

# Things We Missed Part 2

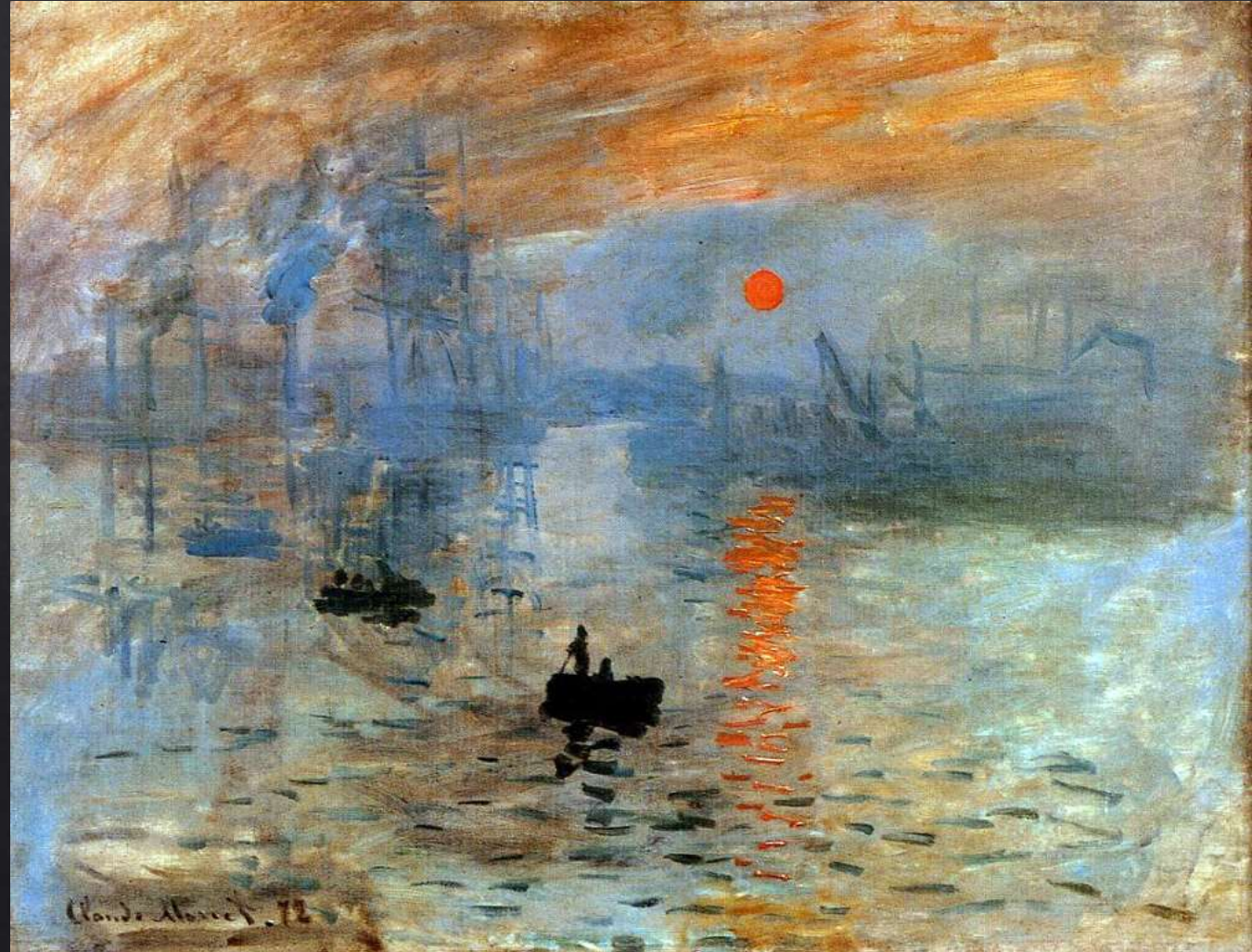
Impressionism to Expressionism

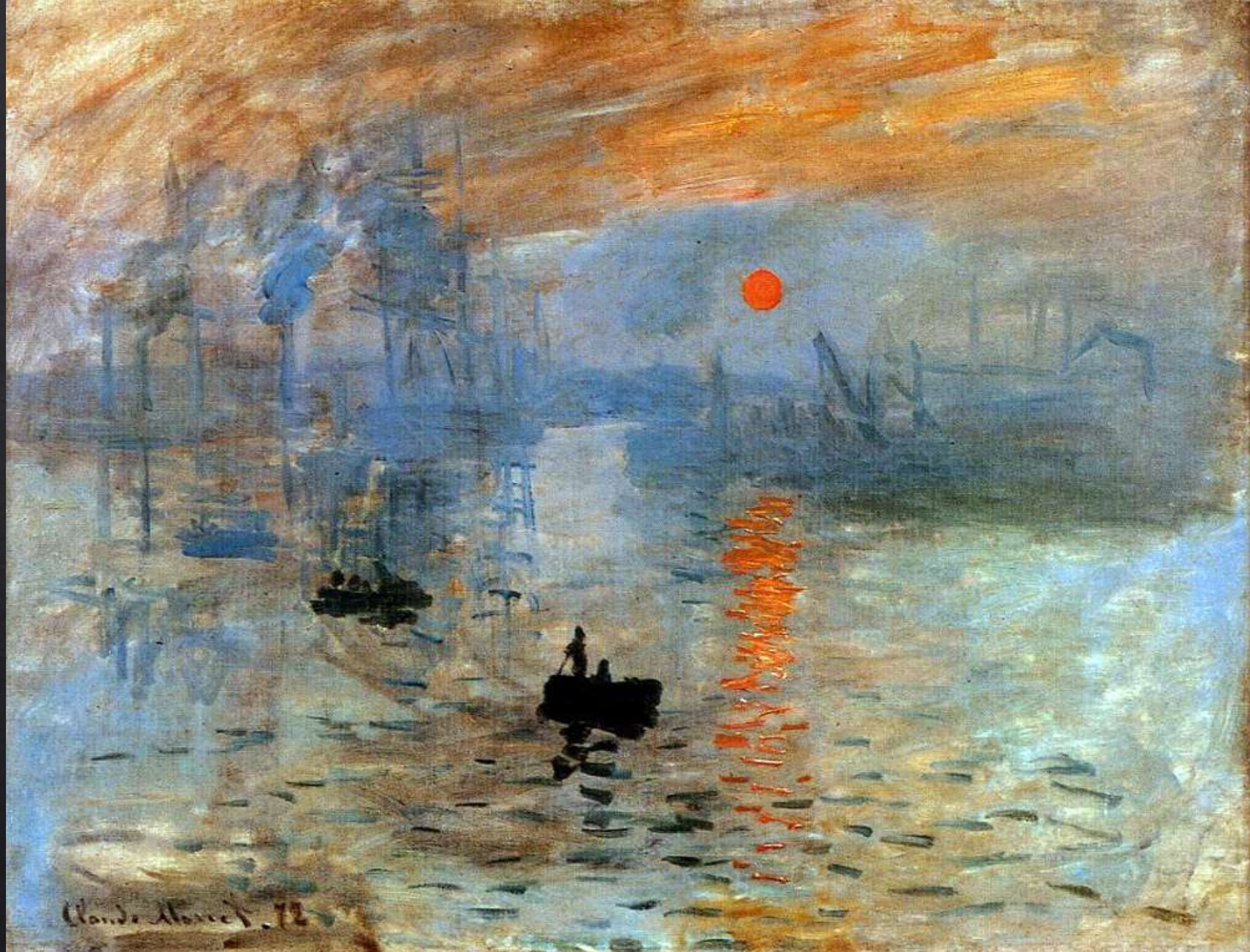
# Impressionism

◆ Claude Monet

◆ “slice of life”

Claude Monet  
*Impression: Sunrise* (1872)







Manet

*Monet in His Studio Boat (1874)*

# Impressionism

## ◆ Pierre-Auguste Renoir

◆ Scenes of life

◆ Is this new?

◆ Impressionist characteristics?

◆ The impression on the viewer?



Pierre-Auguste Renoir  
*A Dance at the Moulin de la Galette*  
(1876)



# Earlier Examples

◆ Scenes of life

Pieter Bruegel  
*The Peasant Wedding*  
(1567)









Pieter Bruegel  
*Peasant Dance*  
(1568)



# Earlier Examples

◆ Scenes of life

Jan Steen  
*The Christening  
Feast*  
(1664)





Naturalism and perspective can lead to rigid, lifeless scenes



Naturalism and perspective can lead to rigid, lifeless scenes



Impact of sfumato and tenabrism? (the use of light and dark)

Why can't impressionist artists do this like Leonardo did?

Think about their working conditions

- Open air?
- Sunlight?



# Solution = Blur the lines further

Eyes and brain of the viewer help form the whole.

Viewers had to learn a new way to appreciate art

Notice the use of natural light and shadow





