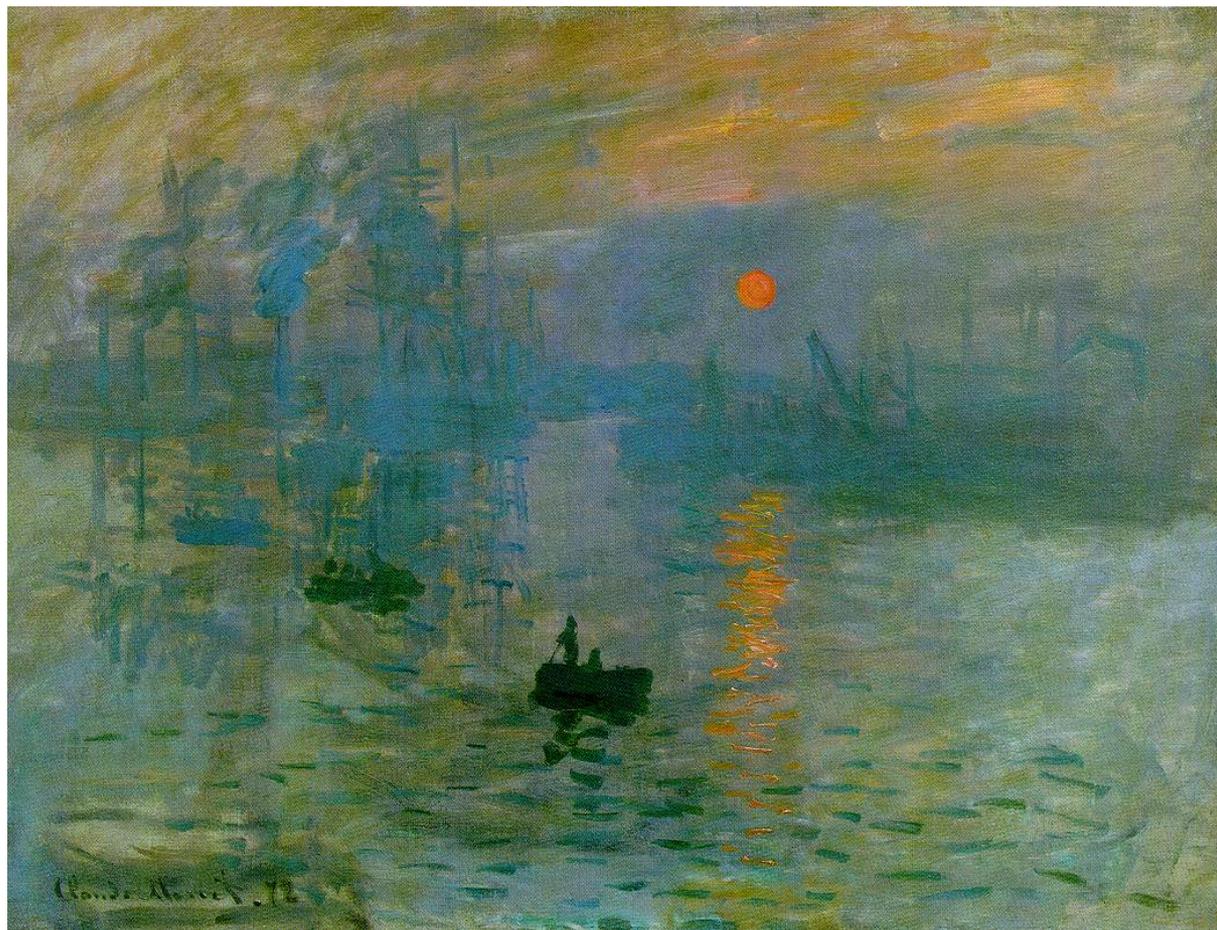




Impressionism vs. Post-Impressionism

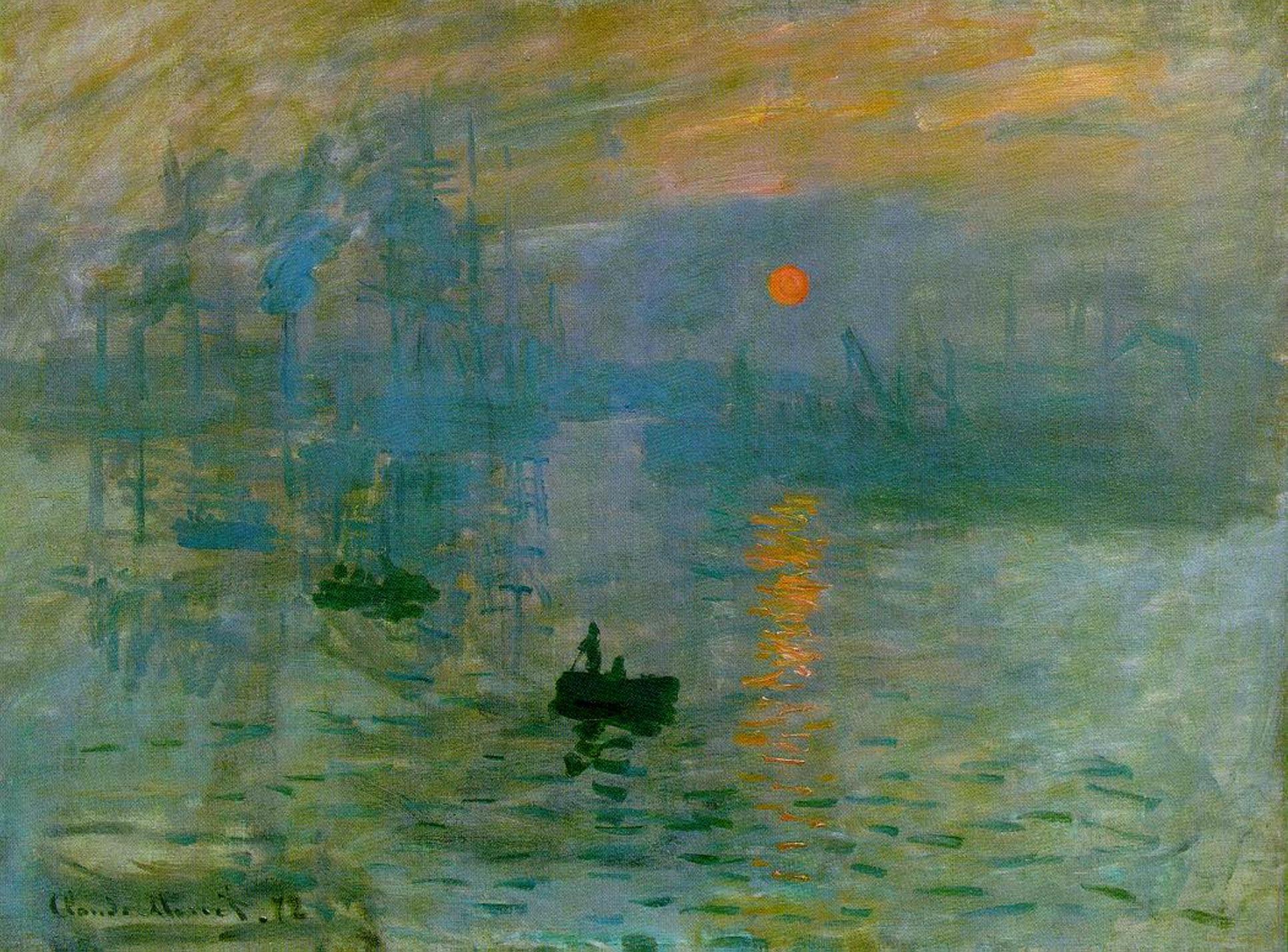
CLAUDE MONET, Impression: Sunrise, 1872. Oil on canvas, 1' 7 1/2" x 2' 1 1/2". Musée Marmottan, Paris.



[Why is this Impressionism?]

