Lecture Two

The Salon and the Market Makers
Cezanne
Van Gogh
Gauguin and Modern Approaches
Slow Looking







Review
Clean Up Some Loose Ends
Optical Theory
Neo Impressionists
The Market
Cezanne
Gauguin
Van Gogh



τέχνη

technē / art

In Latin, ars (genitive: artis) is a third-declension feminine noun that primarily means "skill," "craft," "art," "method," or "technique."

While it is the direct ancestor of our modern English word "art", its original Roman context focused much more heavily on technical ability, craftsmanship, and systematic mastery than on abstract creative expression.











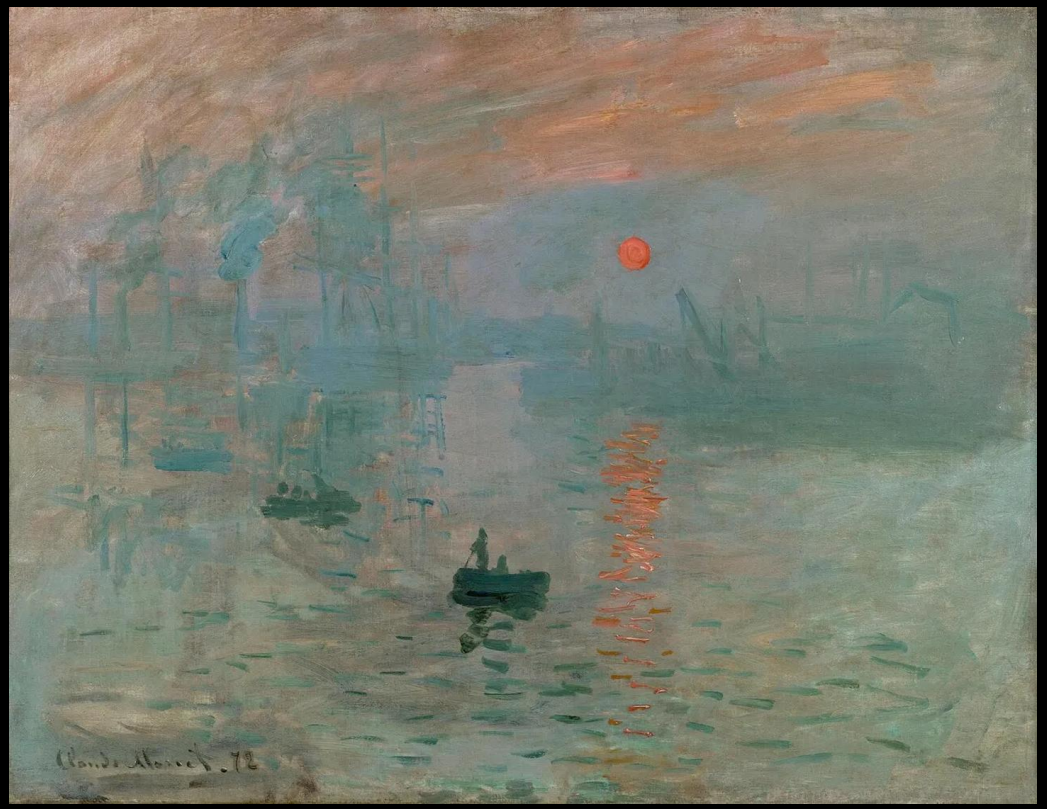
1874 to 1886

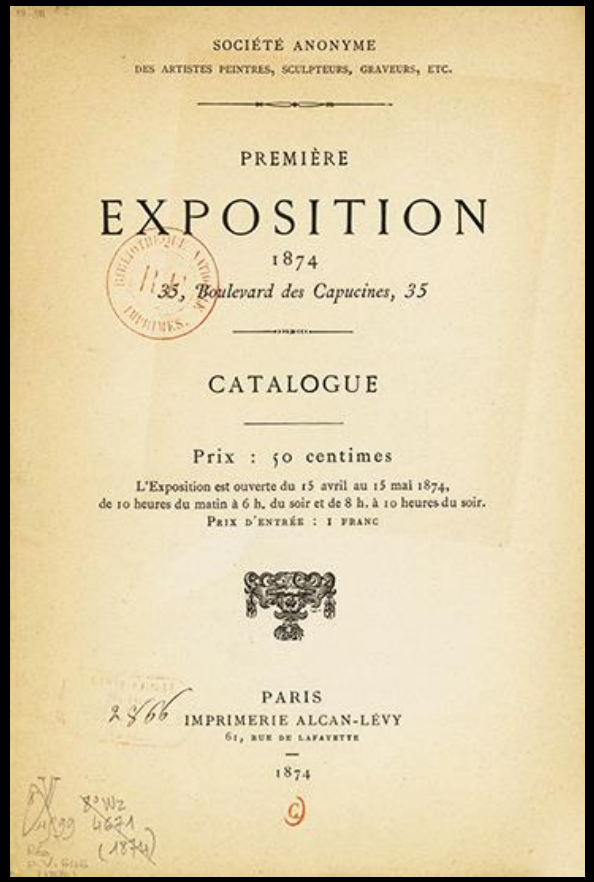












SOCIÉTÉ ANONYME
DES ARTISTES PEINTRES, SCULPTEURS, GRAVEURS, ETC.

PREMIÈRE
EXPOSITION
1874
35, Boulevard des Capucines, 35

CATALOGUE

Prix : 50 centimes

L'Exposition est ouverte du 15 avril au 15 mai 1874,
de 10 heures du matin à 6 h. du soir et de 8 h. à 10 heures du soir.
PRIX D'ENTRÉE : 1 FRANC

PARIS
IMPRIMERIE ALCAN-LÉVY
61, RUE DE LAFAYETTE
1874

1874:
Boudin E., Cézanne P., Degas E., Monet C., Morisot B., Pissarro C., Renoir P.A., Sisley A.

1875-1886:
Mary Cassatt,
Gustave Caillebotte,
Paul Gauguin, Georges Seurat,
Paul Signac, Odilon Redon,
Lucien Pissarro.

1874 to 1886

What is Impressionism?

1874:
Boudin E.,
Cézanne P.,
Degas E.,
Monet C.,
Morisot B.,
Pissarro C.,
Renoir P.A.,
Sisley A.



















George Seurat 1873

Camille Pissarro’s Mentees

Paul Cézanne — Pissarro profoundly shaped his move toward structured, Post-Impressionist form

Paul Gauguin — studied with Pissarro in the late 1870s–early 1880s before developing his own style

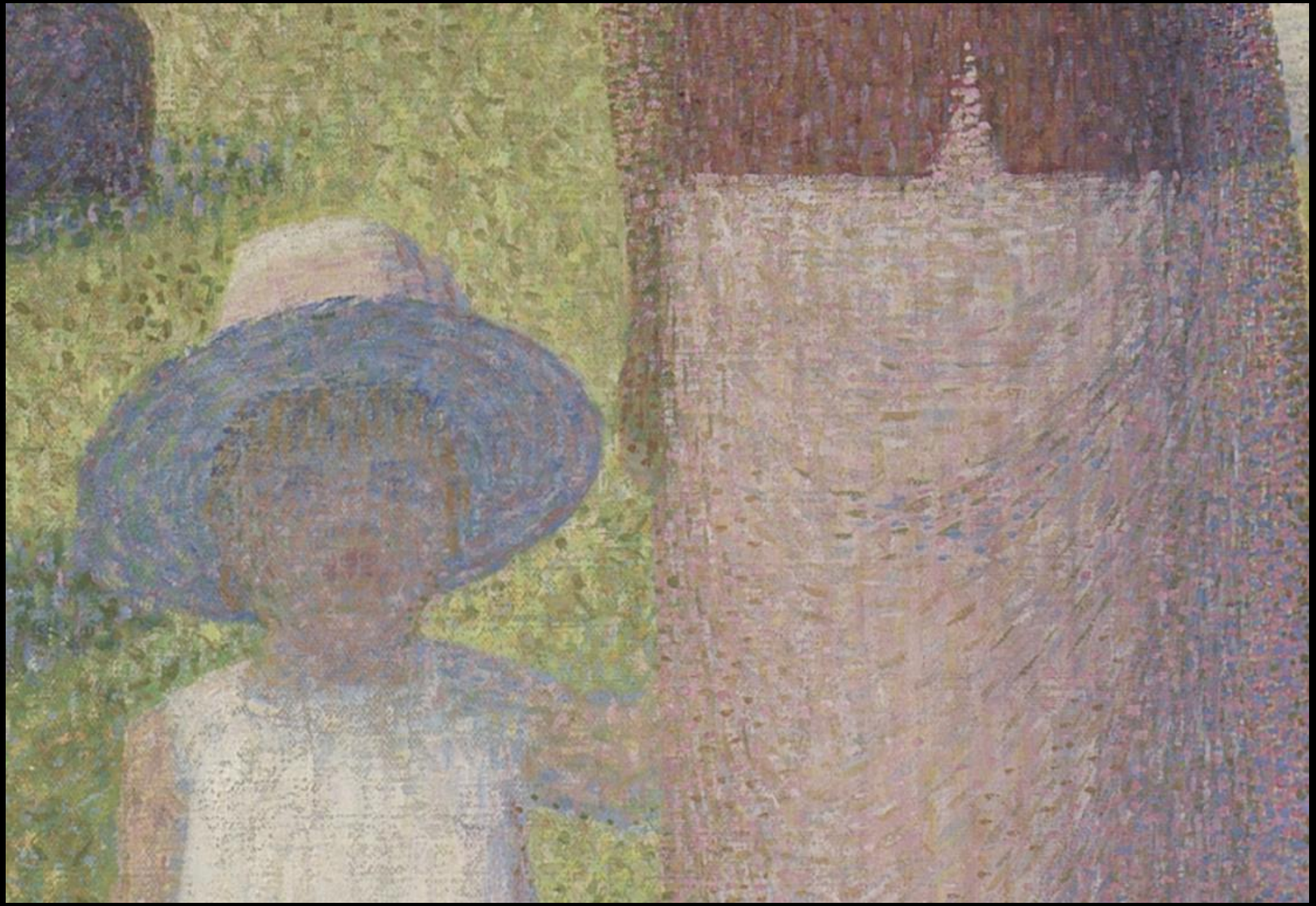
Mary Cassatt — worked closely with Pissarro and exhibited with the Impressionists under his guidance