# Edgar Degas *Absinthe* 1876

- “Slice of life”
- Framing of the image?
- Influence of photography?
- Mood or intended feeling of the painting?



“Claude Monet, Gare St. Lazare, 1877” (5:36)



*The Saint-Lazare Station.* Claude Monet. 1877 C.E. Oil on canvas.

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

Common subjects include

1. Changing modern world
2. Fleeting effects of light in changing colors of what we see
3. Paint on site



## Historical Context:

- Modern, gritty setting
- Train obscured by steam – interesting impact on light and color
- Not a beautiful place -- an attractive representation of modern life

- Not an “academic” work
- Lack of accurate perspective
- No accurate contours to subjects
- Focus on light and color rather than geometry and objects











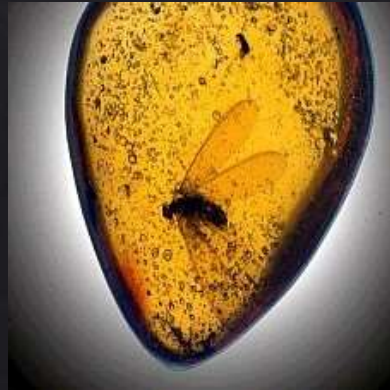


Japanese influences

# Edo Period (1603-1868)

## ◆ Tokugawa Shoguns

- ◆ Strict social and political hierarchy
- ◆ Limited foreign influence
- ◆ Increased urbanization





合衆國水師提督の上書

合衆國海軍提督の勅諭を讀みたるに痛感するに全權の事の特許を承けいし海軍を今市國を圍む責務中の一員と會合して文牒の往來書及ひ通牒書候と捧げんと欲といふ一條を合衆國の條理を天徳より考案敷下し是を知らりたるの

去合へ道一と擇むの礼と  
約定せんと欲せし

村實港、於て事と

此書は合衆國海軍提督の勅諭を讀みたるに痛感するに全權の事の特許を承けいし海軍を今市國を圍む責務中の一員と會合して文牒の往來書及ひ通牒書候と捧げんと欲といふ一條を合衆國の條理を天徳より考案敷下し是を知らりたるの