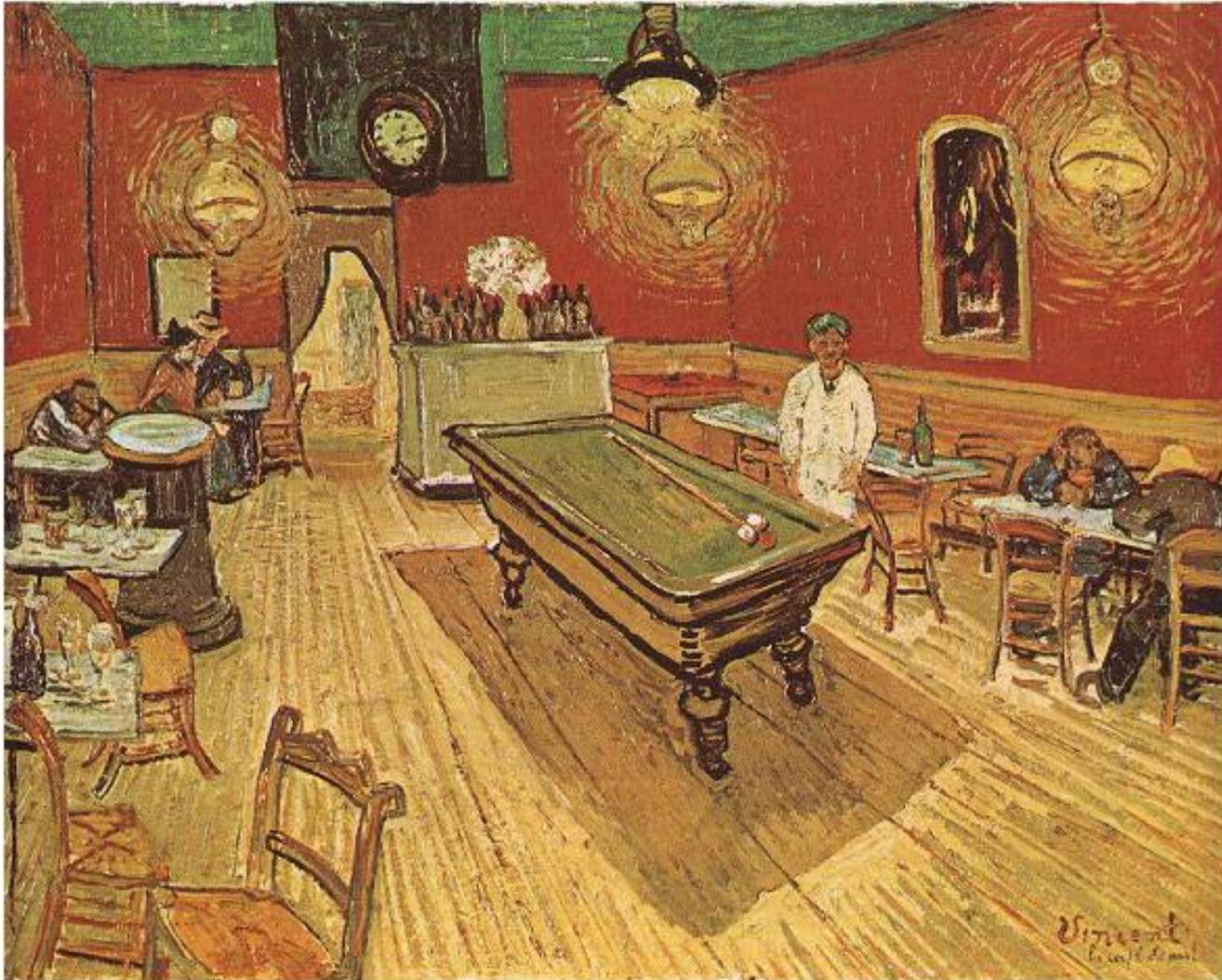
Impressionism characteristics in Monet's *Impression Sunrise* are:

- Painting of everyday scene.
- Nature is the theme.
- The color is vibrant and looks like it is mixed directly on the canvas.
- The painter was fascinated with capturing a fleeting moment.
