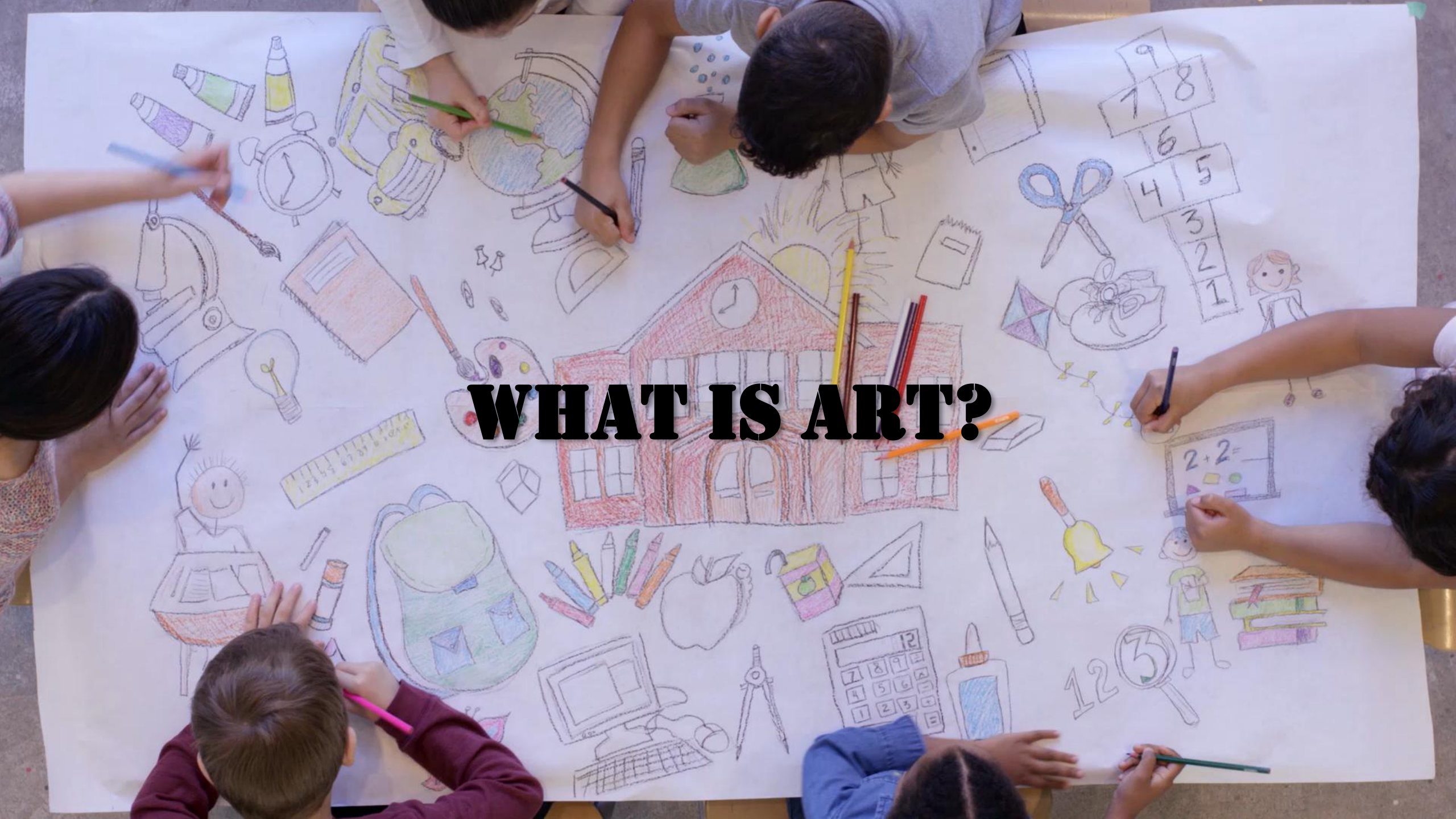
Lecture Three:

Art, Culture, Institutions, Constraints
Technology, Importance and Impact of Teachers
Why Have There Been No Great Women Artists?
To Paint Portraits (To Eat or Not to Eat?)
A Lesson in Continuing to Learn as an Artist (Pissarro)
Moving On From Cloison-nism (kwah-zoh-neezm) and Syn-the-tism (san-tay-teezm)
To Nabism to Intimism (ant-tee-meezm)
The Problem of Gauguin
The Symbolists

Albert
Anne Brack


WHAT IS ART?



τέχνη

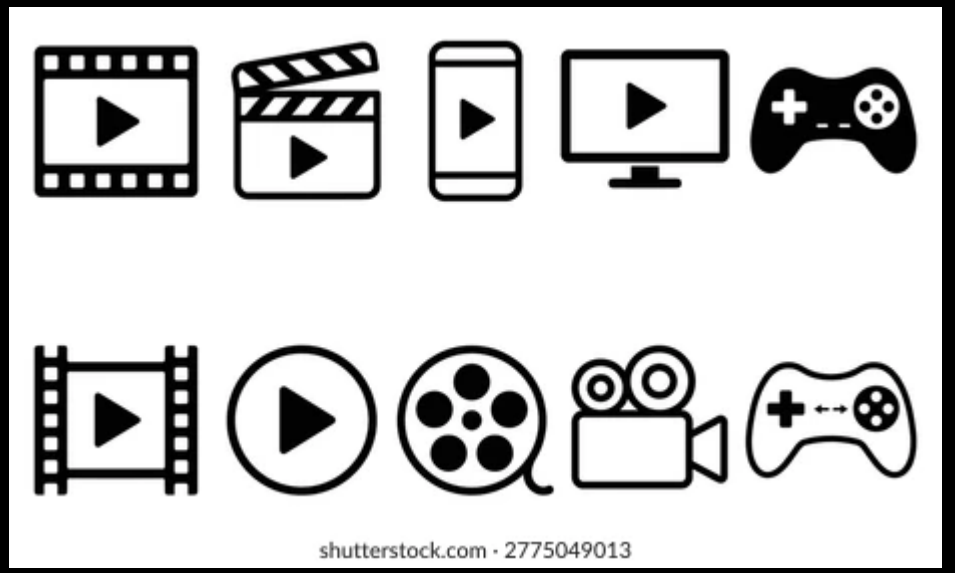
technē / art

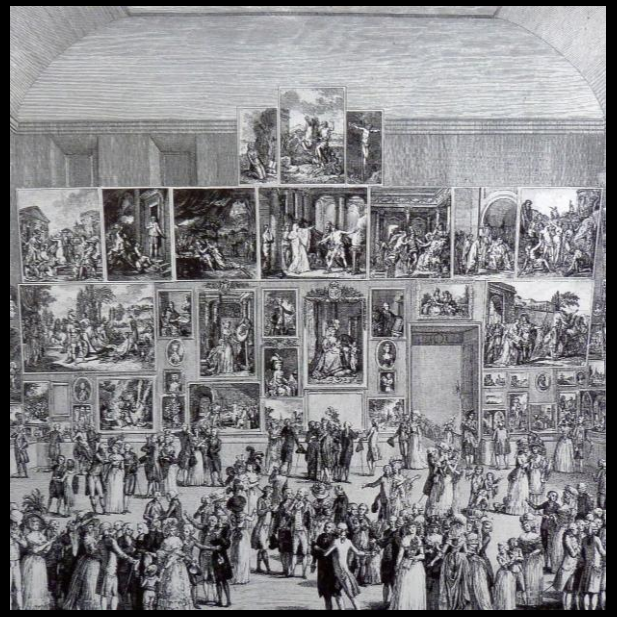
In Latin, ars (genitive: artis) is a third-declension feminine noun that primarily means "skill," "craft," "art," "method," or "technique."

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.























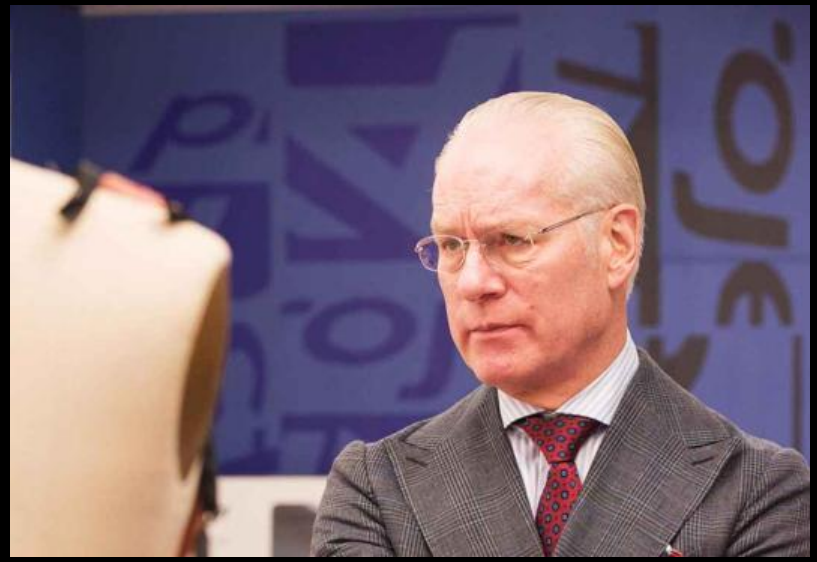










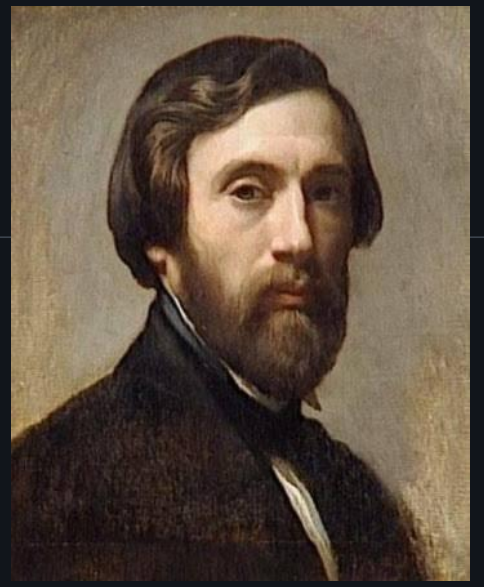






CHARLES GLEYRE

Paris atelier | Students and the future Impressionist circle



CHARLES GLEYRE

1806–1874 • Atelier: 1843–1864

Claude Monet

1840–1926

Joined 1862

Auguste Renoir

1841–1919

Joined 1861

Alfred Sisley

1839–1899

Joined 1862

Frédéric Bazille

1841–1870

Joined 1862

J. McNeill Whistler

1834–1903

1855–1856

MONET • RENOIR • SISLEY • BAZILLE

A future Impressionist nucleus

Source credits retained in slide notes. Dates and historical claims transcribed from the supplied slide.

