

# Late Nineteenth-Century Art

## TIME PERIOD: 1848–1900

Movement	Dates
Realism	1848–1860s
Impressionism	1872–1880s
Post-Impressionism	1880s–1890s
Symbolism	1890s
Art Nouveau	1890s–1914

**ENDURING UNDERSTANDING:** Art is influenced by changes in society. It is affected by economic forces which cause widespread migration, war, and a concentration of population in cities. New countries emerge and social movements gain strength.

**Essential Knowledge:**

- New philosophies, particularly those by Freud and Einstein, spread throughout the world. These views were supplemented by a new understanding of worldwide cultures.

**ENDURING UNDERSTANDING:** Artists become more prominent members of society. Art movements come in a rapid succession.

**Essential Knowledge:**

- Modern movements include Realism, Impressionism, and Post-Impressionism.
- Artists joined groups and worked for galleries.
- Artists used new media like photography and lithography.
- Architects use new technology in construction.

**ENDURING UNDERSTANDING:** Art was seen in a new, often provoking, way by the public.

**Essential Knowledge:**

- Commercial galleries become important. Museums open and display art. Art sells to an ever widening market.
- Artists work for private and public institutions to a sometimes critical public.

## HISTORICAL BACKGROUND

The year 1848 was busy. Europe was shaken by revolutions in Sicily, Venice, Germany, Austria, and Lombardy—each challenging the old order and seeking to replace aristocracies with democracies. In France, Louis-Philippe, the great victor of the Revolution of 1830 and self-

styled “Citizen King,” faced internal pressure and deposed himself. He was soon replaced by Napoleon III, who led France down a path of belligerency culminating in the Franco-Prussian War of 1870. When the dust cleared, the Germans were masters of continental Europe, but by that time everyone had had enough of turmoil, and settled down for a generation of peace.

Social reformers were influenced by a concept called **positivism** promulgated by Auguste Comte (1798–1857). This theory allowed that all knowledge must come from proven ideas based on science or scientific theory. Comte said that only tested concepts can be accepted as truths. Key nineteenth-century thinkers like Charles Darwin (1809–1882) and Karl Marx (1818–1883) added to the spirit of positivism by exploring theories about human evolution and social equality. These efforts shook traditional thinking and created a clamor in intellectual circles. New inventions such as telephones, motion pictures, bicycles, and automobiles shrank the world by opening communication to a wider audience.

Artists understood these powerful changes by exchanging traditional beliefs for the “**avant-garde**,” a word coined at this time. The academies, so carefully set up in the eighteenth century, were abandoned in the late nineteenth century. Artists used the past for inspiration, but rejected traditional subject matter. Gone are religious subjects, aristocratic portraits, history paintings, and scenes from the great myths of Greece and Rome. Instead the spirit of **modernism** prevailed, artists chose to represent peasant scenes, landscapes, and still lifes. Systematic and scientific archaeology began during this period as well, with excavations in Greece, Turkey, and Egypt.

## Patronage and Artistic Life

Even though most artists wanted to exhibit at the Salon of Paris, many found the conservative nature of the jury to be stifling, and began to look elsewhere for recognition. Artists whose works were rejected by the Salon, such as **Courbet** or **Manet**, set up oppositional showcases, achieving fame by being antiestablishment. The Impressionist exhibitions of the 1870s and 1880s fall into this category.

One of the greatest changes in the marketing of art came about with the emergence of the art gallery. Here was a more comfortable viewing experience than the Salon: No great crowds, no idly curious—just the art lover with a dealer in tastefully appointed surroundings. Galleries featured carefully selected works of art from a limited number of artists, and were not the artistic impluvia that the Salon had become.

**Paul Cézanne** cultivated the persona of the struggling and misunderstood artist. He fought the conventional aspirations of his family, escaped to a bohemian lifestyle, and worked for years without success or recognition. The more he suffered, and the cruder he grew, the more people were attracted to him and found his artwork intriguing. He was one of the first to exploit the stereotype of the artist as rebel. Other artists follow suit: Gauguin escaped to Tahiti, van Gogh to the south of France.

