

Post-Impressionism

Emotion. Color. Science & Symbols.

Pushing ideas of the time.

Japonisme and Later Impressionism

- Japanese prints, emotion and concerns with formal elements concerned late Impressionist painters.



Hokusai, *Kabuki*, 1799



Katsushika Hokusai, 1820

Post-Impressionism

While Impressionism is a term the artists of the time embraced, Post-Impressionism is one applied after-the-fact by historians. Basically, when looking at the art of these later artists, differences were seen.

Differences from Impressionism are:

- emotional expression
- subject choices
- experimentation with form and color.
- individuality of artists and the styles each one developed.



Led by the example of Georges Seurat, artists of the Neo-Impressionist (or Post-Impressionist) circle renounced the random spontaneity of Impressionism in favor of a measured painting technique grounded in science and the study of optics.

GEORGES SEURAT, *A Sunday on La Grande Jatte*, 1884–1886. Oil on canvas, approx. 6' 9" x 10'. The Art Institute of Chicago, Chicago (Helen Birch Bartlett Memorial Collection, 1926).



Based on color theories of Eugène Chevreul, Neo-Impressionists came to believe that separate touches of interwoven pigment result in a greater vibrancy of color in the observer's eye than is achieved by the conventional mixing of pigments on the palette.

GEORGES SEURAT, detail of *A Sunday on La Grande Jatte*, 1884–1886.



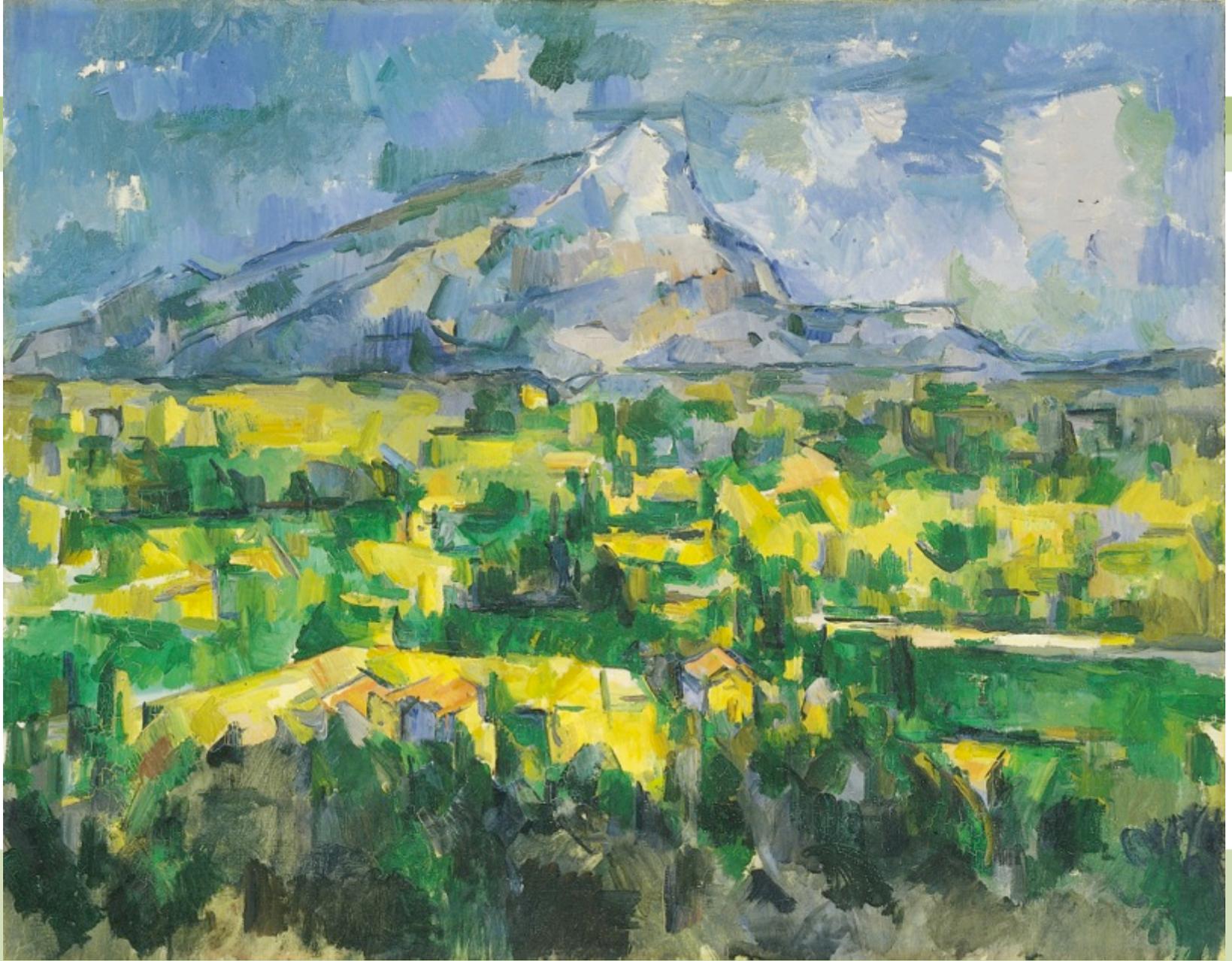
Often referred to as the Father of Modern Art, art of Cezanne reflects his interest in form, perspective, and time, paved the way for Cubism.