James Abbott McNeill Whistler (1834-1904)



James McNeill Whistler
Symphony in White, No. 1: The White Girl (1862)
National Gallery of Art, Washington, D.C.

Académie Julian The Side Door

Henri Matisse
Pierre Bonnard
Édouard Vuillard
Maurice Denis
Paul Sérusier
Félix Vallotton (Swiss-born)
Fernand Léger
Marcel Duchamp (briefly, c. 1904)
Jean Metzinger
Henri Rousseau's contemporaries and followers

Académie Julian





The Side Door

- Marie Bashkirtseff (Ukrainian-born)
- Käthe Kollwitz (German)
- Paula Modersohn-Becker (German)
- Suzanne Valadon
- Cecilia Beaux (American)
- Elizabeth Nourse (American)
- Anna Klumpke (American)
- Romaine Brooks (American)
- Emily Carr (Canadian)

The Académie and the École were the front door.

Académie Julian was the side door that started letting in the people the front door wouldn't.

Marie Bashkirtseff (Ukrainian-born)



The Umbrella
Marie Bashkirtseff
Date: 1883

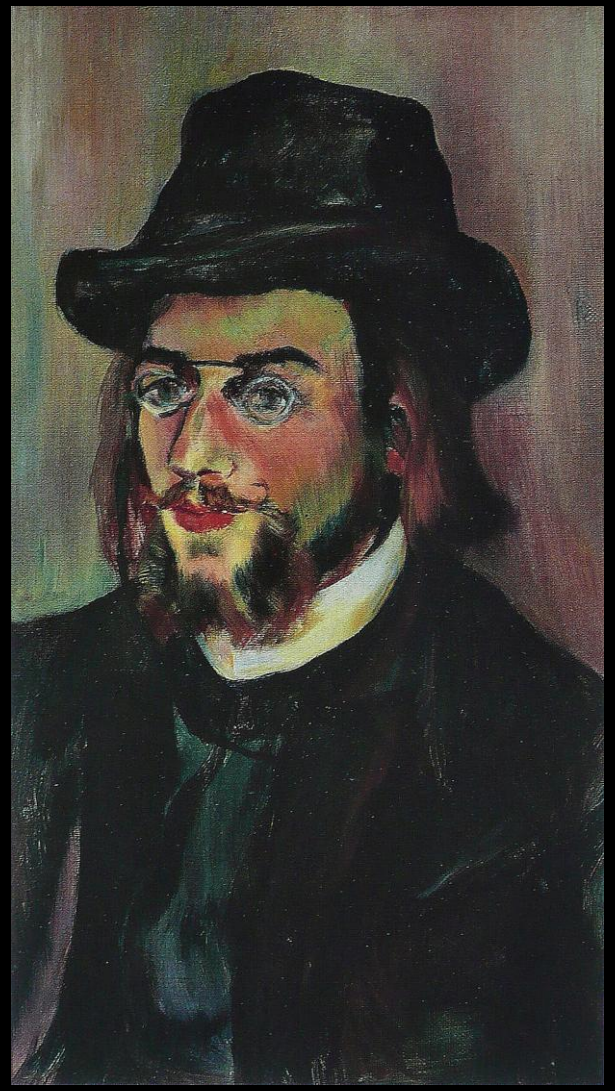


The Meeting
Marie Bashkirtseff
Date: 1884

Suzanne Valadon



Self-portrait, 1883

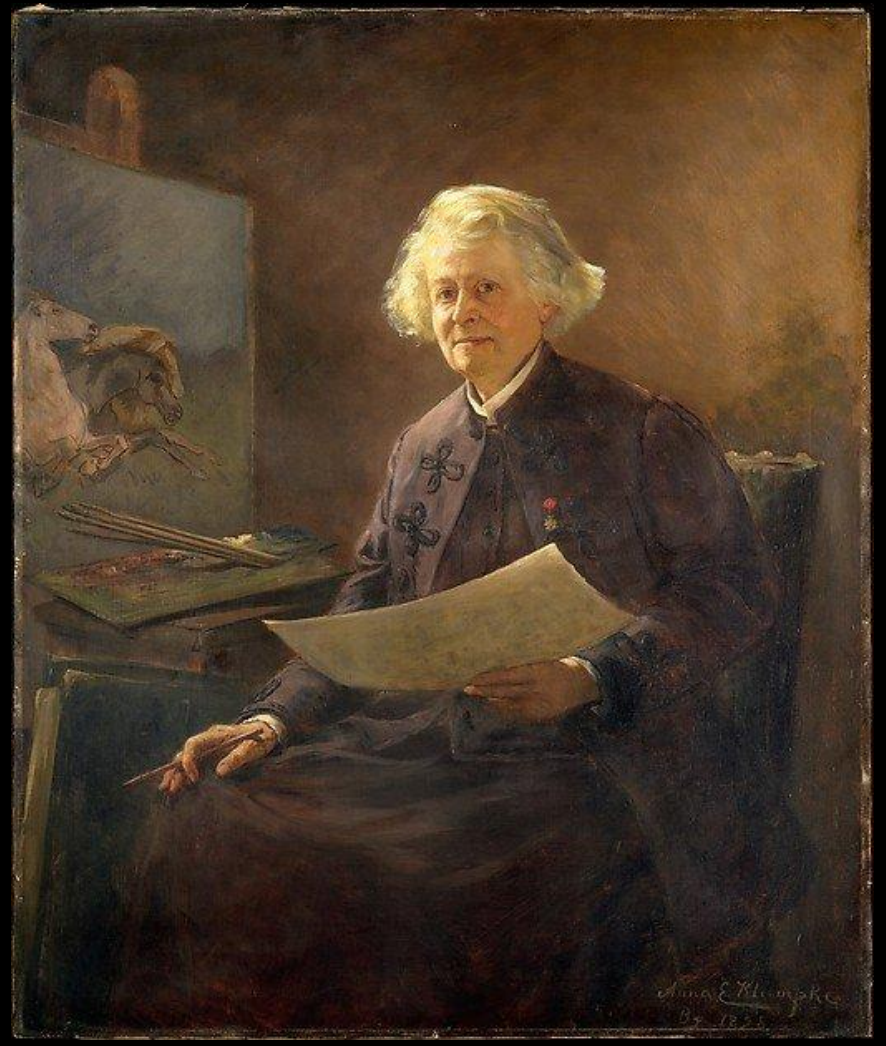


Portrait of Erik Satie, 1893

Anna Elizabeth Klumpke

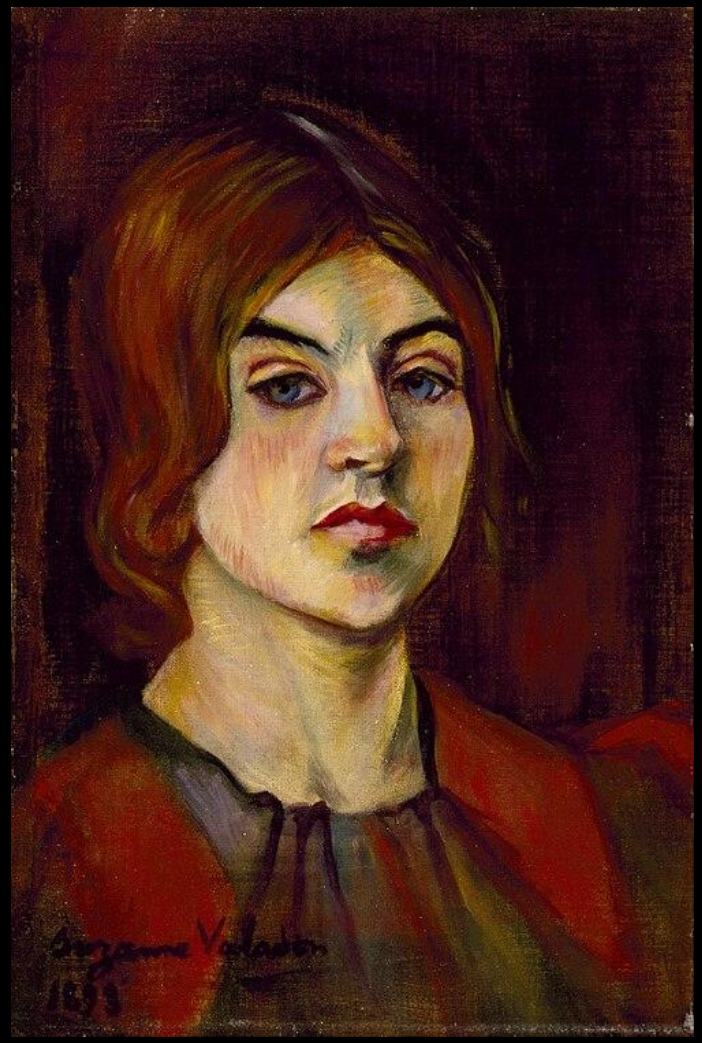


A Moment's Rest, Barbizon by Anna Elizabeth Klumpke (1891)



Rosa Bonheur by Anna Elizabeth Klumpke (1898)

Suzanne Valadon



Self-portrait, 1898, Museum of Fine Arts Houston

Did They Paint Portraits?
To Eat?

