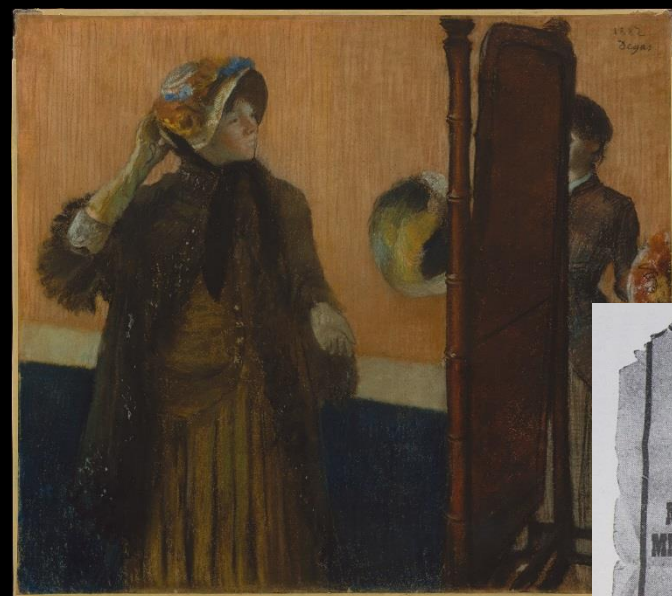


## Key Ideas

- Paris remains the hub of the art world.
- Post-impressionist artists continue to be inspired by Japanese art, reflecting its influence in color, pattern, and composition.
- Post-Impressionism, Symbolism, Neo-Impressionism, etc....there are a plethora of avant-garde styles that develop in the late 19<sup>th</sup> century. Impressionism is a “springboard” for development into many individual styles. (Stokstad, p. 995)
- Artists continue to move forward from Impressionism...but this takes different forms:
  - Choosing one or two formal elements to fully explore and develop (line, texture, etc.)
  - Studying color and optics theories, incorporating those theories into their work.
  - Developing works that reflect universal symbolic themes or greater emotive (rather than realistic) content.

# Last Impressionist Exhibition... 1886: Degas, Cassatt, Morisot... and... Gauguin, Signac, and Seurat



1, RUE LAFFITTE, 1  
ANGLE DU BOULEVARD DES ITALIENS

## 8<sup>ME</sup> EXPOSITION

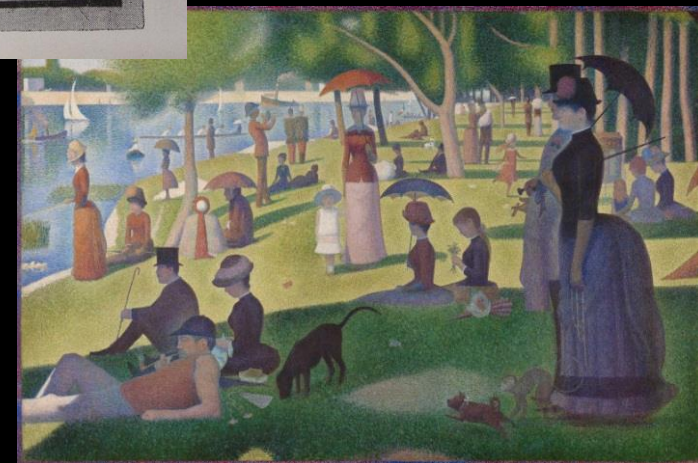
PAR

M <sup>ME</sup> MARIE BRACQUEMOND	M <sup>ME</sup> BERTHE MORISOT	MM. SCHUFFENECKER
MM. DEGAS	MM. C. PISSARRO	SEURAT
FORAIN	L. PISSARRO	SIGNAC
GAUGUIN	ODILON REDON	TILLOT
GUILLAUMIN	ROGART	VIGNON
	ZANDOMENEGHI	

Ouverte du 15 Mai au 15 Juin  
DE 10 HEURES A 6 HEURES

**PRIX D'ENTRÉE : 1 FRANC**

1711 Paris. — Imprimeur MOULIN, 17, rue de Valenciennes, 44.



## Post-Impressionism

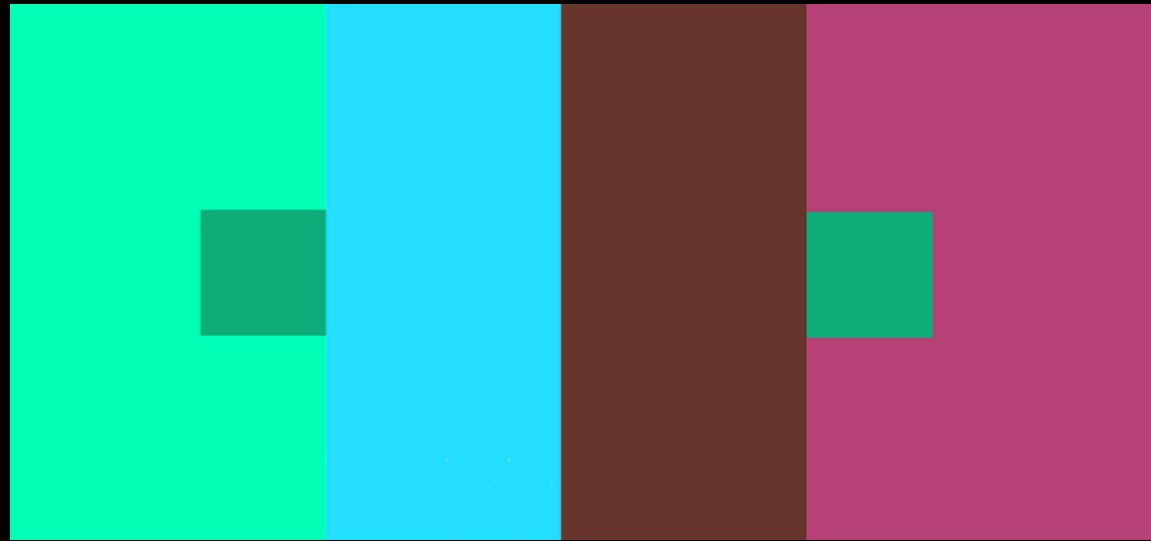
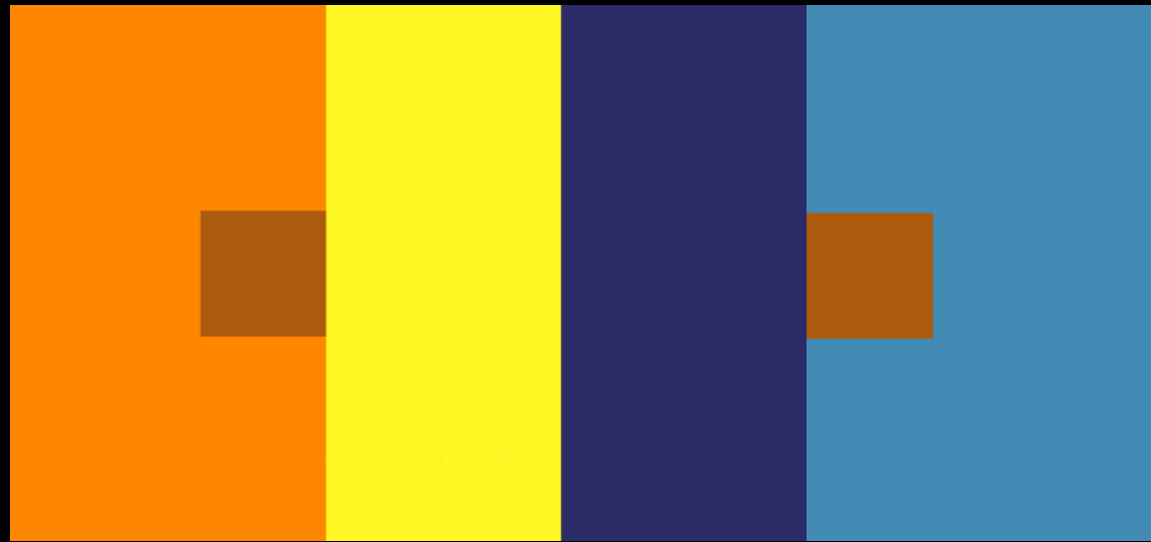
What comes after Impressionism? Many artists begin a more structured exploration of the formal elements. Some develop a style known as Neo-Impressionism (focusing on color and optic theories, through Divisionism and Pointillism) while others focus on breaking down the composition in new ways, through play with perspective, line, and texture. We also will see artists move towards developing the emotive and symbolic content of art.