PAUL CÉZANNE, *The Basket of Apples*, ca. 1895. Oil on canvas, 2' 3/8" x 2' 7". The Art Institute of Chicago, Chicago (Helen Birch Bartlett Memorial Collection, 1926).

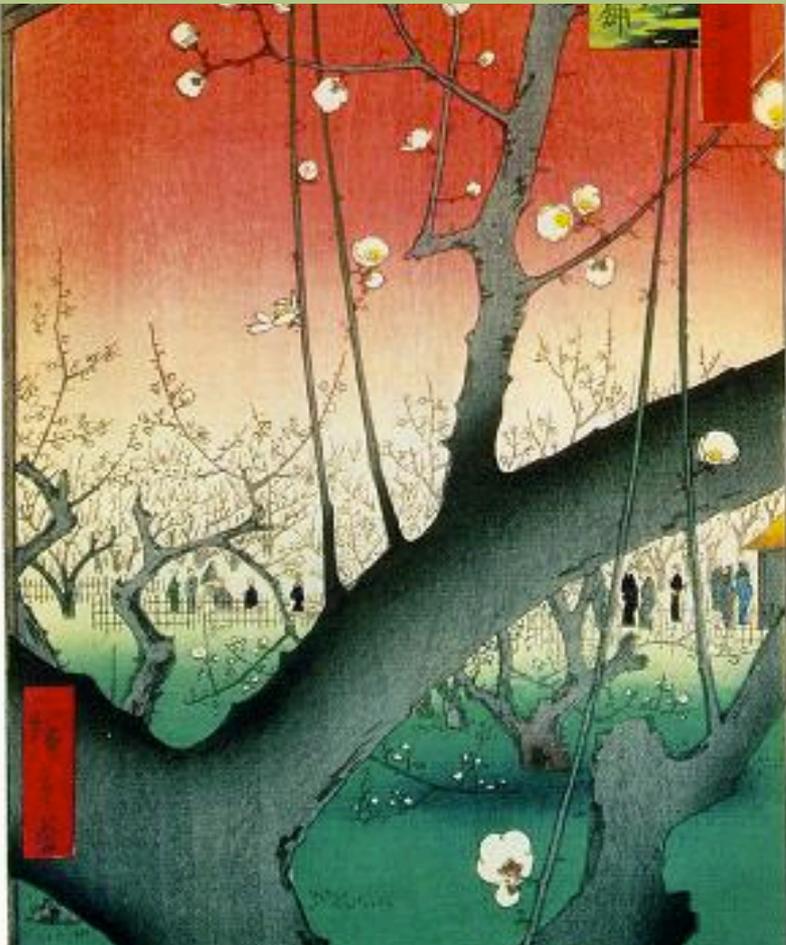
A master of perspective and light, Cézanne painted from real life in order to 'realize his sensations'.



Paul Cézanne. *Still Life with Apples*. 1895–98



PAUL CÉZANNE, *Mont Sainte-Victoire*, 1902–1904. Oil on canvas, 2' 3 1/2" x 2' 11 1/4". Philadelphia Museum of Art, Philadelphia (The George W. Elkins Collection).



Van Gogh collected Japanese prints. One of these is a print by Hiroshige
The other, a painting by Van Gogh.



VINCENT VAN GOGH, *The Night Café*, 1888. Oil on canvas, approx. 2' 4 1/2" x 3'. Yale University Art Gallery, New Haven (bequest of Stephen Carlton Clark, B.A., 1903).

“I have tried to express the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle; there are four lemon-yellow lamps with a glow of orange and green. Everywhere there is a clash and contrast of the most alien reds and greens, in the figures of little sleeping hooligans, in the empty dreary room, in violet and blue. The blood-red and the yellow-green of the billiard table, for instance, contrast with the soft tender Louis XV green of the counter, on which there is a rose nosegay. The white clothes of the landlord, watchful in a corner of that furnace, turn lemon-yellow, or pale luminous green.”



