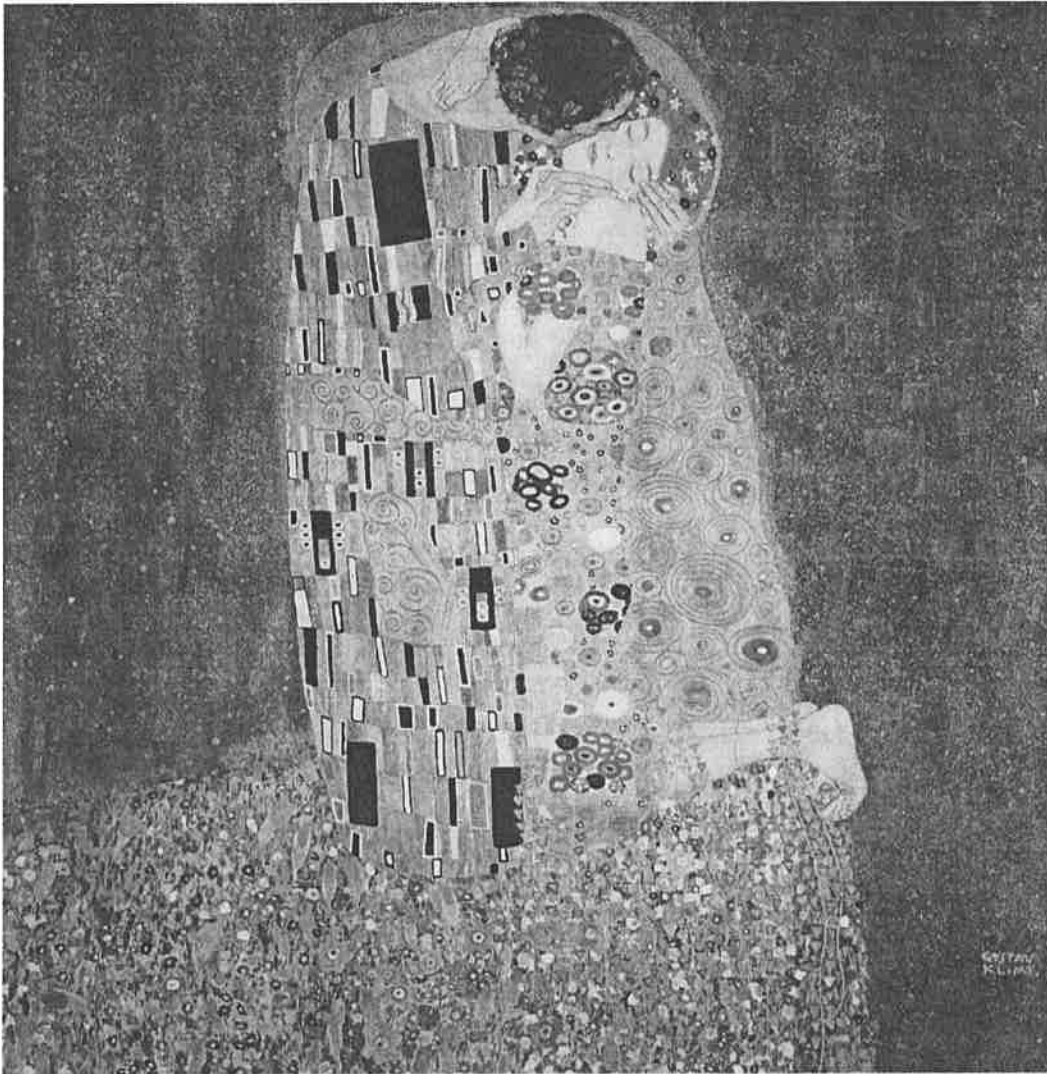


## Things We Missed Part 2

Impressionism → Expressionism



Impressionism: Like Realists, they paint what they see with their own eyes

Focus on ① Rapidly changing modern world ② Focusing effects of light in changing the colors of what we see

- Rebellious against traditional styles and the French Academy.

Modern, Gritty setting  
(Train Station)

