Realism, Impressionism, Post-Impressionism, Symbolism, Art Nouveau

- Realism-1848-1860s
- Impressionism-1872-1880s
- Post-Impressionism-1880s-1890s
- Symbolism-1890s
- Art Nouveau-1890s-1914

- Art is influenced by changes in society (migration, war, cities, new countries, social movements)
- Philosophies and theories by Freud and Einstein spread.
- Artists become prominent members of society.
- Photography continues to grow as a form of art.
- Architecture is influenced by new technologies.
- Commercial galleries and museums become important.
- Artists work for private and public institutions.
Historical Background

- Revolutions of 1848-In Italian and German states; Louis-Philippe removes himself in France, replaced by Napoleon III-led France into a war leaving Germany very powerful.
- **Positivism**-social concept that all knowledge must come from proven ideas based on science.
- Theories by Darwin and Marx shook traditional thinking.
- Innovations in transportation and communications shrink the world.
- Labor saving devices lead to entertainment boom.
- **Avant-garde**-new, unusual, or experimental ideas/art/people.
- Art academies are abandoned
- **Modernism**-art aims to break with classical and traditional forms.
- Excavations of Greece, Turkey, and Egypt occur during this time.
Realism
113. *The Stone Breakers*
Gustave Courbet
1849 CE (destroyed in 1945)
Oil on canvas

- “Show me an angel, and I’ll paint one.”
- Inspired by positivism.
- Experience with the five senses.
- Often depicts peasants.
- Honest, sincere.
- Shown to the Salon of 1850-1851-
- Subject matter are workers breaking stones for pavers; poverty emphasized-born poor and will die poor.
- Large size elevated common subject. 65”x105”
Stonebreakers:
• Perspective differences
• Courbet shows how workers are both physically and economically trapped.
• Brush work is rough much like the subjects.
• Doesn’t show what you expect from the subjects.
• Gives a great attention to hands, clothes, and other parts of the painting.

The Gleaners:
• Uses atmospheric perspective.
• Colors give warmth to subject.
• Subjects are facing toward the viewer.
• More likely to be considered art.
114. *Nadar Raising Photography to the Height of Art*
Honore Daumier
1862 CE
Lithograph

- Nadar was famous for taking aerial photos of Paris, once almost falling out of his balloon.
- Every building has the word “photographie” on it.
- Mocking photography as high art; irony implied in title.
- Completed after a court decision in 1862 that determined photography could be considered a high art.
- People felt his work was intrusive, foreshadowing modern surveillance style photos.

Video in notes
115. *Olympia*
Edouard Manet
1863 CE
Oil on canvas

- Maid delivers flowers from an admirer.
- Olympia a common name for prostitutes at the time.
- Inspired by Titian’s Venus of Urbino.
- Olympia is cold, uninviting, no mystery or joy.
- Olympia’s frank, direct, and uncaring look created a scandal at the Salon of 1865 and startled viewers.
- Stark contrast of colors and simplified modeling of the human form.
- Breaks completely with tradition in her attitude.
- Manet wants people to confront why we actually look at nudes.
118. *The Valley of Mexico from the Hillside of Santa Isabel* (El Valle de Mexico desde el Cerro de Santa Isabel)

Jose Maria Velasco

1882 CE

Oil on canvas

- Primarily a landscape painter; specialized in panoramic scenes of Mexico.
- Dramatic perspective with small human figures within the scenes.
- Glorifies Mexican countryside; gives incredible detail of landscape.
- Rejects realist and romantics like Courbet and Turner.
- Uses light in this scene of guide our eye throughout the canvas.
117. *The Horse in Motion*
Eadweard Muybridge
1878 CE
Albumen print

- Photography is developed now to where the shutter speed is faster than what the human eye can detect (exposure at 1/25th of a second); no longer need tripods.

- Ready-made glass plates developed, later dry gelatin rolls and inexpensive cameras.

- This work answers the question “Does a horse ever fully leave the ground?”

- Part of a larger series *Galloping Horses.*
Impressionism

• Relies on transient moments.
• Brushwork captured effects of dappled light on a surface.
• Shadow contains color.
• Seasons and times of day have different colors.
• Plein-air-working outside.
• Concentrate on urban landscape and still-lifes.
• Influence of Japanese art. (flatness, solid blocks of color without gradients, off-center compositions)
116. The Saint-Lazare Station
Claude Monet
1877 CE
Oil on canvas

• Exhibited at Impressionist Exhibit of 1877.

• One of a series depicting this train station; common of Monet; often hung together for full effect.

• Not about the subject, but about the steam, light, and color (environment).

• Subtle gradations of light on the surface.

• Forms dissolve and dematerialize; color overwhelms the forms.
No traditional modeling.
Painterly surface/texture.
121. *The Coiffure*
Mary Cassatt
1890-1891 CE
Drypoint and aquatint

- Depicts women; independent and without men.
- No posing or acting; natural environment.
- Heavily influenced by Japonise art—figure seen from back, hair style, flatness
- Tenderness that is different than other Impressionist.
- Part of a series of 10 prints exhibited together.
- The lines of the sensual female contrasts with the lines of the chair and wall.
- Pastel color scheme.
- Voyeuristic; Cassatt de-eroticized the female form; concentrates on line and color.
- Switches to printmaking after seeing a Japanese exhibit so that art could be affordable for the masses.

Video in notes
Renior
Degas
Matisse
Post-Impressionism

• Post-Impressionists are the next generation Impressionists that moved beyond the ideas of color and light of the Impressionists, combining the ideals of the Impressionists with analysis of the subject.

• Further movement towards abstraction.