Mia has wonderful paintings from the four best-known Post-Impressionists: Cézanne, van Gogh, Gauguin, and Seurat, along with other works by many artists exploring new avenues of expression from the late 1880s to the early 20<sup>th</sup> century.

# Color studies based on Josef Albers' Interaction of Color.

[http://facweb.cs.depaul.edu/sgrais/color\\_context.htm](http://facweb.cs.depaul.edu/sgrais/color_context.htm)

Interest in color and light was influenced in part by the research of scientists like Michel Chevreul; specifically, “an object of any given color will cast a shadow tinged with that of its complementary color and tinting neighboring colors in the same manner.” Colors do interact with each other in our perceptions!



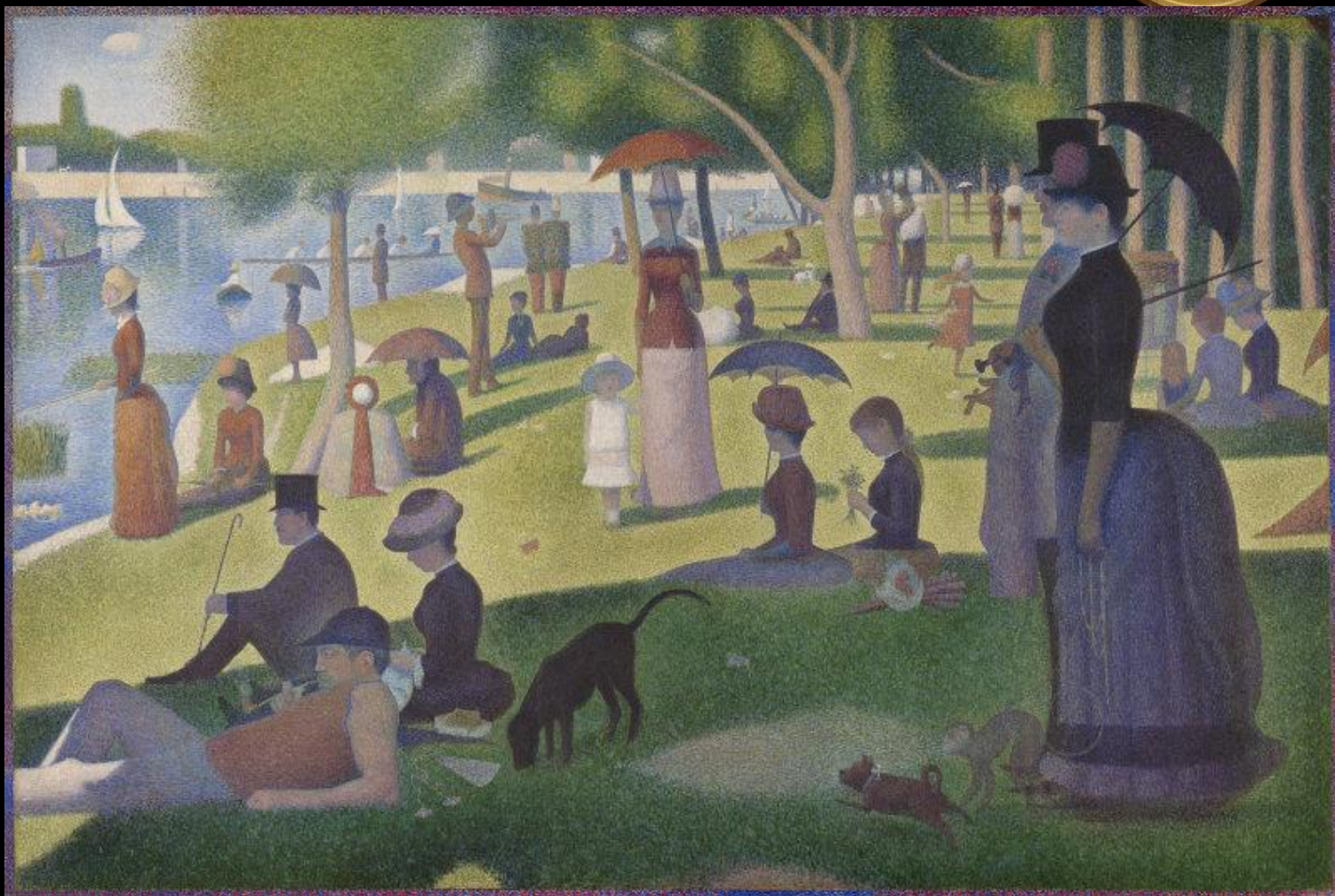


Georges Seurat, *A Sunday on La Grande Jatte*, 1884, 1884-1886 (Inset, Henri Lehmann, *Portrait of Clémentine (Mrs. Alphonse) Karr*, 1845)



This was publicly exhibited at the last (8<sup>th</sup>) Impressionist exhibition in 1886.