Portraits by the Impressionist Circle, 1874–1886

Cassatt · Caillebotte · Gauguin · Seurat · Signac · Redon · L. Pissarro

Boudin · Cézanne · Degas · Monet · Morisot · C. Pissarro · Renoir · Sisley

How to Make a Living Painting 1400 to 1890ish



History and Religious Painting

Portraiture

Genre Scenes

Everyday life, staged and composed

Landscape

Trees, rivers, the actual visible world

Still Life

Ranked dead last



Renoir: The Man Who Cracked the Code



Madame Charpentier and Her Children, 1878
Metropolitan Museum, New York



Marguerite Bérard, 1879
Metropolitan Museum, New York



1884



Lucie Bérard (Child in White) (1883)

Monet: Two Portraits, Room and Board



Portrait of Père Paul, 1882
Belvedere, Vienna



Eugénie Graff (Madame Paul), 1882
Fogg Museum, Harvard

Gauguin: (Family Business Failure)



Madame Mette Gauguin in Evening Dress, 1884
National Museum, Oslo

Camille Pissarro: The Principled Refusal



Eugène Murer, 1877



Young Peasant Woman Drinking Her Coffee, 1881
Art Institute of Chicago

Two Women Chatting by the Sea, St. Thomas 1856



Source: https://www.nga.gov/artworks/66428-two-women-chatting-sea-st-thomas

Van Gogh, 1887–1888



Jean-Francois Millet, The Sower (1865)



Camille Pissarro, Peasants in the Fields, 1890



Vincent van Gogh, *The Sower*, 1888



Camille Pissarro, Fox Hill, Upper Norwood (1870)

Hoarfrost 1873 • Musée d’Orsay, Paris



Haymaking, Éragny

1887 • Van Gogh Museum, Amsterdam



Pointillist Experimentation

Tiny dots and dashes of contrasting color build the scene.



Camille Pissarro
The Boulevard Montmartre on a Winter Morning 1897



Camille Pissarro
Boulevard des Italiens Morning, Sunlight 1897

Émile Bernard Cloison-nism (kwah-zoh-neezm) and Syn-the-tism (san-tay-teezm)



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



The Buckwheat Harvesters, Émile Bernard, 1888

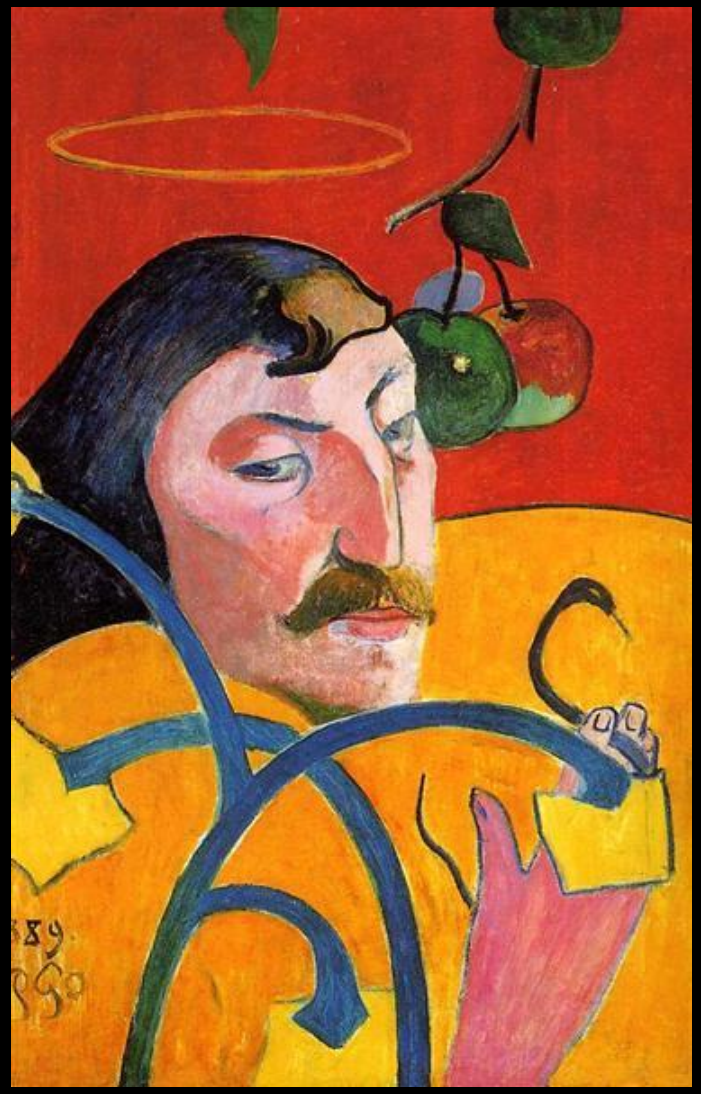


Self-Portrait with Portrait of Gauguin, Émile Bernard, 1888

Cloison-nism (kwah-zoh-neezm) and Syn-the-tism (san-tay-teezm)



Gauguin's *Vision after the Sermon, 1888*

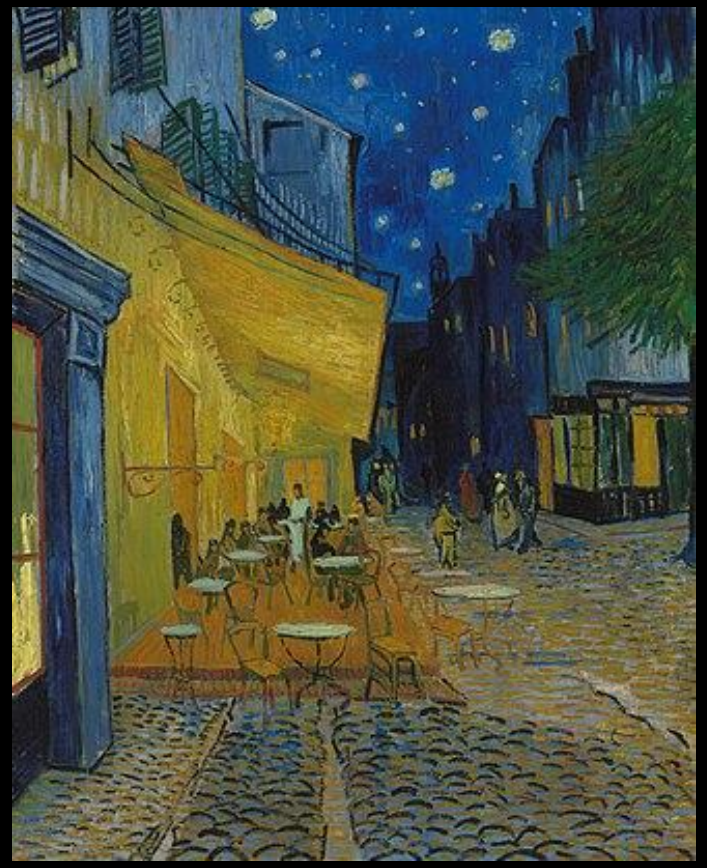


Self Portrait with Halo and Snake
Paul Gauguin 1889 Pont-aven, France

Van Gogh, 1887–1888



Louis Anquetin
Avenue de Clichy: Five O'Clock in the Evening, 1887



Vincent Van Gogh
Café Terrace at Night, 1888

ARTISTS



Louis Anquetin
1861–1932

Nabism – 1888 on…….