Paul Signac — connected through the Neo-Impressionist circle Pissarro embraced

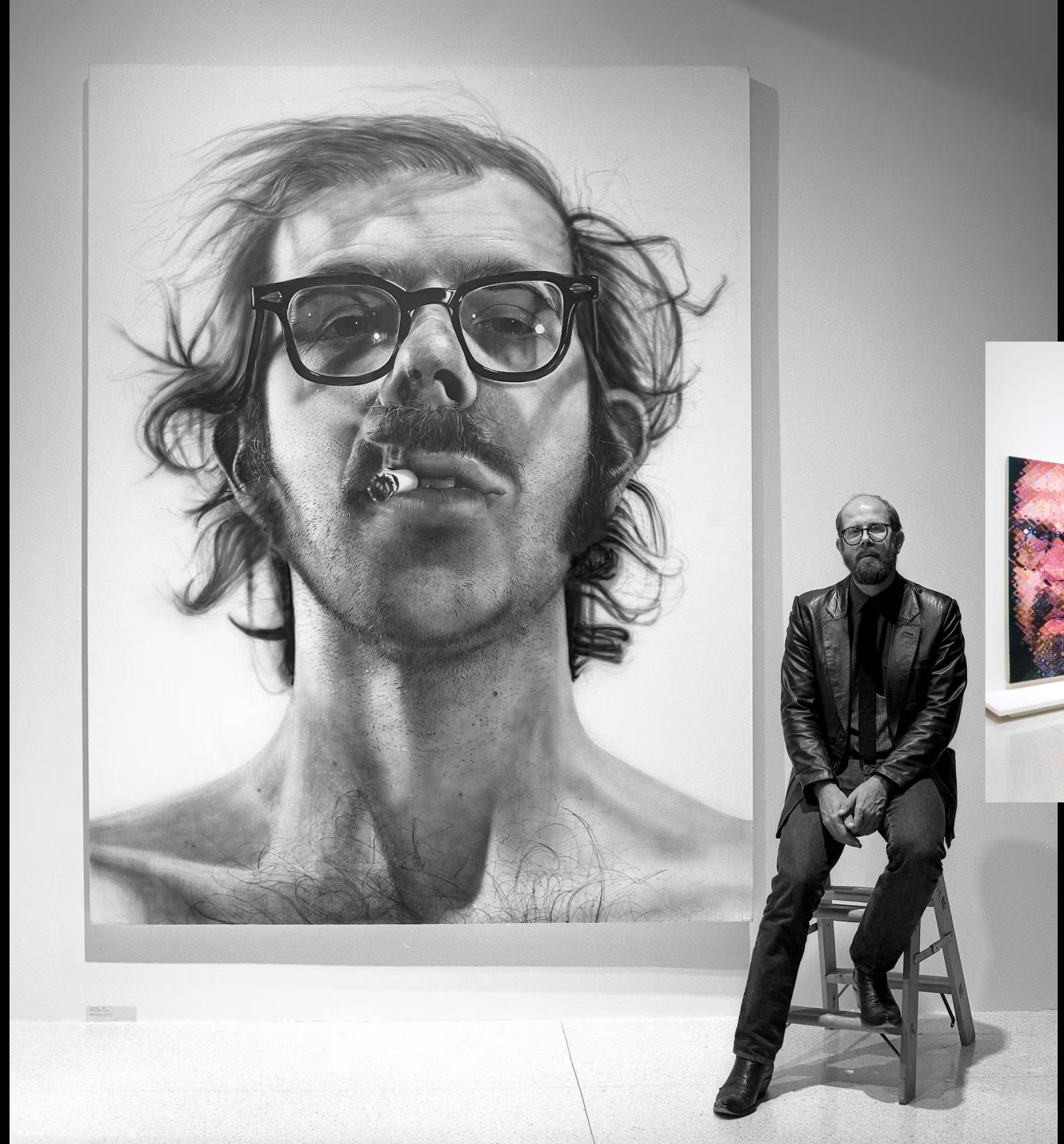
Georges Seurat — influenced by Pissarro, who later adopted Seurat's Pointillist technique himself



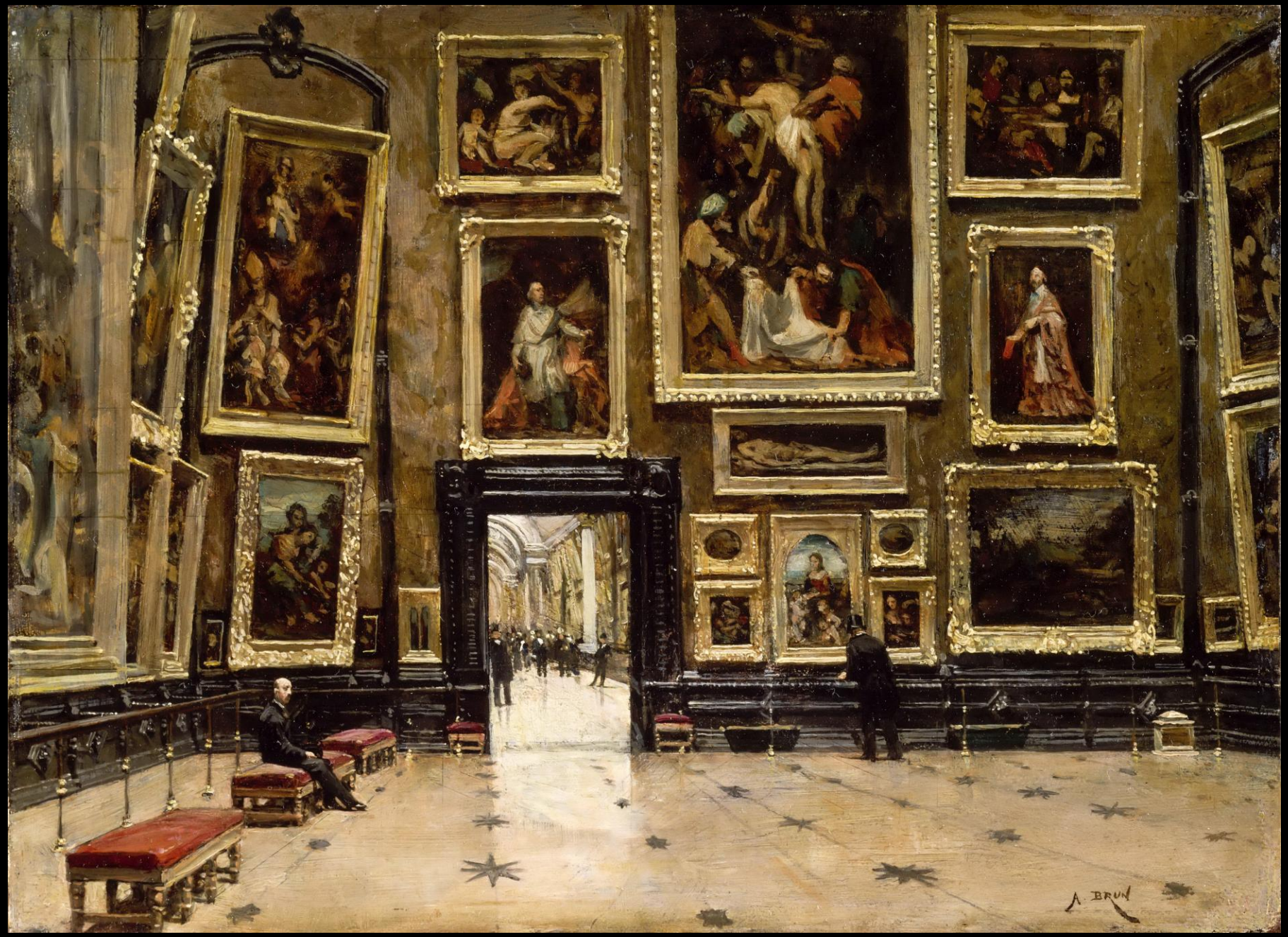
A Sunday Afternoon on the Island of La Grande Jatte, 1884-1886, George Seurat