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一事を以て之を以て是は海軍  
とんあ方外の時り代要と  
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名 アカムス

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# Ukiyo-e – Art of the Tokugawa Era

◆ “*Floating World*”

◆ Woodblock prints

◆ *Yūkaku*

◆ Pleasure quarters

Japanese woodblock printing  
(8:47)



# Japanese Landscapes

◆ Katsushika Hokusai

◆ *The Great Wave off Shore at Kangawa*  
(1826)





Katsushika Hokusai  
*Thirty-Six Views of Mt. Fuji (1820s-30s)*





富士三十三景  
東都淺草  
本願寺

本願寺





富士山  
山下  
台雨

紅舟故唐の年

# Influences on Western Art

- ◆ Exotic, new, exciting!
- ◆ Incomplete images
- ◆ “low life” imagery
- ◆ Style not embraced by upper classes (in Japan)
- ◆ Lack of strict canon that guided European art since the Renaissance
- ◆ Unexpected, unconventional scenes of life and nature

# Western Imitation of Japanese Styles





# Mary Cassatt

*The Coiffure* (1890-91)

Drypoint Etching

- American Artist: Lived most of her life in Paris
- Friends with Degas and invited to participate in Impressionist exhibitions
- Most of her work is of interior scenes with women or children, un-idealized and not sentimental (slices of real life)



# Mary Cassatt

*The Coiffure* (1890-91)

Drypoint Etching

- Flattened forms with contrasting patterns
- Curves of body contrast with straight lines
- De-eroticized nude – not like previous female nudes
- Limited color palette – the focus is on form and sharpness of line, not color



*The Starry Night.* Vincent van Gogh. 1889 C.E. Oil on canvas.

Post Impressionism

- Use of color and brushwork to express emotion
- Incorporation of emphasis on light and color – often depicts nature rather than city life
- Rooted in imagination and memory



Art Sleuth: Starry Night  
(12:56)



*The Starry Night*. Vincent van Gogh. 1889 C.E. Oil on canvas.

## Content

- Sky filled with energy
- Village = quiet order
- Church spire reflects Dutch architecture from his past


Inspired by woodcuts – thick outlines and simple forms – short brushstrokes resemble wood block marks







Cypress tree forms a bridge between Earth and sky. Cypress associated with graveyards and mourning in Europe

The image is a reproduction of the painting 'The Starry Night' by Vincent van Gogh. It depicts a night scene with a turbulent, swirling sky in shades of blue and yellow. Several bright, glowing stars are scattered across the sky, each surrounded by a circular halo. In the foreground, a dark, twisted cypress tree stands on the left. Below the sky, a small village is visible, with a prominent church spire. The overall style is characterized by thick, expressive brushstrokes and a vibrant, contrasting color palette.

Thick impasto (paint laid on thickly) is a consistent characteristic of Van Gogh along with bold, contrasting colors

Village houses crowd around church. Christian unity?



Impressions of Light  
(29:14)

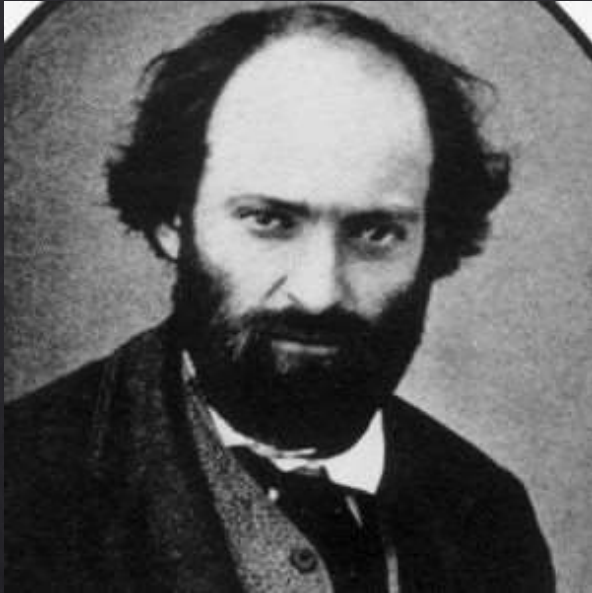
In Focus on Paintings:  
Cézanne's Montagne  
Sainte Victoire  
2:15

*Mont Sainte-Victoire.* Paul  
Cézanne. 1902–1904 C.E.  
Oil on canvas.



# Paul Cézanne

## Mont Sainte-Victoire



Paul Cézanne  
*Bathers at Rest, 1876-77*

Prominent image?

Use of depth?





Paul Cézanne

*Mont Sainte-Victoire and the Viaduct of the Arc River Valley* 1882-1885

Prominent image?

Use of depth?



Paul Cézanne

*Mont Sainte-Victoire with Large Pine, c. 1887*

Prominent image?

Use of depth?



Paul Cézanne  
*Mont Sainte-Victoire*, 1890

Prominent image?

Use of depth?



Paul Cézanne  
*Mont Sainte-Victoire, 1902-04*

Prominent image?

Use of depth?