Maurice Denis, The Orange Christ (1889)



Yellow Farm at Pouldu Artist: Paul Sérusier Date: 1890

The Nabis 1892 to Intimism 1893



Pierre Bonnard
The Croquet Game, 1892



Édouard Vuillard
Mother and Sister of the Artist, c. 1893

ARTISTS

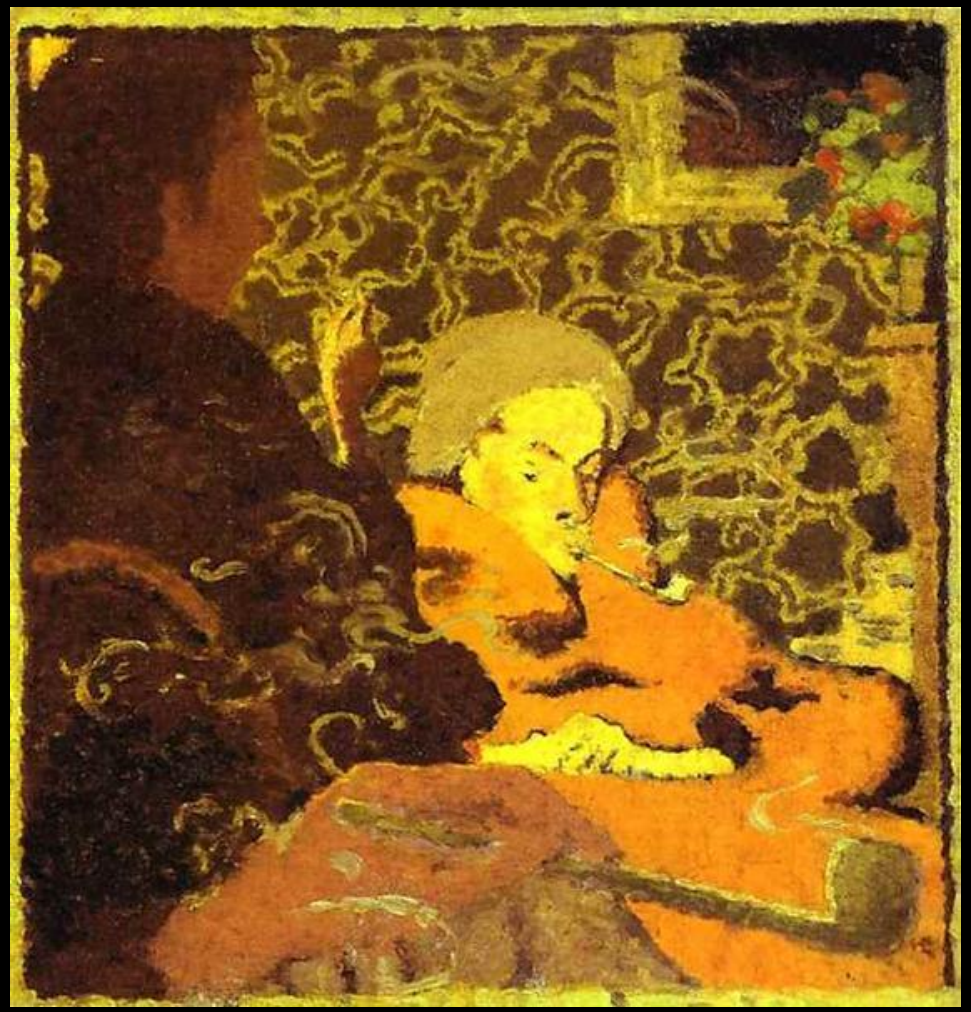


Pierre Bonnard
1867–1947



Édouard Vuillard
1868–1940

Pierre Bonnard



Pierre Bonnard, Intimacy 1896

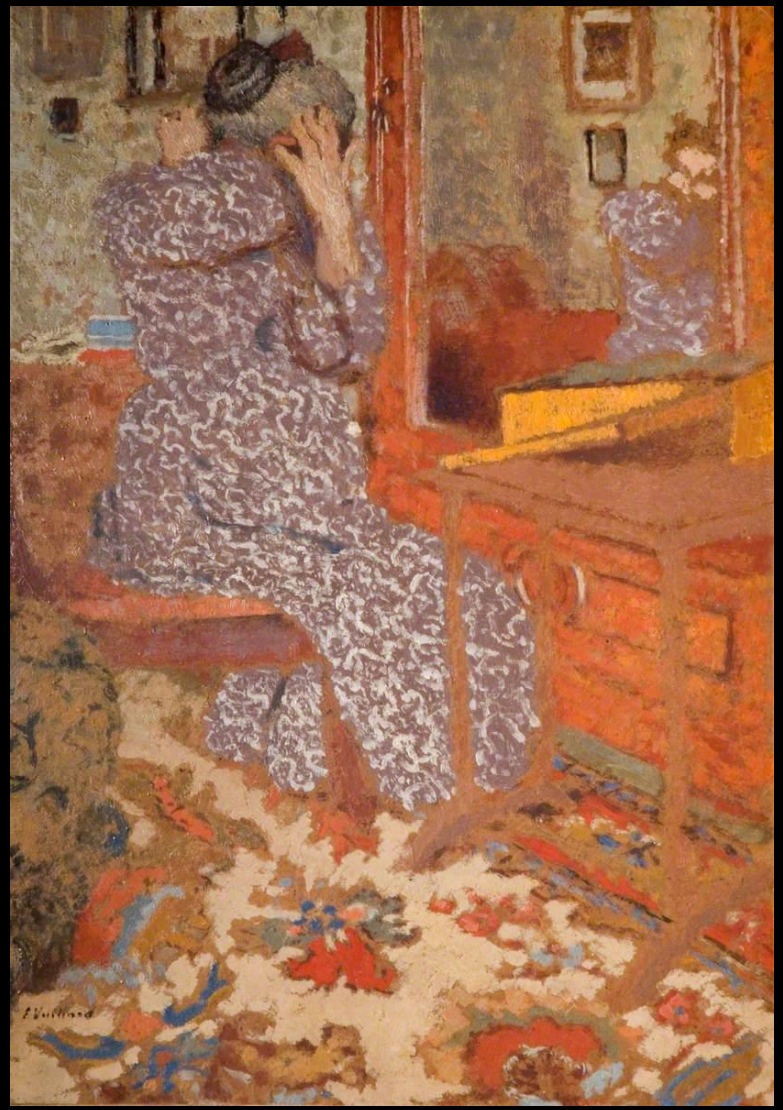


Misia et Vallotton à Villeneuve 1899

Édouard Vuillard (1868–1940)



"Personnages dans un interior- l'intimite (1896)



Madame Vuillard Arranging Her Hair (1890)

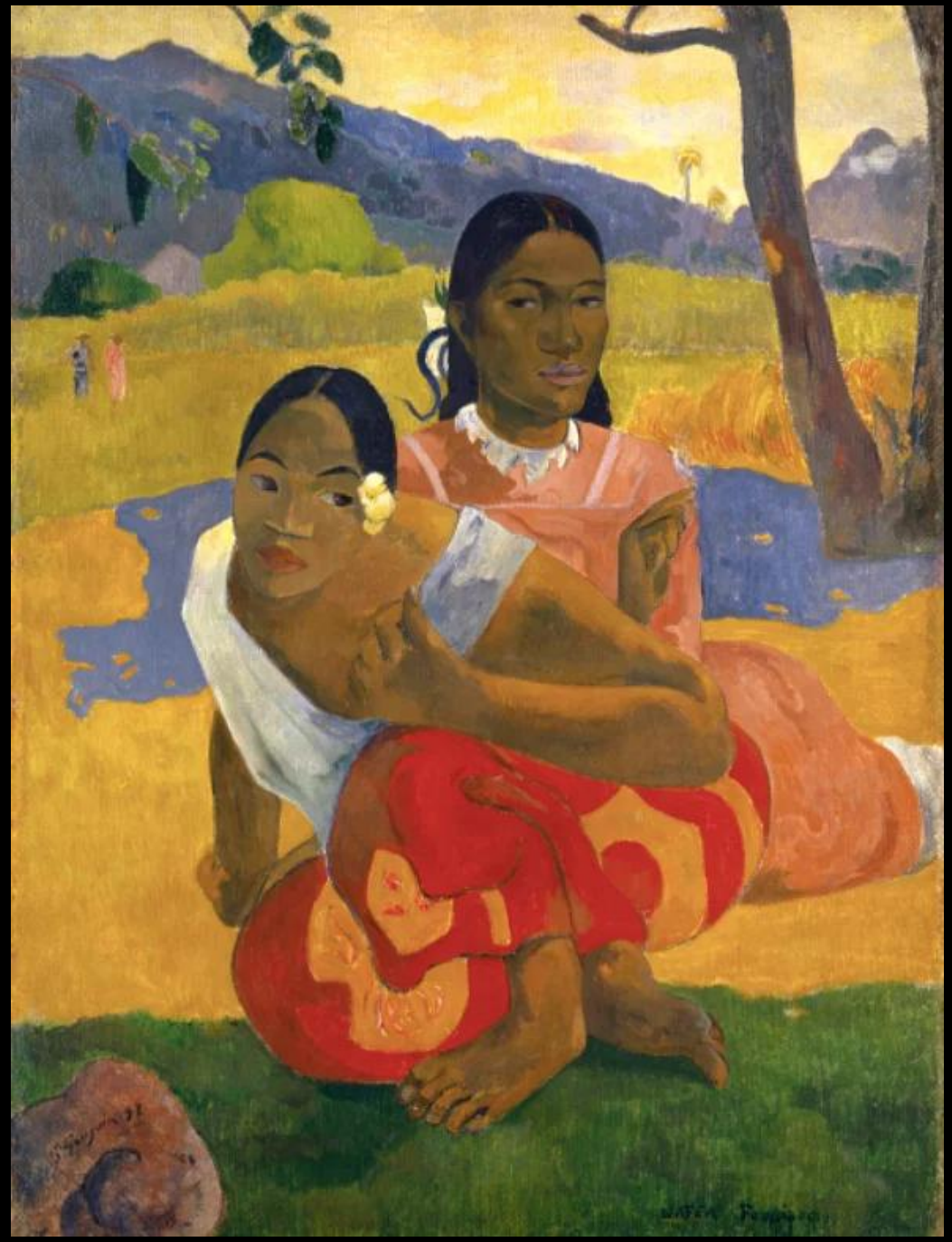
Édouard Vuillard (1868–1940)