- Composition similar to traditional landscapes

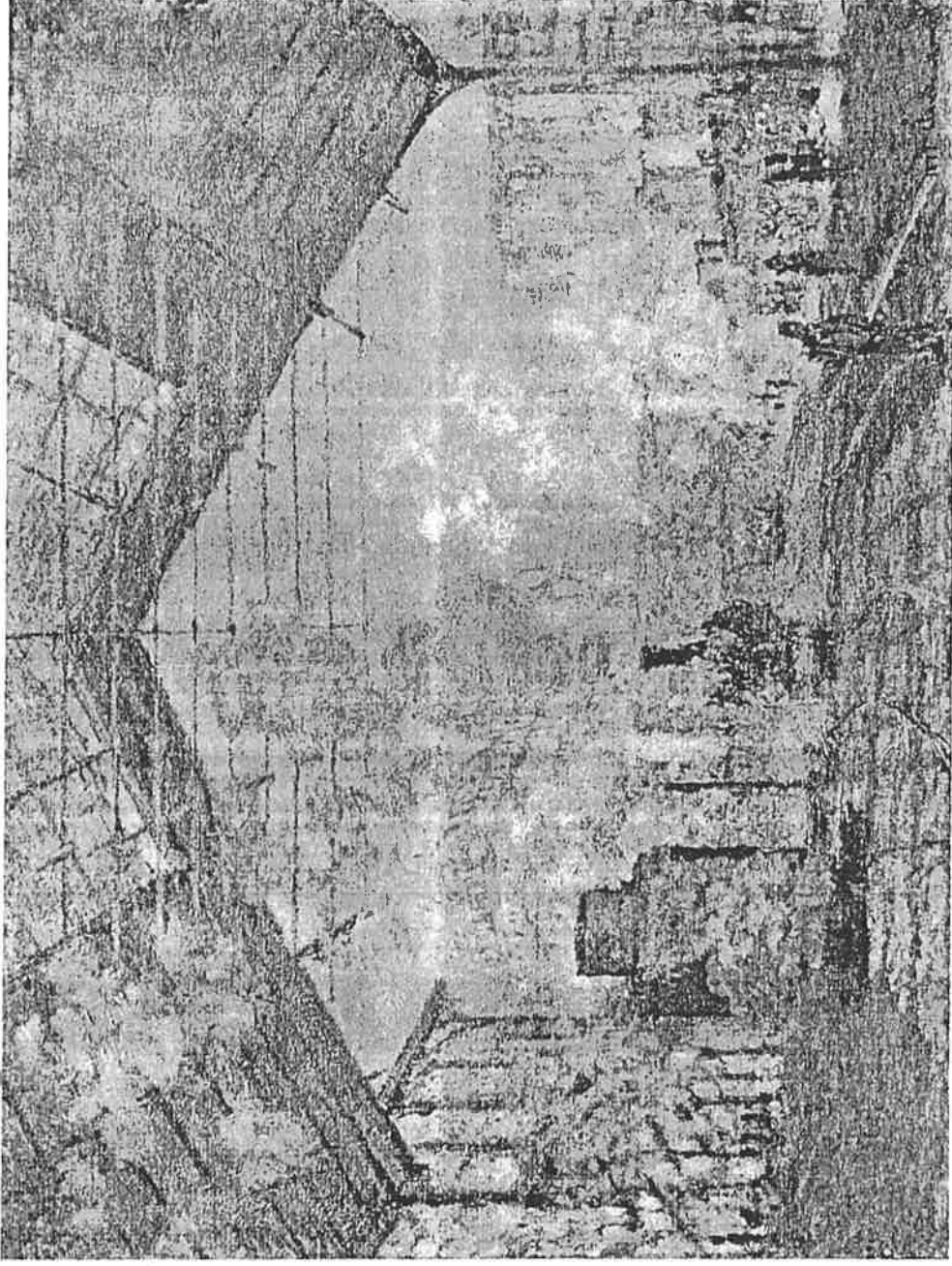
- Train is obscured by Steam - interesting impact on light and color

- Not academic

- Lack of perspective  
- No contours to objects

- Not a beautiful place but an attractive representation of modern life

- Focus on light and color rather than geometry and objects.



- Painted on site

Content Area 4: Later Europe and Americas. The Saint-Lazare Station. Claude Monet. 1877 C.E. Oil on canvas.

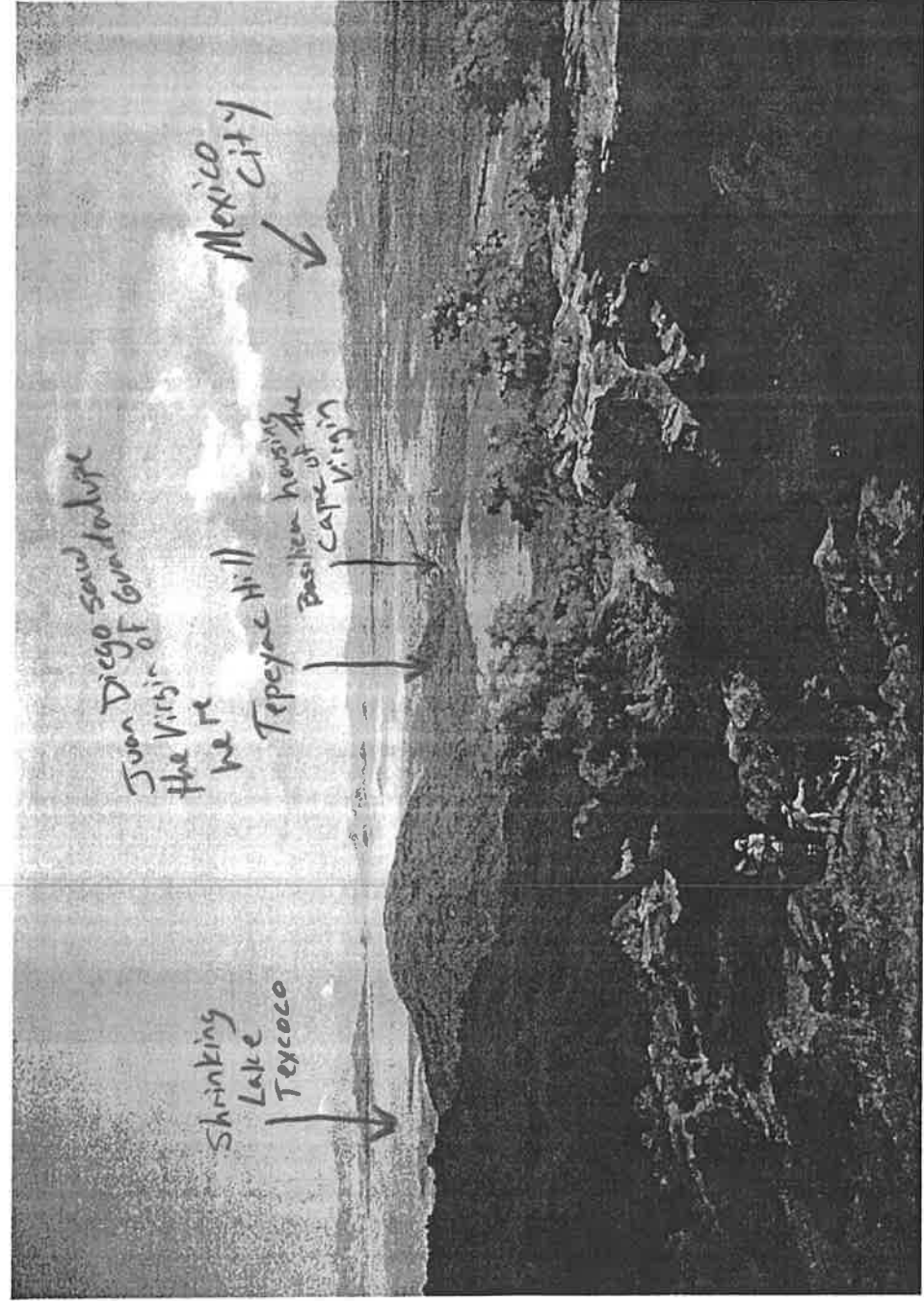
Velasco

- One of Mexico's best known landscape artists
- Studied @ Mexico's Royal Academy
- Studied with Italian European trained landscape artists