Seurat used only 11 colors in 3 values in this painting.



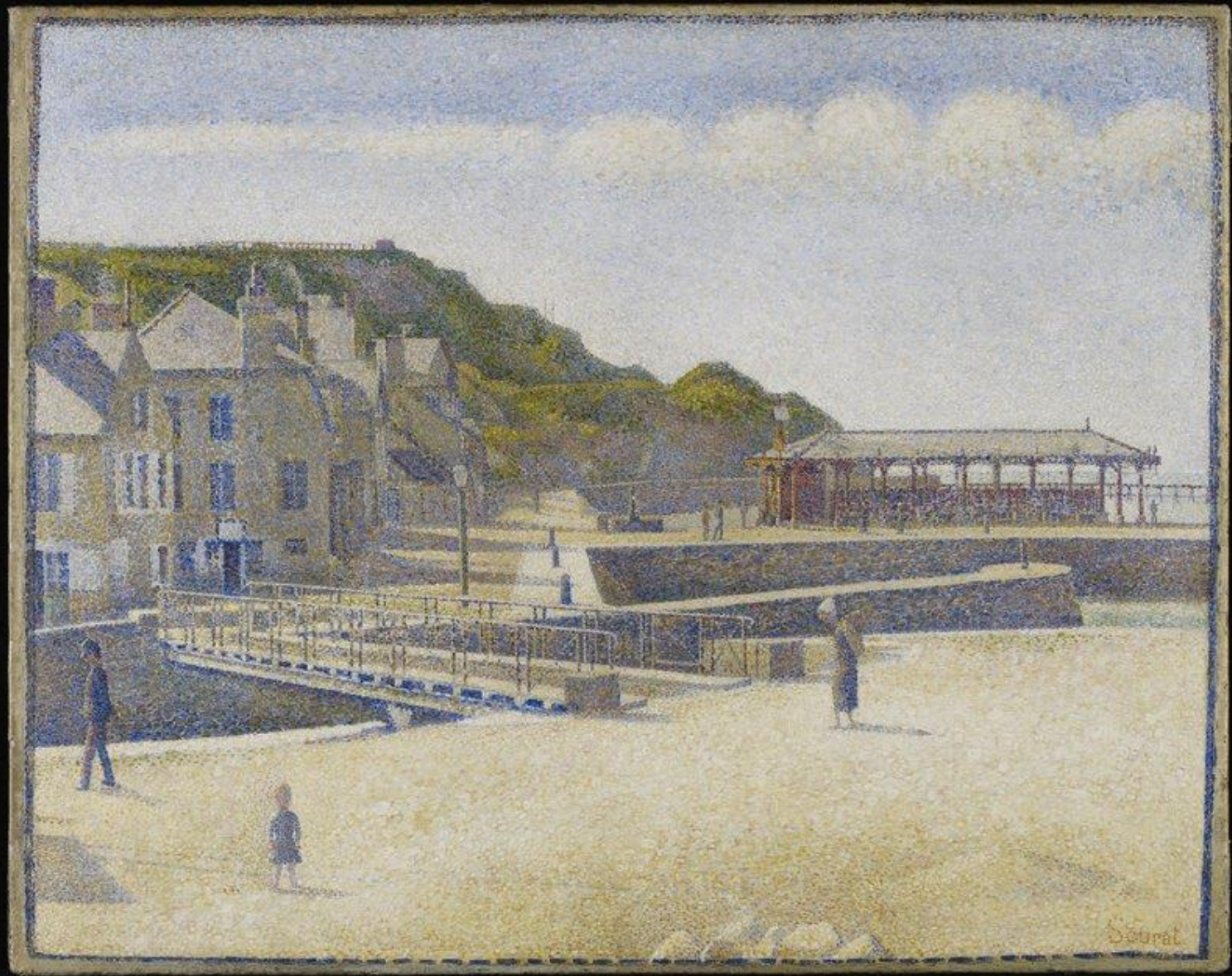


Georges Seurat, *Port-en-Bessin*, 1888, 55.38

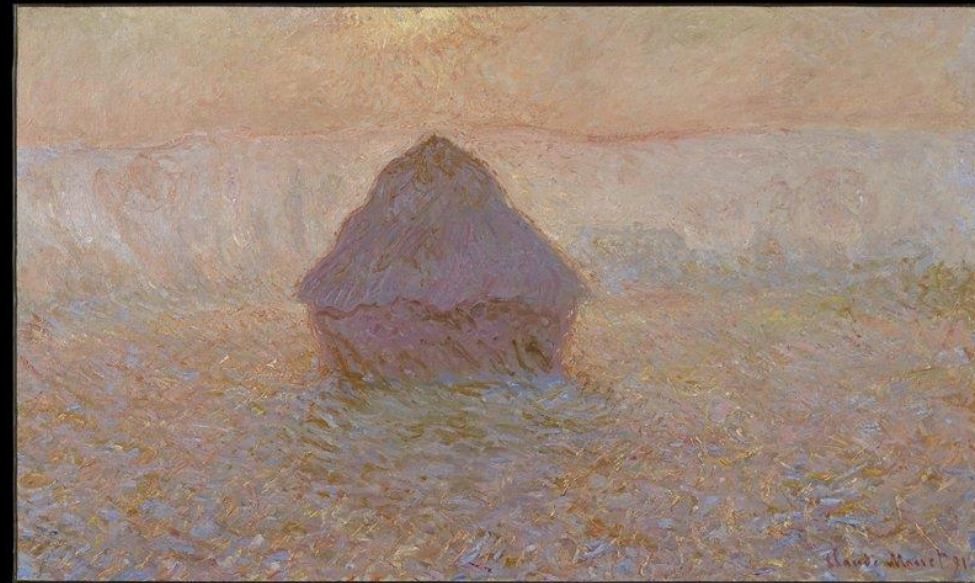
“Some say they see poetry in my paintings, I see only science.”

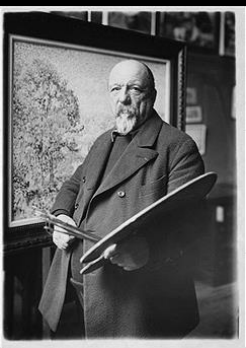
<https://www.youtube.com/watch?v=wNB9Vm6MoDQ>

Seurat died at age 31, in 1891.