La manicure 1897



Woman in Blue with a Child c.1899



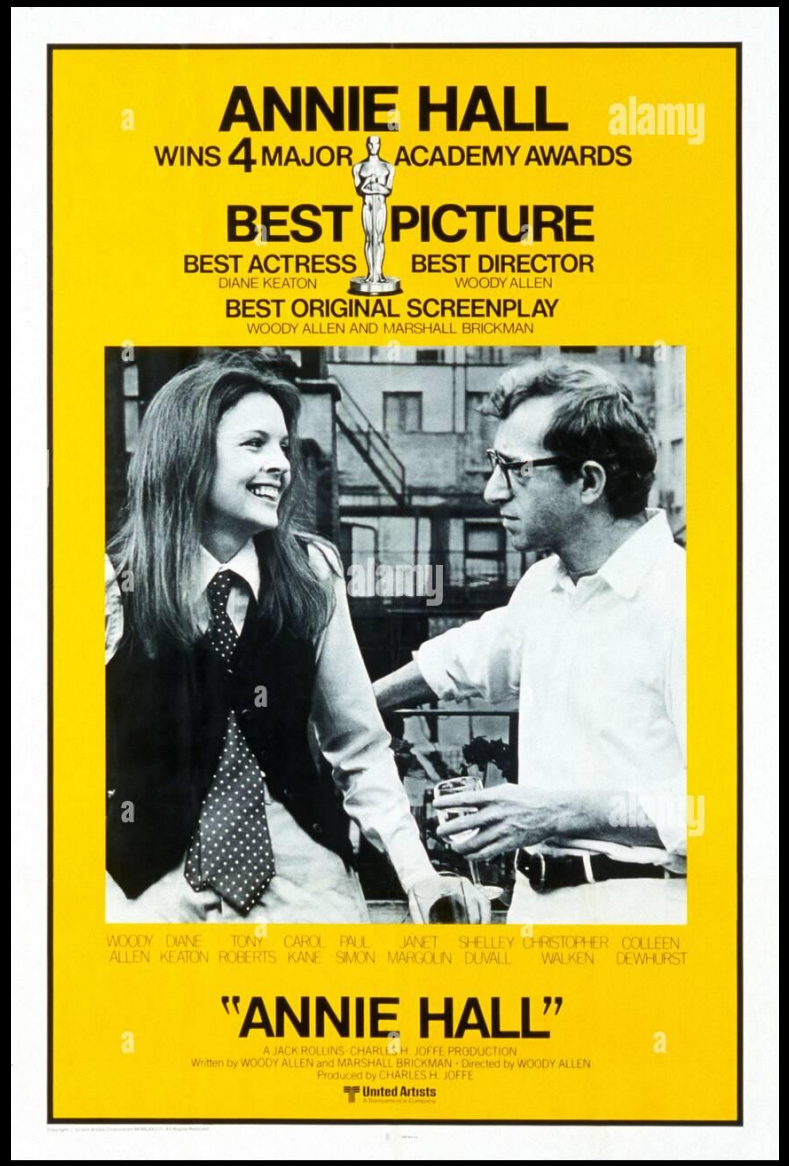
Paul Gauguin, When Will You Marry? (1892)

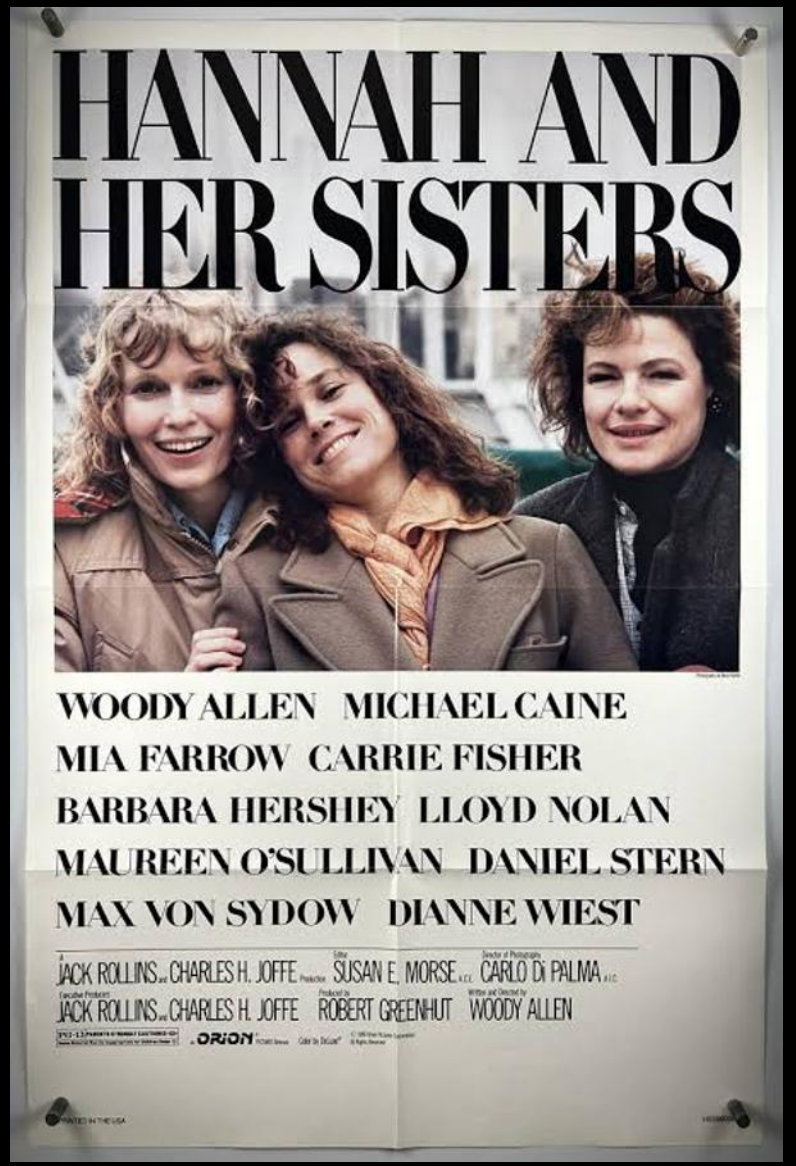




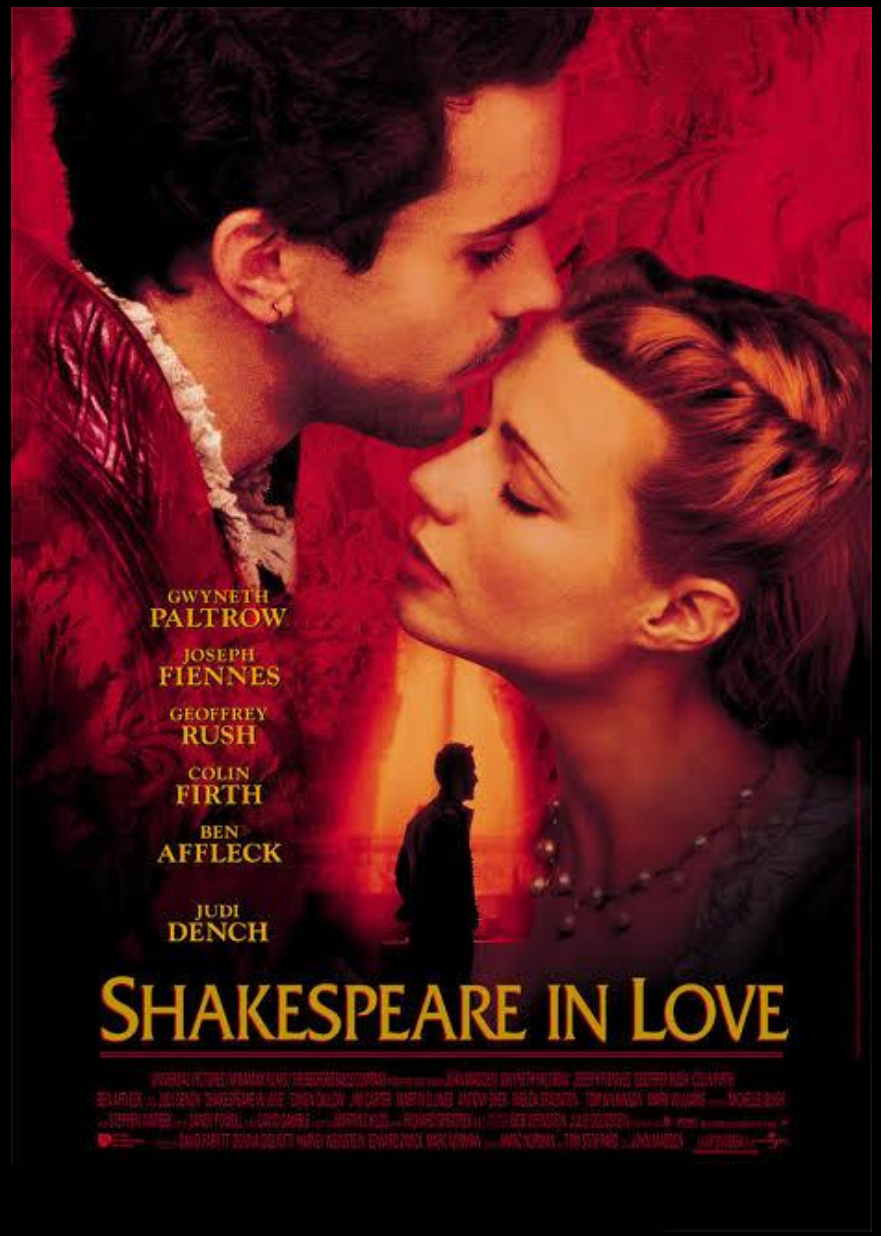
Where Do We Come From? What Are We? Where Are We Going?
Paul Gauguin (1897-1898)