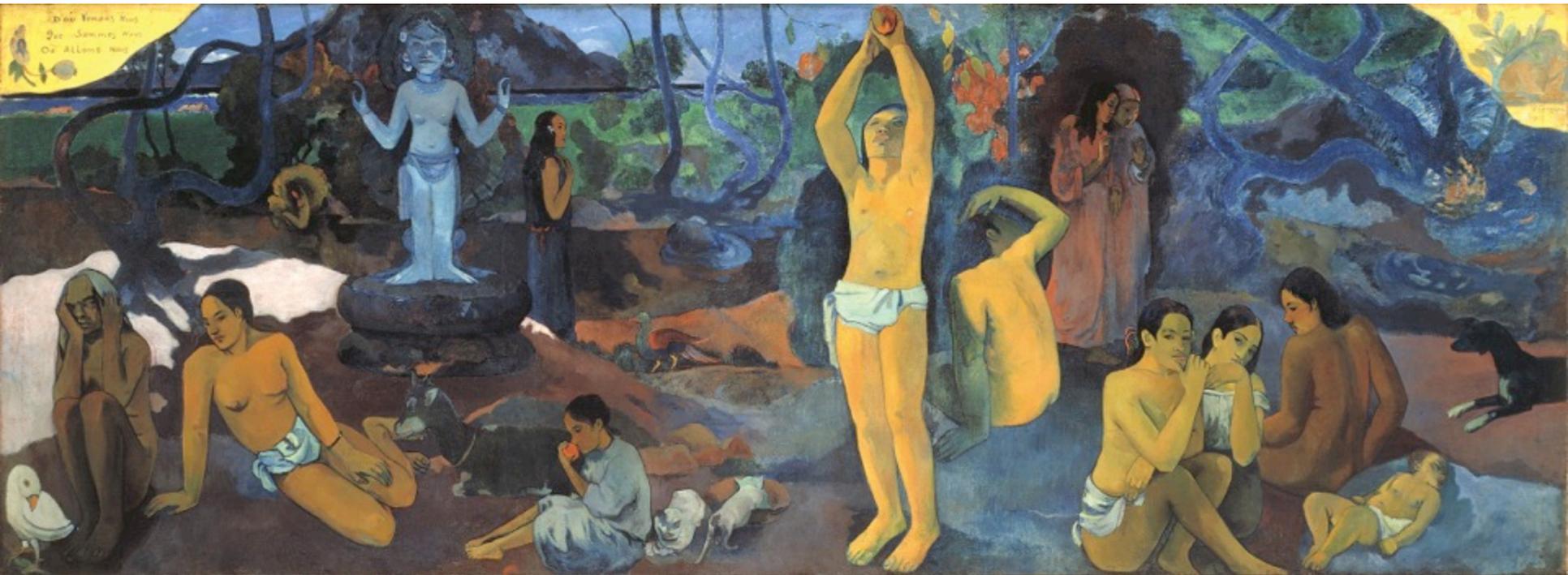
VINCENT VAN GOGH, *The Night Café*, 1888. Oil on canvas, approx. 2' 4 1/2" x 3'. Yale University Art Gallery, New Haven (bequest of Stephen Carlton Clark, B.A., 1903).



VINCENT VAN GOGH, *Starry Night*, 1889. Oil on canvas, approx. 2' 5" x 3' 1/4". Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest).

