he moved to the dealership's branch in London where he fell in love with his landlady's daughter. When the relationship failed his work suffered and he was dismissed from the dealership.
- In 1876 he took a post as a voluntary teacher in a private school in London. Part of his work involved collecting school fees – exposing him to the poverty in the London slums. Outraged by the conditions, he refused to take the money for fees from the poor and was dismissed.
- He then became a Methodist minister with the intention of helping the poor. This job took him back to Holland and then to Belgium. So devoted to his cause – he gave away his own clothes and food. Shocked by this and Vincent's unkempt appearance – he was dismissed.
- After two traumatic years – he returned home, deciding to be an artist.

+ Life as an Artist

- Van Gogh attended the Academy of Antwerp in Belgium for one year of formal study.
- Failing at the Academy, he moved to live with his brother Theo in Montmartre, Paris where he studied under the tuition of painter Fernand Cormon.
- In Paris he met and was influenced by Camille Pissarro, Paul Gauguin, Toulouse-Lautrec and Émile Bertrand. His work improved in Paris but he soon made enemies and so moved to Arles, Southern France.
- In Arles he persuaded Gauguin to join him and they attempted to set up an artist's colony. When this didn't work out, disagreements began to spark between the pair. This eventually resulted in (the famous story of) Van Gogh threatening Gauguin with a razor and cutting of part of his own ear.

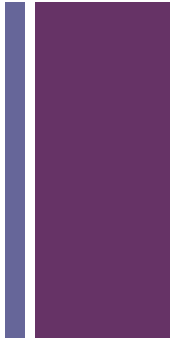
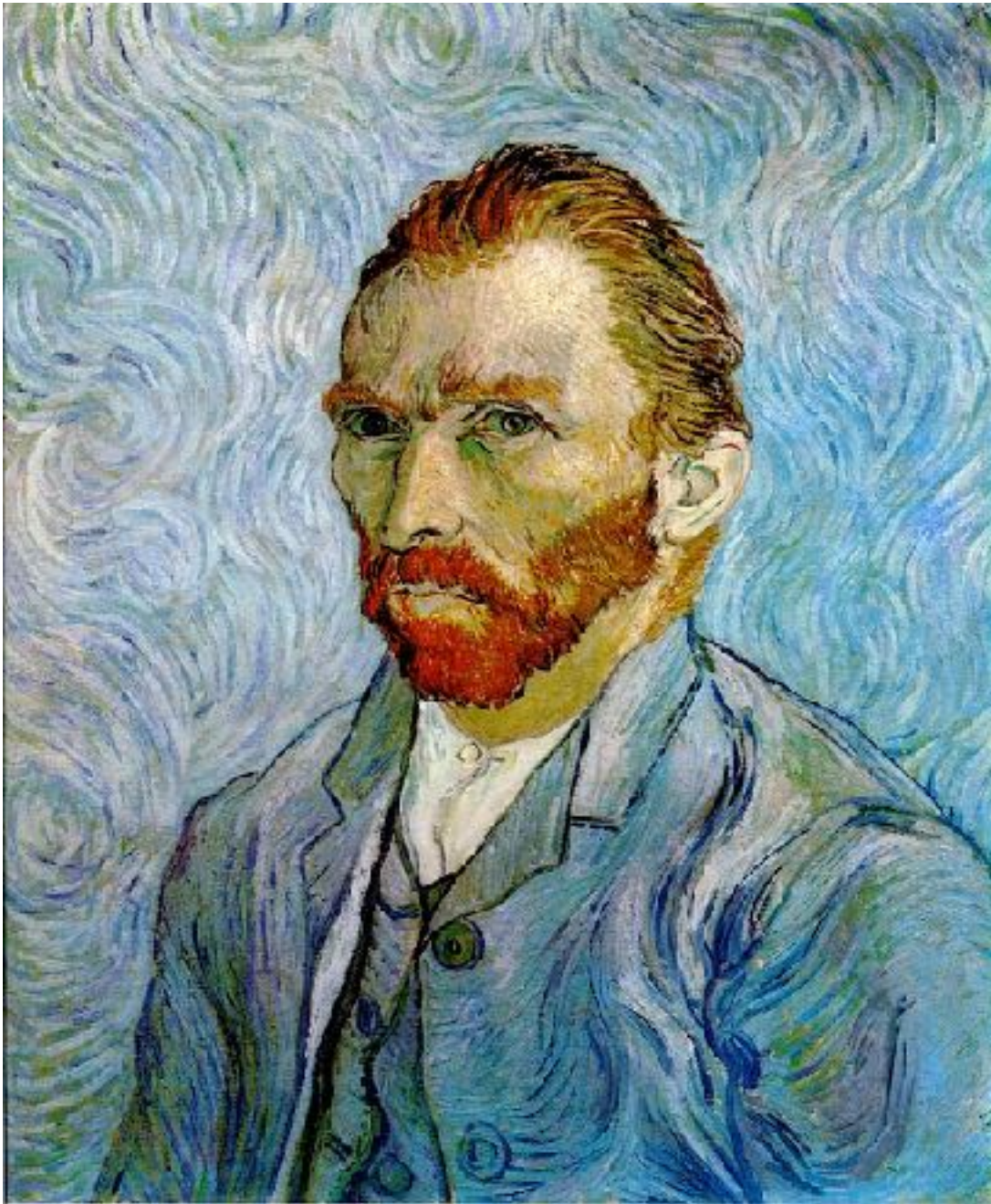