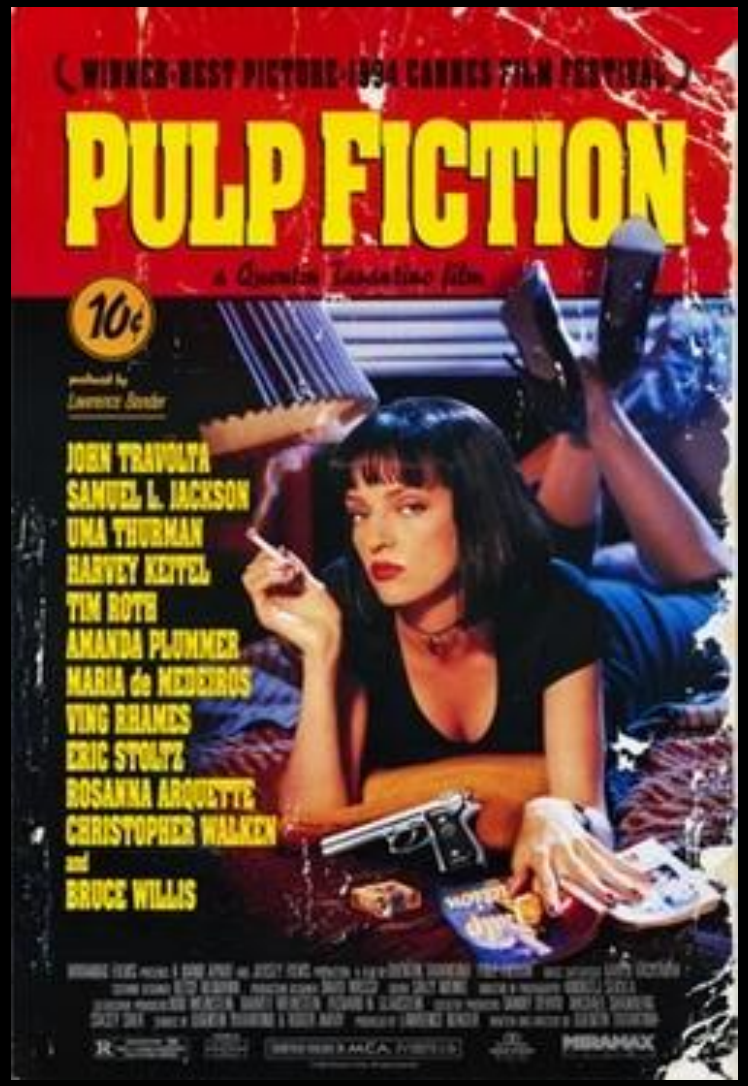


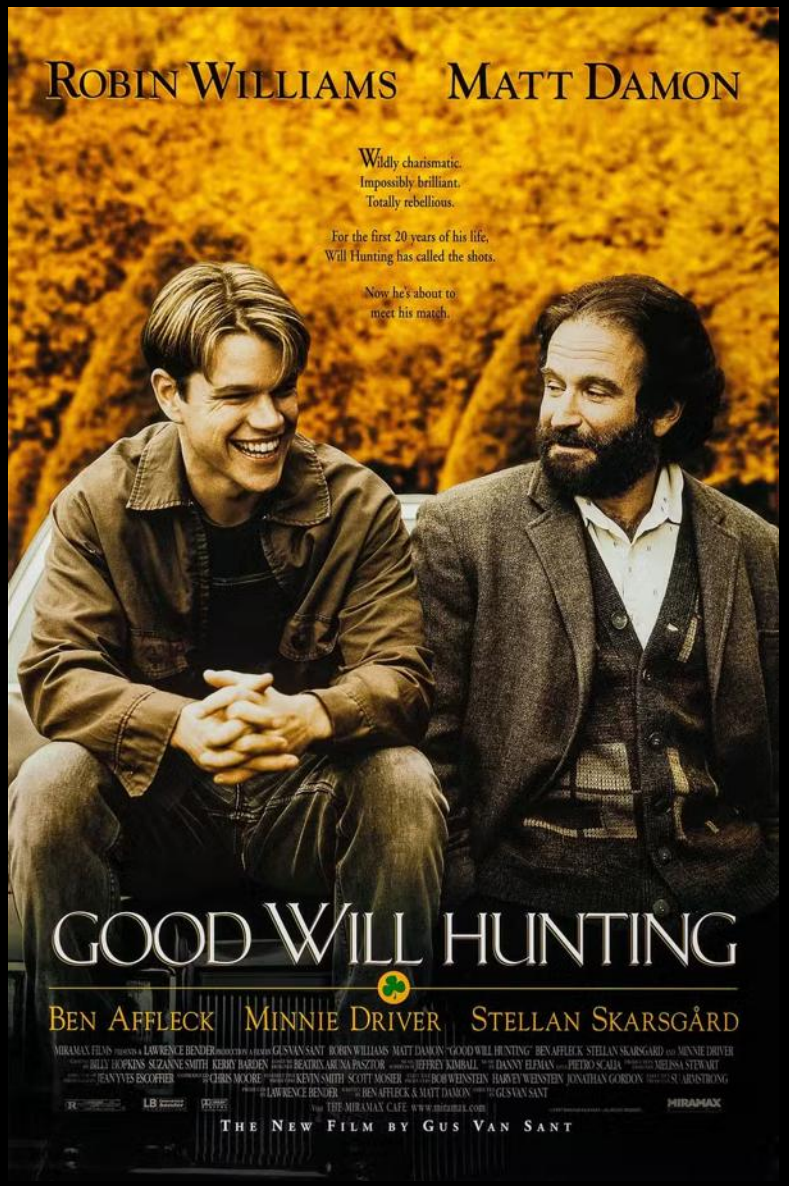




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www.alamy.com

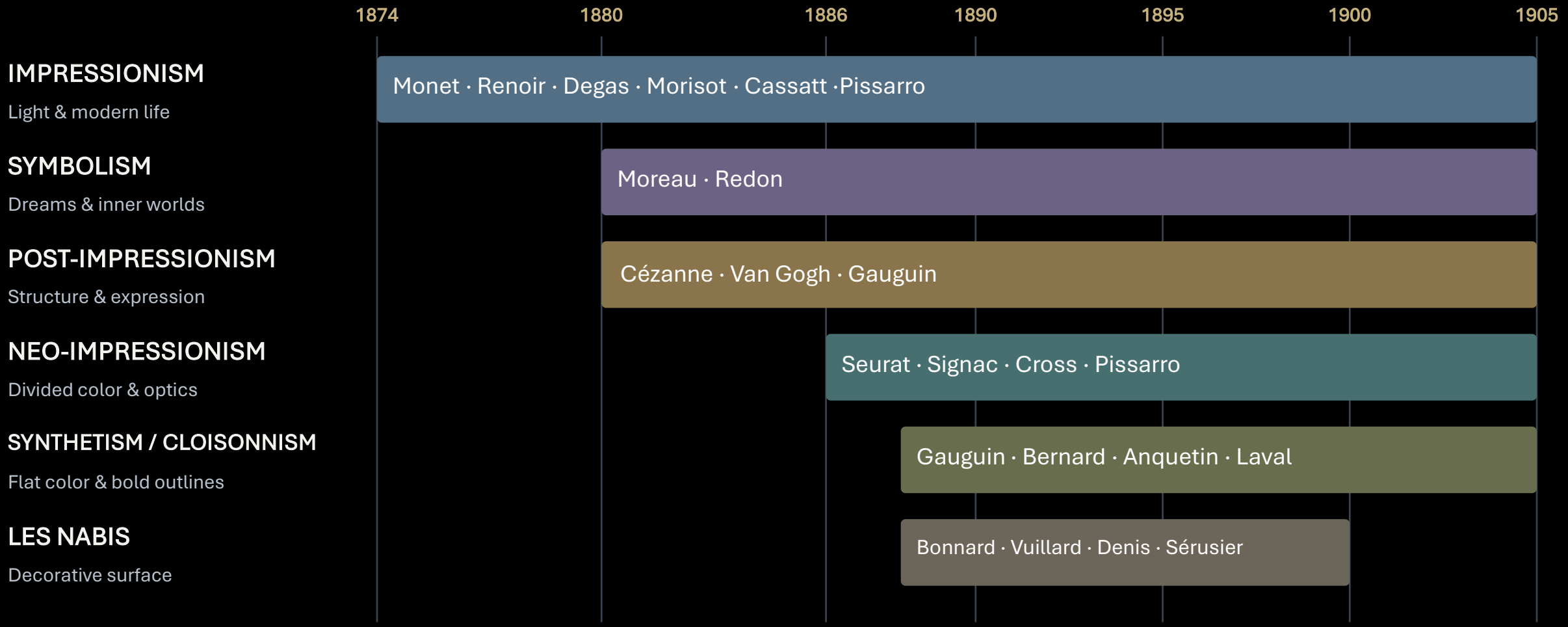

GWYNETH PALTROW
JOSEPH FIENNES
GEOFFREY RUSH
COLIN FIRTH
BEN AFFLECK
JUDI DENCH
SHAKESPEARE IN LOVE


PULP FICTION
10¢
JOHN TRAVOLTA
SAMUEL L. JACKSON
UMA THURMAN
HARVEY KEITEL
TIM ROTH
AMANDA PLUMMER
MARIA de MEDEIROS
VING RHAMES
ERIC STOLTZ
ROSANNA ARQUETTE
CHRISTOPHER WALKEN
and
BRUCE WILLIS
MIRAMAX


ROBIN WILLIAMS
MATT DAMON
Wildly charismatic.
Impossibly brilliant.
Totally rebellious.
For the first 20 years of his life,
Will Hunting has called the shots.
Now he's about to
meet his match.
GOOD WILL HUNTING
BEN AFFLECK
MINNIE DRIVER
STELLAN SKARSGÅRD
MIRAMAX
THE NEW FILM BY GUS VAN SANT

1874–1905: PATHS TOWARD MODERN PAINTING

From the first Impressionist exhibition to the threshold of Fauvism



1874–1886: eight Impressionist exhibitions. After 1886: multiple, overlapping alternatives—not a single succession.