Chuck Close



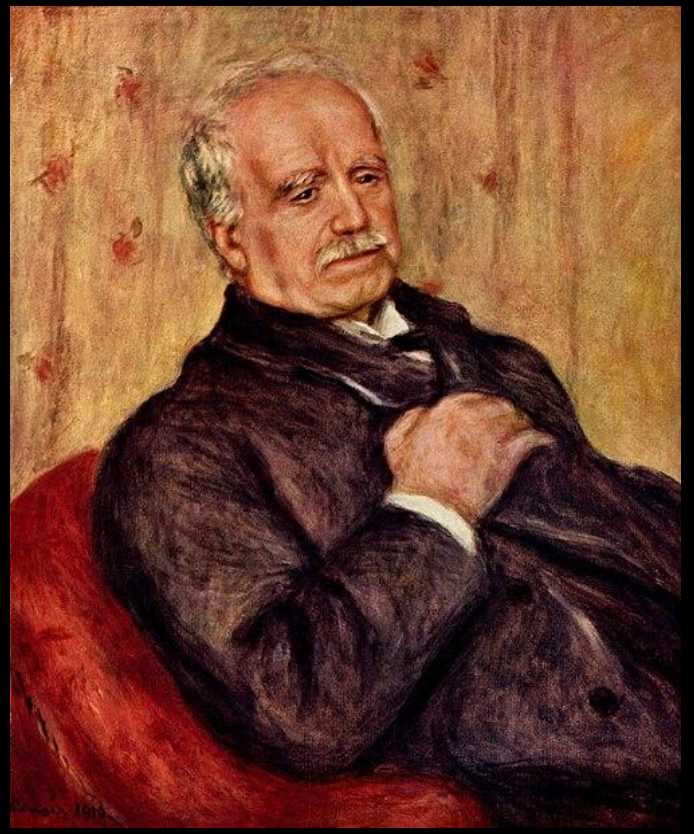



A. BRUN

Paul Durand-Ruel





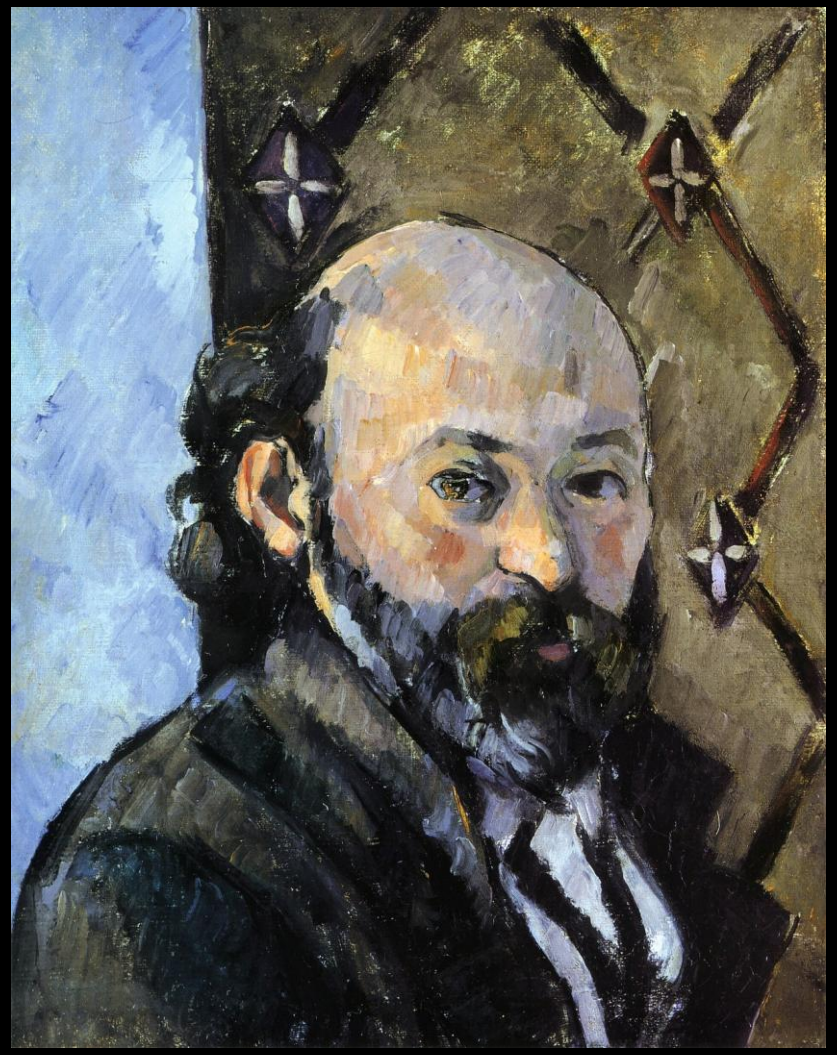


Portrait Durand-Ruel
by Pierre-Auguste Renoir, c. 1910

Paul Cézanne

Friendship, family money, failure—
and an enduring influence on perceptions of the modern artist

Central claim: dependence shaped the man; artistic independence shaped the paintings.



Paul Cézanne, Self-Portrait, c. 1880–81
National Gallery, London



"We die with genius, but we eat with money."



⏱ 12 minutes · Starts at ~30:00

Les Trois Inséparables







Former Collège Bourbon (now Collège Mignet), rue Cardinale, Aix-en-Provence
Photo: Le Passant, CC BY-SA 3.0



The Lawyer, Date: 1866



Portrait of Uncle Dominique in a Turban

Date: 1866

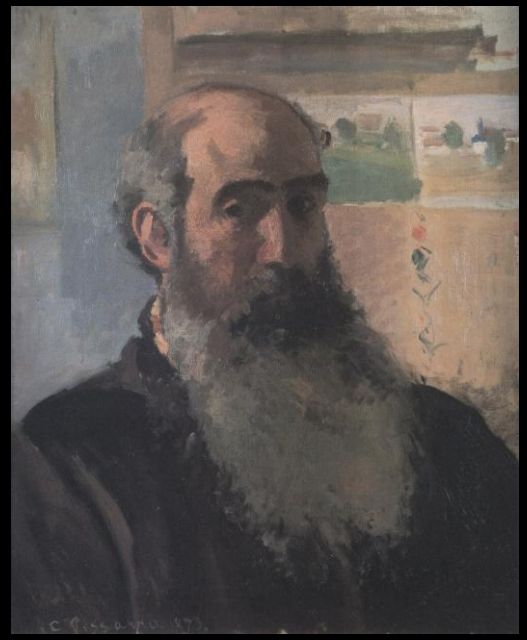


The Artist's Uncle, as a Monk 1869

2 | PARIS

Rejection Becomes an Education





Camille Pissarro, Self-Portrait, 1873
Musée d'Orsay, Paris

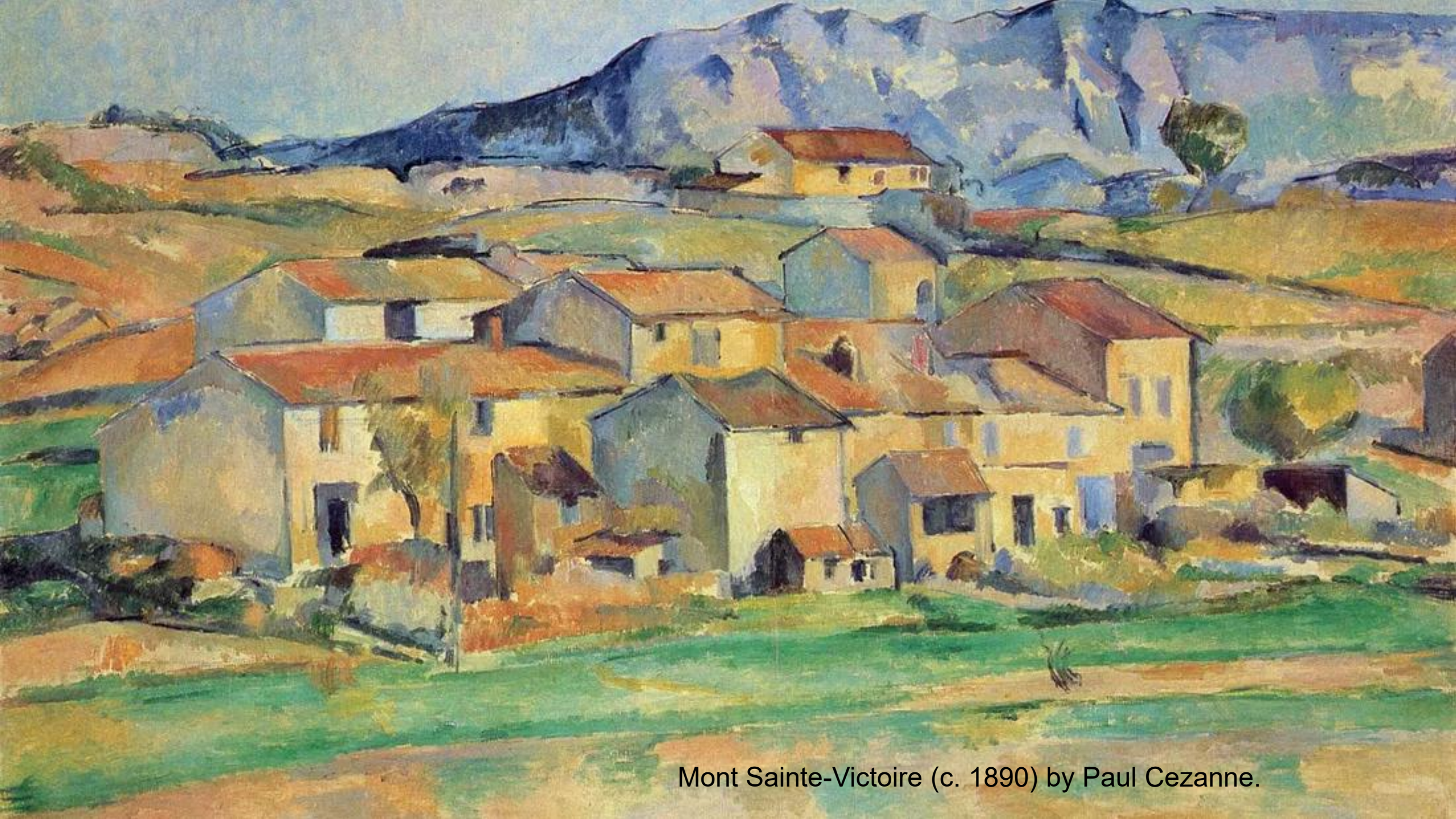


Paul Cézanne, The House of the Hanged Man, 1873
Musée d'Orsay, Paris





Paul Cézanne, The Basket of Apples, c. 1893
Art Institute of Chicago



Mont Sainte-Victoire (c. 1890) by Paul Cezanne.