European artists were greatly influenced by an influx of Japanese art, particularly their highly sophisticated prints of genre scenes or landscapes. These broke European conventional methods of representation, but were still sophisticated and elegant. Japanese art relies on a different sense of depth, enhancing a flatness that dominates the background. Subjects appear at odd angles or on a tilt. This interest in all things Japanese was called **Japonisme**.

Painters felt that the artificial atmosphere of the studio inhibited artistic expression. In a movement that characterizes Impressionism, called **plein-air**, artists moved their studio outdoors seeking to capture the effects of atmosphere and light on a given subject.

A new creative outlet for printmakers was the invention of **lithography** in 1798. Great Romantic artists such as Delacroix and Goya saw the medium's potential and made effective prints. By the late nineteenth century, those politically inclined, such as **Daumier**, used the lithography to critique society's ills. Others, like **Toulouse-Lautrec**, used the medium to mass-produce posters of the latest Parisian shows.

## Characteristics of Realism

**Courbet's** aphorism "Show me an angel, and I'll paint one" sums up the Realist philosophy. Inspired by the **positivism** movement, Realist painters believe in painting things that one could experience with the five senses, which often translated into painting the lower classes in their environment. Usually peasants are depicted with reverence, their daily lives touched with a basic honesty and sincerity thought to be missing among the middle and upper classes. They are shown at one with the earth and the landscape; brown and ochre are the dominant hues.

**Gustave Courbet, *The Stone Breakers*, 1849, oil on canvas, formerly in Gemäldgalerie, Dresden, destroyed in World War II (Figure 21.1)**

- Submitted to the Salon of 1850–1851
- Breaking stones down to rubble to be used for paving
- Poverty emphasized
- Figures were born poor, will remain poor their whole lives
- Reaction to labor unrest of 1848: demanding better working conditions
- Large size of painting usually reserved for grand historical paintings; elevating the commonplace into the realm of legend and history
- Courbet's words: "I stopped to consider two men breaking stones on the highway. It's rare to meet the most complete expression of poverty, so an idea of a picture came to me on the spot. I made an appointment with them at my studio for the next day.... On the one side is an old man, seventy.... On the other side is a young fellow...in his filthy tattered shirt. Alas, in labor such as this, one's life begins that way, and it ends the same way."
- **Cross-Cultural Comparisons: Genre Scenes**
  - Vermeer, *Woman Holding a Balance* (Figure 17.10)
  - Breughel, *Hunters in the Snow* (Figure 14.6)
  - Cassatt, *The Coiffure* (Figure 21.7)



Figure 21.1: Gustave Courbet, *The Stone Breakers*, 1849, oil on canvas, formerly in Gemäldgalerie, Dresden, destroyed in World War II

**Honoré Daumier, *Nadar Raising Photography to the Height of Art*, 1862, lithograph, Brooklyn Museum, Brooklyn, New York (Figure 21.2)**

- Nadar was famous for taking aerial photos of Paris beginning in 1858
- Presents Nadar as a quacky photographer; in his excitement to get a daring shot he almost falls out of his balloon and loses his hat
- Every building has the word "photographie" on it
- Mocks the claims that photography can be a "high art"; irony implied in title
- Done after a court decision in 1862 that determined that photographs could be considered works of art



Figure 21.2: Honoré Daumier, *Nadar Raising Photography to the Height of Art*, 1862, lithograph, Brooklyn Museum, Brooklyn, New York

- Originally appeared in a journal: *Le Boulevard*
- Intrusive photography: Nadar's balloon reused in the 1870 Siege of Paris
- Foreshadows modern surveillance photographs
- **Cross-Cultural Comparisons: Humor in Art**
  - Hogarth, *The Tête à Tête* (Figure 19.3)
  - Fragonard, *The Swing* (Figure 19.1)
  - Duchamp, *Fountain* (Figure 22.9)



