

# Impressionism and Post Impressionism

## ENDURING UNDERSTANDING

- Art is influenced by changes in society.
- It is affected by economic forces which cause widespread migration, war, and concentration of population in cities.
- New countries emerge and social movements gain strength.
- Artists become more prominent members of society.
- Art movements come in rapid succession. Art was seen in a new, often provoking way by the public.

## ESSENTIAL KNOWLEDGE

- New philosophies, particularly those by Freud and Einstein, spread throughout the world. These views were supplemented by a new understanding of worldwide cultures.
- Modern movements include Realism, Impressionism, and Post-Impressionism.
- Artists joined groups and worked for galleries.
- Artists used new media like photography and lithography.
- Architects use new technology in construction.
- Commercial galleries become important. Museums open and display art. Art sells to an ever widening market.
- Artists work for private and public institutions to a sometimes critical public.

## IDEAS AND CONCEPTS

1. The function and the side effects of the Art Academies.
2. The result of Darwin's book on society.
3. Baron Von Hausseman and the effect of the Paris remodel.
4. Technical innovations that profoundly affected 19<sup>th</sup> century artists.
5. "Form follows function", and how it relates to modern architecture.
7. "Art for Arts Sake"
8. The influence of Japan's printmaking on the work of the Impressionists.
10. Plein-air painting dominates much of Impressionist art.
11. Post-Impressionists reacted against what they saw as the ephemeral quality of Impressionist painting.
12. Symbolist painters seek to portray mystical personal visions celebrating fantasy and imagination.
13. In the late 19<sup>th</sup> century the skyscraper was born as a result of new technological advances, the invention of the elevator, and the rise of land values.
14. Art Nouveau seeks to create a unified artistic experience combining painting sculpture, and architecture; it relies on organic forms and motifs.

## VOCABULARY

- |               |                    |
|---------------|--------------------|
| aquatint      | odalisque          |
| avant garde   | origin of species  |
| caricature    | photography        |
| drypoint      | Plein-air          |
| emimonde      | Pointillism        |
| fin-de-siecle | Post-Impressionist |
| Formal        | Realism            |
| japonisme     | Romanticism        |
| jugenstil     | sublime            |
| local color   | Symbolism          |
| modernismo    | Zoopraxiscope      |
| Optical       |                    |

## RESOURCES

- The True Story of Victorine Meurent:  
<https://bonjourparis.com/art/victorine-meurent-the-unvarnished-story-of-monets-muse/>
- Monet at Work  
<https://www.youtube.com/watch?v=BJE4QUngaeg>
- The Moulin Rouge  
<https://www.youtube.com/watch?v=xClzxvCs4jA>
- Loving Vincent Trailer  
<https://www.youtube.com/watch?v=CGzKnyhYDQI>

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## JOURNAL

*Evening Bell at the Clock and The Coiffure*  
 (3.1, 3.5, 3.3)

## CONTEXT

The year 1848 was busy. Europe was shaken by revolutions in Sicily, Venice, Germany, Austria, and Lombardy—each challenging the old order and seeking to replace aristocracies with democracies. In France, Louis-Phillipe, the great victor of the Revolution of 1830 and self-styled "Citizen King", faces internal pressure and deposed himself. He was soon replaced by Napoleon III, who led France down a path of belligerency culminating in the Fraco-Prussian War of 1870. When the dust cleared, the Germans were masters of continental Europe.

Impressionism galvanized the Western European art world for 15 brief but splendid years. The artists short strokes of brilliant color captured fleeting moments of comfortable living. Although many contemporary critics derided the Impressionists for their lack of accurate description, the style's influence reverberated throughout Europe and Russia, and the U.S. Post Impressionist artists were dissatisfied with Impressionisms casual compositions, they reintroduced form and structure into paintings that sometimes stressed vehement emotions.

The 19<sup>th</sup> century saw the 2<sup>nd</sup> Industrial Revolution, which centered on steel, electricity, chemicals and oil. An increasing interest in science was characteristic of this period. Empiricism was a philosophy of the search for knowledge based on observation and direct experience. Positivism was another philosophy introduced by Comte that stressed the importance of empirical thought and the scientific method. Charles Darwin's book the Origin of Species presented his theory of natural selection, which had a hand in several new social policies of the era, including racism, imperialism, nationalism, and manifest destiny.

Social reformers were influenced by a concept called positivism. This theory allowed that all knowledge must come from proven ideas based on science and scientific theory. Comte said that only tested concepts can be accepted as truths. Key 19<sup>th</sup> century thinkers like Charles Darwin (1809-1882) and Karl Marx (1818-1883) added to the spirit of positivism by exploring theories about human evolution and social equality. These efforts shook traditional thinking and created a clamor in intellectual circles. New inventions such as telephones, motion pictures, bicycles, and automobiles shrank the world by opening communication to a wider audience.

Artists understood these powerful changes by exchanging traditional beliefs for the "avant garde". The academies, were abandoned in the late nineteenth century. Artists used the past for inspiration, but rejected traditional subject matter. Gone are religious subjects, aristocratic portraits, history paintings, and scenes from the great myths of Greece and Rome. Instead the spirit of modernism prevailed, artists chose to represent peasant scenes, landscapes, and still lifes. Systematic and scientific archeology began during this period as well, with excavations in Greece, Turkey and Egypt.



## WORKS OF ART

- *Velasco, The Valley of Mexico from the Hillside of Santa Isabel* 1882
- *Monet, The Saint-Lazare Station* 1877
- *Auguste Rodin Burghers of Calais* 1884-1885
- *Van Gogh, Starry Night* 1889
- *Mary Cassatt The Coiffure* 1890-1891
- *Paul Gauguin, Where do we come from? What are We? Where are we going?* 1897-1898
- *Edvard Munch, Scream* 1893
- *Louis Sullivan Carson, Pirie, Scott and Company building* 1899-1903
- *Paul Cezanne Mont Sainte-Victoire* 1902-1904
- *Gustav Klimt The Kiss* 1907-1908
- *Constantin Brancusi The Kiss* 1907-1908

## ASSIGNMENTS

- Read Gardner's pages 841-860
- Complete homework packet
- Write journal
- Fill in flashcards
- E.C.- "Loving Vincent" and write a review

**HOMWORK DUE:** \_\_\_\_\_