- Influenced by Romantic landscapes.

- Saw Mexican landscapes as symbol of independence and patriotism

- This vista contains important landmarks and natural features that were central to Mexican identity before arrival of Spanish and after.



- 2 mountains
- Volcanoes
- Popocatepetl
- Iztaccihuatl
- Central characters in pre-hispanic legend of ill-fated love between Aztec Princess and a warrior

He shows figures at home in the landscape wearing traditional indigenous dress. - Romantic relationship between figures and the scenery they inhabit

Content Area 4: Later Europe and Americas. The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel). Jose Maria Velasco. 1882 C.E. Oil on canvas.

## Historical Context

- 1884 French city of Calais commissioned Rodin to make a public monument to honor city councilmen who saved the city during the Hundred Years War - Volunteered to be executed by the English to spare the lives of citizens - They were not executed.

### Rodin - Most influential

- 19<sup>th</sup> c. sculptor
- Was not bound by tradition and expectations for sculpting the human figure.
- Emphasized emotional expressiveness and psychological realism

- Studied Michelangelo and Donatello = Gestures and expressions communicate psychological states.

### Rodin's choices

- Depict ordinary people doing an extraordinary thing
- Figures on a base only a few inches high

- Figures are life-sized and individualized - they look like ordinary people who experienced hunger during a long siege.

- Believable human responses - Anger, despair, disbelief, sadness, resignation - Makes the self-sacrificer more heroic and more human

- Figures are highly individualized - Adds to impact of their individual psychological responses - Close in space but they do not look directly @ one another

- Officials wanted monument displayed in front of the Cathedral, they expected a traditional monument with strong, calm, idealized figures (heroism and self-sacrifice)

Psychological realism leads to divergence from anatomical realism

- Hands/Feet enlarged
- Arms lengthened
- Forged facial expressions

- Emotional weight depicted in sackcloth fabric - Rough, heavy, folds all the way to the ground.



Content Area 4: Later Europe and Americas. The

Auguste Rodin. 1884-1895 C.E. Bronze.

- Wants us to engage with them as individuals.

- Group is in a rough circle with no real focal Burghers of Calais. 1884-1895 C.E. Bronze.

- Encourages viewers to walk around and consider them from multiple vantage points - Wants us to engage with them as individuals.

## Content

- sky Filled with energy
- Village = quiet order
- Cypress - usually associated with graveyards and mourning - Forms a bridge between Earth and sky
- Church spire reflects Dutch Architecture From his past.

## Form

- Inspired by woodpeckers - thick out lines, simple forms, short brush strokes that resemble wood block prints

Van Gogh = Post-Impressionist - used expressive color and thick brushwork to express emotion

- Incorporates impressionist emphasis on light and color, this work depicts nature rather than city life - Rooted in imagination and memory

Van Gogh painted this from his room in an asylum @ St. Remy → psychological issues - had cut off his ear



- Thick impasto (paint laid on thickly) → Function - Capture emotional nature of night sky
- Consistent characteristic of Van Gogh
- Bold, contrasting colors
- Houses crowded around church = Christianity

Print illustrates Japanese influence (Woodblock prints) -

Mary Cassatt = American (lived most of adult life in France - Friends with Degas, invited to participate in Impressionist exhibitions - Paintings are mainly interior scenes of women or children, unidealized and not sentimental - glimpses of private/Domestic life in late 19<sup>th</sup> C.

Japanese prints: 1890 = large exhibition of Japanese Ukiyo-e prints held in Paris  
Ukiyo-e = "Floating world" - Japanese art & culture popular among European artists at the time. - Very different from traditional European art.

Flattened forms  
Contrasting patterns  
- Curve of body  
contrasts with  
straight lines