Claude Monet, *Grainstack, Sun in the Mist*, 1891, 93.20 versus Georges Seurat, *Port-en-Bessin*, 1888, 55.38. Impressionism and Neo-Impressionism...what effect or impact on the viewer do you think the artists' tried to achieve in their use of color and light?





Paul Signac, *Snow, Boulevard de Clichy, Paris*, 1886, 61.36.16





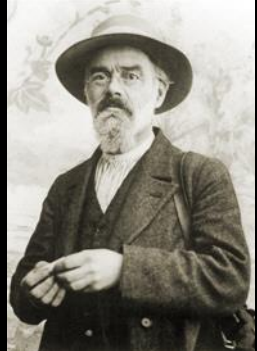
*...c, Blessing of the Tuna Fleet at Groix, 1923, 62.36*





Jean Metzinger, *Fields of Flowers in Bloom, near Caen*, 1904, 2012.83 (portrait of Metzinger by Robert Delaunay, 1906, and inset, *Landscape*, from 1913-1914)





Maximilien Luce,  
*Notre Dame,*  
1899, 61.36.13



Gustaf Fjaestad, *Winter Landscape*, 1908, 2013.74 (Inset, from 1907, a giant sofa, created by Fjaestad for Ernst Thiel at the Villa Eolskulle)



GUSTAF F



Do you think the artists transform, exaggerate, or simplify nature in their paintings? What do you see that makes you say that? (Share ideas. Practice paraphrasing responses, too.)

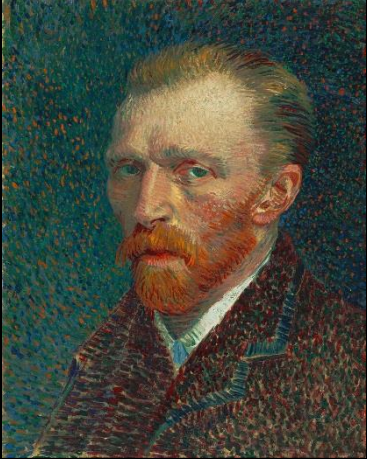


Vincent van Gogh, *Olive Trees*, 1889, 51.7



Paul Cézanne, *Chestnut Trees at Jas de Bouffan*, c. 1885-1886, 49.9

Vincent van Gogh, *Olive Trees*, 1889, 51.7  
(self-portrait, 1887)



Ironically, in 1890, “he modestly assessed his artistic legacy as of ‘very secondary’ importance”

[http://www.metmuseum.org/toah/hd/gogh/hd\\_gogh.htm](http://www.metmuseum.org/toah/hd/gogh/hd_gogh.htm)

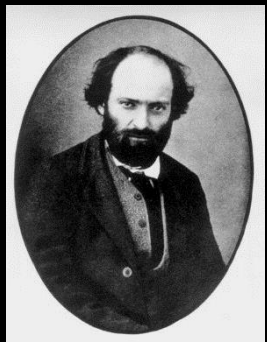




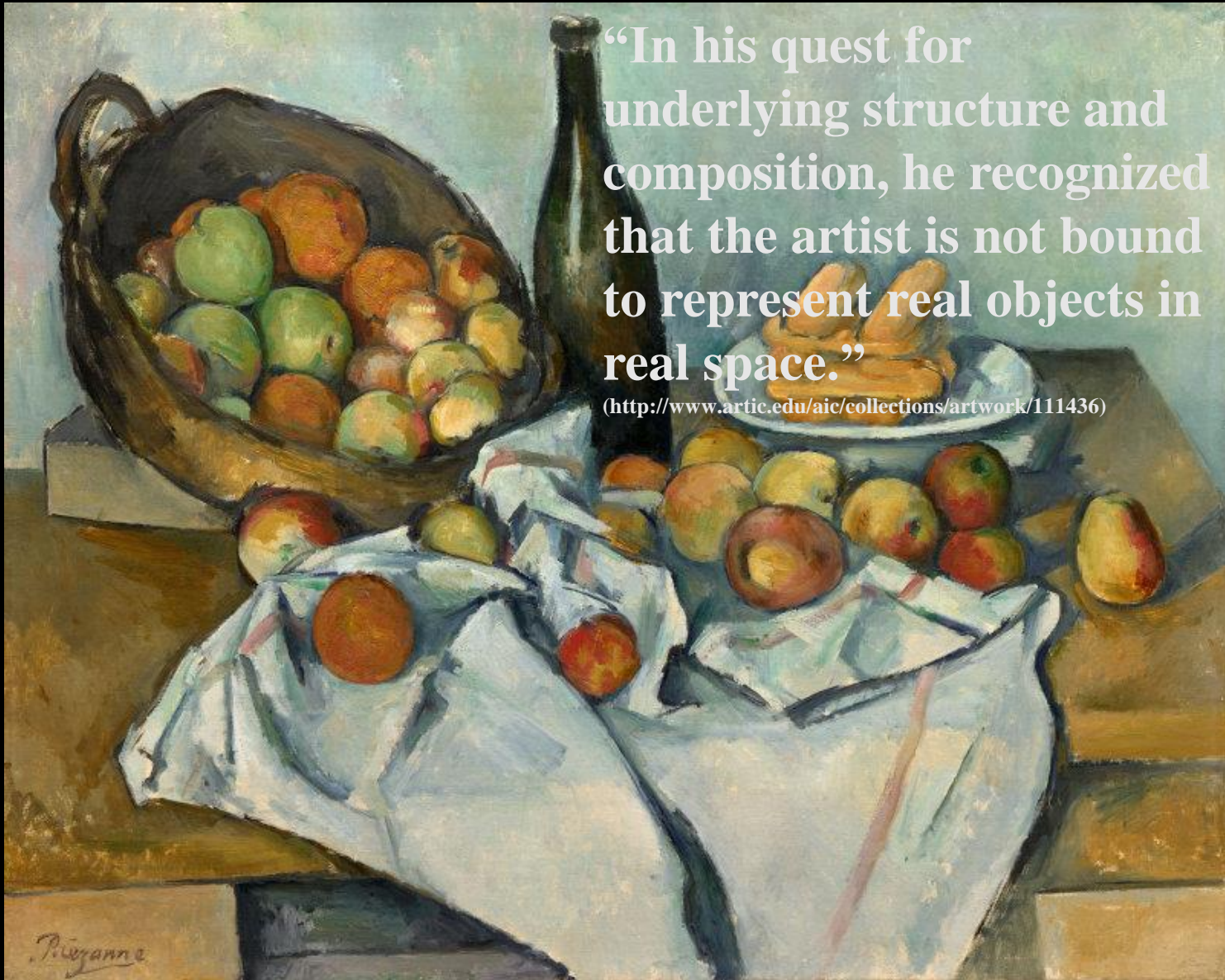
*Olive Trees*, 1889,  
51.7; (TR) *The Olive  
Trees*, Saint Rémy,  
June-July 1889  
(Moma); and (R)  
*Olive Trees*,  
November 1889  
(Met)



What visitor  
reactions or  
comments did  
you notice in  
the gallery?



