Chapter Guide #28: Later Nineteenth Century

**IMPRESSIONISM CONTEXT:**

First Impressionist Exhibition held in Paris in 1874

* Science of optics and color theory = analysis of perception
* Japan is opened by Admiral Perry that forces trade with Europe = results in influx of prints
* Emergence of an urban middle class = new patrons of art, new subject matter of painting
* Synthetic chemicals for pigments = produced brilliant colors
* Pre-mixed oil paint in lead tubes = portability and painting outdoors
* Photography continues to influence painting = especially in terms of composition
* Increased use of lithography by artists and commercial artists = wide distribution of art

**POST-IMPRESSIONISM CONTEXT:**

* Reaction to Impressionism – optical reality “played out”
* Political sub-text – alienation of modern cities and societies with disturbing undercurrents to work
* Fascination with foreign – primitive (non-urban) and non-western cultures/people
* Personal view of the artist primary – move away from naturalism and realism, stylization of the subject
* Experimentation with primary elements of art, painting style and art techniques – formal and stylistic aspects of making art.
* Art for art’s sake – one of the central investigations: *how to make truly modern art?*

**ART WORK CARDS: 3D (Yellow) 2D (Red) Architecture (Green)**

Monet’s Impression Sunrise

Monet’s Rouen Cathedral

Caillebotte’s Paris: A Rainy Day

Renoir’s Le Moulin de la Galette

Manet’s Bar at the Folies Bergere

Degas’ Ballet Rehearsal

Morisot’s Villa at the Seaside

Degas’ The Tub

Cassatt’s The Bath

Whistler’s Nocturne in Black and Gold

Toulouse Lautrec’s At the Moulin Rouge

Seurat’s A Sunday on La Grande Jatte

Van Gogh’s Night Café

Van Gogh’s Starry Night

Gauguin’s Vision after the Sermon or Jacob Wrestling with the Angel

Gauguin’s Where do we come from? What are we? Where are we going?

Cezanne’s Mont Sainte-Victoire

Cezanne’s Basket of Apples

Moreau’s The Apparition

Redon’s The Cyclops

Rousseau’s Sleeping Gypsy

Munch’s The Scream

Klimt’s The Kiss

Carpeaux’s Ugolino and His Children (3D)

Rodin’s Walking Man (3D)

Rodin’s Burghers of Calais (3D)

Horta’s Van Eetvelde House (Architecture)

Gaudi’s Casa Mila (Architecture)

Eiffel’s Eiffel Tower (Architecture)

Richardson’s Marshall Field Store (Architecture)

Sullivan’s Wainwright Building (Architecture)

**TIMELINE:**

**1859** Charles Darwin publishes *Origin of the Species*

**1861-1865** American Civil War

**1871**  Foundation of German Empire

**1887-1893** Development of the movie camera

**VOCABULARY:**

Avante-garde

Lithography

Tonality

Pointillism

Japonisme

Arts & Crafts

Art Nouveau

Steel

Skyscraper

Plein aire

**CONTEXT CARDS: Blue**

Impressionism

Post-Impressionism

Symbolism

Art Nouveau

**CHARACTERISTICS OF IMPRESSIONIST STYLE:**

* + Rendering visual world as it appears to the eye, not as it physically exists – emphasis on optical sensations
	+ The surface of the painting asserts itself. Painters minimize the effects of modeling and perspective, forcing the viewer to look at the painted surface and to recognize it as a flat plane covered with pigment – often short, choppy brushstrokes
	+ Worked out of doors directly from nature – trying to capture transitory light/color effects. Portable pigments in tubes using intense and contrasting colors
	+ Representation of atmosphere, climate and light effects. Artists work rapidly (or in sequence) to capture the changing light. Forms bathed in light create the illusion.
	+ Worked directly on a white canvas (not neutralized by brown or green as before)

**CHARACTERISTICS OF POST IMPRESSIONIST STYLE:**

* Variety of styles of painting – painting becomes formal exercises rather than records of visual reality; the artist’s individual technique becomes a preoccupation
* Variety of influence on artists styles – medieval art (Bernard, Gauguin); Japanese art prints (Van Gogh); commercial art/posters (Toulouse-Lautrec); exotic cultures of Tahiti (Gauguin)
* Varied subject matter of painting – the exotic (Bernard, Gauguin); the fringes of modern cities (Van Gogh); the fringes of night life (Toulouse-Lautrec)