- Quick spontaneous brushwork.



Claude Lorraine . 72

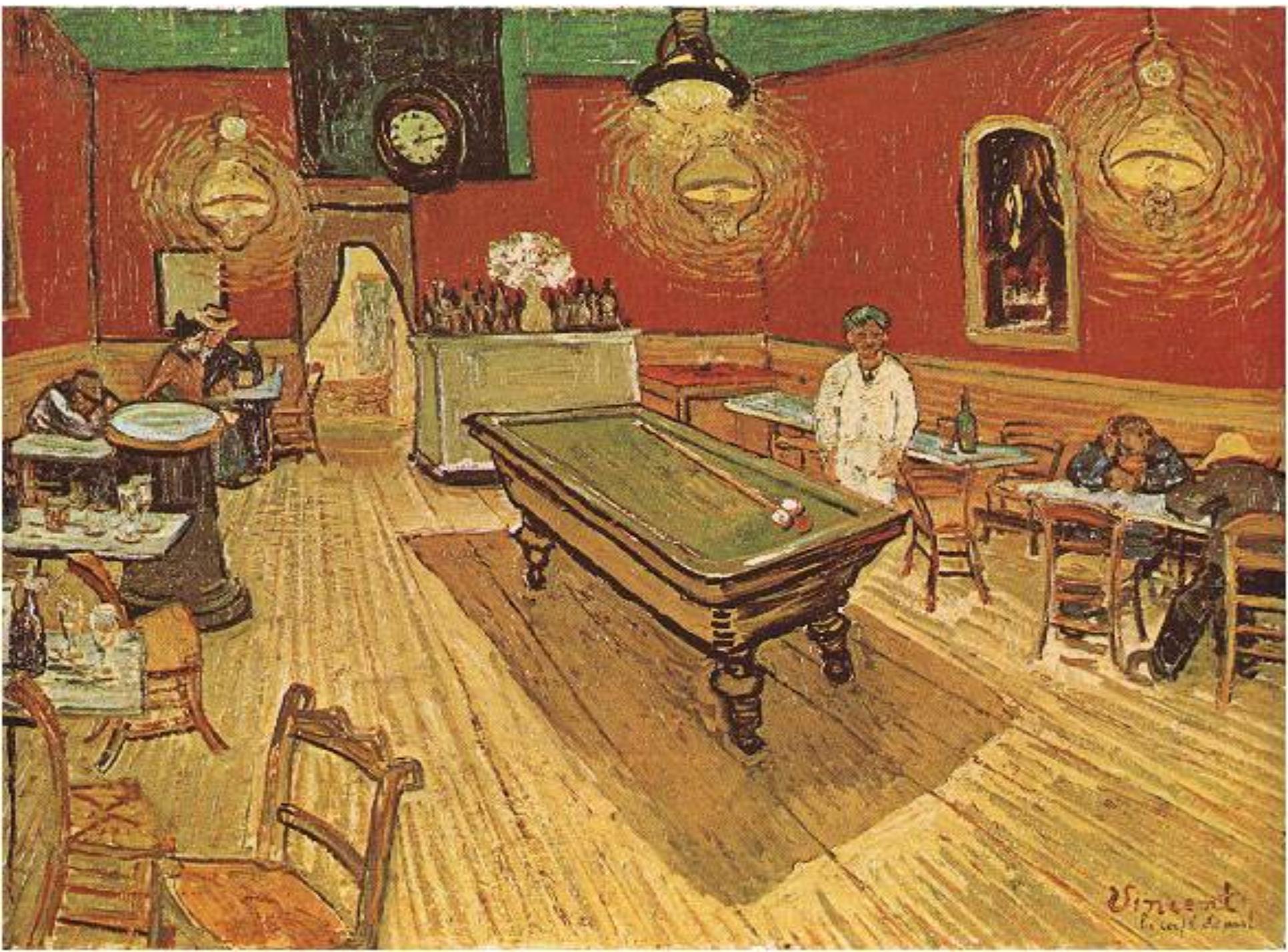
VINCENT VAN GOGH, The Night Café, 1888. Oil on canvas, approx. 2' 4 1/2" x 3'. Yale University Art Gallery, New Haven (bequest of Stephen Carlton Clark, B.A., 1903).