Post-Impressionism = umbrella category • Approximate ranges, clipped at 1905 • Nabis: 1888–1900 • Sources in notes

AUGUSTUS, E. JOHN

509 A Girl's Head, Drawing, 1911
510 Portrait of a Man, Drawing, 1911
511 A Girl's Head, Drawing, 1911
512 A Girl's Head, Drawing, 1911
513 A Draped Figure, Drawing, 1911
514 A Stooping Figure, Raising Dress, Drawing 1912
515 Studies of a Boy, Drawing, 1912
516 Nude Woman Reclining, Drawing, 1912
517 Nude Girl Seated, Side View, Drawing, 1912
518 Two Girls and a Boy, Drawing, 1912
519 Woman's Head and Shoulders, Drawing, 1912
520 Woman Gathering Sticks, Drawing, 1912
521 Design for a Painting, Pen and Ink, 1912
522 A Girl with Cap, Charcoal Drawing, 1909
523 Loving Companions, Tempera Painting,

AUGUSTUS E. JOHN (Continued)

524 Strange Company, Tempera Painting, 1912
525 Gitana and Child, Tempera Painting, 1912
526 The Way Down to the Sea, 1909-1911
527 The Olives, Provencal Study, 1910
528 The Old Chapel, Provencal Study, 1910
529 Two Boys Bathing, Provencal Study, 1910
530 La Mede, Provencal Study, 1910
531 Near Pont du Bonc, Provencal Study, 1910
532 Woman Standing Against the Sky, Provencal Study, 1910
533 Woman Seated in a Garden, Provencal Study, 1910
534 The Olives by the Pond, Provencal Study, 1910
535 Boy Standing on Cliff, Provencal Study, 1910
536 Boy on Cliff Leaning on a Stick, Provencal Study, 1910
537 Martigues, Provencal Study, 1910
538 Woman and Children, Evening, Provencal Study, 1910
539 Girl with Three Children, Standing, Provencal Study, 1910
540 Woman Reading, Provencal Study, 1910
541 Edyth and Caspar, Dorset Study, 1911
542 Three Little Boys, Dorset Study, 1911
543 Caspar and Pyramus, Dorset Study, 1911
544 Welsh Study; "Rhyd-y-fin," 1910
545 Group of Boys Paddling, Provencal Study, 1910

Lent by John Quinn, Esq.

Interlude… Augustus John, the most shown painter in the 1913 show

- The celebrity draftsman
  - Born in Tenby, Wales, in 1878, died in 1961. Excellent student.
  - Bohemian fascinated by Romani culture
  - 1910 he was being compared to a "British Gauguin"
  - 1920s Britain's leading portrait painter.
- In the Armory Show: John Quinn, NY lawyer and a key patron of the show, regarded Augustus and his sister Gwen as important European artists
- Gwen studied under Whistler, who was an idol of Symbolists.



Symbolist movement, starting 1886

- Manifesto by Jean Moreau, a poet, that connected literature, poetry, music, and visual art. Had been building for years.
- Inspired by Baudelaire's poem Correspondences (1857), who was inspired by Poe.
- Freedom from preaching, bombast, false sentiment, and plain objective descriptions.
- Symbolists were a serious name for the poets after the press called them, "Decadents."
- Ideas flowed through philosophy to poetry, to music, to painting, then cycled to inspire more.
- Poet Mallarme hosted Tuesday evening gatherings that were attended by many. Paul Gauguin, Odille Redon, Debussy were regulars.

Visual Cues for Symbolists

- A subject that points beyond itself.
- Mystery on purpose.
- Flattened, Simplified, Decorative form.
- Recurring motifs.
- Music as a model and in titles.

Jupiter and Semele, Gustave Moreau 1894-5



Symbolists and Visual Cues, another example

- A subject that points beyond itself.
- Mystery on purpose.
- Flattened, Simplified, Decorative form.
- Recurring motifs.
- Music as a model and in titles.

- *Pierre Puvis de Chevannes, Fantasy* (1866), Ohara Museum of Art, Mural
- 13 works at Armory show





DENIS, MAURICE

311 Maternite
312 A la fenêtre
313 La Plage
314 Angelique
315 Le Forêt
316 Maternite
317 Vausicaa

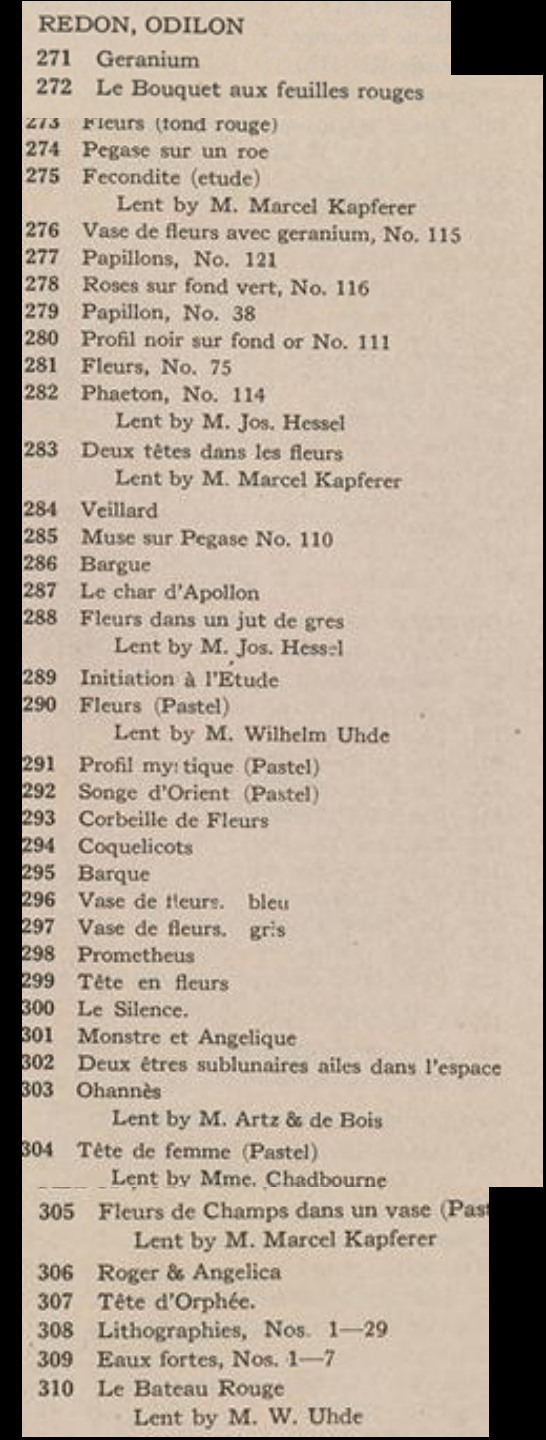
Lent by M. E. Druet

Maurice Denis, 1870-1943 (French)

- Cofounder of Nabi
- “Before a picture is a horse, a nude, or an anecdote, it is a flat surface covered with colors in a certain order.”
- Had an opening in Paris at the same time as Armory show.
- Explored illustrating poetry, decorative art, classicism.