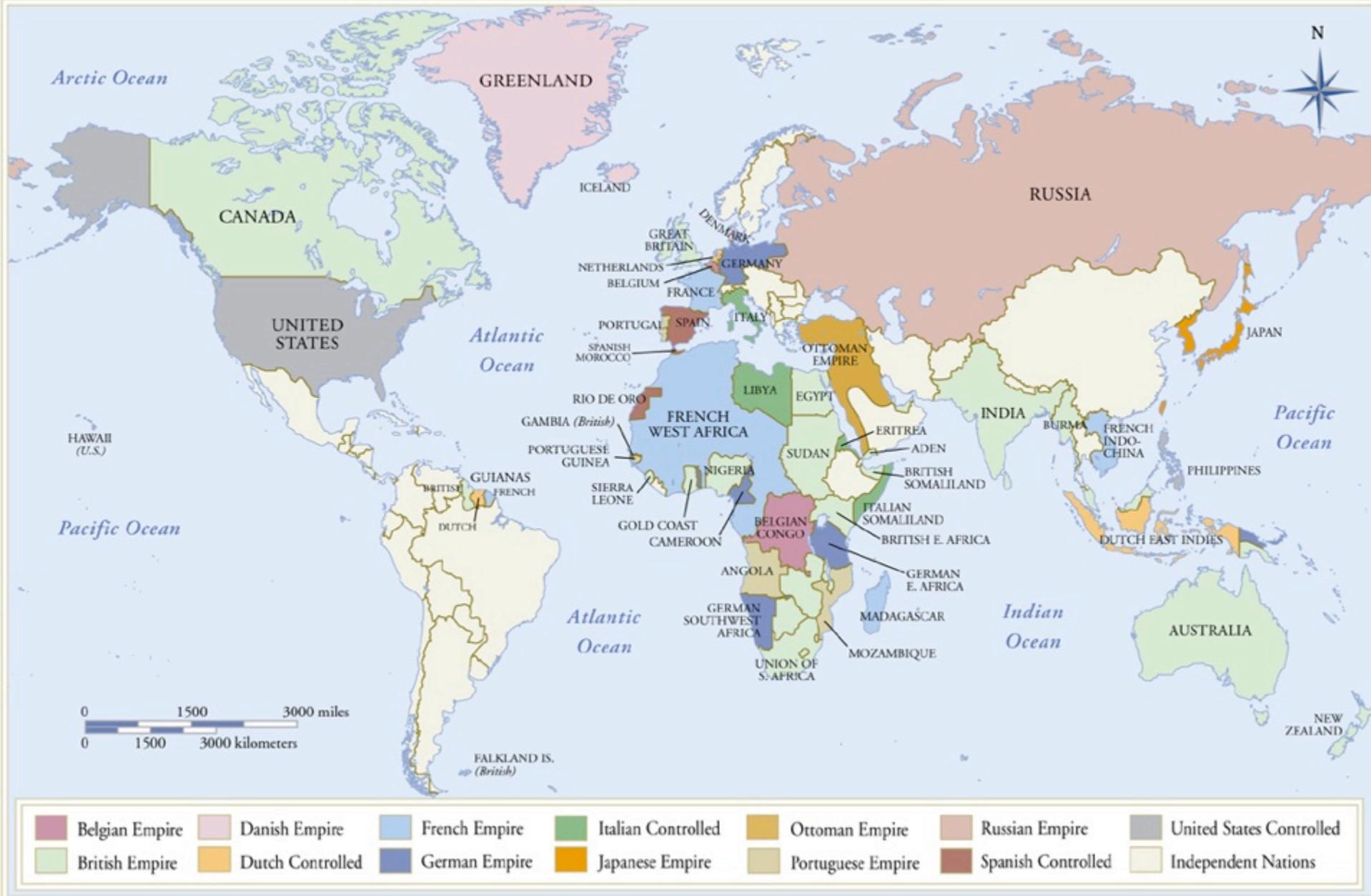


Gauguin thought himself a 'primitive'. He first went to Briton and then to Tahiti.
PAUL GAUGUIN, *The Vision after the Sermon or Jacob Wrestling with the Angel*, 1888. Oil on canvas, 2' 4 3/4" x 3' 1/2". National Gallery of Scotland, Edinburgh.



PAUL GAUGUIN, *Where Do We Come From? What Are We? Where Are We Going?*, 1897. Oil on canvas, 4' 6 13/ 16" x 12' 3". Museum of Fine Arts, Boston (Tompkins Collection).

Colonial Empires About 1900



Expressionism--

is one of those words, like romanticism, which have a general and a specific meaning in defining cultural phenomena.

It is taken to describe works of art in which **feeling is given greater prominence than thought;**

in which the artist uses his **medium not to describe situations, but to express emotions,**

and allows it to be manipulated beyond currently accepted aesthetic conventions for that purpose.

It was a continued revolt against:
rationalism and the accompanying cultivation of the sensibilities

Received support from:
mysticism of Kierkegaard
the existentialism of Heidegger
anguish of Whitman
the aggressive Dionysian myths of Nietzsche

The discoveries of Darwin reduced the status of man in the scale of life, and emphasized his relationship to other, more instinctual creatures. The theories of Marx suggested that he was the toy of history rather than its master.

The researches of Freud, which made their impact felt most clearly in those countries where Expressionism flourished, suggested that our actions are not motivated by those processes of conscious thought on which we had placed such reliance.

Bergson stressed the subjective nature of perception, and the flow and flux between nature and the mind of man.

In developing humanism, Western man had begun to alter his notions of humanity.

Expressionism in France:

Fauvism was the Expressionist movement in French painting (c. 1898 to 1906).

It had no exclusive connection with any particular kind of subject matter, but was concerned with the direct use of color and form, not to suggest but to express.

It was characterized by a violence of colors, often applied unmixed from commercially produced tubes of paint in broad flat areas, by a spontaneity and roughness of execution and by a bold sense of surface design influenced by Non-Western Art.



Matisse, Nude (Carmelita) 1904



Blue Nude (1907)

The shift in styles that came to be known as Fauvism (The Wild Beasts) can be seen in these two paintings by Matisse. The first, a more Realist painting. The second, Fauve.



Odalisques were the most popular subject of Matisse's Nice period, during the 1920s. Based on traditional works like this one above by Ingres (1842), they appear in diverse poses in innumerable canvases: reclining, lounging, seated, or standing, frequently with their arms raised or folded behind the head.

Dressed or semi-dressed in exotic attire, they are placed against a decorative background of richly patterned fabrics and oriental rugs and surrounded by oriental decoration.