- Cézanne is a major influence on 20th century abstract artists
- Simplification of shape
- Use of multiple vantage points for same object

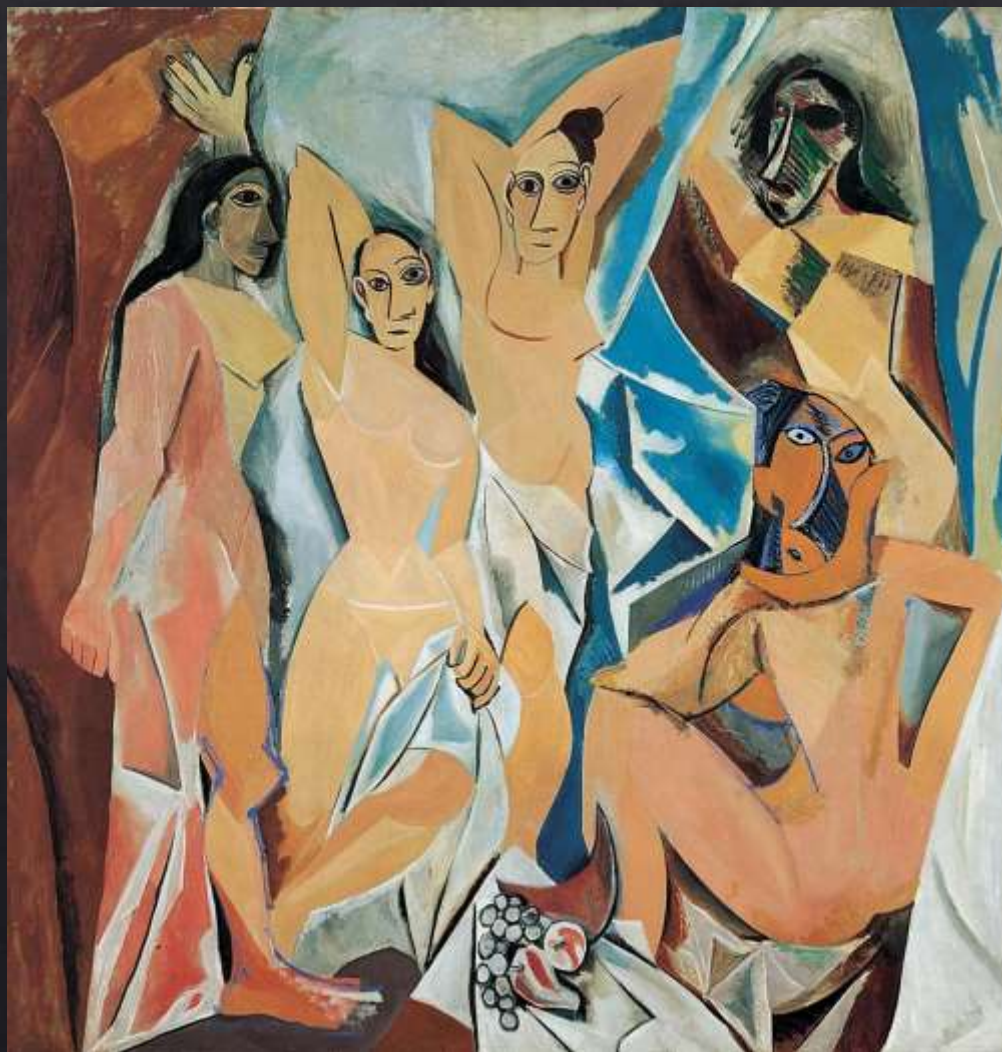


**Pick up the packet “Things We Missed Part 3: The Pacific” and the open response (final one for seniors!)**

## Today

- ◆ We look at a few works
  - ◆ With time remaining you may continue work on the 20<sup>th</sup> century art assignment or open response
  - ◆ Presentations begin tomorrow
  - ◆ Seniors go first

Picasso, *Les Femmes d'Alger (O. J. Version O)*, 1907









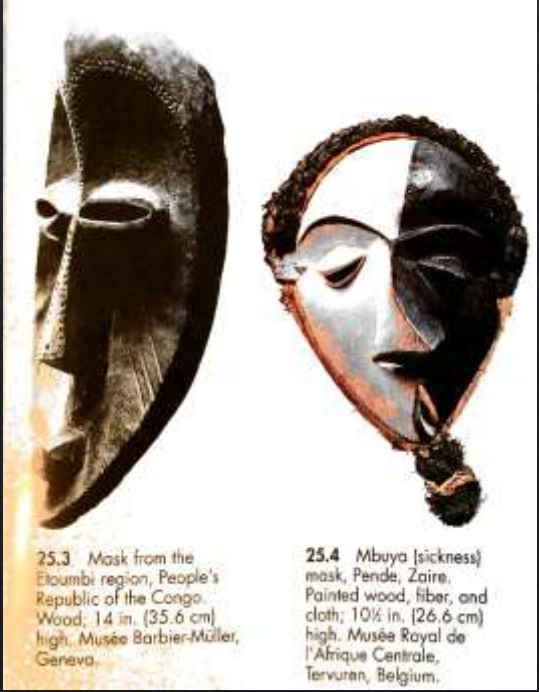
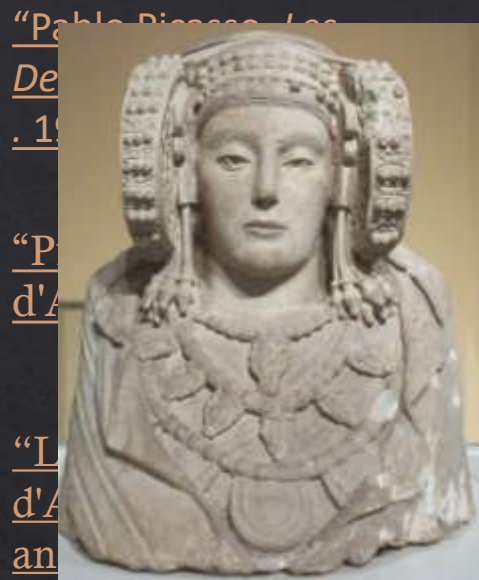