Odilon Redon: 1840-1916

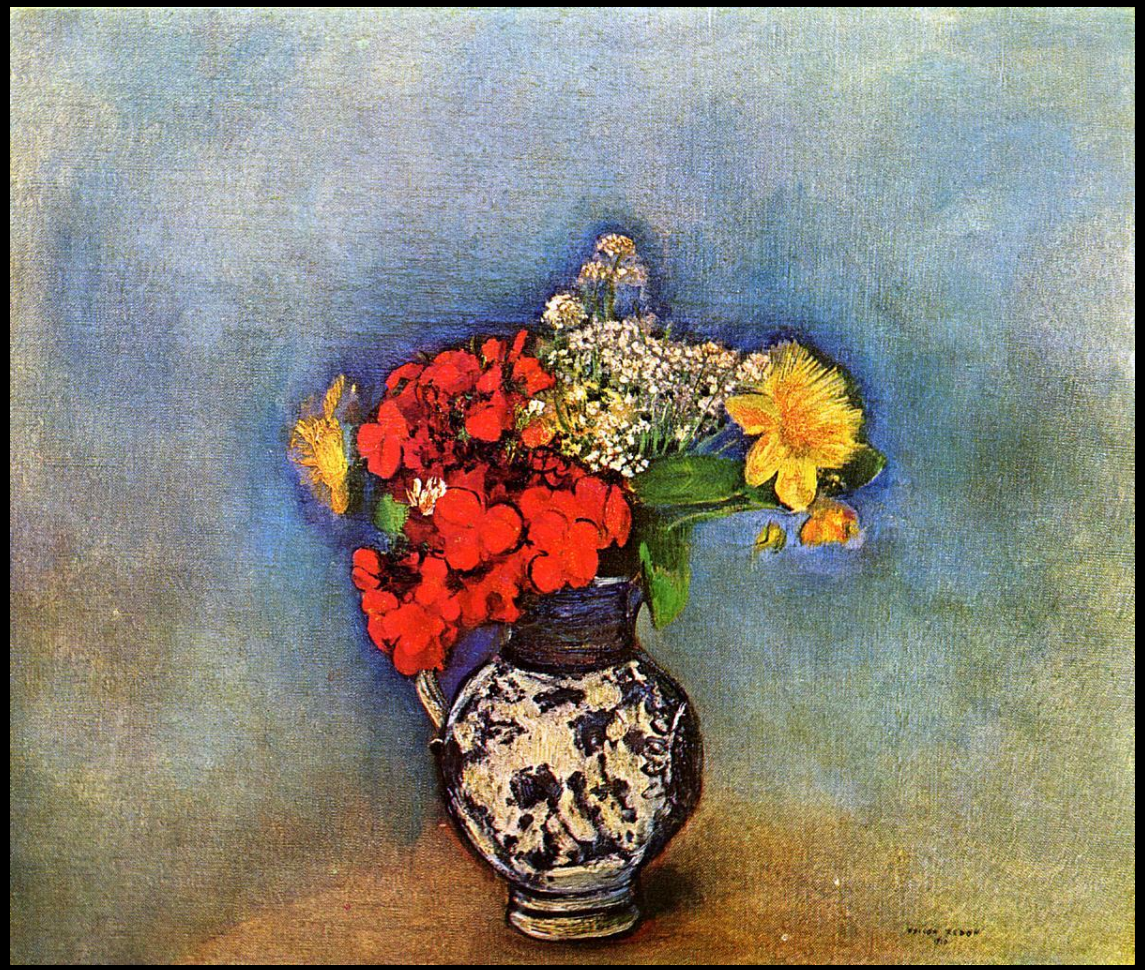
- First known for *Les Noirs*, dark charcoal drawings and lithographs of eyes, floating heads, and strange creatures.
- Grouped with Symbolists and Realists but thought of himself as independent.
- **A star of the 1913 Armory Show.** The New York catalogue lists 40 entries for him, the largest showing of any artist.
  - Organizer Arthur B. Davies found his work while scouting in Paris and was enchanted
  - The collector Lillie P. Bliss, later a founder of the Museum of Modern Art, bought nine Redon works at the show, including the pastel *Roger and Angelica* (c. 1910), now at MoMA. The show also traveled to Chicago and Boston with his work.
- **Bridge to the next generation.**
  - Around 1891 he connected with Gauguin and several of the Nabis.
  - 1900 Maurice Denis later put Redon in his group portrait *Homage to Cézanne.*
  - Illustrated Poe and Flaubert



REDON, ODILON

271 Geranium
272 Le Bouquet aux feuilles rouges
273 Fleurs (fond rouge)
274 Pegase sur un roe
275 Fecondite (etude)
Lent by M. Marcel Kapferer
276 Vase de fleurs avec geranium, No. 115
277 Papillons, No. 121
278 Roses sur fond vert, No. 116
279 Papillon, No. 38
280 Profil noir sur fond or No. 111
281 Fleurs, No. 75
282 Phaeton, No. 114
Lent by M. Jos. Hessel
283 Deux têtes dans les fleurs
Lent by M. Marcel Kapferer
284 Veillard
285 Muse sur Pegase No. 110
286 Bargue
287 Le char d'Apollon
288 Fleurs dans un jut de gres
Lent by M. Jos. Hessel
289 Initiation à l'Etude
290 Fleurs (Pastel)
Lent by M. Wilhelm Uhde
291 Profil mystique (Pastel)
292 Songe d'Orient (Pastel)
293 Corbeille de Fleurs
294 Coquelicots
295 Barque
296 Vase de fleurs. bleu
297 Vase de fleurs. gris
298 Prometheus
299 Tête en fleurs
300 Le Silence.
301 Monstre et Angelique
302 Deux êtres sublunaires ailes dans l'espace
303 Ohannès
Lent by M. Artz & de Bois
304 Tête de femme (Pastel)
Lent by Mme. Chadbourne
305 Fleurs de Champs dans un vase (Pastel)
Lent by M. Marcel Kapferer
306 Roger & Angelica
307 Tête d'Orphée.
308 Lithographies, Nos. 1—29
309 Eaux fortes, Nos. 1—7
310 Le Bateau Rouge
Lent by M. W. Uhde





Take aways of Symbolism

- Symbolists were a kind of pivot point following Post-Impressionism.
- Based on ideas and across many countries and kinds of art.
- Cycle of influencing each other instead of pure innovation.
- This movement was a steppingstone instead of a destination.

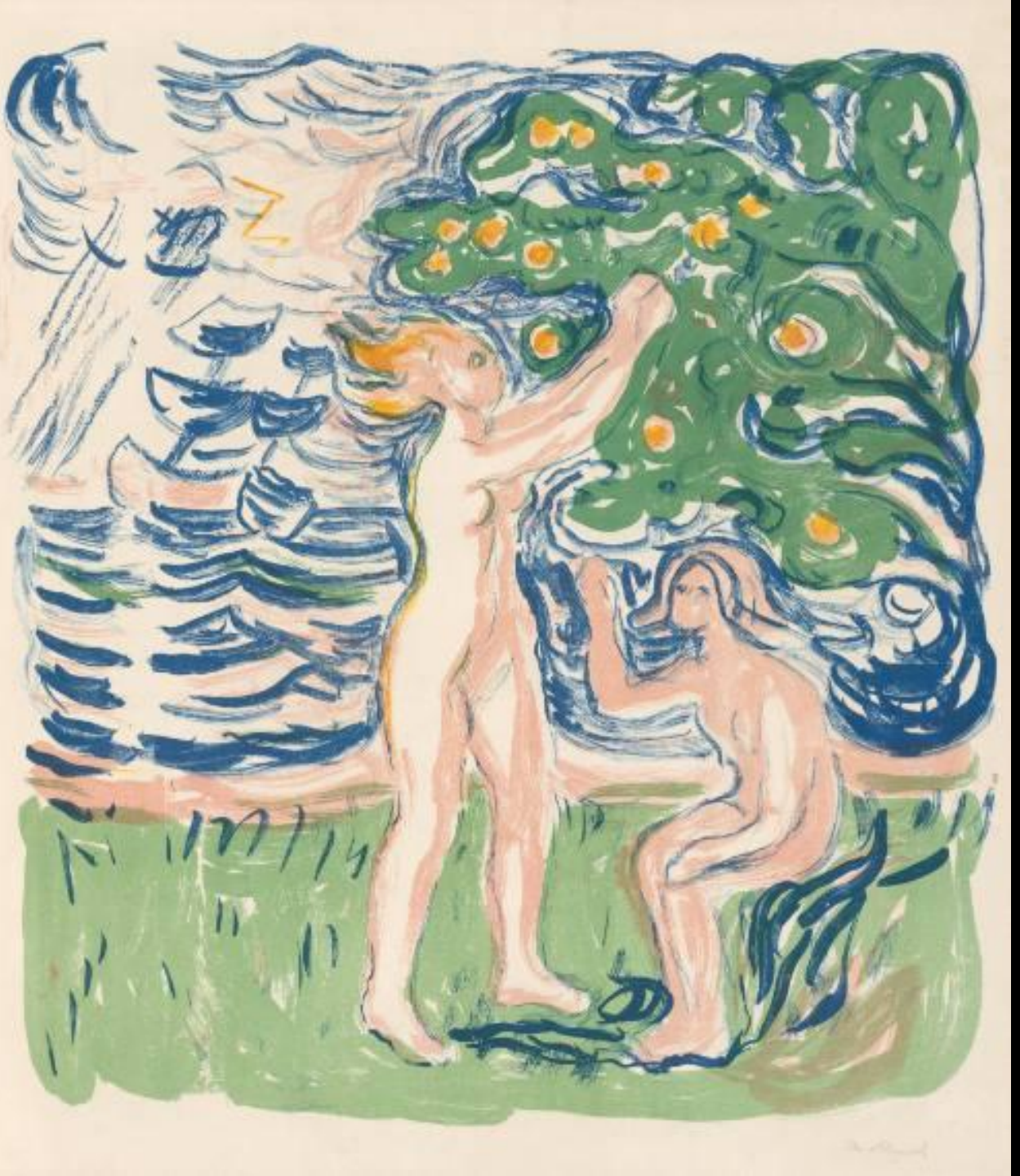
“To name an object is to suppress three-quarters of the enjoyment of the poem… to suggest it, that is the dream.” Mallarme

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?

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)



Impressionism 1886 to 1930