+



Vincent
Van Gogh

'Sunflowers'
1888



Vincent
Van Gogh

'Self-Portrait'
1889



Vincent Van Gogh
'Starry Night' - 1889

+ Vincent Van Gogh

- [Van Gogh - The Bedroom – 1888](#)





Vincent Van Gogh
'Wheat Field with Crows' - 1890

+ Van Gogh's Decline

- After cutting of his own ear and presenting it to a prostitute, Van Gogh was admitted to hospital where he suffered from hallucinations.
- His health and mental state continued to decline, with the artist entering a mental asylum in 1889. He continued to work despite his hallucinations and convulsive fits.
- On 27th July 1890 – Van Gogh shot himself in the chest and subsequently died the following day with his brother Theo at his bedside.
- Theo had supported Van Gogh financially and personally throughout Van Gogh's lifetime.
- It is widely believed that he only sold one painting in his lifetime, although it continues to be debated that he may have sold more.
- In recent years Van Gogh's hallucinations and convulsions have been associated with a particularly violent form of epilepsy.

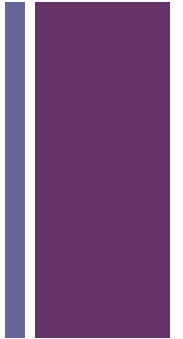




Vincent Van Gogh

Starry Night – Contemporary Approach

- [Starry Night - First Source](#)
- [Starry Night - Second Souce \(Same video clip\)](#)



+ Vincent Van Gogh

- [Don McClean - Vincent](#)



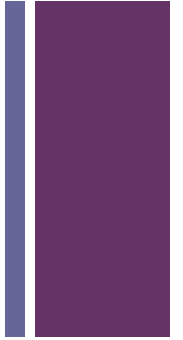
+ Re-cap: Post-Impressionist Art

- Inspired by the work of the Impressionists – the post-impressionists wanted to move away from capturing fleeting moments and the focus on light.
- Each post-impressionist artist developed their own **individual style**.
- Focus shifted **away from literal interpretation** and towards conveying a message, mood or emotion.
- **Colour and form** were a focus for most of the post-impressionists.
- Post-Impressionists such as Cézanne greatly **influenced subsequent art** – namely the Cubist movement.





FOUR CORNERS DEBATE



“Post-Impressionism is a term used to describe the development of French Art since Manet”