

Post- Impressionism



Some review:

Impressionism:

- scenes of contemporary life
- personal views and subjects; art for art's sake



Impressionism was mainly concerned with:

- play of light on surfaces
- scenes of daily leisurely activities
- loose/small brushstrokes to simulate actual reflected light



The play of light on surfaces:



Renoir

The play of light on surfaces



Degas

Play of light on surfaces:



MONET

Scenes of everyday leisurely activities:



Renoir

Scenes of everyday leisurely activities:



Manet

Loose/small brushstrokes:



Renoir

Pastel colours:



Cassatt

Informal compositions:



Degas

Informal compositions were inspired by the widespread use of photography (thanks to the invention of roll film) and the resulting **candid photos**.



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“**Post**” signifies after.



“Breaking free of the naturalism of Impressionism in the late 1880s, a group of young painters sought independent artistic styles for expressing emotions rather than simply optical impressions, concentrating on themes of deeper symbolism.”

The Post-Impressionists did not seek to imitate the real world as much as to create their own world of feeling, form & spirit.



Info on Post-Impressionism

Continued using **vivid colours** (used by some Impressionist artists), **thick application of paint**, **distinctive brushstrokes**, and **real-life subject matter**. Replaced Impressionism's blurred haze of brush strokes with **sinuous lines** & **solid**, often **unnatural** or **arbitrary colours**.

The Post-Impressionists were dissatisfied with the loss of structure in Impressionist paintings. Therefore they were inclined to **emphasize geometric forms**, and to **distort form for expressive effect**.

The Post-Impressionists often exhibited together, but, unlike the Impressionists, who began as a close-knit Parisian group, they painted mainly alone in different geographical locations. The key Post-Impressionism artists included: Paul **Cézanne**, Georges **Seurat**, Paul **Gauguin** and Vincent **van Gogh**.

Paul Cezanne

- Wanted to convey the message that his **paintings were flat, painted canvases – not imitations of reality.**
- Had an interest in breaking things down to their basic **geometric shapes** and showing **multiple viewpoints** simultaneously.



Paul Cézanne. Still Life: Basket of Apples (1880-90)



Paul Cézanne. Still Life with Basket of Fruit (1888-90)





Paul Cézanne. Great Bathers (1894-1905)



Paul Cézanne. Great Bathers (1894-1905)

Georges Seurat

Created his images in the **absence of line**.

Seurat was very interested in the science of **colour theory**. He spent his short life studying and mastering the theory of colour and how the eye received colour.

Seurat was intrigued by Impressionism but he felt it lacked the form and structure that all good paintings need. It was his mission to take Impressionism to a much higher and refined level by use of **optical blending**.

Georges Seurat, The Side Show, 1888.



Tiny dots of pure colour placed next to each other – your retina does the mixing!

Georges Seurat

Detail from
The Side
Show



Georges Seurat Sunday Afternoon on the Island of Grand Jatte, 1884–86



On display at the Art Institute of Chicago





Paul Gauguin

Gauguin gave up his successful life to escape civilization and live as a painter in Tahiti. Painting took over his life in 1888.

Known for his arbitrary use of secondary and tertiary colours as well as his distortion of space.



Gauguin, Self Portrait, 1888.

Gauguin flattens his picture plane.

This was painted while he was in Tahiti. While in the foreign land, he used exotic people to represent biblical characters. In this painting he uses a Tahitian woman to represent the Virgin Mary, and he uses a young Tahitian boy to represent the Young Christ.

This painting clearly demonstrates Gauguin's use of arbitrary secondary and tertiary colours.

Paul Gauguin
Ia Orana Maria (Hail Mary),
1891.