# Pablo Picasso

*Gertrude Stein*  
1905–06











## Picasso, *Les Femmes d'Alger*, 1907

- Considered the beginning of Cubism in the 20<sup>th</sup> C
- Signals an increasing rebellion against traditional art
- Asymmetrical, fractured shapes with jagged planes representing bodies and clothing
- No softness, no sensuality
- Suggestion of multiple vantage points...like a composite view (think ancient art)



Pablo Picasso

*Girl with a Mandolin*  
1910





Georges Braque

*The Portuguese*, 1911  
oil on canvas

Attempt at total visual  
understanding





Think of trying to represent all possible views of the cup

Tear it apart represent it (inside and out) on a flat space

## Georges Braque

*The Portuguese*, 1911 oil on canvas

- Worked closely with Picasso in development of Cubism
- Rejection of the idea that art should copy nature
- Did not follow traditional ideas of perspective, foreshortening, light and shadow, or modeling
- Series of overlapping planes



Georges Braque

*The Portuguese*, 1911 oil on canvas

### Analytic Cubism

- Analysis of an object by looking at every possible angle
- Simplify and fragment object into flat, angular wedges
- Recompose the fragments in a new arrangement showing multiple vantage points at the same time

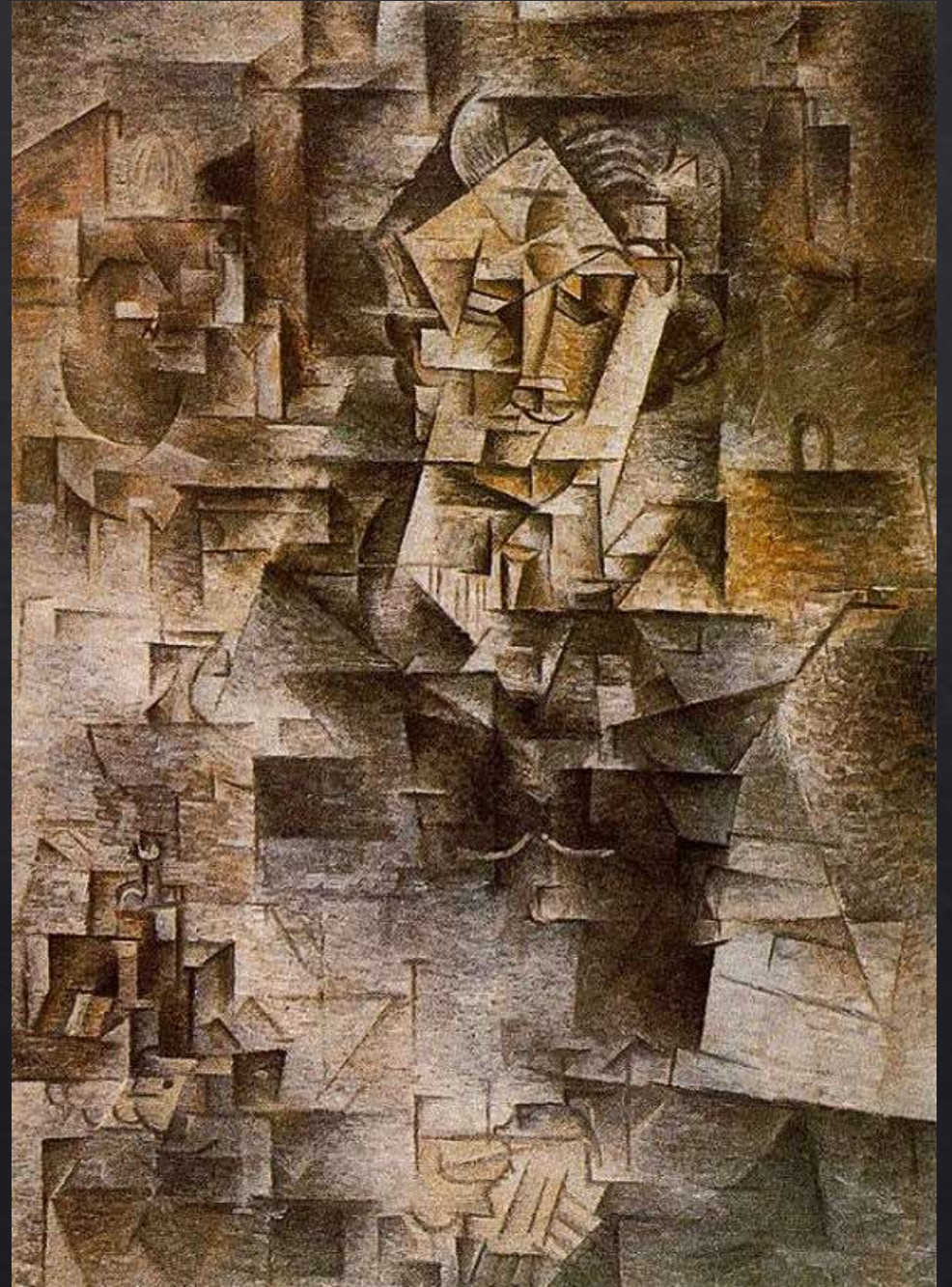


*Portrait of Daniel Henry Kahnweiler*

Pablo Picasso (1910)



Picasso and Kahnweiler in later years



# What about sculpture?



Auguste Rodin

# Auguste Rodin



- ◆ Student of Renaissance styles
- ◆ Often unfinished look to sculptures
  - ◆ Impressionist influence?