## Paul Cézanne, *The Basket of Apples*, c. 1893



“In his quest for underlying structure and composition, he recognized that the artist is not bound to represent real objects in real space.”

(<http://www.artic.edu/aic/collections/artwork/111436>)

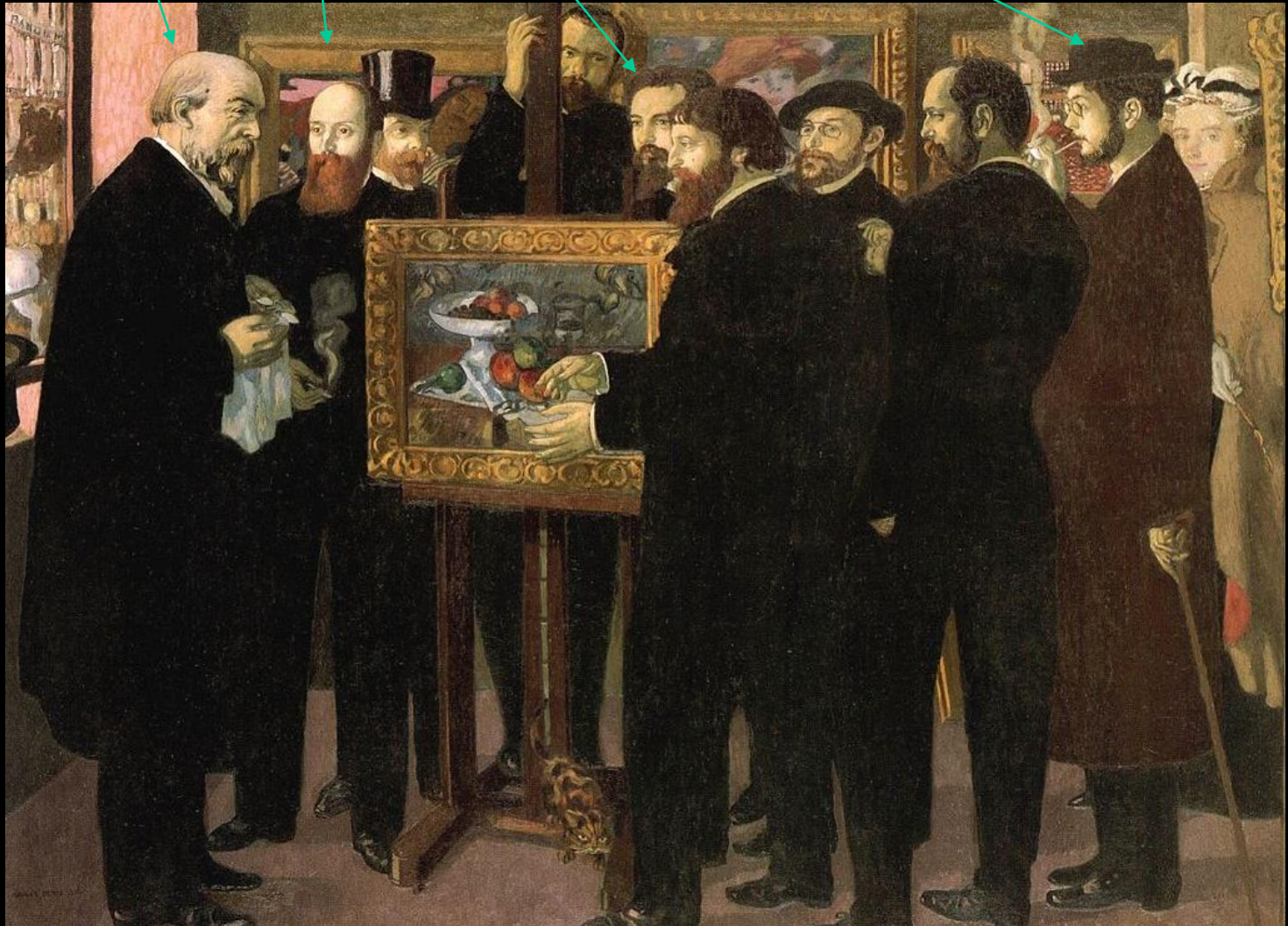
“No artist had a greater impact on the next generation of Modern painters than Paul Cézanne”

(Stokstad, 1012).

Why? What is so “modern” here?

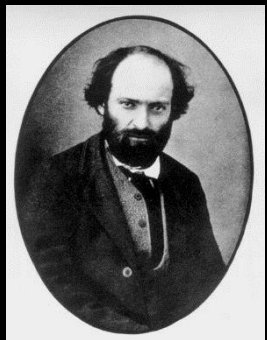


Maurice Denis, *Homage to Cézanne*, 1900. Pictured are Redon, Vuillard, Denis, and Bonnard, among others.