Figure 21.3: Édouard Manet, *Olympia*, 1863, oil on canvas, Musée d'Orsay, Paris

**Édouard Manet, *Olympia*, 1863, oil on canvas, Musée d'Orsay, Paris (Figure 21.3)**

- Created a scandal at the Salon of 1865
- Traditional subject of a reclining nude; inspired by Titian's *Venus of Urbino* (Figure 16.4)
- Figure is cold and uninviting, no mystery, no joy
- Maid delivers flowers from an admirer
- Olympia is a common name for prostitutes of the time
- Olympia's frank, direct, uncaring, and unnerving look startled viewers
- Simplified modeling; active brushwork
- Stark contrast of colors
- A mistress was common to upper class Parisian men
- **Cross-Cultural Comparisons: Female Form**
  - Ingres, *The Grand Odalisque* (Figure 20.3)
  - Titian, *Venus of Urbino* (Figure 16.4)
  - DeKooning, *Woman I* (Figure 22.21)



Figure 21.4: José Maria Velasco, *The Valley of Mexico from the Hillside of Santa Isabel*, 1882, oil on canvas, National Art Museum, Mexico City

**José Maria Velasco, *The Valley of Mexico from the Hillside of Santa Isabel*, 1882, oil on canvas, National Art Museum, Mexico City (Figure 21.4)**

- Primarily an academic landscape painter
- Specialized in broad panoramas of the Valley of Mexico
- Keen observer of nature: rocks, foliage, clouds, waterfalls
- Rejected realist landscapes of Courbet; romantic landscapes of Turner
- Settled in Villa Guadalupe with an overview of the Valley of Mexico
- Dramatic perspective; small human figures
- Glorifies Mexican countryside
- **Cross-Cultural Comparisons: Landscape**
  - Cole, *The Oxbow* (Figure 20.6)
  - Korin, *White and Red Plum Blossoms* (Figures 25.4a, 25.4b)
  - Su-nam, *Summer Trees* (Figure 29.6)

**Eadweard Muybridge, *The Horse in Motion*, 1878, photograph (Figure 21.5)**

- Photography now advanced enough that it can capture moments the human eye cannot
- Cameras snap photos at evenly spaced points along a track, giving the effect of things happening in sequence
- These motion studies bridge the gap between still photography and movies
- Used a device called a zoopraxiscope
- Great influence on painters
- **Cross-Cultural Comparisons: Multiple Images**
  - Terra-Cotta Warriors (Figures 24.8a, 24.8b)
  - Warhol, *Marilyn Diptych* (Figure 22.23)
  - Christo and Jeanne Claude, *The Gates* (Figures 29.3a, 29.3b)

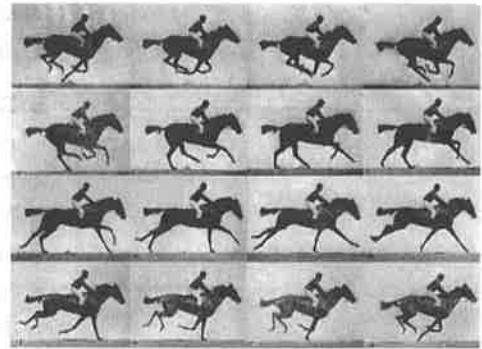


Figure 21.5: Eadweard Muybridge, *The Horse in Motion*, 1878, photograph

## Impressionism

Impressionism is a true modernist movement symbolized by the **avant-garde** artists who spearheaded it. Relying on the transient, the quick and the fleeting, Impressionist brushstrokes seek to capture the dappling effects of light across a given surface. The knowledge that shadows contain color, that times of day and seasons of the year affect the appearance of objects—these are the basic tenets of Impressionism. Often working in **plein-air**, Impressionists use a spectacular color range, varying from subtle harmonies to stark contrasts of brilliant hues.

Impressionists concentrate on landscape and still-life painting, imbuing them with an urban viewpoint, even when depicting a country scene. Some make the human figure in movement a specialty, others, like **Monet**, eventually abandon figure painting altogether.

The influence of Japanese art cannot be underestimated. Artists like **Cassatt** were struck by the freedom that Japanese artists used to show figures from the back, or solid blocks of color without gradations of hues. Others signed their names in a Japanese anagram and imitated the flatness and off-center compositional qualities Japanese prints typically have.

Impressionism originally prided itself on being both antiacademic and antibourgeois; ironically, today it is the hallmark of bourgeois taste.