# Auguste Rodin

*The Hand of God*  
(1898)



# Auguste Rodin

*Balzac* (1898)

French novelist (1799-1850)



Rodin wanted to capture the essence of the writer rather than the exact image of the writer

Commissioned by the "Society of Men of Letters of France" in 1891

They were not impressed

Now considered to be the first modern sculpture

### What they wanted:

- Traditional, idealized figures
- Heroism
- Anatomical realism

Auguste Rodin *The Burghers of Calais* (1884-95)

People of Calais were not impressed

### What Rodin Delivered:

- Psychological realism
- Emotional weight (note the rough, heavy, unattractive drapery)
- Ordinary people with emotional, exaggerated expressions
  - Anger, despair, sadness, disbelief, resignation
- Large hands and feet with elongated arms
- Highly individualized figures



# Auguste Rodin



- Commemoration of Eustache de Saint-Pierre and 5 other burghers (town leaders) that surrendered themselves to save Calais during the Hundred Years War (1347).
- Commissioned by the city in 1884

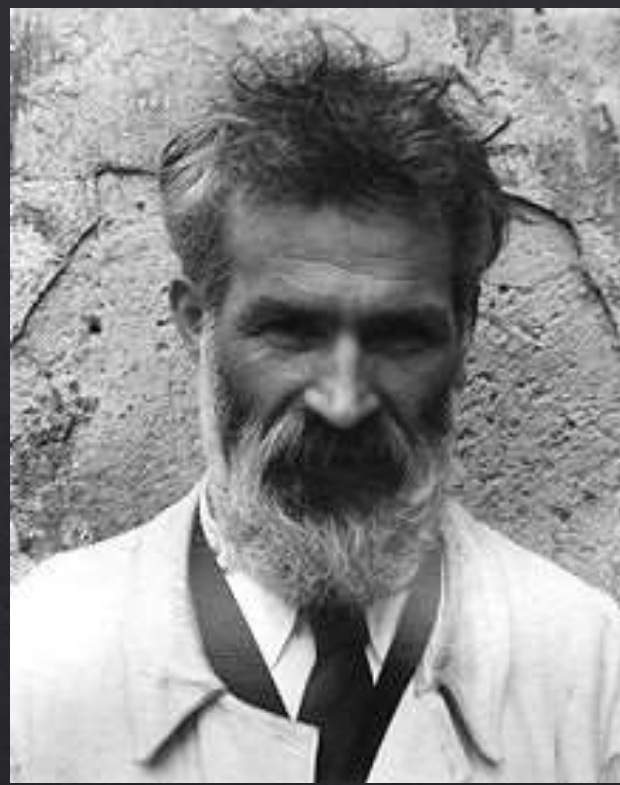
*The Burghers of Calais* (1884-95)

3D Model of the work

This is how Rodin wanted it displayed...people could feel a closer connection to history and the individuals depicted



- Strong tradition of stone and wood carving in peasant (folk) art in Romania
- Brancusi influenced by this tradition
- Briefly worked with Rodin but later completely abandons the narrative tradition of sculpture
- Redefines the concept of modern sculpture
- Subjects = simplicity, attempt to find the essence of the subject or concept rather than the natural look of a subject



Constantin Brancusi  
Romanian artist  
(1876-1957)

*Bird in Space*  
1923 and 1928





*Magic Bird*, 1908-1912



*The Newborn, 1915*





*Fish*, 1926

## *The Kiss*, 1907-08

- Geometric Abstraction
- Unpolished surface looks like rough, unpolished stone
- Brancusi did not want this displayed on a pedestal but placed directly on the floor
- Solid Limestone Block = Lasting Love
- Symbolized 2 becoming one
- Expresses the concept of love rather than naturalism



*The Scream*. 1893. Edvard Munch. Tempera and pastels on cardboard

Theories

- Sky color from volcanic dust of Krakatoa
- A memory of a sensation rather than reality
- Figure resembles a Peruvian mummy
- Portrayal of a nightmare
- Symbolist: Minimal forms, maximum expressiveness – unseen forces of life, dreams and inner experiences
- Relationship of life and death
- Visual depiction of sound and emotion
- Rejection of naturalistic detail



# Paul Gauguin

**Characteristics:** Bright, flat shapes combined with 3D elements



Paul Gauguin. *Where Do We Come From? What Are We? Where Are We Going?* (1897-98)



Spirituality – Designed to recall fresco – Reads right to left



“It is a canvas four meters fifty in width, by one meter seventy in height. The two upper corners are chrome yellow, with an inscription on the left and my name on the right, like a fresco whose corners are spoiled with age, and which is appliquéd upon a golden wall. To the right at the lower end, a sleeping child and three crouching women. Two figures dressed in purple confide their thoughts to one another. An enormous crouching figure, out of all proportion and intentionally so, raises its arms and stares in astonishment upon these two, who dare to think of their destiny. A figure in the center is picking fruit. Two cats near a child. A white goat. An idol, its arms mysteriously raised in a sort of rhythm, seems to indicate the Beyond. Then lastly, an old woman nearing death appears to accept everything, to resign herself to her thoughts. She completes the story! At her feet a strange white bird, holding a lizard in its claws, represents the futility of words....So I have finished a philosophical work on a theme comparable to that of the Gospel.”