• Maintains some traditional forms, such as perspective.
120. *The Starry Night*
Vincent van Gogh
1889 CE
Oil on canvas

- Thick, short brushstrokes; parts of the canvas are visible
- Van Gogh saw these mountains while hospitalized, the steepness exaggerated.
- Composite landscape-Dutch church, crescent moon, cypress tree—a symbol of death and eternal life.
- Invention, remembrance, observation.
- Expressing oneness with nature.
- Strong left to right motion.
- Tree looks like green flames going into the exploding sky over a sleepy village.
- His brother was unimpressed.
Van Gogh is infamous for being mentally ill, cutting off his ear, and then being admitted to an insane asylum.

Died of gunshot wound to chest; took 2 days to die. Suicide or accident?
123. *Where Do We Come From? What Are We? Where Are We Going?*
Paul Gauguin
1897-1898 CE
Oil on canvas

- Painted during 2\textsuperscript{nd} trip to Tahiti, what he thought was his final work after learning about his daughter’s death; survived suicide attempt; died of a heart attack from overdose of morphine to treat his disease.
- Suffered from poor health and poverty; obsessed with death and dying.
• This painting reads as the story of life from right to left: Birth, Mid-life, Death, and “The Beyond”.

• Foreground is Tahitian paradise; Background are figures in anguish.

• Rejection of Greco-Roman tradition; Influences range from Egyptian figures, Japanese prints, Tahitian imagery.
125. *Mont Sainte-Victoire*
Paul Cézanne
1902-1904 CE
Oil on canvas

- 1 of 11 in a series.
- Wanted depth but with geometric shapes made with splashes of unified color.
- Used color to gain perspective—in this shows landscape seen from above. The viewer is allowed to look but not enter.
- Mostly non-figurative
- Mont Sainte-Victoire in Aix-a-Provence is featured in many of his paintings.
Symbolism

• Reaction against Realism.

• Things that felt, but not seen, are the guiding influences in what to paint.

• Dreams and inner experiences became the source of inspiration.

• Varies greatly from artist to artist.
122. The Scream
Edvard Munch
1893 CE
Tempera and pastels on cardboard

- Figure walking along a boardwalk, boats in distance.
- Long, thick, swirling brushstrokes.
- Figure cries in horrifying scream, the landscape echoing his emotion.
- Inspired by Peruvian mummy in Paris?
- Part of a series The Frieze of Life.
- Synesthesia?
- A work of sensation, rather than perceived reality.

"I was walking along the road with two friends—the sun went down—I felt a gust of melancholy—suddenly the sky turned a bloody red. I stopped, leaned against the railing, tired to death—as the flaming skies hung like blood and sword over the blue-black fjord and the city—My friends went on—I stood there trembling with anxiety—and I felt a vast infinite scream [tear] through nature."
Art Nouveau

• Developed in just a few places in Europe—Brussels, Barcelona, Paris, and Vienna—lasted until the outbreak of WWI.

• Combines media into one artistic experience; designed, furnished, decorated by the same artist or artistic team.

• Complex vegetal and floral patterns, undulating surfaces; avoidance of straight lines with an accent on curvilinear lines.

• Lots of elaborate wrought iron work for balconies, fences, railings, and structural elements.
128. The Kiss
Gustave Klimt
1907-1908 CE
Oil on gold leaf on canvas

• Little of the human form is seen here, the bodies suggested under a richly decorated patter.
• Male has rectangular, boxy patterns; the female has circular forms.
• Subject suggests an all-consuming love and passion.
• Composition is in an undetermined space against a flat background.
• Gold leaf reminds us of Byzantine mosaics.
Late 19th Century Architecture

• Skeletal architecture increased; exterior wall being a curtain that keeps out the weather.
• Vertical structures increase as property values skyrocket in cities. Still considered works of art—decorated with terra cotta or iron work.
• Chicago School-formed after most of the city burned in 1871.
• New types of large windows to let in light and air, also allowing pedestrians to look at displays.
• Most important invention is the elevator by Elisha Otis.
124. *Carson, Pirie, Scott and Company Building*
Chicago, Illinois
Louis Sullivan (architect)
1899-1903 CE
Iron, steel, glass, and terra cotta

- Designed to be a department store.
- Maximization of windows.
- Exterior walls are non-supportive; uses interior steel skeleton construction
- Cast iron and terra cotta elements transform building into a beautiful place to shop; influence of Art Nouveau style.
- Sullivan’s motto “Form follows function.”
• This early version of a skyscraper looks stocky and out of place compared to Chicago’s more contemporary buildings.
• Horizontal lines emphasizes flow of interior floorspace.
Late 19th Century Sculpture

• Symbolized by Rodin.

• Most works were first molded in clay, then cast in bronze, or cut in marble by a workshop.

• The artist’s handprint on the work is a parallel to the brushstroke of paintings of this era.
119. The Burghers of Calais
Rodin
1884-1895 CE
Bronze

- Burgher-member of the bourgeoisie class.
- Calais, France used to be part of England.
- Here they offer their lives to the English king in return for saving their lives during the Hundred Years War. The king insisted they wear sack cloths and carry the key to the city.
- The figures here are sculpted individually, then arranged.
- They have suffered, are weak, and emaciated.
- Each figure has a different emotion.
- Detailed are eliminated to give the overall impression of each figure’s emotional state.
- Designed to be placed at ground level so that viewers can get a good luck at the faces.
<table>
<thead>
<tr>
<th>Realism</th>
<th>Impressionism</th>
<th>Post-Impressionism</th>
<th>Art Nouveau</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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Short Essay: Impressionism

• Identify the artist and the painting previously discussed by this artist.

• Justify your attribution by comparing the two works.

• How do both works show an interest in non-Western cultural traditions?