**Claude Monet, *The Saint-Lazare Station*, 1877, oil on canvas, Musée d'Orsay, Paris (Figure 21.6)**

- Exhibited at the Impressionist exhibition of 1877
- One of a series depicting this train station
- Monet famous for painting series of paintings on the same subject at different times of day and different days of the year
- Originally meant to be hung together for effect: Haystacks were his first group to hang this way
- Effects of steam, light, and color; not really about the machines or travelers
- Subtle gradations of light on the surface
- Forms dissolve and dematerialize; color overwhelms the forms



Figure 21.6: Claude Monet, *The Saint-Lazare Station*, 1877, oil on canvas, Musée d'Orsay, Paris



Figure 21.7: Mary Cassatt, *The Coiffure*, 1890–1891, drypoint and aquatint, National Gallery of Art, Washington

**Mary Cassatt, *The Coiffure*, 1890–1891, drypoint and aquatint, National Gallery of Art, Washington (Figure 21.7)**

- Cassatt's world is filled with women; women as independent and not needing men to complete themselves; women who enjoy company of other women
- No posing or acting; figures possess a natural charm
- Decorative charm influenced by Japanese art
- Japanese hair style; Japanese point-of-view: figure seen from the back
- Tenderness foreign to other Impressionists
- Part of a series of ten prints exhibited together
- Contrasting sensuous curves of female figure with straight lines of the furniture and wall
- Pastel color scheme
- **Cross-Cultural Comparisons: Domestic Scenes**
  - Vermeer, *Woman with a Balance* (Figure 17.10)
  - Velázquez, *Las Meninas* (Figure 17.7)
  - *Stele of Hegeso* (Figure 4.7)

## Post-Impressionism

While the Impressionists stressed light, shading, and color, the Post-Impressionists—that is, those painters of the next generation—moved beyond these ideals to combine them with an analysis of the structure of a given subject. **Paul Cézanne**, the quintessential Post-Impressionist, said that he wished to “make Impressionism something solid and durable, like the art of the museums.” It is common for Post-Impressionists to move toward abstraction in their work, and yet seemingly paradoxically retaining solid forms, exploring underlying structure, and preserving traditional elements such as perspective.



Figure 21.8: Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, Museum of Modern Art, New York

**Vincent van Gogh, *The Starry Night*, 1889, oil on canvas, Museum of Modern Art, New York (Figure 21.8)**

- Thick short brushstrokes
- Mountains in the distance that Van Gogh could see at his hospital room in St.-Rémy, steepness exaggerated
- Composite landscape: Dutch church, crescent moon, Mediterranean cypress tree
- At one with the forces of nature
- Parts of the canvas can be seen through the brushwork; artist need not fill in every space of the composition
- Strong left-to-right wavelike impulse in the work, broken only by tree and church steeple
- Tree looks like green flames reaching into the sky exploding with stars over a placid village; cypress tree a traditional symbol of death and eternal life
- **Cross-Cultural Comparisons: Landscape**
  - Kngwarreye, *Earth's Creation* (Figure 29.13)
  - Fan Kuan, *Travelers among Mountains and Streams* (Figure 24.5)
  - Cole, *The Oxbow* (Figure 20.6)



Figure 21.9: Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?*, 1897–1898, oil on canvas, Museum of Fine Arts, Boston

**Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?*, 1897–1898, oil on canvas, Museum of Fine Arts, Boston (Figure 21.9)**

- Painted during his second stay in Tahiti between 1895–1901
- Suffered from poor health and poverty; obsessed by thoughts of death
- He learned of the death of daughter, Aline, in April 1897; was deeply shaken; determined to commit suicide and have this painting be his artistic last will and testament
- Story of life, read right to left
- Right: birth, infant and three adults
- Center: mid-life; picking of the fruit of the world
- Left: death (a figure derived from a Peruvian mummy exhibited in Paris, cf. *The Scream*)
- Blue Idol represents “The Beyond”
- Figures in foreground represent Tahiti and an Eden-like paradise; background figures are anguished darkened figures
- A rejection of Greco–Roman influence
- Many non-traditional influences:
  - Egyptian figures used for inspiration
  - Japanese prints in the solid fields of color and unusual angles
  - Tahitian imagery in the Polynesian idol
- Gauguin thought of the painting as a summation of his artistic and personal expression
- **Cross-Cultural Comparisons: European Encounters with the World**
  - Frontispiece of the Codex Mendoza (Figure 18.1)
  - Bandolier Bag (Figure 26.11)
  - Rodriguez, *Spanish and Indian Produce a Mestizo* (Figure 18.5)

