



A Resource for Educators

An Impressionist Eye: Painting and Sculpture from
the Philip and Janice Levin Foundation

An Impressionist Eye: Painting and Sculpture from the Philip and Janice Levin Foundation

The national tour of this exhibition is organized by the American Federation of Arts.

American Federation of Arts
41 East 65th Street
New York, NY 10021-6594
212.988.7700

Cover: Detail of Edouard Vuillard,
*Arthur Fontaine Reading in His
Salon*, 1904 (p. 34)

Contents

About This Resource	3
Exhibition Overview	4
Exhibition Itinerary	7
Selected Works of Art from the Exhibition with Discussion Questions and Activities	
Pierre Bonnard, <i>The Luncheon</i> , 1923	9
Eugène Boudin, <i>Crinolines on the Beach, Trouville</i> , 1889	12
Mary Cassatt, <i>Young Woman Holding a Handkerchief to Her Chin</i> , ca. 1880–83	16
Camille Corot, <i>Portrait of a Girl</i> , ca. 1841	19
Amedeo Modigliani, <i>Head of a Woman</i> , ca. 1918	22
Claude Monet, <i>Chrysanthemums</i> , 1882–85	26
Camille Pissarro, <i>Apple Gatherers</i> , 1891	29
Henri Toulouse-Lautrec, <i>A Country Outing</i> , 1882	32
Edouard Vuillard, <i>Arthur Fontaine Reading in His Salon</i> , 1904	35
France During the Late Nineteenth and Early Twentieth Centuries— Chronology of Historical Events	37
Glossary of Terms	42
Select Bibliography	47
Web Resources	49

About This Resource

Art can be a great source of inspiration for students. Nineteenth- and twentieth-century art, in particular, shows students how artists establish their own rules for art-making, creating works that encourage people to see and understand the world around them in different ways. The aim of this resource is to facilitate the process of looking at and understanding paintings and to help teachers educate students about how to approach modern works of art using critical thinking skills. Educators may utilize these materials either in conjunction with a visit to the museum or independently.

Suggested discussion questions and activities focus on a selection of works from the exhibition and offer ways of making them more accessible to students. They are the first step in engaging students in looking at and analyzing art. Students should be encouraged to make connections among various works of art; to establish links with topics and concepts they are studying in school; and to give expression to their ideas about the works of art in this resource and about art in general. The discussion questions and activities may be adapted for use with elementary, middle, and high school students.

This resource was prepared by Nelly Silagy Benedek, Director of Education, American Federation of Arts, with the assistance of Suzanne Elder Burke, Assistant Educator, AFA, and Education Interns Erin McNally and Patricia Tuori. The Exhibition Overview and texts on selected works of art are adapted from the exhibition catalogue: *The Janice H. Levin Collection of French Art* by Richard Shone (New York: The Metropolitan Museum of Art and Yale University Press, 2003).

If you have any questions or feedback about these materials, please contact:

Nelly Silagy Benedek

Director of Education

American Federation of Arts

41 East 65th Street, New York, NY 10021-6594

Telephone: 212.988.7700 ext. 26

E-mail: nbenedek@afaweb.org

Exhibition Overview

Philip and Janice Levin began purchasing Impressionist paintings in the 1960s. After her husband died, Janice Levin remained firmly committed to pursuing their shared passion for art, extending the scope of the collection to include sculpture, as well as works by many of the foremost painters of the late nineteenth and early twentieth centuries. In addition to tracing the personal taste of a single individual, *An Impressionist Eye* offers an absorbing look into the most fertile period in nineteenth-century European art. Paintings by the Impressionists Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, along with works by the *intimistes* Pierre Bonnard and Edouard Vuillard—so-called for their sensitive portrayals of people and interiors—and sculptures by the early twentieth-century masters Alberto Giacometti and Pablo Picasso reveal the stylistic innovations that shaped the art of that time and laid the foundation for the development of modern art.