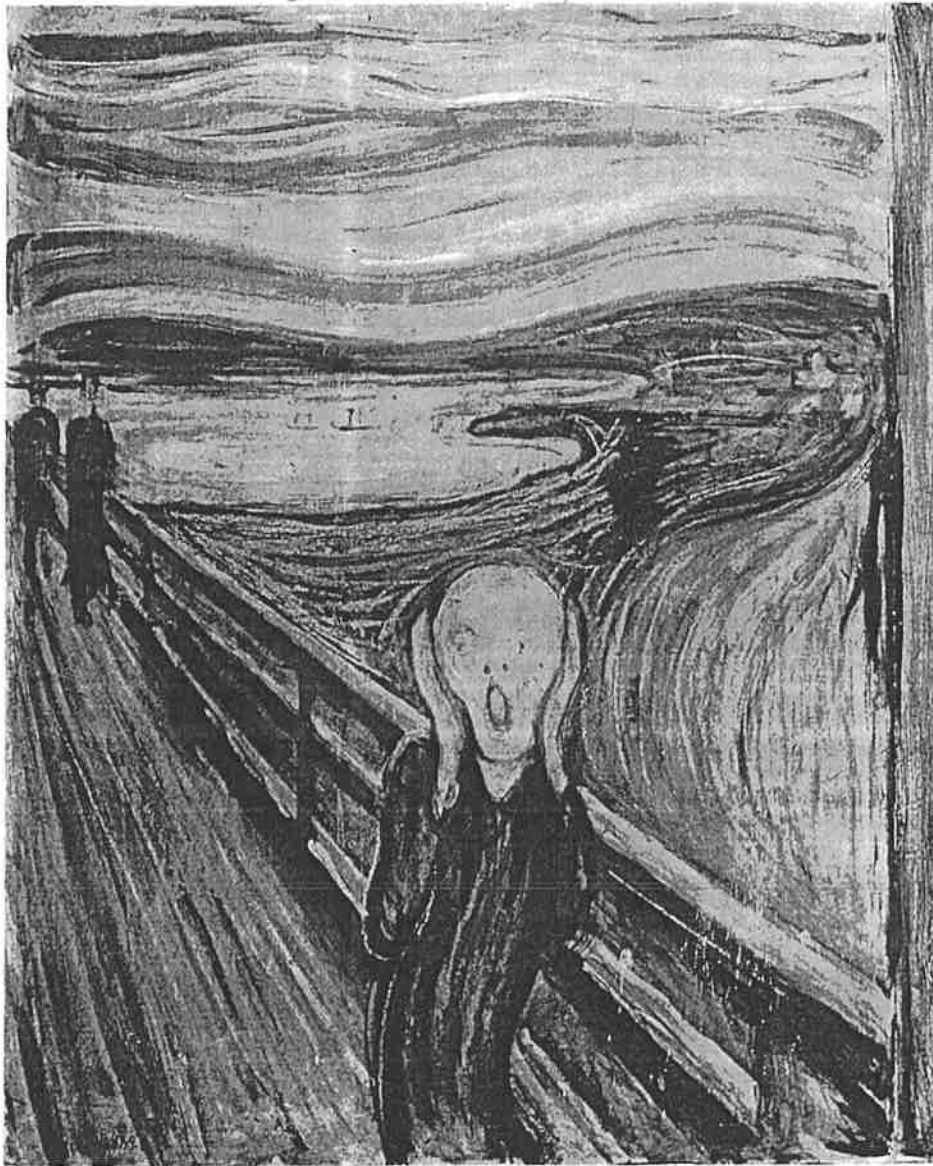


- De-Eroticized  
nude - Not like  
previous female  
nudes.  
- Limited color palette  
- Focus is on the  
Form  
- Sharpness of line  
with hazy shading  
and soft color  
tones

Symbolist: Minimal forms, maximum expressiveness - Vaseen Forces of life, dreams, and inner experience.

- Relationships of life/death/dread
- Visual depiction of sound and emotion
- Rejection of naturalistic detail
- Expressive style highlights emotion

3 Areas - Bridge, landscape, sky



### Theories

- ① sky color From Volcanic dust of Krakatau.
- ② Munch writes that the work is a memory of sensation rather than reality
- ③ Figure represents a pervious anxiety

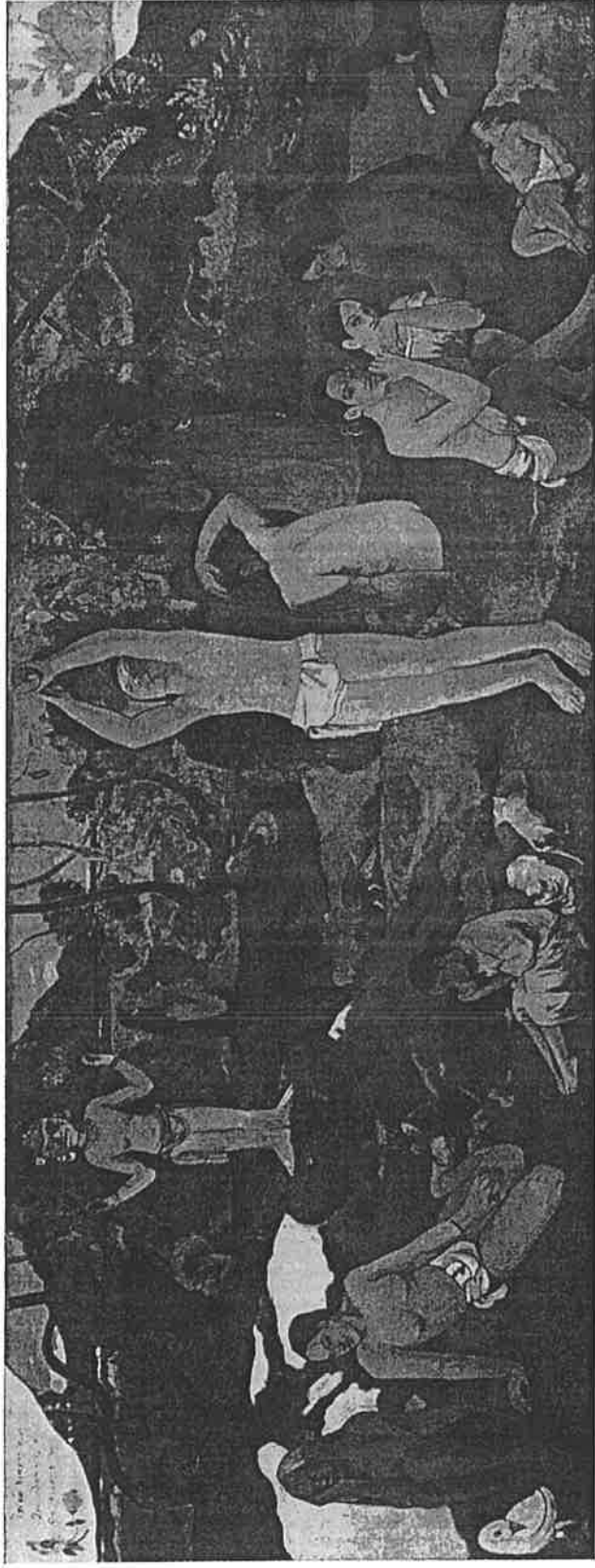
Portrays a Nightmar?