Paul Gauguin The Vision after the Sermon, 1888



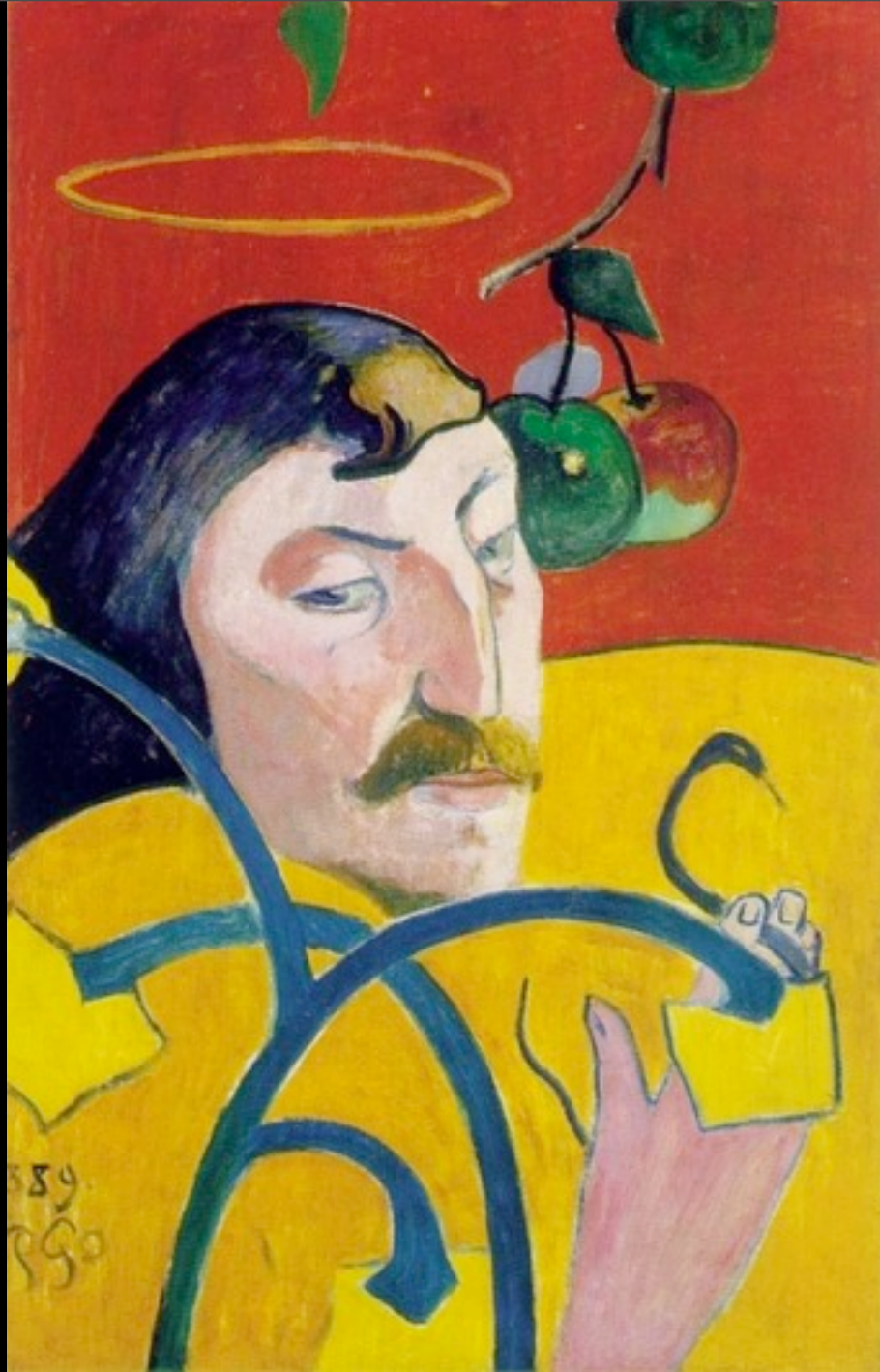
Distortion of
space!!



Paul Gauguin

The Yellow
Christ, 1889

500 years of
tradition was
thrown out
the window!!



Paul Gauguin

Self Portrait with Halo, 1889

Abstract forms, colours and symbolism!!

Gauguin surrounded himself by biblical references. Notice the apples to the right of his face, and the snake that he holds in his hands. There are many biblical references to sin, while at the same time the painting alludes to Gauguin being divine.