Matisse, *Decorative Figure on an Ornamental Background* (1925–26)





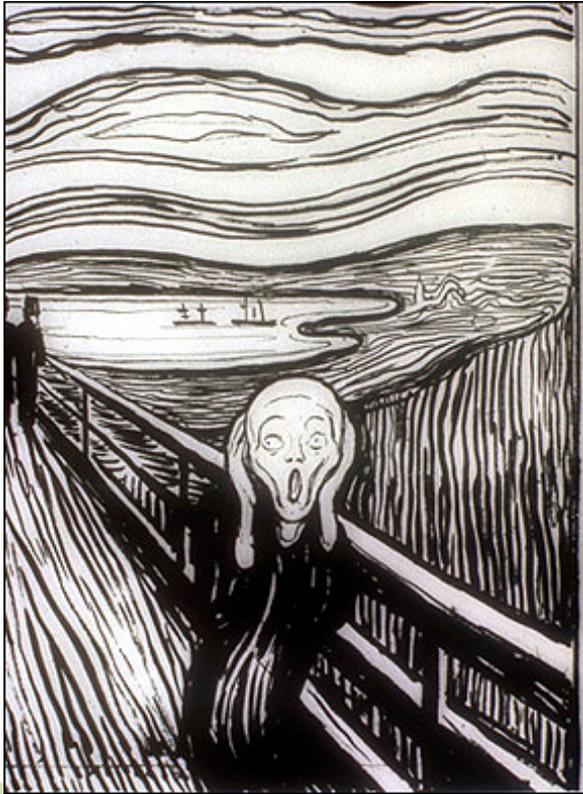
“The luxuriant raspberry red fabric with its energetic twists of blue pattern seems to sink down from the wall, taking over the surface of the table and uniting it in a single whole, swallowing up the three-dimensional space of the room and masterfully confirming the decorative potential of the canvas surface.”