**Paul Cézanne, *Mont Saint-Victoire* (Figure 21.10)  
1902–1904, oil on canvas, Philadelphia Museum of Art, Philadelphia**

- One of eleven canvases of this view, series dominates Cézanne’s mature period
- Had contempt for flat painting, wanted rounded and firm objects, but ones that were geometric constructions made from splashes of undiluted color



Figure 21.10: Paul Cézanne, *Mont Saint-Victoire*, 1902–1904, oil on canvas, Philadelphia Museum of Art, Philadelphia

- Used perspective through juxtaposing forward warm colors with receding cool colors
- Landscape rarely contains humans
- Not the countryside of Impressionism, more interested in geometric forms rather than dappled effects of light
- Not a momentary glimpse of atmosphere as in the Impressionists, but a solid and firmly constructed mountain and foreground
- Landscape seen from an elevation
- Invited to look at space, but not enter
- **Cross-Cultural Comparisons: Interpretations of the Natural World**
  - Su-nam, *Summer Trees* (Figure 29.6)
  - Hokusai, *Under the Wave off Kanagawa*, also known as the “Great Wave” (Figure 25.5)
  - Silver and gold maize cobs, Inka (Figure 26.7)

## Symbolism

As a reaction against the literal world of Realism, Symbolist artists felt that the unseen forces of life, the things that are deeply felt rather than merely seen, were the guiding influences in painting. Symbolists embraced a mystical philosophy in which the dreams and inner experiences of an artist’s life became the source of inspiration. Hence, Symbolists vary greatly in their painting styles from the very flat primitive quality of a work by Rousseau to the expressionistic swirls of Munch’s art.



Figure 21.11: Edvard Munch, *The Scream*, 1893, tempera and pastel on cardboard, National Gallery, Oslo

**Edvard Munch, *The Scream*, 1893, tempera and pastel on cardboard, National Gallery, Oslo (Figure 21.11)**

- Figure walking along a wharf, boats are at sea in the distance
- Long thick brushstrokes swirl around composition
- Figure cries out in a horrifying scream, the landscape echoes his emotions
- Said to have been inspired by an exhibit of a Peruvian mummy in Paris
- Discordant colors symbolize anguish
- Emaciated twisting stick figure with skull-like head
- Prefigures Expressionist art
- Painted as part of a series called *The Frieze of Life*
- Art Nouveau swirling patterns
- **Cross-Cultural Comparisons: Individual vs. Society**
  - Chairman Mao *En Route to Anyuan* (Figure 24.7)
  - Neshat, *Rebellious Silence* (Figure 29.14)
  - Salcedo, *Shibboleth* (Figure 29.26)

## Art Nouveau

Art Nouveau developed in a few artistic centers in Europe—Brussels, Barcelona, Paris, and Vienna—and lasted from about 1890 to the outbreak of World War I in 1914. Art Nouveau seeks to eliminate the separation among various artistic media and combine them into one unified experience. Thus, an Art Nouveau building was designed, furnished, and decorated by the same artist or artistic team as an integrated whole.

Stylistically, Art Nouveau relies on vegetal and floral patterns, complexity of design, and undulating surfaces. Straight lines are assiduously avoided; the accent is on the curvilinear.



Designers particularly enjoy using elaborately conceived wrought iron-work for balconies, fences, railings, and structural elements.

**Gustav Klimt, *The Kiss*, 1907–1908, oil on canvas, Austrian Gallery, Vienna (Figure 21.12)**

- Little of the human form is actually seen: two heads, four hands, two feet
- The bodies are suggested under a sea of richly designed patterning
- Male figure has large rectangular boxes; female figure has circular forms
- Suggests all-consuming love; passion; eroticism
- Spaced in an indeterminate location against a flattened background
- Gold leaf reminiscent of Byzantine mosaics
- **Cross-Cultural Comparisons: Couples**
  - *Akhenaton, Nefertiti, and Three Daughters* (Figure 3.10)
  - Sarcophagus of the Spouses (Figure 5.4)
  - van Eyck, *Arnolfini Portrait* (Figure 14.2)