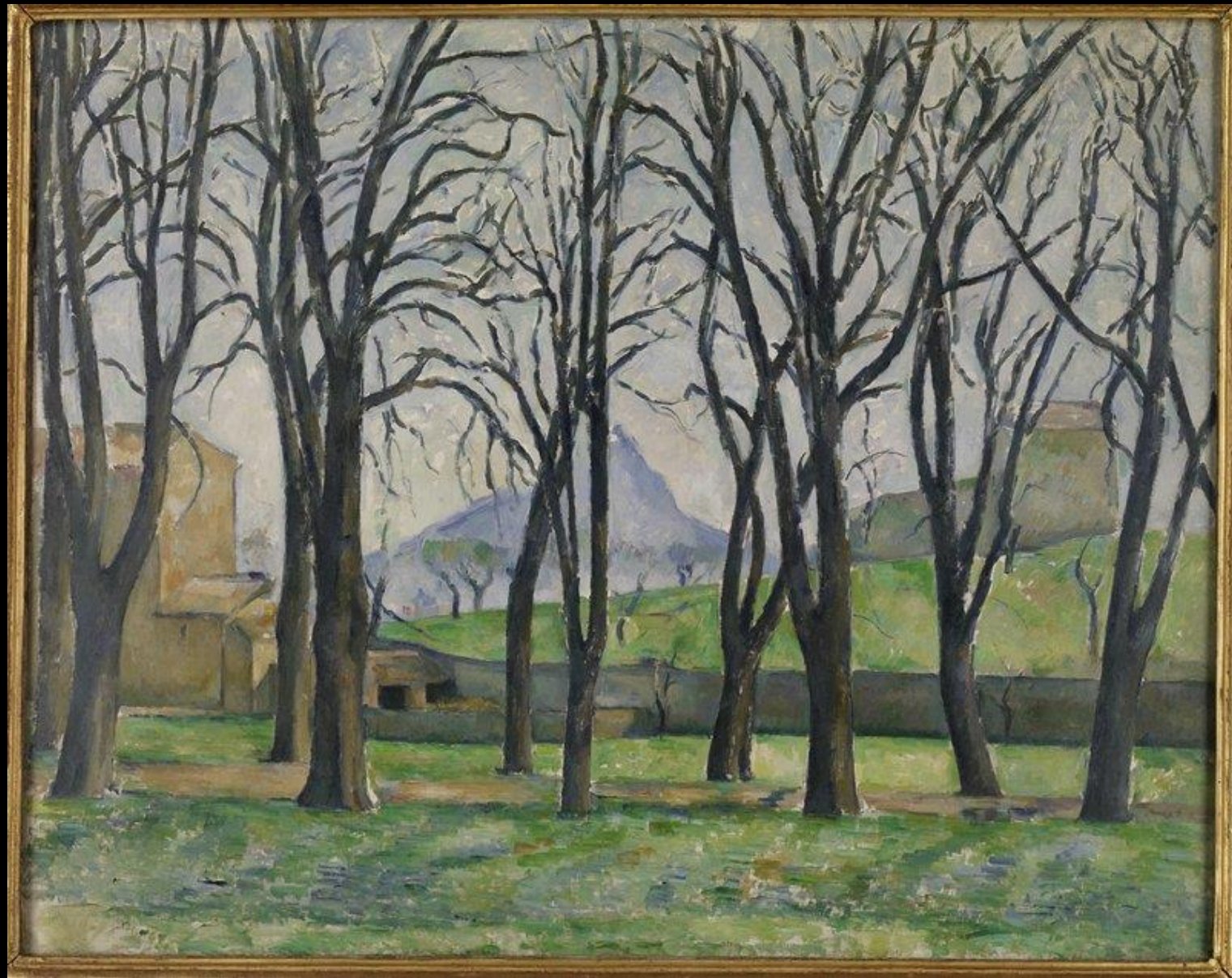


“No artist had a greater impact on the next generation of Modern painters than Paul Cézanne”

(Stokstad, 1012)



Paul Cézanne, *Chestnut Trees at Jas de Bouffan*, c. 1885-1886, 49.9



Cézanne:

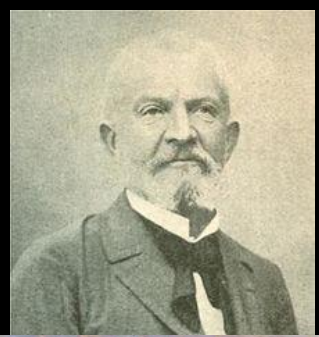
“I owe you  
the truth in  
painting  
and I will  
tell it to  
you.”

Jas de  
Bouffan=  
“sheepfold  
of the  
winds”



James Ensor, *Meadow Flowers*, 1883, 56.9  
(inset, *The Intrigue*,  
1911, 70.38)





Armand Guillaumin, *Le Jardin Provincial*, c. 1920, 2016.33.9 (Inset, *Les environs de Paris*, 1873-1875)



Guillaumin exhibited in 6 of the 8 Impressionist exhibitions.

Paul Gauguin, *Tahitian Landscape*, 1891, 49.10



Paul Gauguin, *I Raro Te Oviri (Under the Pandanus)*, 1891, 41.4

Describe the artist's use of color and its emotional impact on the viewer.

Synthetism:  
Synthesis of  
artist's  
observations  
and feelings.