(Gauguin thought very highly of himself)

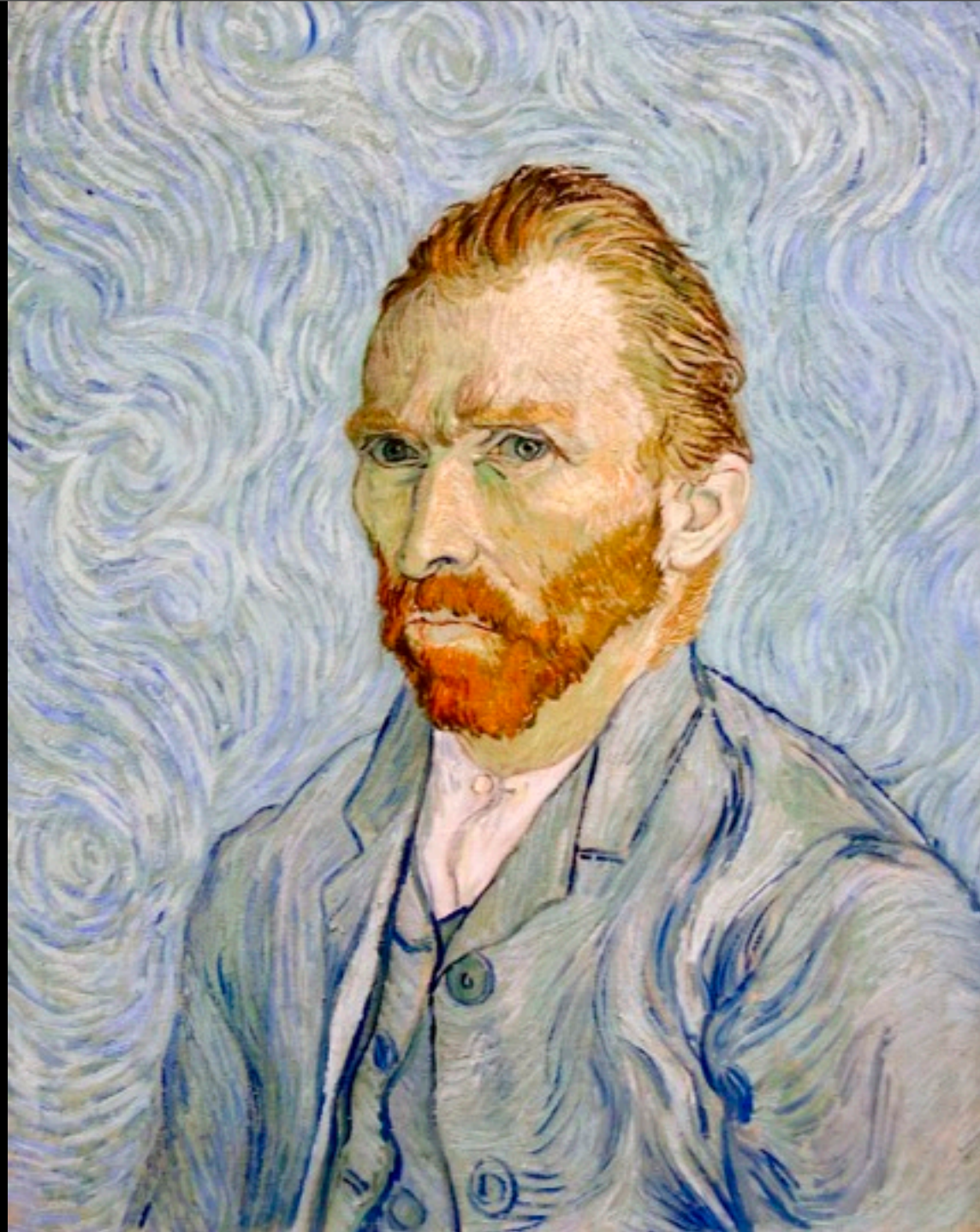


Paul Gauguin



Vincent Van Gogh

Self Portrait,
1889



Self Portraits

Vincent Van Gogh

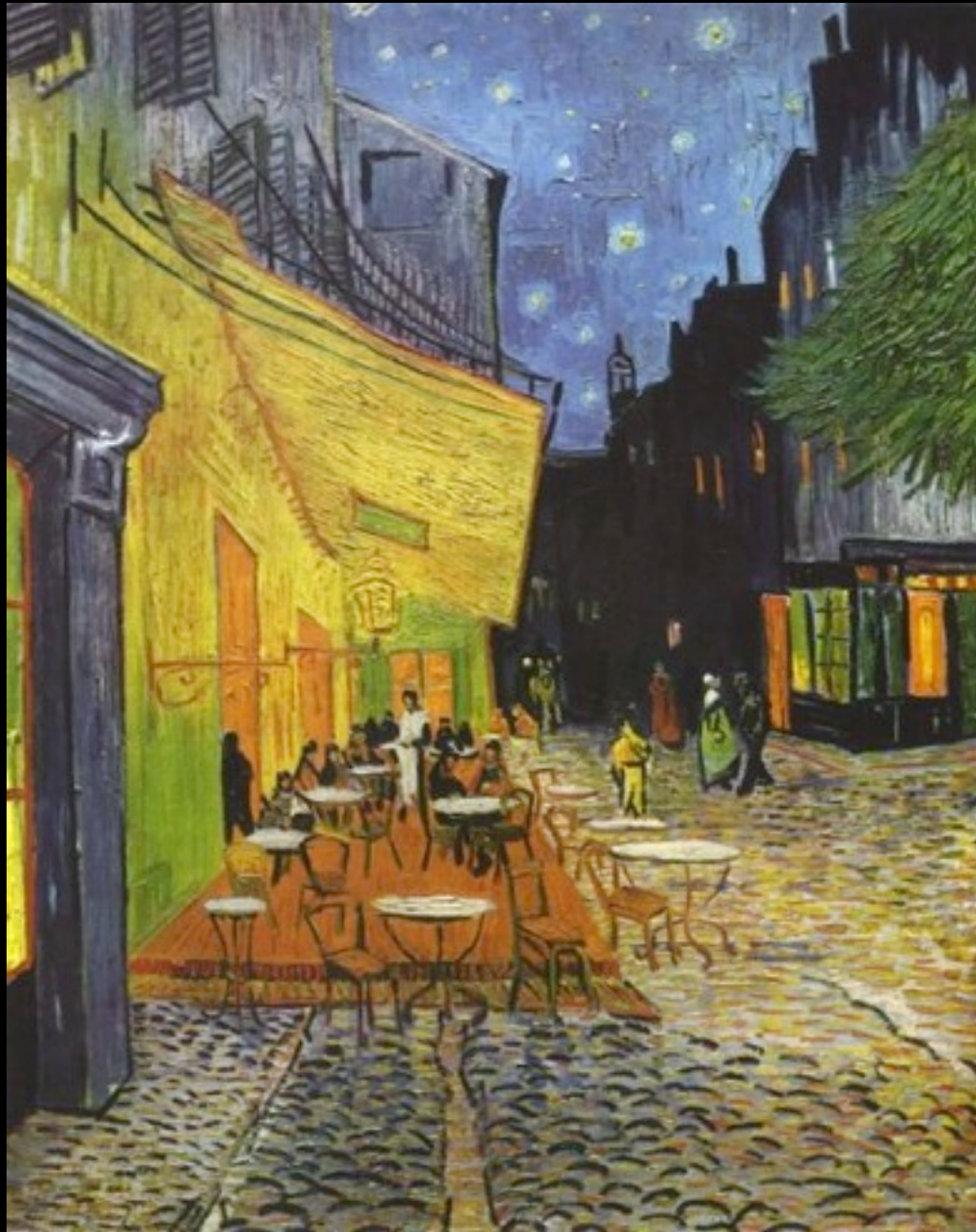


Vincent Van Gogh Van Gogh's Room at Arles, 1889





Van Gogh
Sunflowers, 1888.



Vincent Van Gogh
The Night Cafe, 1888.



Vincent Van Gogh Starry Night, 1889

Know your Artists

Paul Cezanne

Large block-like brushstrokes with different viewpoints, Still life's, Landscapes, Bathers

George Seurat

Founder of Pointillism, absence of LINE

Paul Gauguin

Use of secondary and tertiary colours, Tahitian women, arrogant

Vincent Van Gogh

Disturbed painter of loose brushstrokes and bright, vivid colours

20th Century Western Art has its roots in the Post Impressionists

Cezanne...

influenced *"Cubism"*



20th Century Western Art has its roots in the Post Impressionists
Van Gogh and Gauguin...
influenced *“Expressionism”*