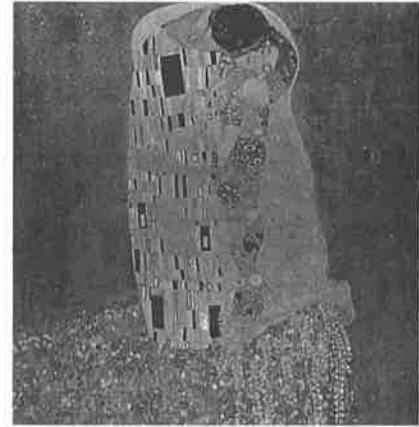


Figure 21.12: Gustav Klimt, *The Kiss*, 1907–1908, oil on canvas, Austrian Gallery, Vienna

## Late Nineteenth-Century Architecture

The movement toward skeletal architecture increased in the late nineteenth century. Architects and engineers worked in the direction of a curtain wall, that is, a building that is held up by an interior framework, called a **skeleton**, the exterior wall being a mere curtain made of glass or steel that keeps out the weather.

The emphasis is on the vertical. Land values soar in modern cities, and architects respond by building up. Buildings emphasized their verticality by placing tall pilasters and setting back windows behind them. Still, architects conceived their buildings as works of art, and covered them in traditional terra-cotta or ironwork.

During this period, the greatest advances in architecture were made by the Chicago School, formed shortly after the Great Fire burned much of the city to the ground in 1871. This disaster exposed not only the faults of building downtown structures out of wood, but also demonstrated the weaknesses of iron, which melts and bends under high temperatures. What survived quite nicely is building ceramic, especially when steel or iron is wrapped in terra-cotta casings. This became the mainstay of Chicago buildings built in the late nineteenth century, such as **Carson Pirie Scott** (Figure 21.14). These buildings demanded open and wide window spaces for light and air, as well as allowing passersby to admire window displays. Thus, the Chicago window was developed with a central immobile windowpane flanked by two smaller double-hung windows that opened for ventilation (Figure 21.13).

The single most important development in the history of early modern architecture is the invention of the elevator by Elisha Otis. This made buildings of indefinite height a reality.

**Louis Sullivan, Carson Pirie Scott, 1899–1904, iron, steel, glass, and terra-cotta, Chicago (Figures 21.14a, 21.14b, and 21.14c)**

- Horizontal emphasis symbolizes continuous flow of floor space
- Maximum window areas to admit light, also to display store wares

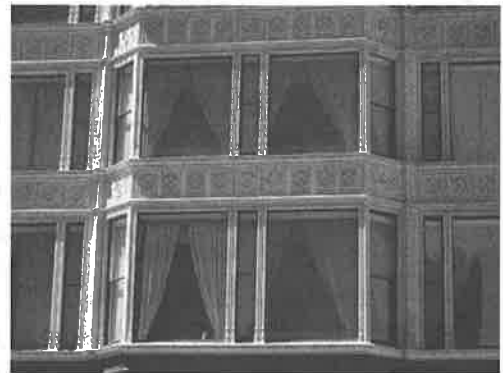


Figure 21.13: Chicago windows on Daniel Burnham's Reliance Building, 1890–1894, Chicago



Figure 21.14a: Louis Sullivan, Carson Pirie Scott, 1899–1904, iron, steel, glass, and terra-cotta, Chicago



Figure 21.14b: Louis Sullivan, Carson Pirie Scott, detail of main entrance

- Nonsupportive role of exterior
- Cast iron decorative elements transformed the store into a beautiful place to buy beautiful things
- Influence of Art Nouveau in decorative touches
- Sullivan motto: “Form follows function”
- Exterior coated in decorative terra-cotta tiles; original interior ornament elaborately arranged around lobby areas, hallways, elevator
- Some historical touches in the round entrance arches and the heavy cornice at the top of the building
- **Cross-Cultural Comparisons: City Planning**
  - Gehry, Guggenheim Bilbao (Figures 29.1a, 29.1b)
  - Trajan Market (Figure 6.10c)
  - Mies van der Rohe, Seagram Building (Figure 22.18)