- "I was walking along the road with 2 friends... I felt a gust of melancholy - suddenly the sky turned bloody red... my friends went on - I stood there trembling with anxiety I felt a vast, infinite scream through nature"

# Symbolist

- Gauguin painted white living in Tahiti
- Bright colors
- Themes of life, death, poetry

- Spirituality over Religion
- Pointing reads right to left
- Designed to recall Frescoes



where we are going  
↑  
old woman accepting death

↑  
Idol = the beyond and everlasting

Where wear  
↑  
Picking Fruit (Garden of Eden?)

↖  
Crouching women

↑  
where we came from  
sleeping child

Content Area 4: Later Europe and Americas. Where Do We Come From? What Are We? Where Are We Going? Paul Gauguin. 1897-1898 C.E. Oil on canvas.



Birth of Modern architecture - Embraced Industrial age materials

- Forerunner of "skyscrapers" - serve as office buildings and department stores.

Chicago Fire of 1871 left open space for a modern city - Build up ↑ rather than out →

- More efficient use of space



2 things make this possible

1) steel Girder Framing

- Vertical & horizontal beams welded together creating an exoskeleton "skin" can be large windows

2) The Elevator

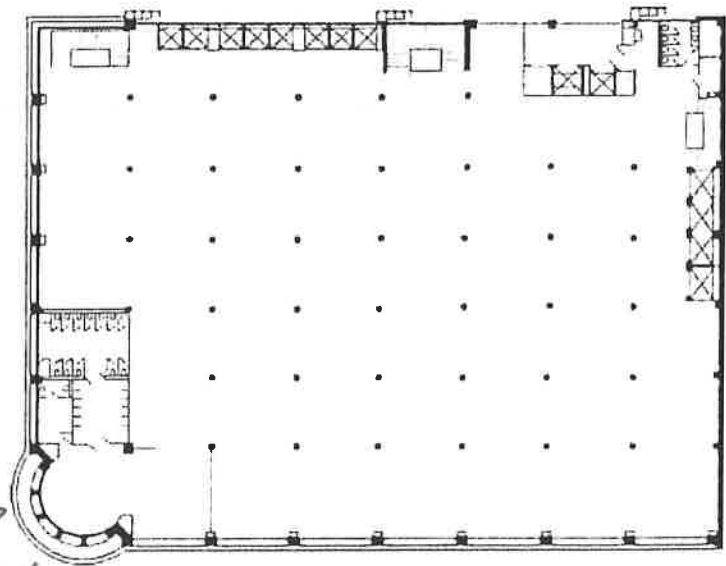
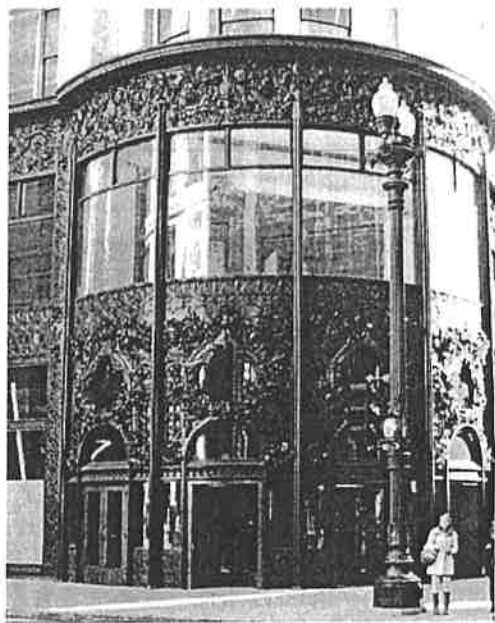
"Form Follows Function" - Louis Sullivan

- Building's Function should be clearly reflected in its Form (its appearance)

- Ex. A dept. store should look like a dept. store, not a church or a temple

Breaks away from past architecture

Vegetal designs made of cast iron - All along the exterior of 1st, 2nd floor



Each Dot = Vertical steel beam - welded to horizontal ones - Floors placed on top

oblique Entry

Now called the Sullivan building, it has a Target!

Content Area 4: Later Europe and Americas. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899-1903 C.E. Iron, steel, glass, and terra cotta.

Cézanne = Post-impressionist - huge influence on 20<sup>th</sup> C. abstract artists

- Simplifies shapes
- Uses multiple vanishing points for the same object.