AMBROISE VOLLARD

The Dealer Who Made Cézanne Visible





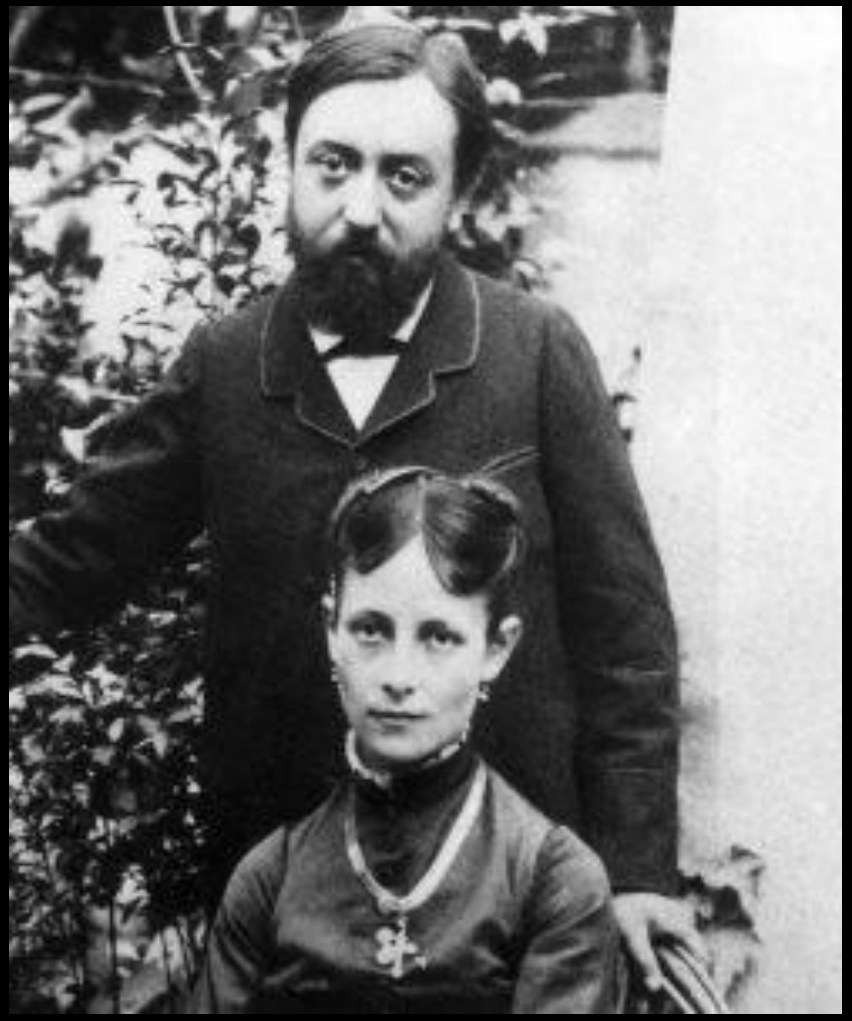
Maurice Denis, Homage to Cézanne, 1900
Artists gather around a Cézanne still life in Vollard’s gallery · Musée d’Orsay



Paul Cézanne, Portrait of Ambroise Vollard, 1899
Petit Palais, Paris

Paul Gauguin






MUNICIPALIDAD











Gauguin in Coppenhagen



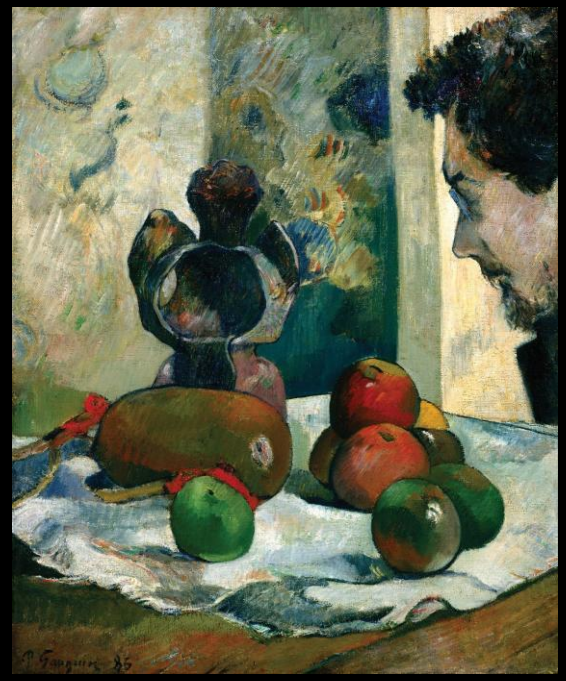
GAUGUIN · FIRST PONT-AVEN STAY, 1886

Still painting as an Impressionist



Breton Women Chatting (*Four Breton Women*), 1886

Neue Pinakothek, Munich



Still Life with Profile of Laval, 1886

Indianapolis Museum of Art



Pascal Dagnan-Bouveret, Les Bretonnes au Pardon, 1887. 125.1 x 141.1 cm., (49.3 in × 55.6 in), Museu Calouste Gulbenkian, Lisbon

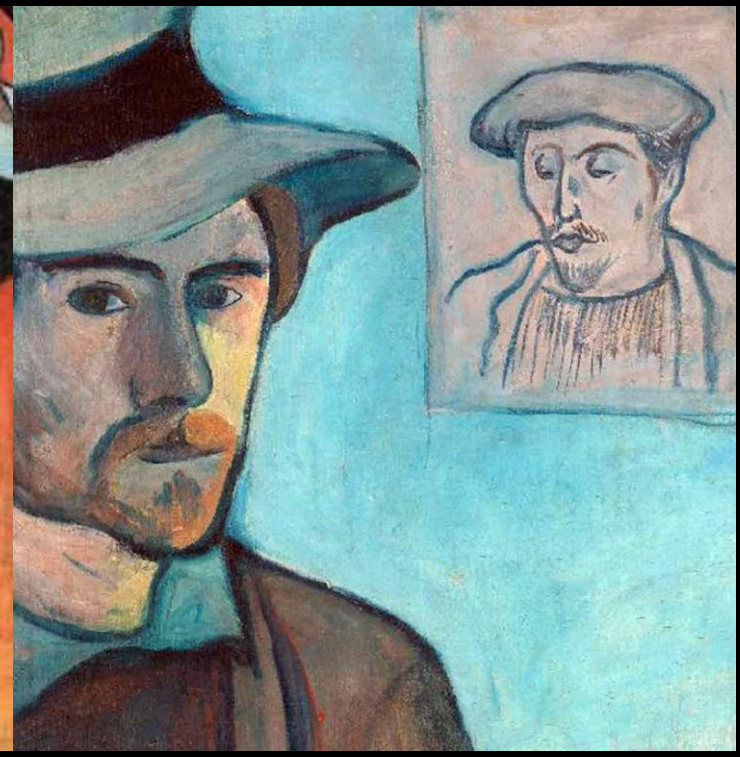
Émile Bernard (Cloison-nism)



Émile Bernard, Breton Women in the Meadow (Le Pardon de Pont-Aven) 1888



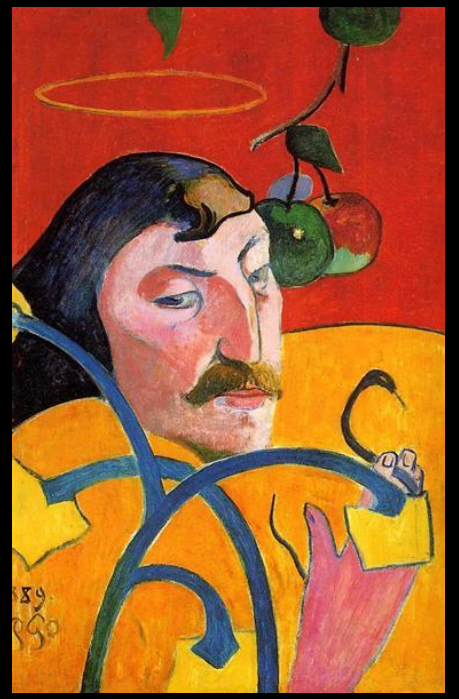
The Buckwheat Harvesters, Émile Bernard, 1888



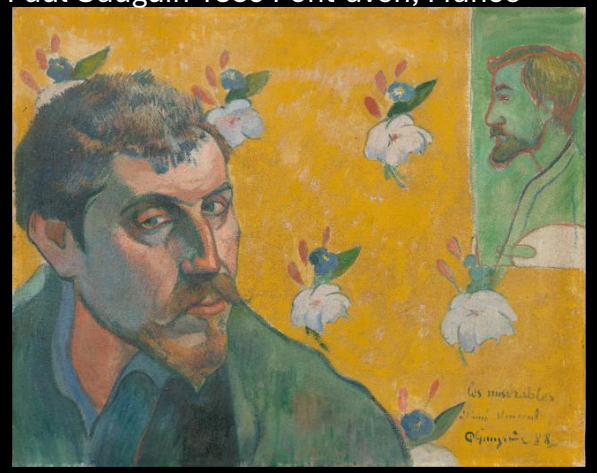
Self-Portrait with Portrait of Gauguin, Émile Bernard, 1888