Henri Matisse

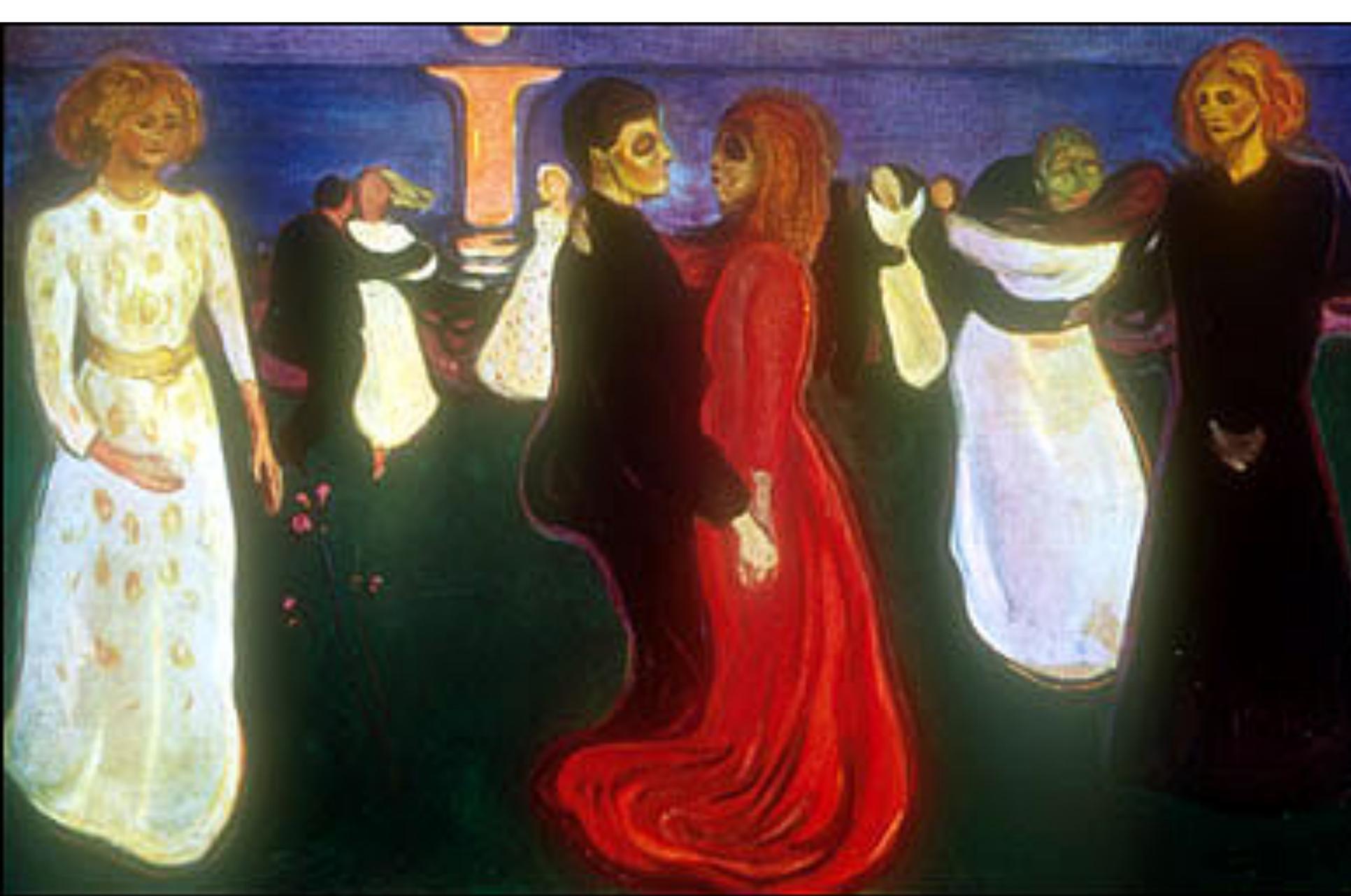


HENRI MATISSE, Red Room (Harmony in Red), 1908–1909. Oil on canvas, approx. 5' 11" x 8' 1". State Hermitage Museum, Saint Petersburg.

Like his literary compatriots, Munch was preoccupied with feelings rather than objects, and above all else with their effects on people and their relationships.



Munch: *The Scream*
four images done between 1893 and 1910 by the Norwegian Artist, Edvard Munch.



Munch: *The Dance of Life*, 1899.

One of Munch's more symbolic works. This one is an illustration of metaphor. Woman in three stages of life. 25

Expressionism in Germany: The Bridge (Dresden) The Blue Rider (Munich)

The German spirit alternated between apocalyptic idealism and intellectual masochism.

Unlike France, with its strong traditions of unified political history and centralization, Germany still retained that regionalism which the creation of the Empire under Prussian rule. The first stirring of a new movement in the arts was nourished by the presence by the work of Munch., and then widening influence of Gauguin and of Van Gogh.