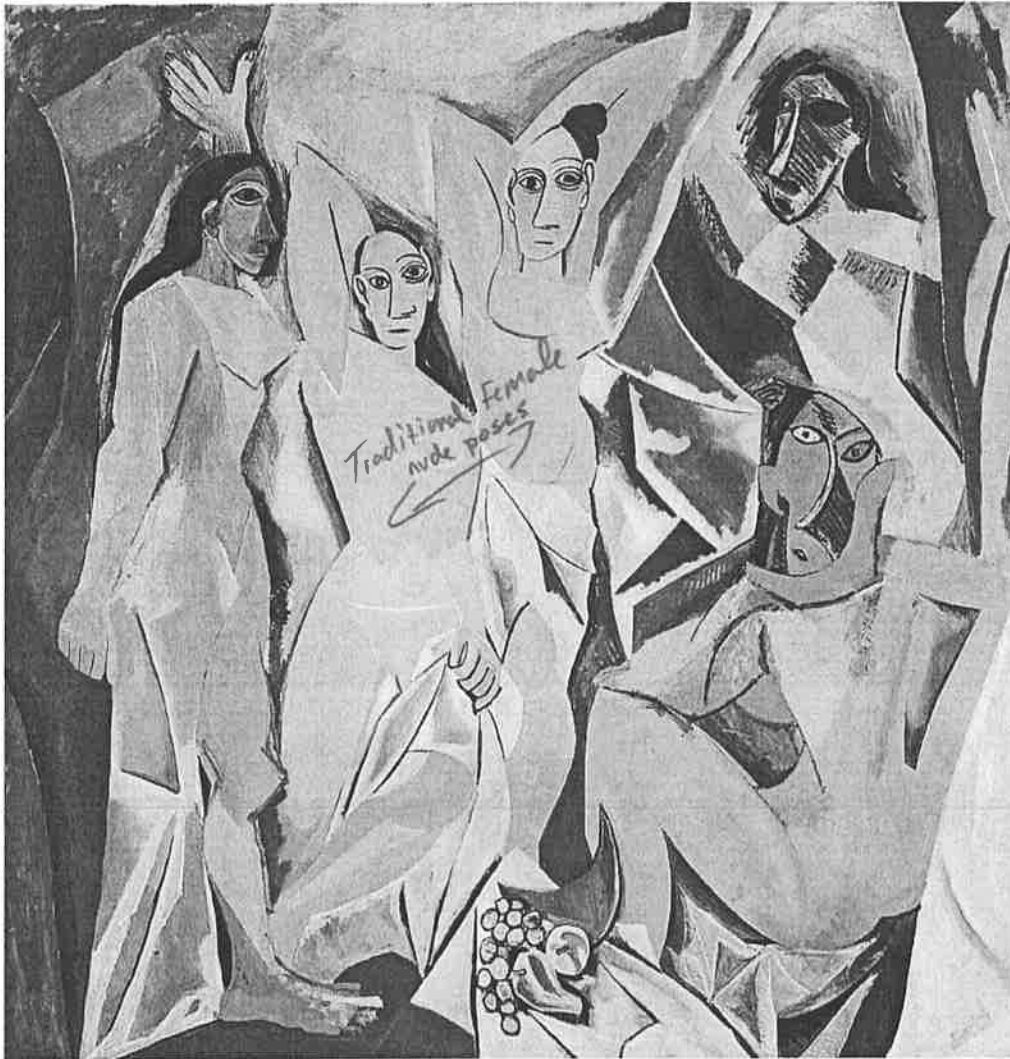
Mountain is a frequent subject of Cézanne's

3 Horizontal sections  
Elevated viewpoint

Content Area 4: Later Europe and Americas. *Mont Sainte-Victoire*. Paul Cézanne. 1902-1904 C.E. Oil on canvas.

Very influential in 20<sup>th</sup> c Art - start of cubism - Increasing rebellion against traditional art

- Asymmetrical = look @ faces
- Fractured shapes & jagged planes represents bodies and clothing
- No softness, no sensuality
- suggestion of multiple vantage points - like a composite view (think Ancient Art)



Clear references  
to African Masks  

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Suggestion of  
Sacrificion?

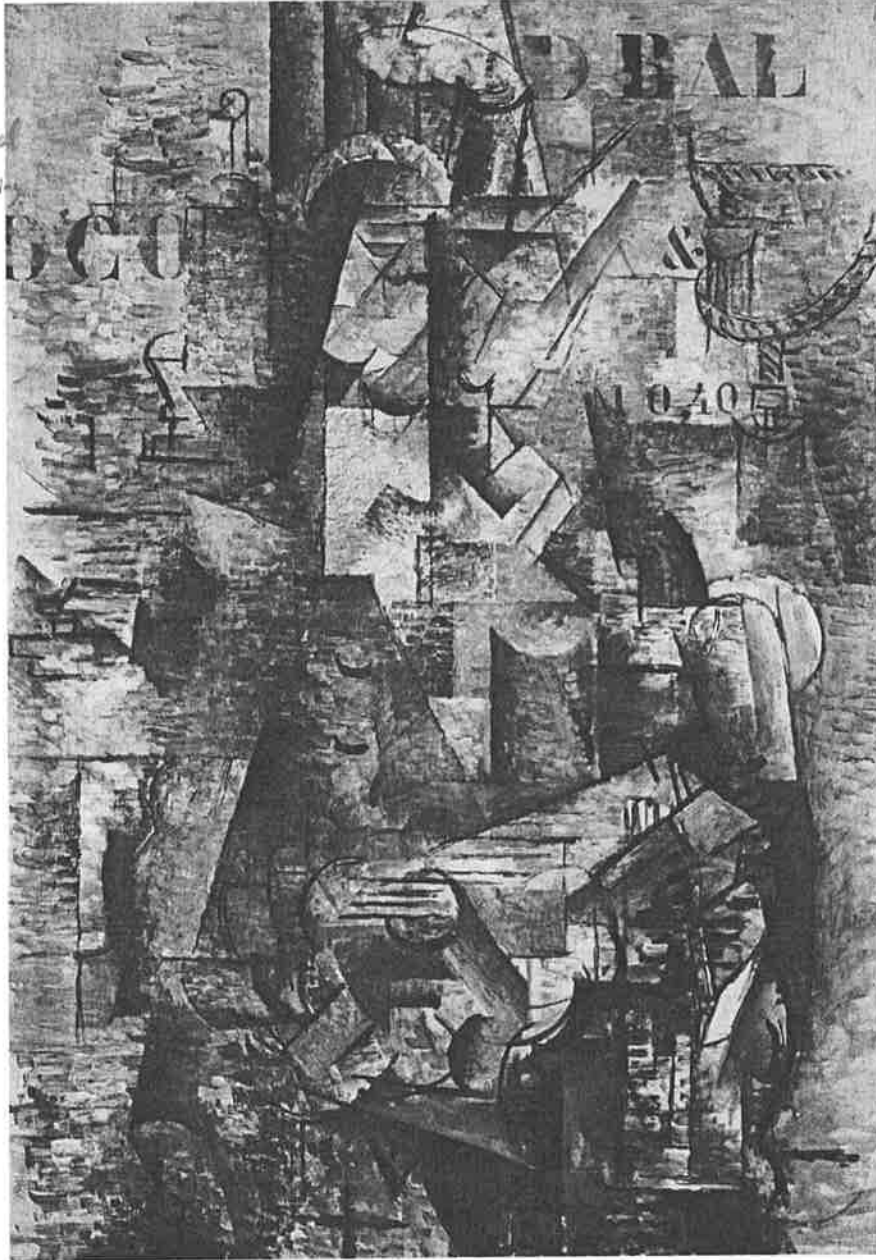
Foreground and background is blurred and indistinct