Paul Gauguin, 1898



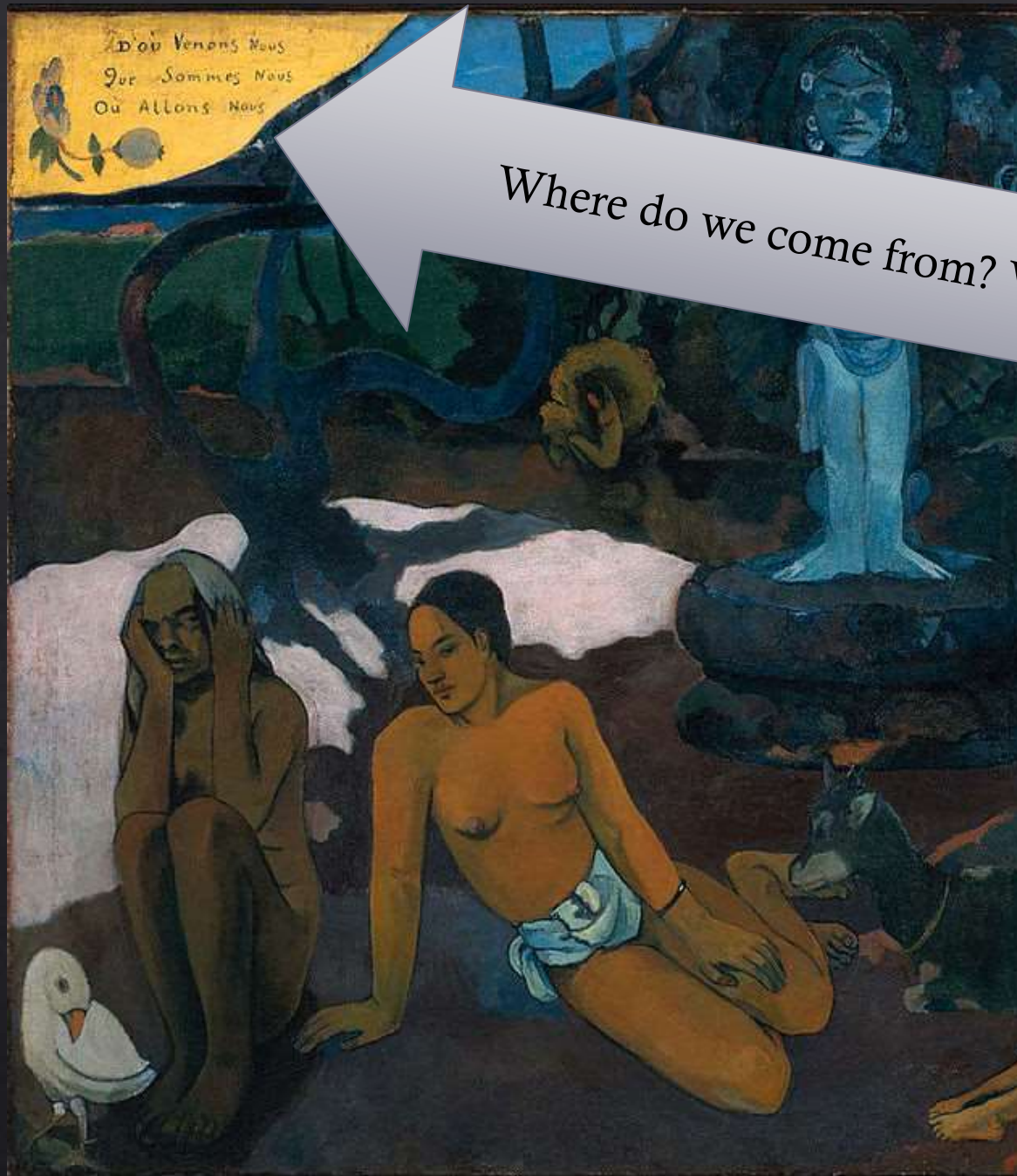
Where we  
came from





## Where we are

- Picking fruit – Garden of Eden??



Where do we come from? What are we? Where are we going?

## Where we are going

- Idol – The beyond (afterlife)??
- Old woman – Near death? Accepting death?

# Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta.

## 2 Things Make This Possible

1. The Elevator
2. Steel Girder Framing
  - Vertical and horizontal beams welded together create an exoskeleton – “skin” can be large windows

## Birth of Modern Architecture

- Embraced industrial age materials
- Office buildings and department stores
- Forerunner of skyscrapers
- Chicago fire of 1871 left open space for a modern city – building up rather than out was more efficient use of space



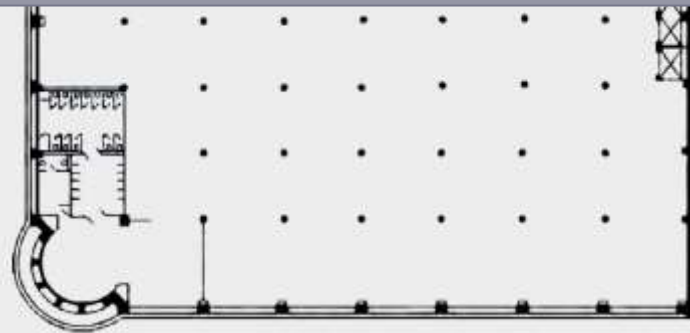
Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta.