[Why is this Post-Impressionism?]

Post-Impressionism characteristics is Van Gogh's *The Night Café* are:

- Personal exploration of color
- Expressive use of line and color
- Forceful brushwork
- Many characteristics of Impressionism (vivid color, short thick brushstrokes, awareness of how color and light work together)



Turner
The Billiard Room

PIERRE-AUGUSTE RENOIR, Le Moulin de la Galette, 1876. Oil on canvas, approx. 4' 3" x 5' 8". Louvre, Paris.



[Why is this Impressionsim?]

Impressionism characteristics in Renoir's *Le Moulin de la Galette* are:

- Painting of an everyday scene of Parisian life
- Cropped image almost as if taken with a camera
- Vibrant and light colors
- Paint applied with quick spontaneous brushstrokes
- Painted “en Plein Air” (outside)



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).



Post-Impressionism characteristics in Cezanne's *Mont Sainte-Victoire*

- Gives sculptural weight and volume to the instantaneity of vision
- Personal, obsessive exploration of composition
- Planes (flattens out space)
- Many of the Impressionism characteristics (landscape, spontaneous brushwork, vivid color)



Impressionism

- Short, thick strokes of paint in a sketchy way, allowing the painter to capture and emphasize the essence of the subject rather than its details.
- They left brush strokes on the canvas, adding a new dimension of familiarity with the personality of the artist for the viewer to enjoy.
- Colors with as little pigment mixing as possible, allowing the eye of the viewer to optically mix the colors as they looked at the canvas, and providing a vibrant experience for the viewer.
- Impressionists did not shade (mix with black) their colors in order to obtain darker pigments. Instead, when the artists needed darker shades, they mixed with complementary colors. (Black was used, but only as a color in its own right.)
- They painted wet paint into the wet paint instead of waiting for successive applications to dry, producing softer edges and intermingling of color.
- Impressionist avoided the use of thin paints to create glazes which earlier artists built up carefully to produce effects. Rather, the impressionists put paint down thickly and did not rely upon layering.
- Impressionists discovered or emphasized aspects of the play of natural light, including an acute awareness of how colors reflect from object to object. Also, how the passage of time changes color.
- In outdoor paintings, they boldly painted shadows with the blue of the sky as it reflected onto surfaces, giving a sense of freshness and openness that was not captured in painting previously. (Blue shadows on snow inspired the technique.)
- They worked "[en plein air](#)" (outdoors)
- Unusual visual angles

[Post-Impressionism]

- vivid colors
- thick application of paint
- distinctive brushstrokes
- real-life subject matter
- emphasized geometric shapes and figures more than Impressionists
- Personal exploration of composition
- Personal exploration of color
- Four principal artists: Cézanne, Gauguin, Seurat, and Vincent van Gogh