- Braque worked closely with Picasso
- Goal = Dissolve image into multiple viewpoints
  - Fragmentation of forms
  - Simple geometric forms
  - Monochrome palette (Browns, Blacks, grays) to reduce color & distractions to the viewer.

## Analytic Cubism

- 1) Analyze object by looking at every possible angle
- 2) Simplify and fragment object into flat, angular wedges/facets
- 3) Recombine fragments in new arrangement, showing multiple vantage points at the same time

- Rejection of idea that art should copy nature
- Did not follow traditional ideas of perspective, foreshortening or modeling
- Works are a series of overlapping planes



← DBAL = Fragment from a poster advertising a "Grand Bal" & Big Dance  
 - stenciled letters # emphasize flatness of the work

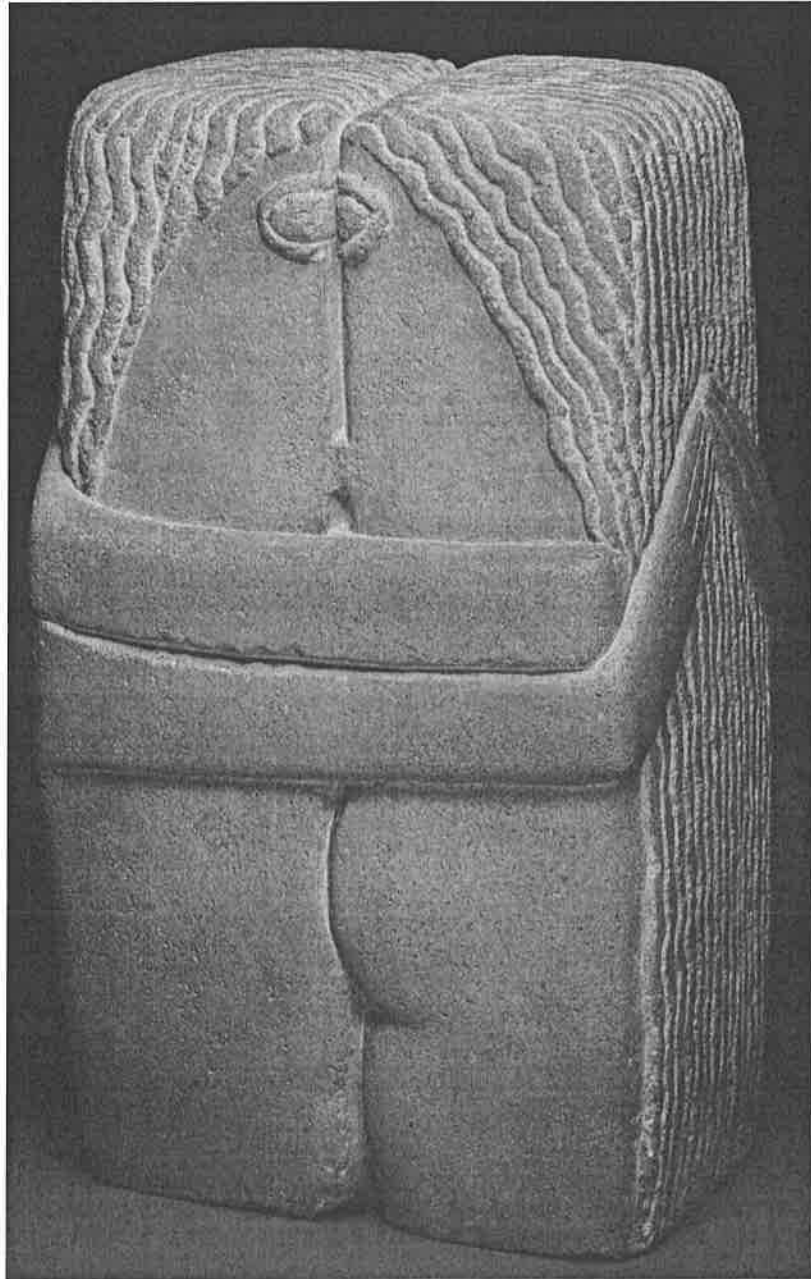
- Braque said he was inspired by a Portuguese musician he saw perform
- Upper center = form that looks a bit like a face
- Bottom form looks a bit like a guitar

Braque began with a recognizable object unlike Non-objective artists

- From Romania - strong tradition of stone and wood carving in peasant (folk) art
- Brancusi is influenced by this tradition
  - Briefly worked with Rodin but abandons the narrative tradition of sculpture
  - Redefines modern sculpture
  - Simplicity of subjects - Finds the ultimate essence of a subject

## The Kiss

- Solid limestone block = lasting love
- Geometric Abstraction
- symbolized 2 becoming one
- Expresses the concept of love rather than Naturalism



- Unpolished surface
- Looks like rough, raw stone
- Brancusi did not want this displayed on a pedestal like other works but placed directly on the floor.