**“Form follows function.”**

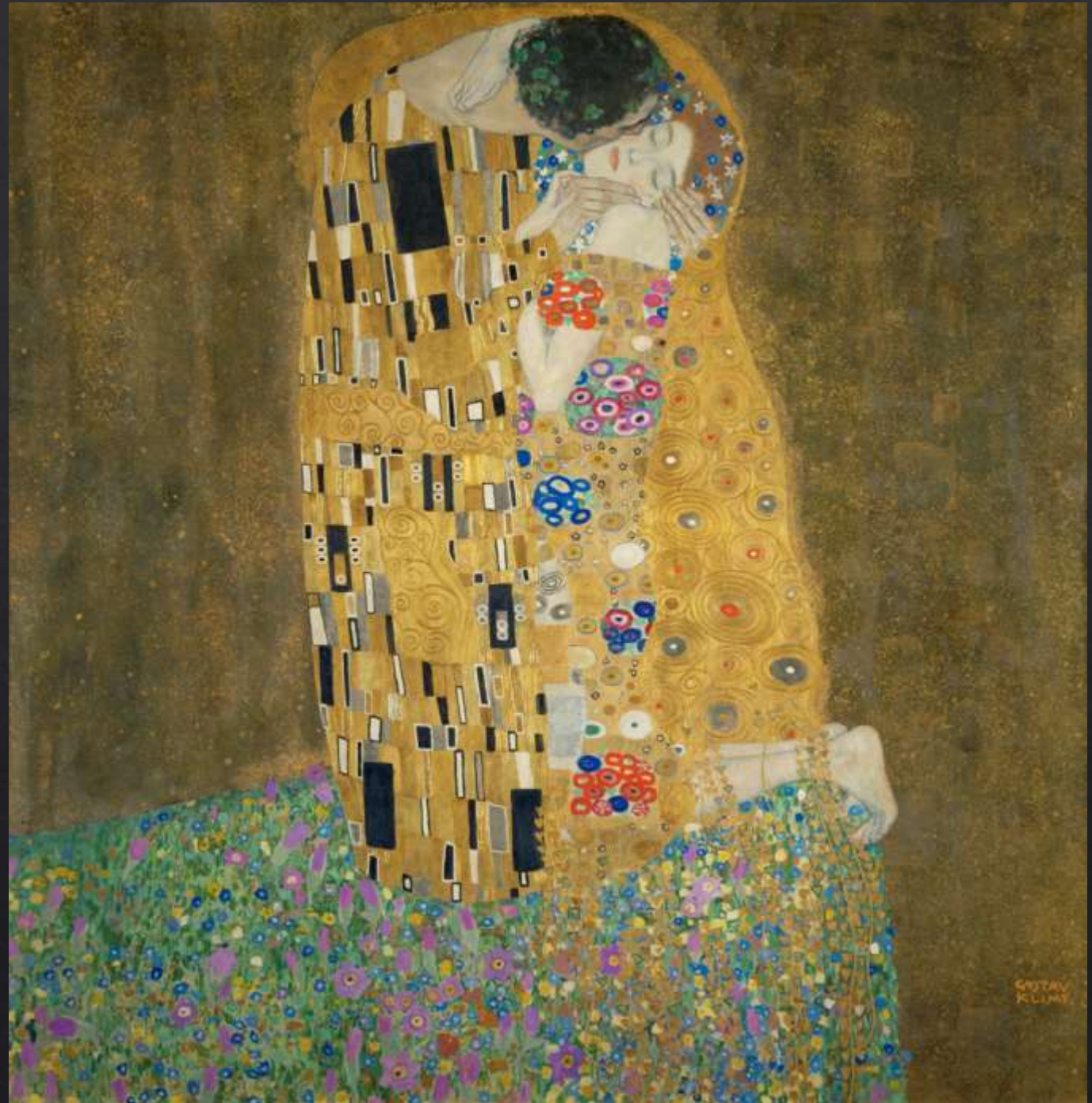
- Function of a building should be clearly reflected in its appearance
- Departure from earlier architectural styles

Each dot is a vertical steel beam welded to a horizontal one...floors placed on top





*The Kiss.* Gustav Klimt.  
1907–1908 C.E. Oil on  
canvas.



## Gustav Klimt

Vienna artist known for his “Golden Period”

Influenced by symbolism – wanted to capture human existence and universal experiences

*The Kiss* explores passion

## Context and Content

- 1902 – Klimt travels to Ravenna, Italy and views Byzantine mosaics – inspires him
- Gold and decorative patterns
- Rectangle = Male
- Circle = Female
- Gold background = Heavenly realm? Bliss of love and uniting?

*The Kiss*. Gustav Klimt. 1907–1908 C.E.  
Oil on canvas.



Figures are separate individuals  
but also united

## Ernst Kirchner

Demonstrates his fear and anxiety about WWI

Physical and mental damage done by the war

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

Kirchner faced continued physical and mental decline, 639 of his works confiscated by Nazis

Committed suicide in 1938

## Context and Content

- German Expressionism – WWI era, Color used by Fauvism influences German painters
- Distortion of forms
- Rugged outlines
- Rough brushstrokes
- Soldier wears uniform, but not in battle
- Hand amputated with gangrenous wrists
- Empty eyes, psychological trauma

*Self-Portrait as a Soldier*. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.