Gauguin's *Vision after the Sermon, 1888*



Self Portrait with Halo and Snake
Paul Gauguin 1889 Pont-aven, France



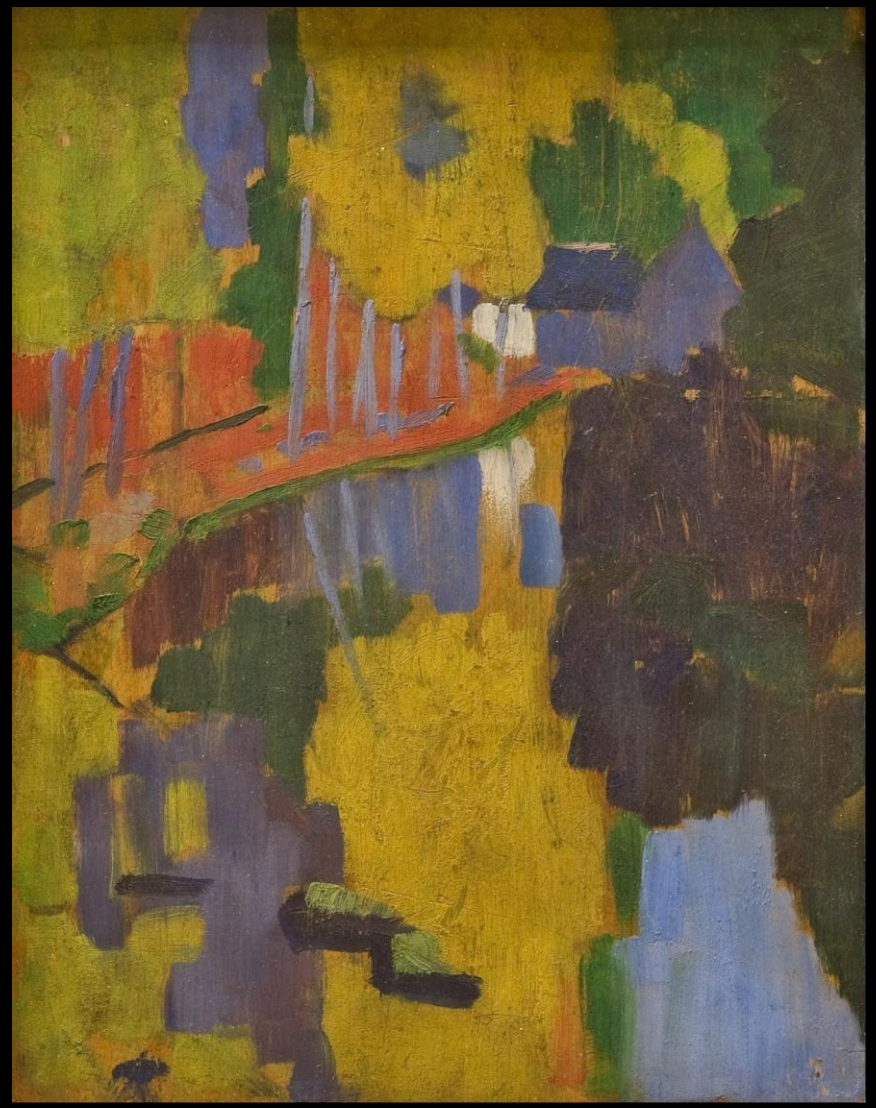
Self-portrait "Les Misérables", 1888



Émile Bernard, Breton Women in the Meadow (Le Pardon de Pont-Aven) 1888



Van Gogh’s Watercolour copy, 1888?



CODA · PAUL SÉRUSIER, OCTOBER 1888

The Talisman

The Aven at the Bois d'Amour, painted under Gauguin's direction

Oil on a cigar-box lid · Musée d'Orsay, Paris

Sérusier carried it back to the Académie Julian, where it became the founding object of the Nabis.

PAUL SÉRUSIER, OCTOBER 1888



Maurice Denis, The Orange Christ (1889)



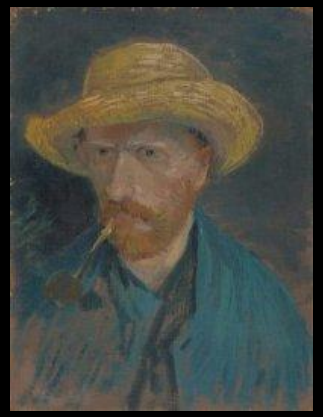
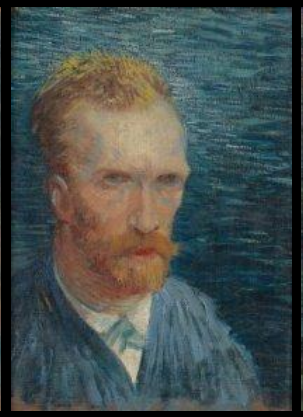
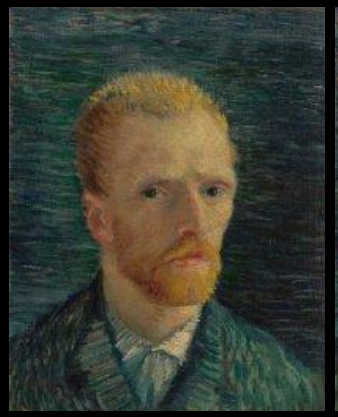
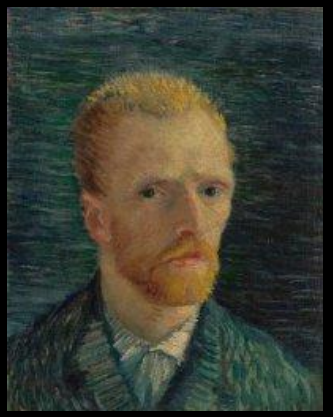
Yellow Farm at Pouldu Artist: Paul Sérusier Date: 1890

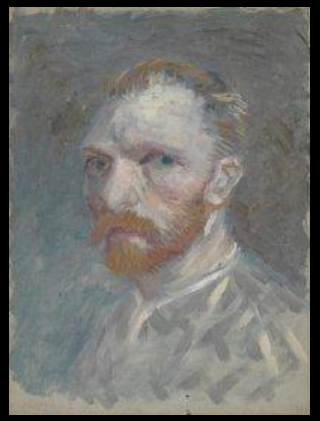
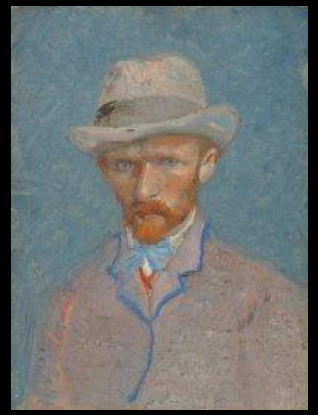


Where Do We Come From? What Are We? Where Are We Going?
Paul Gauguin (1897-1898)



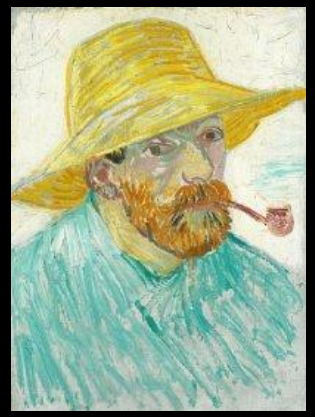









Van Gogh

Vincent Van Gogh Quick Facts

- 1853 (Netherlands) – 1890 (France)
- Grandfather was art dealer.
- 1873 - Jobs were art dealer, teacher, Methodist minister’s assistant, missionary before 1880.
- Listened to his brother, Theo (his art dealer), and started creating art in earnest in 1880, began to be recognized in 1888. Had some academy training.
- Already showing signs of mental illness before becoming an artist.
- 2100 artworks, 860 oil paintings, 36 self portraits

What was Van Gogh rebelling against?

- Academic Art
  - Technical finish – no brush strokes
  - Emphasis on representing 3D form accurately
  - Established conventions – composition and easily identifiable subjects
  - Idealization and storytelling – moral, mythical, historical

- Post Impressionism (Van Gogh)
  - Express emotion and experience, more than a moment in time.
  - Bold brushwork and contrasting colors, show paint textures
  - Spatial relationships are unusual