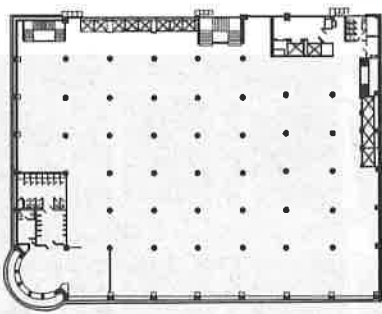


Figure 21.14c: Louis Sullivan, Carson Pirie Scott, plan

## Late Nineteenth-Century Sculpture

Late nineteenth-century sculpture, symbolized by **Rodin**, visibly represented the imprint of the artist’s hand on a given work. Most works were hand molded first in clay, and then later cast in bronze or cut in marble, usually by a workshop. The sculptor then put finishing touches on a work he or she conceived, but never executed. The physical imprint of the hand is analogous to the visible brushstroke in Impressionist painting.

**Auguste Rodin, *The Burghers of Calais*, 1884–1895, bronze, Metropolitan Museum of Art, New York (Figure 21.15)**



Figure 21.15: Auguste Rodin, *The Burghers of Calais*, 1884–1895, bronze, Metropolitan Museum of Art, New York

- Six burghers offer their lives to the English king in return for saving their besieged city during the Hundred Years’ War
- English king insisted burghers wear sackcloths and carry the key to the city
- Parallels between Paris besieged during the Franco-Prussian War of 1870 and Calais besieged by the English in 1347
- Figures sculpted individually, then arranged as the artist thought best
- Figures suffer from privation, are weak and emaciated
- Each figure has a different emotion: some fearful, resigned, or forlorn
- Central figure is Eustache de Saint-Pierre, who has large swollen hands and a noose around his neck, ready for his execution
- Details reduced to emphasize overall impression
- Meant to be placed at ground level so that people could see it close up
- Rejected by town council of Calais as being inglorious; they wanted a single allegorical figure
- **Cross-Cultural Comparisons: Public Sculpture**
  - Christo and Jeanne Claude, *The Gates* (Figures 29.3a, 29.3b)
  - *Queen Hatshepsut with Offering Jars* (Figure 3.9b)
  - Bamiyan Buddha (Figure 23.2a and 23.2b)

## VOCABULARY

- Aquatint:** a kind of print that achieves a watercolor effect by using acids that dissolve onto a copper plate
- Avant-garde:** an innovative group of artists who generally reject traditional approaches in favor of a more experimental technique
- Caricature:** a drawing that uses distortion or exaggeration of someone's physical features or apparel in order to make that person look foolish
- Drypoint:** a printmaking technique in which the artist uses a needle to incise into a metal plate; different from etching in that it does not use acid to create the image
- Japonisme:** an attraction for Japanese art and artifacts that were imported into Europe in the late nineteenth century
- Lithography:** a printmaking technique that uses a flat stone surface as a base. The artist draws an image with a special crayon that attracts ink. Paper, which absorbs the ink, is applied to the surface and a print emerges
- Modernism:** a movement begun in the late nineteenth century in which artists embraced the current at the expense of the traditional in both subject matter and in media. Modernist artists often seek to question the very nature of art itself.
- Plein-air:** painting in the outdoors to directly capture the effects of light and atmosphere on a given object (Figure 21.6)
- Positivism:** a theory that expresses that all knowledge must come from proven ideas based on science or scientific theory; a philosophy promoted by French philosopher Auguste Comte (1798–1857)
- Skeleton:** the supporting interior framework of a building
- Zoopraxiscope:** a device that projects sequences of photographs to give the illusion of movement (Figure 21.5)

## SUMMARY

The late nineteenth century is known for a series of art movements, one following quickly upon another: Realism, Impressionism, Post-Impressionism, Symbolism, and Art Nouveau. Each movement expresses a different philosophy demonstrating the richness and diversity of artistic expression in this period.

Realism relied on the philosophy of positivism, which made paintings of mythological and religious scenes seem not only outdated but archaic. Many Impressionist artists painted in the outdoors, seeking to draw inspiration from nature. Post-Impressionists explored the underlying structural foundation of images, and laid the groundwork for much of modern art. Symbolists drew upon personal visions to create works resembling a dreamworld. Lastly, Art Nouveau was a stylish and creative art form that put emphasis on sinuous shapes and curvilinear forms.