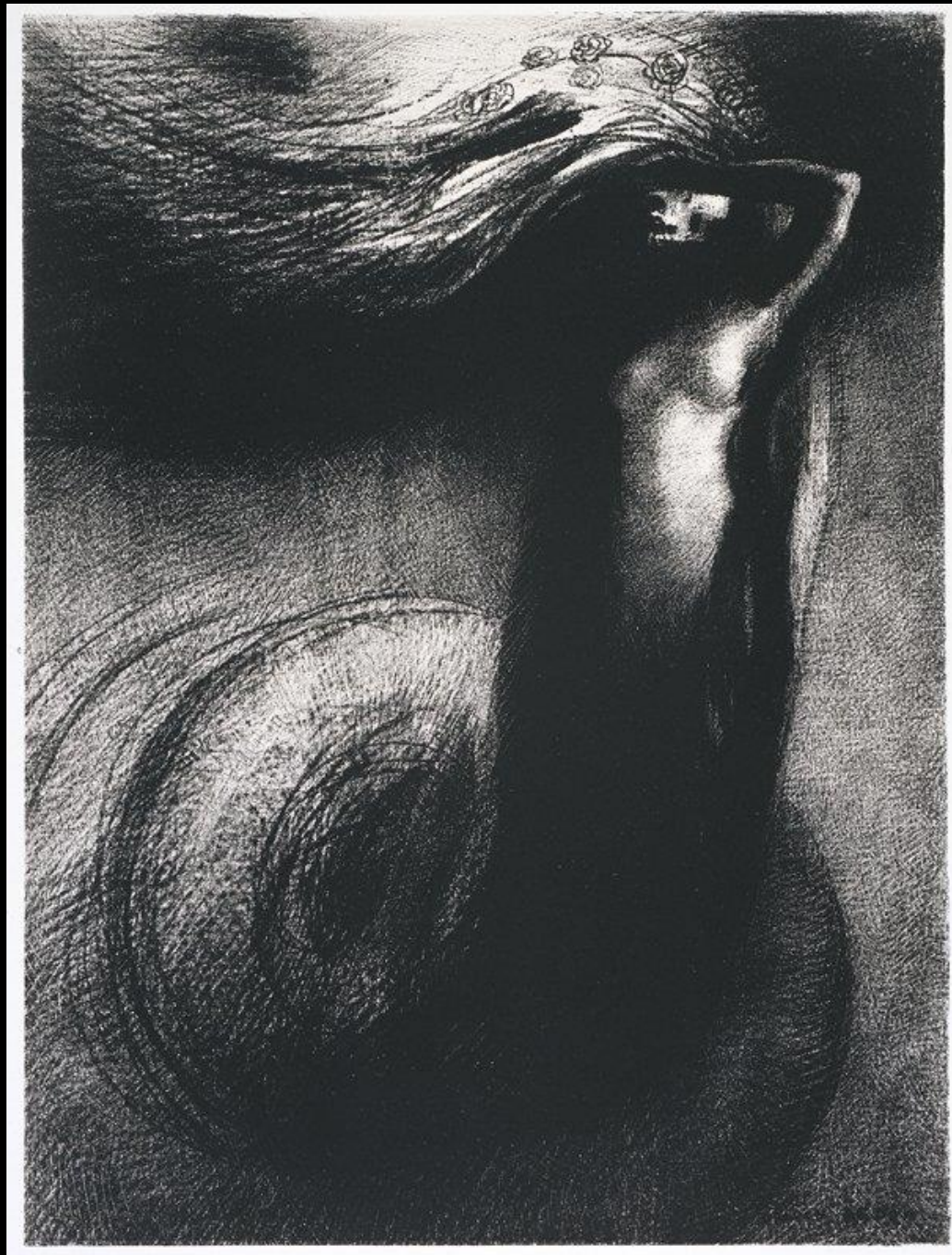


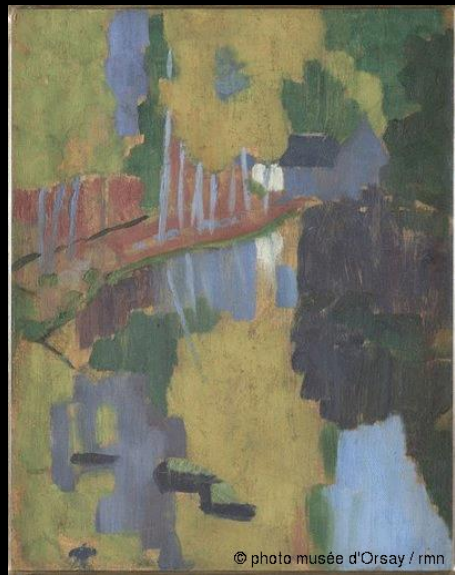


Odilon Redon, Plate III from "La tentation de Saint Antoine", 1889, lithograph, P.86.26.5 (not on view)

Symbolism: A movement that addressed the irrational fears, desires, and impulses of the human mind in various works of art and literature. Symbolists sought a deeper and more mysterious reality beyond everyday life.

Redon wanted his works to touch us within, saying that he "placed the visible in the service of the invisible." (artsmia.org)





© photo musée d'Orsay / rmn

The Nabis: Maurice Denis, Pierre Bonnard, Édouard Vuillard and other students founded Les Nabis, active from 1889 to 1899. (Nabis is a Hebrew word meaning “prophets.”)

Above, Paul Sérusier, *The Talisman*, 1888. Ker-Xavier Rousell and Edouard Vuillard, Venice. Photo taken by Pierre Bonnard 1899.







Maurice Denis, *Orpheus and Eurydice*, 1910, 68.1





Edouard Vuillard, *The Artist's Mother Opening a Door*, c. 1891-1892, 96.41. Oil on cardboard.

Vuillard and Bonnard were known as "Intimists."



Edouard Vuillard, *Place Saint-Augustin*, 1912-1913, 61.36.18  
(Distemper on brown paper is the medium.)



Edouard Vuillard, *The Sunny Room*, c. 1920, 61.36.19

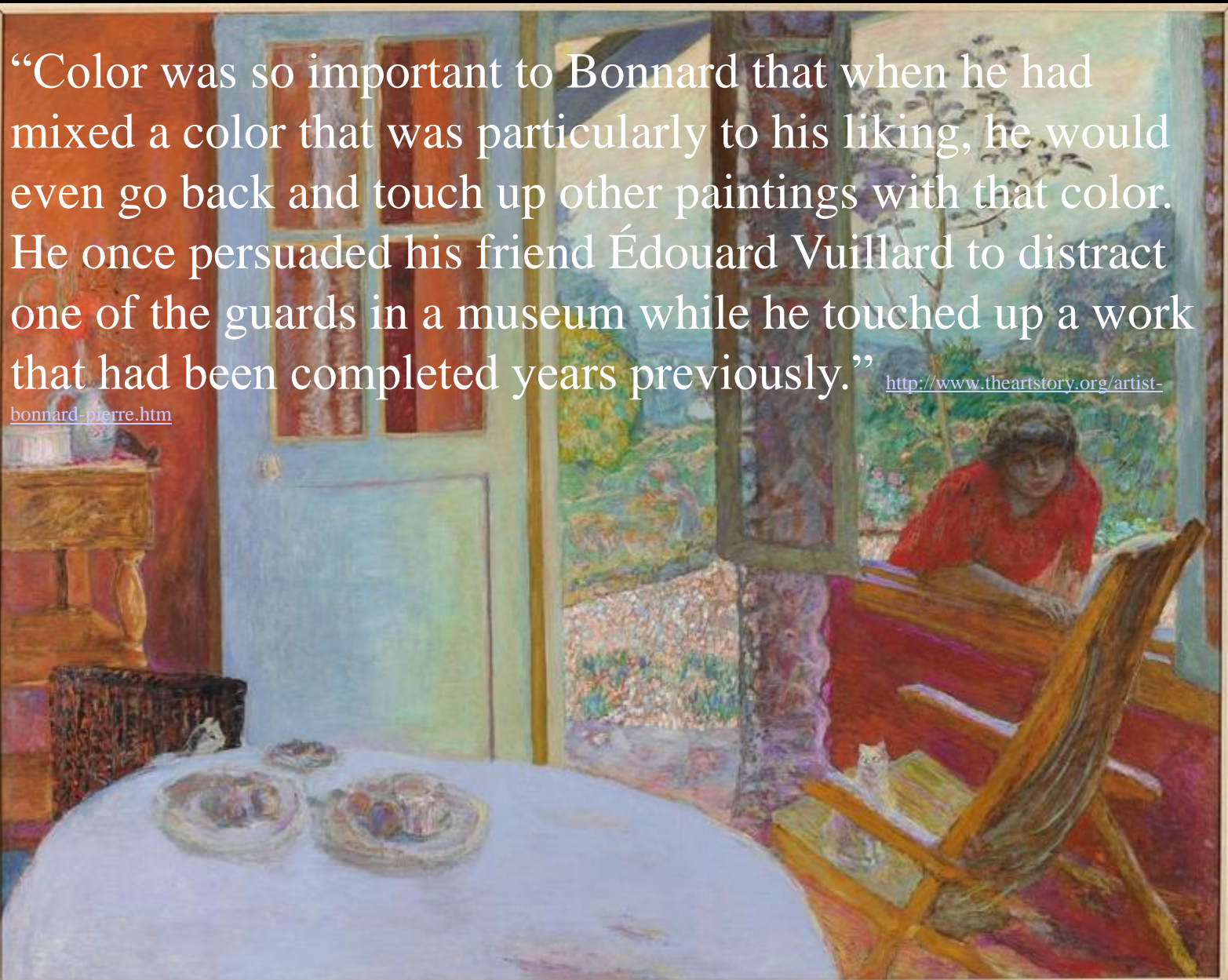
“I don't do portraits; I paint people in their surroundings.”