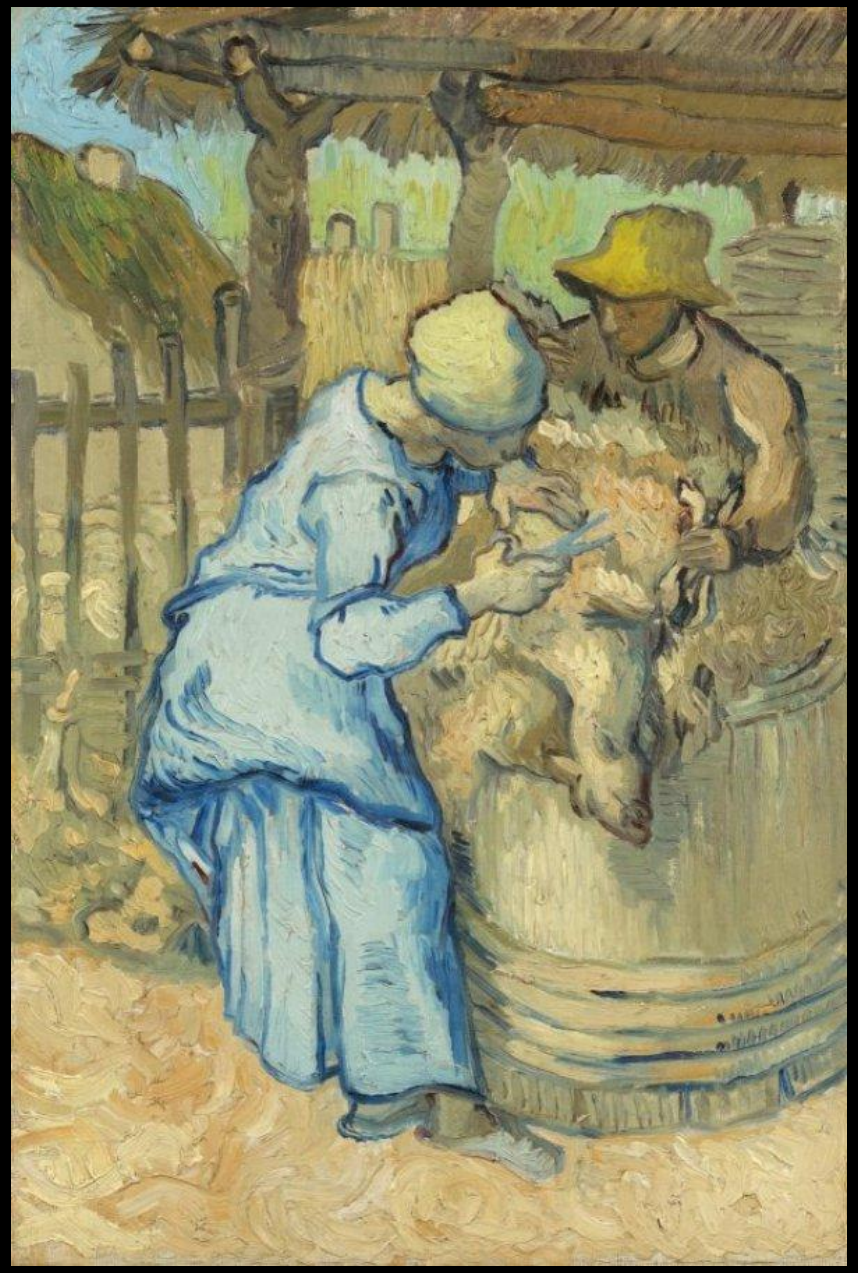
Another way to look: Compare and Contrast

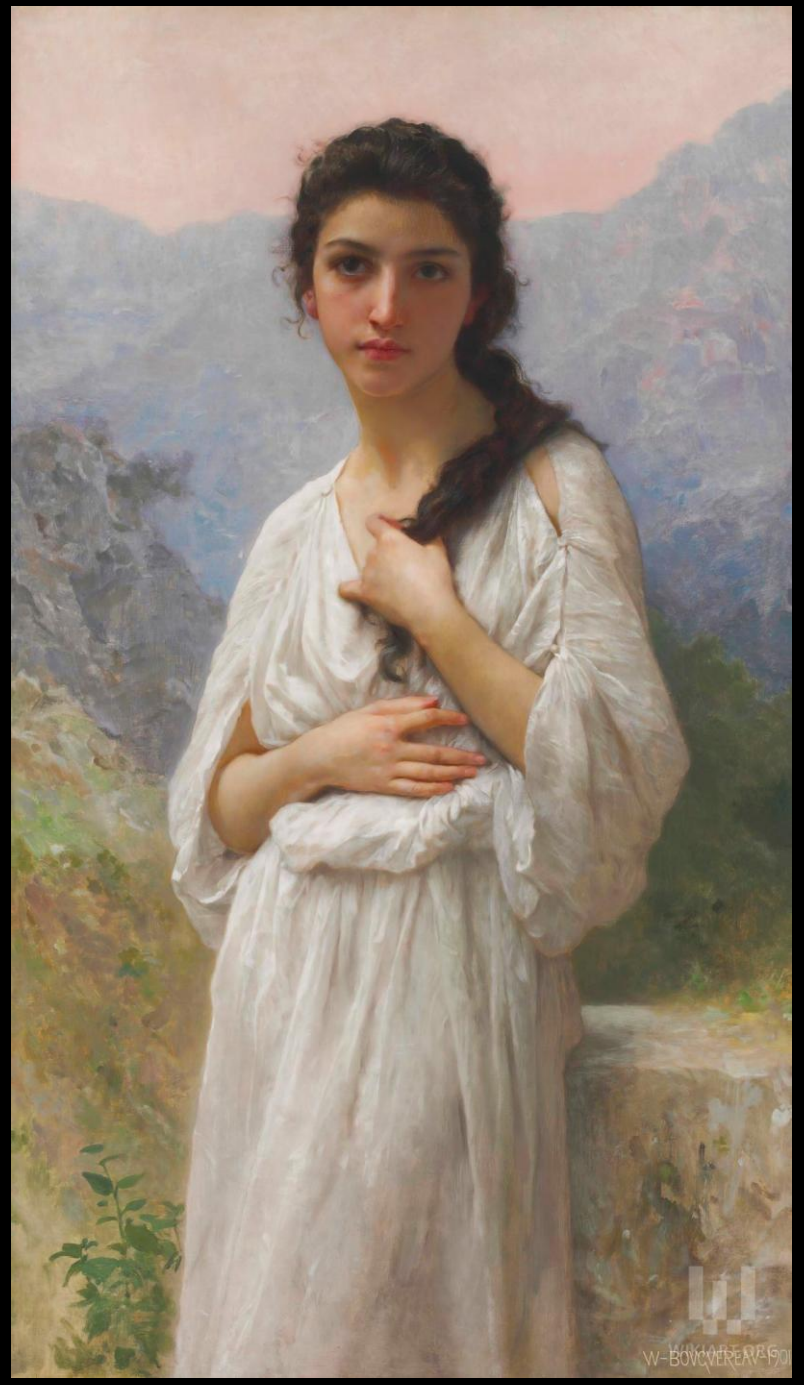
- What’s the same and different between two works
- Elements and Principles
- Art movement/Time Period

Visual basics to look for in Art

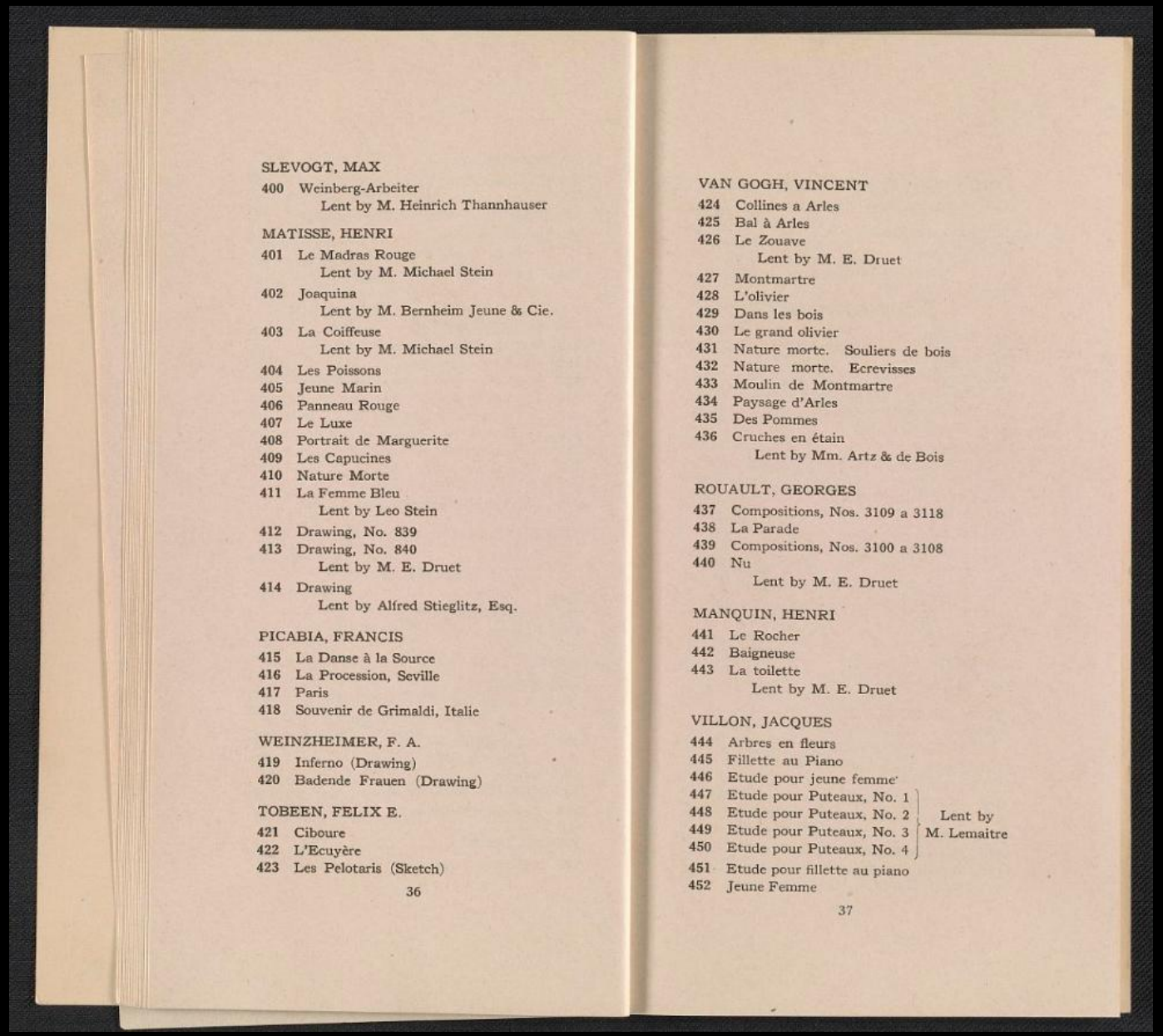
Elements		Principles
Line		Balance
Shape		Contrast
Form		Emphasis
Space		Movement
Color		Pattern (Repetition)
Value		Rhythm
Texture		Unity (Harmony)

Compare and contrast





Van Gogh works shown at the Armory Show



SLEVOGT, MAX

400 Weinberg-Arbeiter
Lent by M. Heinrich Thannhauser

MATISSE, HENRI

401 Le Madras Rouge
Lent by M. Michael Stein

402 Joaquina
Lent by M. Bernheim Jeune & Cie.

403 La Coiffeuse
Lent by M. Michael Stein

404 Les Poissons
405 Jeune Marin
406 Panneau Rouge
407 Le Luxe
408 Portrait de Marguerite
409 Les Capucines
410 Nature Morte
411 La Femme Bleu
Lent by Leo Stein

412 Drawing, No. 839
413 Drawing, No. 840
Lent by M. E. Druet

414 Drawing
Lent by Alfred Stieglitz, Esq.

PICABIA, FRANCIS

415 La Danse à la Source
416 La Procession, Seville
417 Paris
418 Souvenir de Grimaldi, Italie

WEINZHEIMER, F. A.