The late nineteenth century saw a revival of sculpture under the command of Auguste Rodin, who molded works in clay giving a very tactile quality to his works.

The direction of late nineteenth-century architecture was vertical. Architects responded to increased land values and advances in engineering by designing taller and thinner. For the first time in history, cities began to be defined by their skylines, which rose dramatically in downtown areas.

## PRACTICE EXERCISES

### Multiple-Choice

1. Late nineteenth-century European painting had a fascination for all of the following EXCEPT
  - (A) trains, canals, and other forms of modern transportation
  - (B) light atmospheric effects achieved by short brushstrokes
  - (C) still lifes and landscapes
  - (D) historical and religious subjects done on commission
2. Painters achieved fame in the nineteenth century by having their works
  - (A) realize success at the Salons of Paris
  - (B) photographed for posterity
  - (C) enter royal collections
  - (D) shipped to eager buyers in non-Western countries
3. Manet's *Olympia* horrified contemporary critics as well as the public because
  - (A) the central figure was a prostitute, which was new in art history
  - (B) the inclusion of a black woman was bold and experimental
  - (C) it relied on the Renaissance view of formal composition, and that was deemed outdated
  - (D) it depicted the main figure as shameless and defiant in her role
4. Eadweard Muybridge's experiments using the zoopraxiscope enabled him to
  - (A) draw onto a negative to create special effects
  - (B) freeze the action of a fast-moving object
  - (C) introduce color for the first time in a world of black and white photography
  - (D) make multiple copies from a single negative
5. Post-Impressionist artists differed from the Impressionists a generation earlier by rejecting the Impressionist use of
  - (A) everyday people and situations in their work
  - (B) paintings in a series
  - (C) the transitory effect of changing atmospheric conditions
  - (D) solid massing of forms

## Short Essay

Attribute this painting to the artist who created it.



Identify a painting by the same artist in the art history curriculum.

Using specific details, justify your attribution by comparing the two works.

How do both works show an interest in non-Western cultural traditions?

### ANSWER KEY

1. **D** 2. **A** 3. **D** 4. **B** 5. **C**

### ANSWERS EXPLAINED

#### Multiple-Choice

1. **(D)** Historical and religious paintings were out; still lifes, landscapes, trains, and atmospheric effects were in.
2. **(A)** Without success at the Paris salon, an artist's career could not go anywhere.
3. **(D)** Both prostitutes and black women have appeared in art history before, so there was nothing shocking about this. This painting uses a Renaissance notion of composition in that it references Titian's *Venus of Urbino*. What is new is the representation of the prostitute in a bold and confrontational manner rather than as a secretive and demure individual.
4. **(B)** A zoopraxiscope freezes the motion of a fast-moving person, animal, or object, and presents images in a sequence.
5. **(C)** Post-Impressionists wanted to return to a solid form of representation; therefore, they rejected Impressionists' interest in the transitory and the fleeting.

## Short-Essay Rubric

Question	Points	Key Points in a Good Response
Attribute this painting to the artist who created it.	1	Mary Cassatt
Identify a painting by the same artist in the art history curriculum.	1	Mary Cassatt, <i>The Coiffure</i> , 1890-1891, drypoint and aquatint
Using specific details, justify your attribution by comparing the two works.	1	<p>Answers could include:</p> <ul style="list-style-type: none"> <li>■ Cassatt's world is filled with women: women as independent and not needing men to complete themselves; women who enjoy the company of other women</li> <li>■ No posing or acting; figures possess a natural charm</li> <li>■ Decorative charm influenced by Japanese art</li> <li>■ Tenderness foreign to other Impressionists</li> <li>■ Pastel color scheme</li> </ul>
How do both works show an interest in non-Western cultural traditions?	2	<p>Answers could include:</p> <ul style="list-style-type: none"> <li>■ Decorative charm influenced by Japanese art</li> <li>■ Japanese hairstyle</li> <li>■ Japanese point of view: figure seen from the back or from above</li> <li>■ Simple decorative color patterns</li> <li>■ Japanese-style furniture in painting</li> </ul>