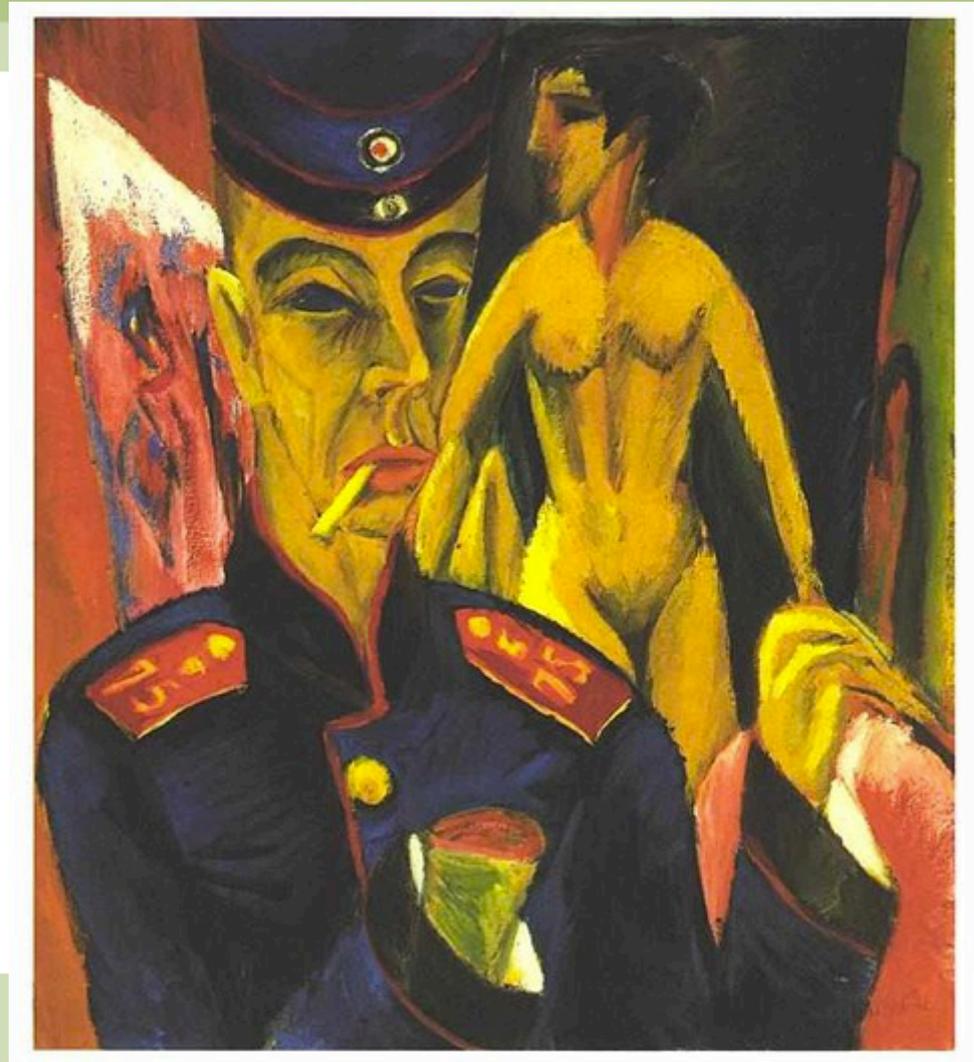
The Bridge

Kirshner, Self Portrait as a Soldier

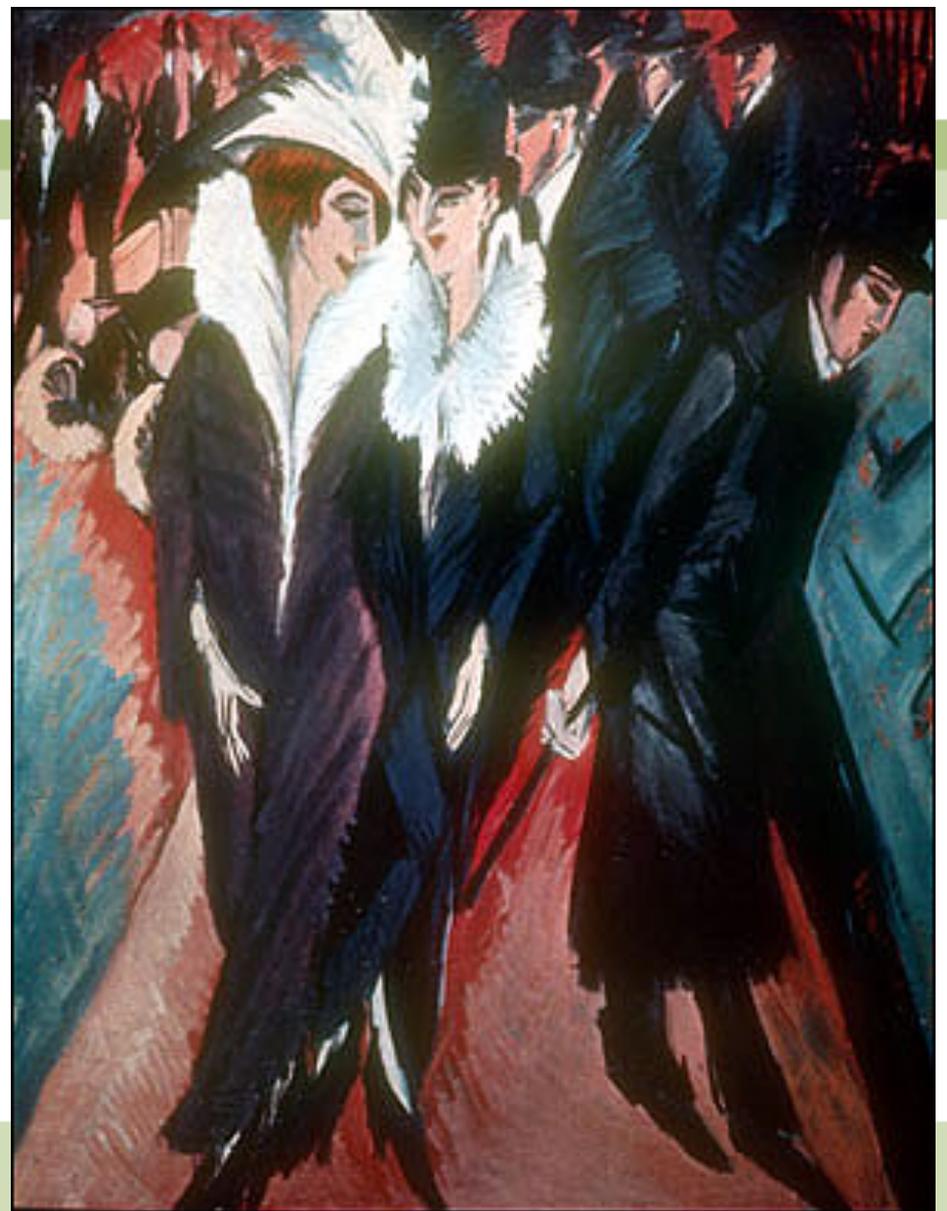
Everywhere a search for style, for psychological understanding of his figures. The most moving was a self-portrait in uniform with his right hand cut off.

Kirshner volunteered for army service in the First World War, but soon suffered a breakdown and was discharged. In 1933, his work was branded "degenerate" by the Nazis and in 1937 over 600 of his works were sold or destroyed.

In 1938 he committed suicide by gunshot.



Ernest Ludwig Kirshner, German expressionist painter and printmaker and one of the founders of the artists group Die Brücke or "The Bridge", a key group leading to the foundation of Expressionism in 20th-century art.