## Pierre Bonnard, *Dining Room in the Country*, 1913, 54.15

Describe the artist's use of color... emotional impact on the viewer?



“Color was so important to Bonnard that when he had mixed a color that was particularly to his liking, he would even go back and touch up other paintings with that color. He once persuaded his friend Édouard Vuillard to distract one of the guards in a museum while he touched up a work that had been completed years previously.”

<http://www.theartstory.org/artist-bonnard-pierre.htm>

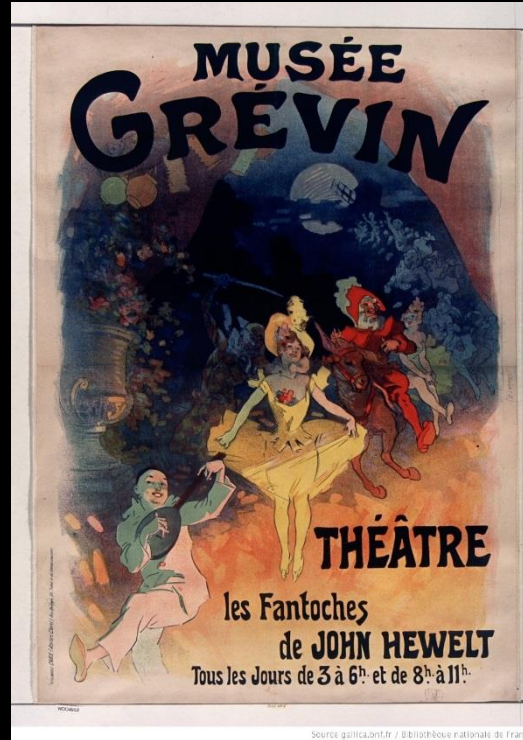
<http://www.theartstory.org/artist-bonnard-pierre.htm>

George d'Espagnat, *Fruits and Vase of Flowers*,  
19th-20th century, 2016.33.2. Inset, Pierre  
Bonnard, *The Green Blouse*, 1919

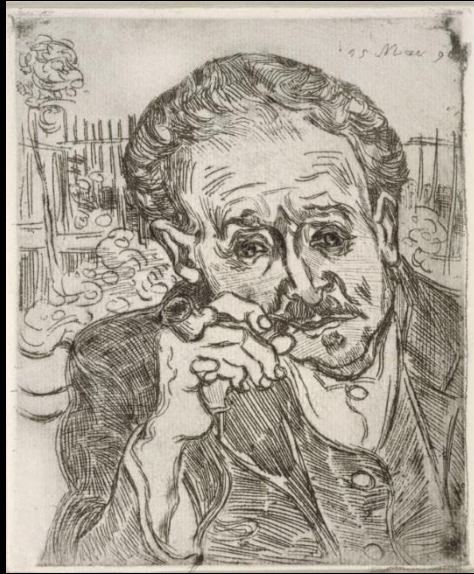


Jules Chéret, *Musée Grévin, Théâtre les Fantoches*, 1900, 2016.33.52

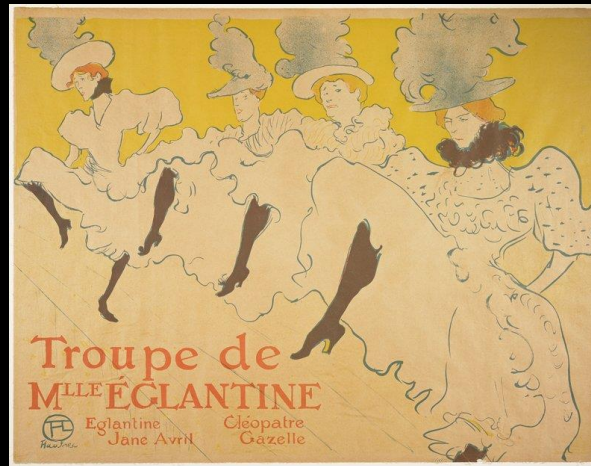
What makes this an effective advertising poster, inciting desire in the viewer to see this show?



Don't forget the print collection!



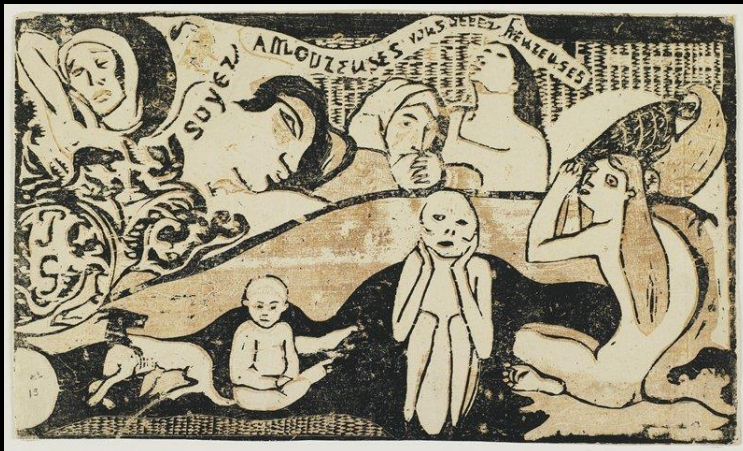
Vincent van Gogh, Portrait of Dr. Gachet (Auvers-sur-Oise), May 15, 1890, Etching, P.13,251



Henri de Toulouse-Lautrec, Mademoiselle Eglantine's Troupe, 1896, color lithograph, P.93.21.24



Pierre Bonnard, Nursemaids' Promenade, Frieze of Carriages, 1899, color lithographs on screens, P.96.27



Paul Gauguin, Love, And You Will Be Happy, 1898, color woodcut on Japan paper, P.12,866



Odilon Redon, Plate III from "La tentation de Saint Antoine", 1889, lithograph, P.86.26.5



Claude Monet, *The Japanese Bridge*, c. 1923-1925, 61.36.15. In what style do you think this should be categorized? Impressionist or Post-impressionist?