Is photography art? - still a question in early 20<sup>th</sup> c.

- Stieglitz abandons the idea that photos should show a likeness to paintings.
- Photography as an independent art.

Steerage - place for passengers with the least expensive tickets

Stieglitz recognized the contrasts/divisions between rich and poor along with the complexity of patterns, light & shadow, shade, shape, and direction

Immigrants  
rejected @ Ellis  
Island →  
or returning to their  
homelands  
(Ship going from  
NY to Europe)

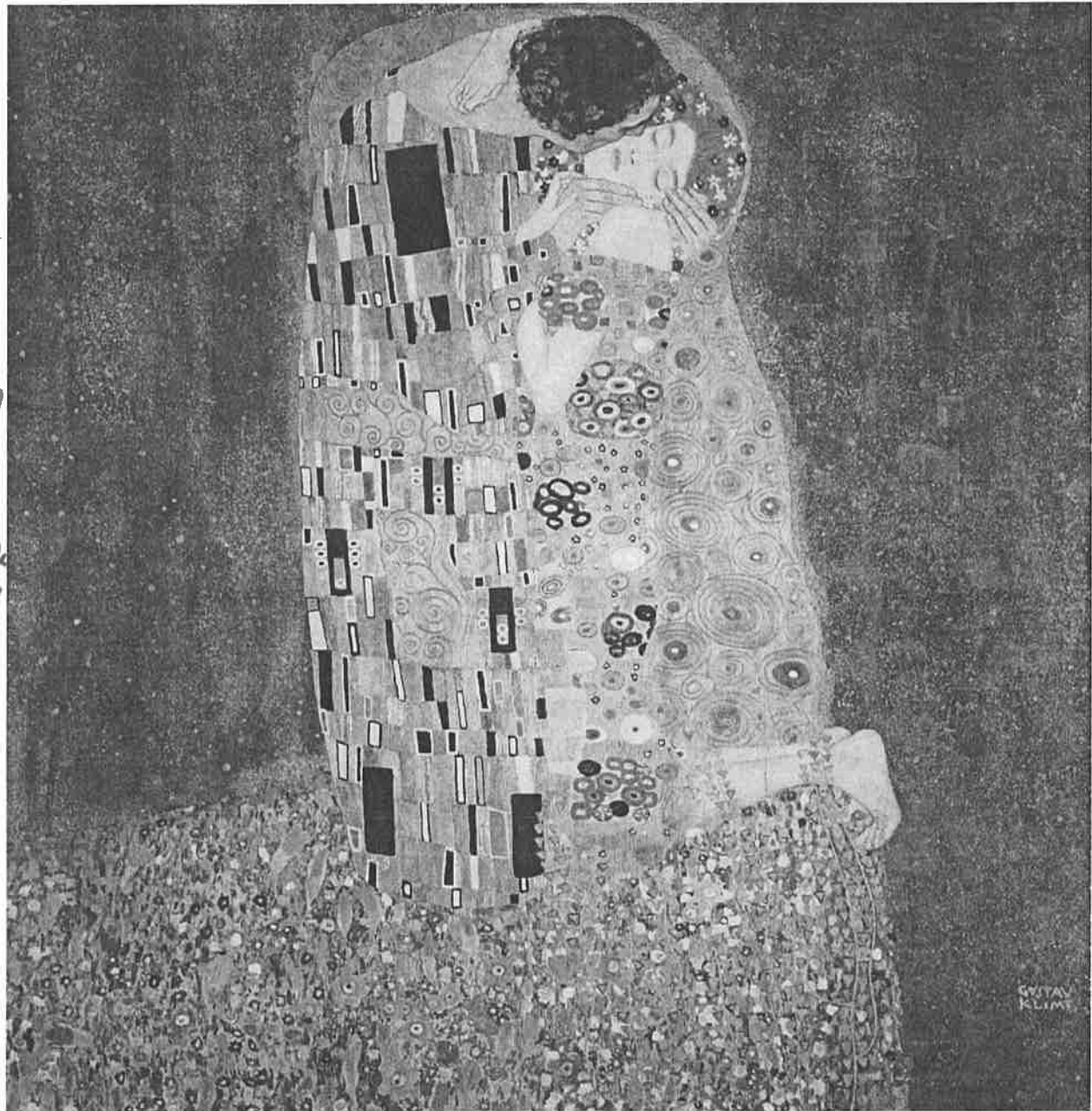


Klimt - Vienna artist known for his "Golden Period"

- Father was a goldsmith
- Leading young artist in Vienna - Rejected artistic and cultural conservatism
- Influenced by symbolism - Wanted to capture human existence and universal experiences (life, death, love, etc...) The Kiss explores passion.

1902 - Klimt travels to Ravenna and is influenced by Byzantine mosaics - That influence is clear in many of his works

- 1) Use of gold
- 2) Decorative patterns
- 3) Symbols
  - Rectangles = male
  - Circles = female
- 4) Flat gold background
  - Heavenly Realm?
  - The bliss of uniting?



Expressive Hands

Figures are separate but united

German Expressionism - WWI Era - Color used by Fauvism influences German Painters. Expressiveness of images - Distortion of forms - Ragged outlines, rough brushstrokes.

- Shows Kirchner's Fear and anxiety about the war
- Physical and mental damage done by the war.

- Artist shown in his studio with back turned away from nude model and his unfinished painting.



- wearing uniform but not in battle
- Right hand amputated
- Bloody stump, Gangrenous wrist
- Empty eyes
- psychological trauma shown in face.
- Can't be a soldier
- Can't find peace in work
- Amputation is a metaphor for loss (Not real)



- Kirchner faced continued physical and mental decline
  - Alcohol & Morphine addiction, depression
  - 639 works confiscated by Nazis
  - Political situation furthered his decline
  - Committed suicide in 1938