Die Brücke ('The Bridge'), which has been described as more like a revolutionary cell than an art movement, was founded in 1905 by four refugees from the school of architecture at Dresden, the capital of Saxony. They had no experience of painting, but they saw in it a means of liberation, a medium for expressing a social message.

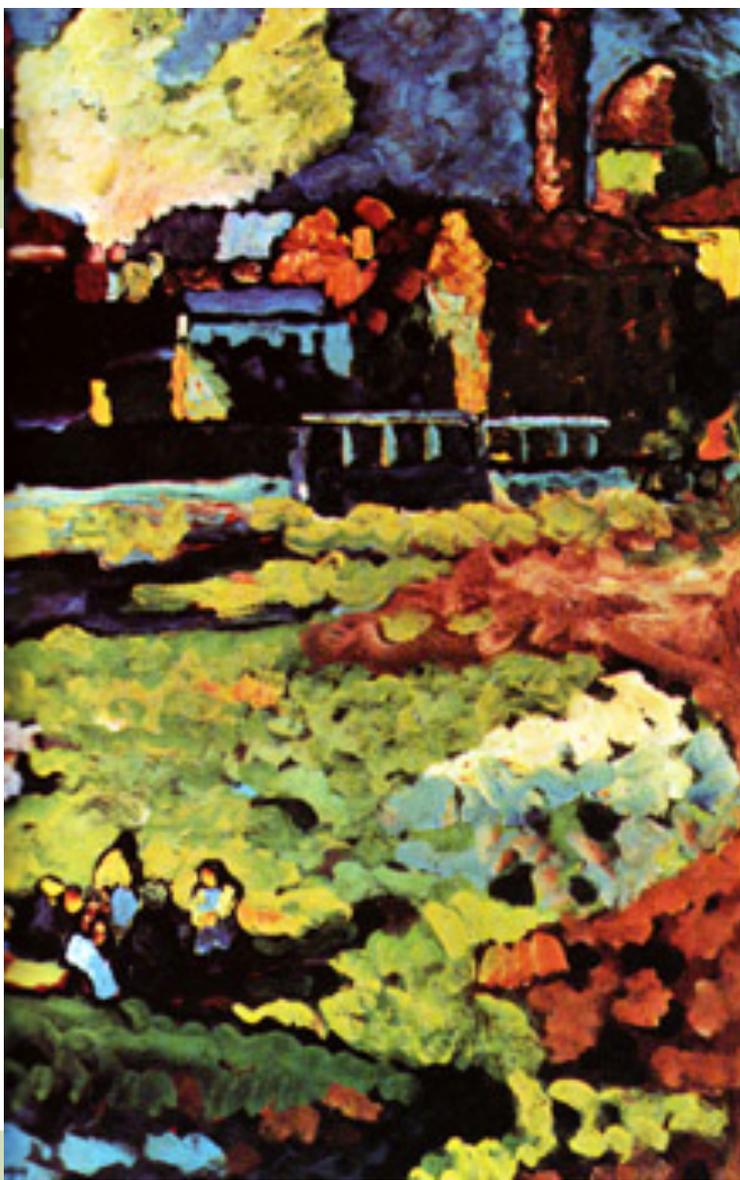


The Expressionists as a whole were to be enamored of the Brechtian underworld of Berlin, with its whores, pimps and gangsters who contrasted so strongly with the apparent simple purity of their own dream world.

ERNST LUDWIG KIRCHNER, *Street, Dresden*, 1908 (dated 1907). Oil on canvas, 4' 11 1/4" x 6' 6 7/8". Museum of Modern Art, New York (purchase).



German Expressionist Film– *The Cabinet of Dr. Caligari*, 1920



The Blue Rider: Wassily Kandinsky

In paintings such as *On the Outskirts of the City* (1908) the actual subject matter is of slight importance or even irrelevant. By 1914, with *Large Study*, forms and colors have taken off into a world of their own, owing little to any recognizable visual phenomena



VASSILY KANDINSKY, *Improvisation 28 (second version)*, 1912. Oil on canvas, 3' 7 7/8" x 5' 3 7/8". Solomon R. Guggenheim Museum, New York (gift of Solomon R. Guggenheim, 1937).



Franz Marc was a theology student before an artist.



To him animals came to represent a sort of primeval purity, each signifying some admirable strength or desirable virtue: the deer fragile agility, the tiger restrained, latent strength. Although at first he painted animals in the foreground of his pictures, later they became integrated with the landscape, as though he were seeking a complete identification of both.



Painted on the eve of WW1, this painting, showing the destruction of the natural world due to logging and industrialization, is also viewed as a premonition of war.

FRANZ MARC, Fate of the Animals, 1913. Oil on canvas, 6' 4 3/4" x 8' 9 1/2". Kunstmuseum, Basel.