419 Inferno (Drawing)
420 Badende Frauen (Drawing)

TOBEEN, FELIX E.

421 Ciboure
422 L'Ecuyère
423 Les Pelotaris (Sketch)

36

VAN GOGH, VINCENT

424 Collines a Arles
425 Bal à Arles
426 Le Zouave
Lent by M. E. Druet

427 Montmartre
428 L'olivier
429 Dans les bois
430 Le grand olivier
431 Nature morte. Souliers de bois
432 Nature morte. Ecrevisses
433 Moulin de Montmartre
434 Paysage d'Arles
435 Des Pommes
436 Cruches en étain
Lent by Mm. Artz & de Bois

ROUAULT, GEORGES

437 Compositions, Nos. 3109 a 3118
438 La Parade
439 Compositions, Nos. 3100 a 3108
440 Nu
Lent by M. E. Druet

MANQUIN, HENRI

441 Le Rocher
442 Baigneuse
443 La toilette
Lent by M. E. Druet

VILLON, JACQUES

444 Arbres en fleurs
445 Fillette au Piano
446 Etude pour jeune femme
447 Etude pour Puteaux, No. 1
448 Etude pour Puteaux, No. 2
449 Etude pour Puteaux, No. 3
450 Etude pour Puteaux, No. 4
Lent by M. Lemaitre

451 Etude pour fillette au piano
452 Jeune Femme

37

Source: https://www.aaa.si.edu/collections/items/detail/catalogue-international-exhibition-modern-art-new-york-481

Works are from his time at Arles/St Remy in the last 2 years of his life.

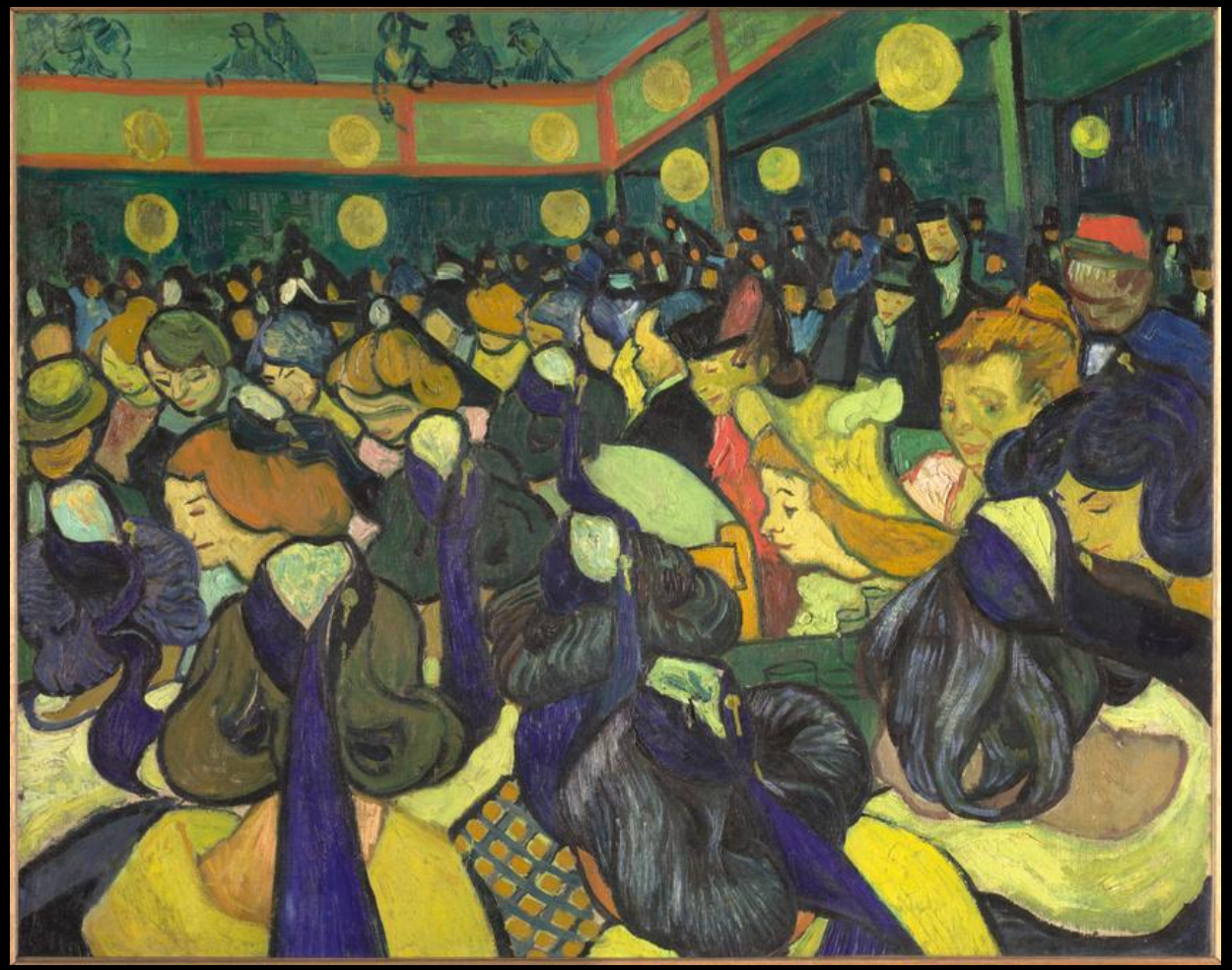
Collines a Arles, 1888

Pommersches Landesmuseum (Germany)



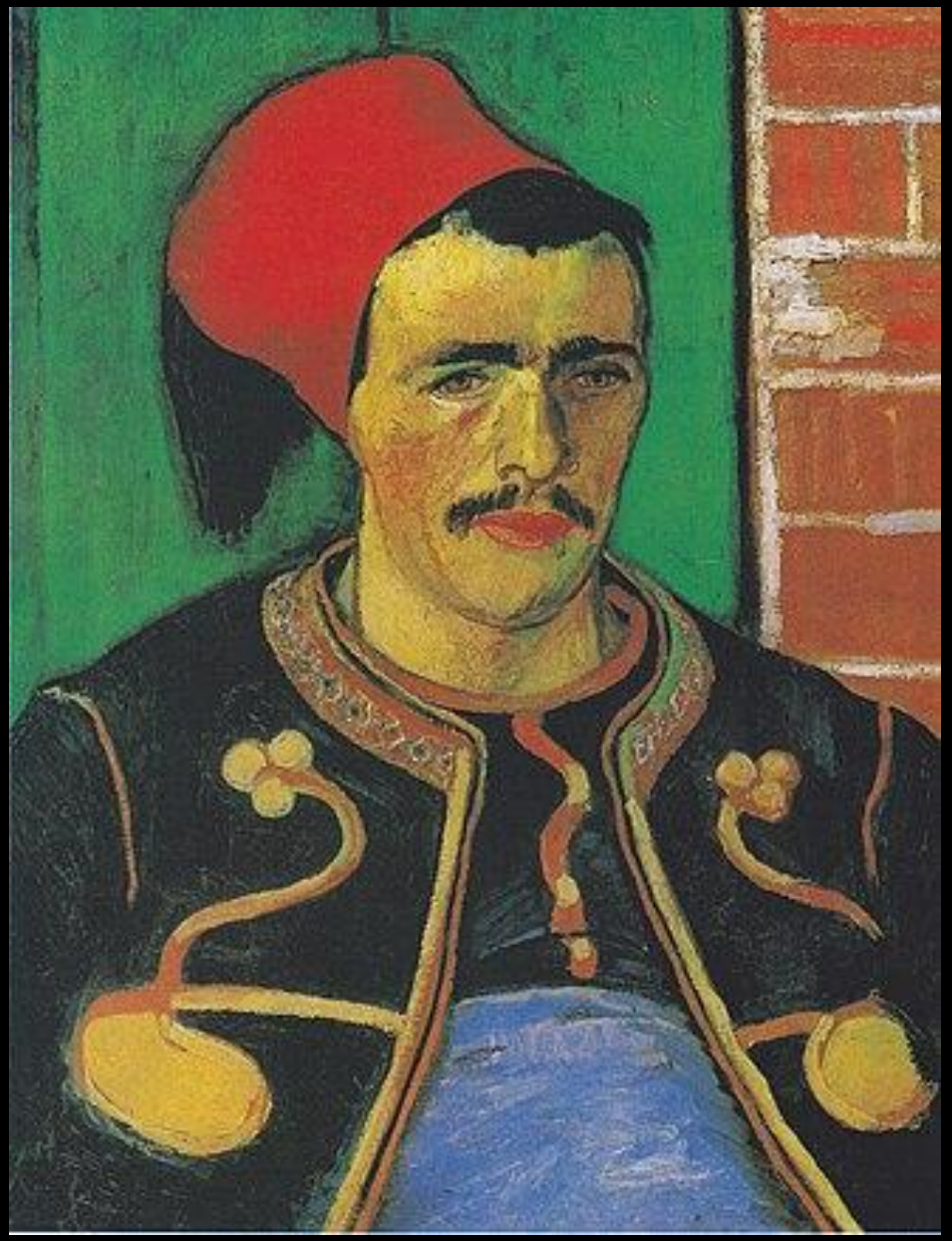
Bal a Arles, 1988

Musee d’Orsay (France)



