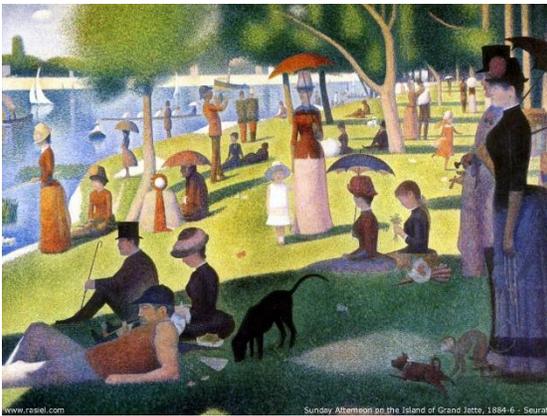


Post-Impressionism

The Post-Impressionists were artists who based their work on the color theory and techniques of _____, but they also developed their own unique styles. They wanted to combine the color and light of Impressionism with the design and composition of traditional painting. Two directions emerged among these artists. Cezanne and Seurat looked for permanence of form and concentrated on design. Van Gogh and Gauguin emphasized emotional and sensuous expression. Post-Impressionism set the stage for the extreme range of individual expression that characterizes art in the twentieth century.



Seurat, *A Sunday on La Grande Jatte*-1884, 1884-86, oil on canvas, 81 x 121"

Color and light predominate in Seurat's paintings, but they are the very opposite of a quick "impression". Seurat used methodical and scientific techniques based on photography and the physics of light and color. Combining this knowledge with the techniques of the Impressionists, Seurat painted incredible paintings. In *A Sunday on La Grande Jatte*-1884 he placed figures extremely carefully. The color was applied in tiny dots, each about the size of a pencil eraser. From a distance the viewer's eyes visually mix these dots together to create an array of hues and values. This technique is called _____. The people face sideways or are frontal and are almost _____ in their formality. This work is more solid than the fleeting glimpse of Impressionism.



Paul Cezanne, *Mont Sainte-Victoire*, 1904, oil on canvas, 28 x 35"

Paul Cezanne, *Still Life with Apples and Peaches*, 1905, oil on canvas, 32 x 39"

Cezanne is today considered the leading painter of the 19th century and one of the most influential artists in Western painting. According to the standards of his time he was a failure. The Salon in Paris rejected all his impressionistic works. While the Impressionists used light to capture a fleeting moment, Cezanne's light seems _____ and all encompassing. It illuminates colors and subjects, and shadows are often nonexistent. Cezanne did not want his paintings to imitate the realistic three-dimensionality of nature. He wanted them to remain as flat canvases with paint on them. Because he was concerned with the structure of the painting, he felt free to move objects and adjust relationships of color and form to produce the best design possible, even if this meant distortion.



He discarded the traditional aerial and linear perspective and painted every part of the canvas in equal intensity-foreground, middle ground, background and sky. This led to a compressing of space, so that the canvas remained visually flat yet the colors seemed to indicate depth. A large mountain in Cézanne's hometown, Aix, dominated the landscape. Cézanne built up his painting by applying paint in flat, square patches or planes of color. The intensity of the color remains strong throughout so that the sky seems as close to the viewer as the foreground. Colors and values are distributed over the picture plane to produce a visual balance.

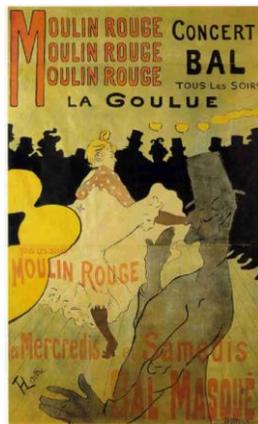


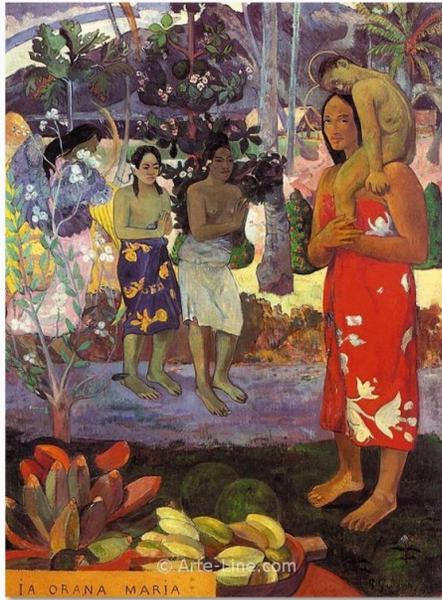
Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892, oil on canvas, 48 x 55"