Le Zouave, 1988

VanGogh Museum, Amsterdam



Montmartre, 1887 (there are 5, this may the the one)

Van Gogh Museum



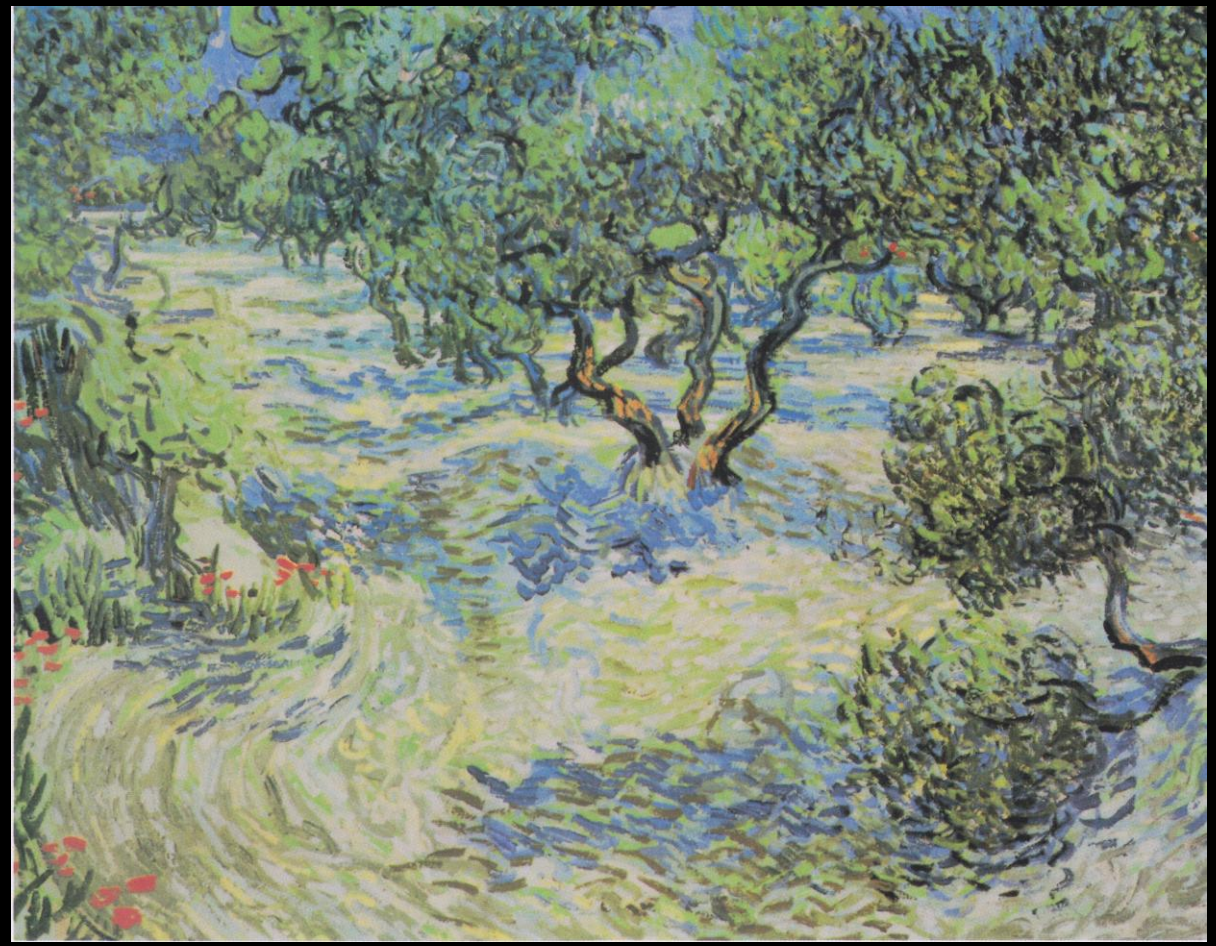
L’Olivier, 1889

MoMa (NYC)



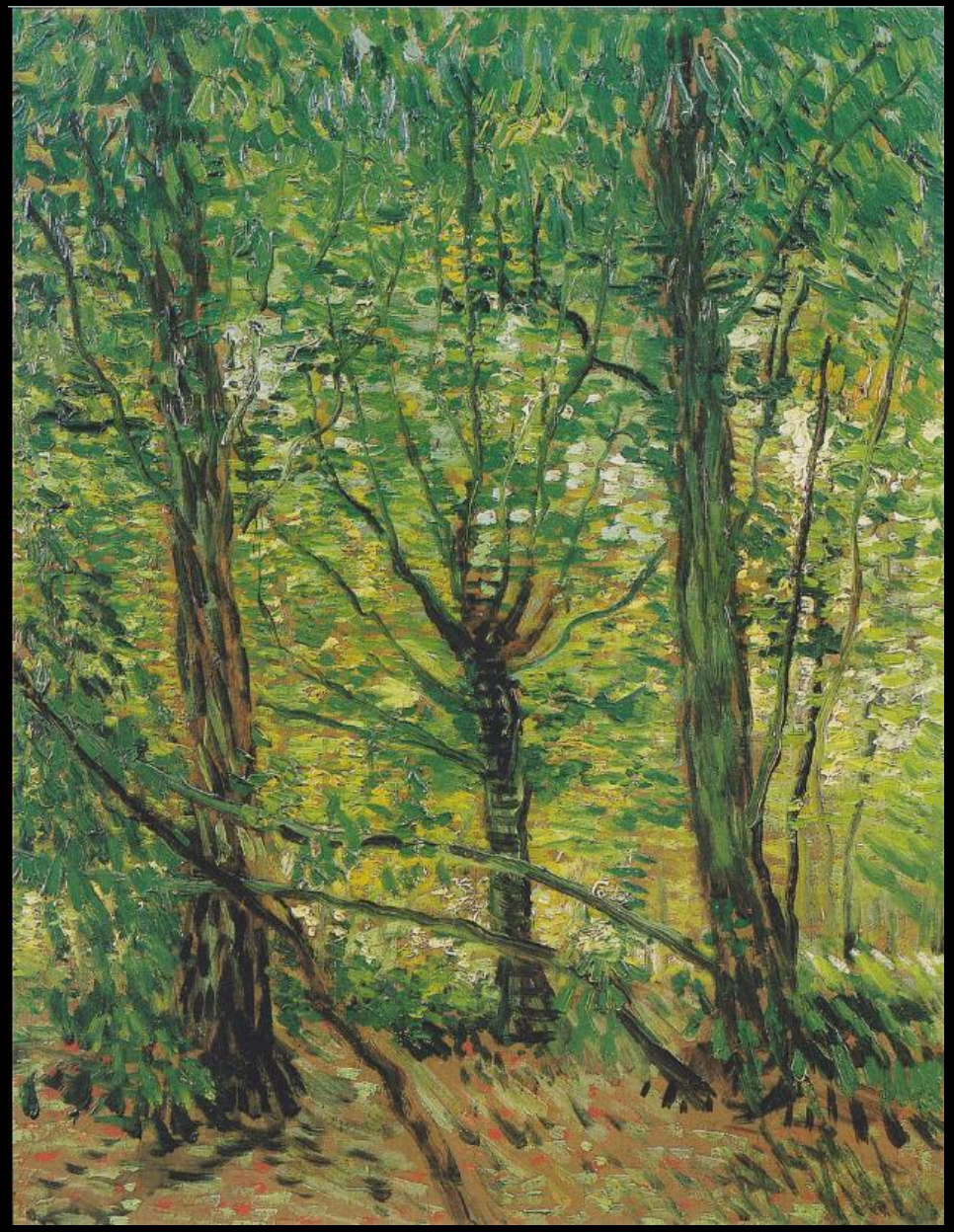
Olive Orchard, June 1889

Nelson-Atkins Museum of Art, Kansas City



Dans les bois (one of several), 1887

Van Gogh Museum



Nature Morte, Soulis de bois, 1888 (one of several)

Metropolitan Meseum of Art, NYC



Moulin de Montmartre, 1887

Van Gogh Museum



Pommes, 1887

Van Gogh Museum



Learn more about Van Gogh…

Van Gogh Museum

Books

- The Yellow House: Van Gogh, Gauguin, and Nine Turbulent Weeks in Arles, Gayford
- The Letters of Vincent van Gogh (Penguin)
- Van Gogh, The Complete Works (Taschen)
- Van Gogh, The Life, Naifeh and White Smith

Slow Looking Exercise

- Look at the work for at least 30 seconds.
- Describe what you see (Elements and Principles).
- What do you think is happening?
- What evidence are you using?