Henri de Toulouse-Lautrec, *Moulin Rouge, La Goulue*, 1891

Lautrec lived and worked in the artist's district of Paris called Montmartre. He spent much of his time in the cafes, cabarets and theaters. He drew caricatures and portraits with great skill. He liked to portray dancers and circus people. Lautrec used energetic lines in much of his work and there is a feeling of spontaneity in his paintings. Thin washes of color are often used in combination with a sure, dark line. Many of his paintings are of the _____ of Paris.

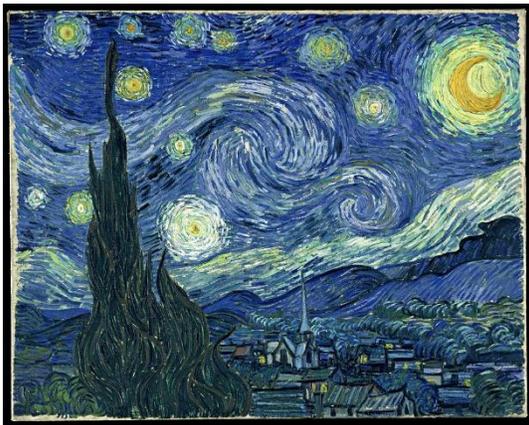
At the Moulin Rouge depicts a group of Lautrec's friends around a table at the cabaret. Lautrec and his much taller cousin can be seen crossing the canvas in the background. The diagonal table and the woman on the right seem to move forward from the picture plane. They bring the viewer into direct relationship with the scene. He painted the nightlife with rigor. He also lived it excessively, dying of alcoholism when only thirty-seven. Lautrec was the first artist to produce modern posters for commercial purposes. His caricatures adorned advertisements for many of the cafes and cabarets of the Montmartre district.





Paul Gauguin, *la Orna Maria*, 1891, oil on canvas, 44 x 34"

Before Gauguin was a painter he was a successful European stockbroker. Convinced that European urban society was incurably sick, he began a long search for a better way of life. He traveled the world, living in remote regions of France (villages of Brittany) and the Tahiti islands. In his painting, he rejected the formlessness of Impressionism, the traditional Western style of naturalism, and realistic portrayal. He wanted to return to a _____ style of art with simple forms and symbolism rendered in a decorative and stylized way. Like Egyptian, medieval, and Oriental artists, he outlined his shapes. He even used Egyptian poses in several of his paintings. He _____ form into decorative shapes and combined brilliant colors to express his feelings. His color combinations were innovative. He used purples with oranges, and bright blues with yellow greens.



Vincent Van Gogh, *The Starry Night* 1889, Oil on Canvas, 29 x 36"

Although Van Gogh started drawing when he was a child, he didn't begin painting until his late twenties; and then in the last two years of his life, he created his most famous works. Van Gogh struggled with mental illness, and remained poor and virtually unknown until after his death. His work is notable for its beauty, _____ and color. *Starry Night* is Van Gogh's most well-known painting. It depicts the view from his bedroom window which Van Gogh painted about 21 different times; this version being the only night time view of the series. Loose, swirling brush strokes are used to create a churning sky, flame like cypress trees, and quiet village. The village was incorporated into this painting not based on the outlook of Van Gogh's window, but more likely from the memory of the towns from his native land, the _____.

Which do you like better; Impressionism or Post Impressionism? Why?

Which of these post impressionism paintings do you find the most interesting? Why?

Which of these artists do you think has made the most significant impact on the modern world? Why?