The core of the exhibition is the work created during the last three decades of the nineteenth century, following the seminal moment in art history when Impressionism emerged. Building upon the remarkable achievements in landscape painting of Monet, Pissarro, Renoir, and Alfred Sisley in the 1870s, the Impressionist movement drew into its orbit a great many painters during the run of its eight exhibitions, from 1874 to 1886. In addition to sharing stylistic preoccupations, the majority of these artists had a fervent desire for independence from the official French system of exhibitions.

Initially, the Impressionists had hoped that older artists such as Camille Corot and Gustave Courbet, whose interests were similar to theirs, would exhibit with them; they refused however, as did Edouard Manet. Eugène Boudin was the one painter from the previous generation who agreed to show at the first Impressionist exhibition in 1874. In contrast to the history, narrative, and mythological scenes favored by the academic artists of his era, Boudin turned to depictions of everyday life, in particular views of the seaside. During the 1860s, the portrayal of ordinary daily activities in painting was a hotly debated topic in France, striking a note of modernity that attracted the attention of such astute commentators as Charles Baudelaire and Emile Zola. The two small beach scenes by Boudin, painted late in the artist's career—with their informal depictions of the middle class at leisure—reflect his continuing interest in portraying the experience of daily life. Painted en plein air, they capture the light sparkling off the sea and sand and the animated crowds protecting themselves against the Channel breeze. All of these characteristics—Boudin's choice of contemporary subject matter, his method of painting en plein air, and his remarkable ability to render fleeting atmospheric effects—would have a major influence on the Impressionists, particularly Monet.

Well before the advent of Impressionism, Boudin had painted the new holiday resorts of Normandy. Working decades later, many of the Impressionists were drawn, like Boudin, to the countryside as a subject. Monet and Pissarro painted in the small Norman towns of Giverny and Pontoise, respectively, and Renoir eventually settled at Cagnes in the south. All three depicted Normandy with its abundant agriculture, waterways, ports, and seaside resorts. In 1927, Bonnard—a younger neighbor of Monet’s near Giverny—painted his early-summer landscape of variegated greens and blues, *The Seine at Vernon*, featuring the Seine in the Norman countryside.

An Impressionist Eye features scenes of people engaged in ordinary activities and in informal poses, such as Cassatt’s enigmatic young woman holding a handkerchief, Pissarro’s workers in an orchard, Toulouse-Lautrec’s figures relaxing in an open field, and Vuillard’s depiction of his mother setting the table. All are representations of people caught off guard or in a fleeting pose—an artistic strategy reflective of the less formal approach to portraiture in the later nineteenth century. Vuillard’s treatment of Arthur Fontaine, a collector, patron, and friend of the artist, is perhaps the best example in the exhibition of this newfound relaxed approach: the subject is pushed to the very edge of the canvas, where he becomes just another object along with his furniture and pictures.

Pissarro’s keen interest in figurative scenes is evident in such paintings as *Peasant Woman Digging* (1883) and *Apple Gatherers* (1891). During the 1880s, the artist’s subjects reflected his growing reverence for Degas’s figure drawings and his interest in scenes of agricultural labor painted by Jean-François Millet (1814–1875). Pissarro’s concentration on the figure, involving numerous studies and drawings, would culminate in complex compositions, but perhaps more immediately seductive than those works are the artist’s modestly scaled depictions of single figures or pairs laboring in the fields or tending kitchen gardens, as seen in the exhibition. The intimacy of his portrayal of peasant life is balanced by a metaphorical charge that is subtly poetic rather than sentimental or dogmatic. Pissarro suggests the binding regime of the yearly rural cycle without either idealizing or demeaning his figures.

Janice Levin was often drawn to atypical examples of a particular artist’s work. For instance, Toulouse-Lautrec’s subject matter in *Country Outing* is unusual in its depiction of a sunlit landscape rather than one of the lively scenes of Parisian nightlife for which the artist is best known. Likewise, in contrast to his later domestic interiors painted in vivid colors, Bonnard’s *Woman in a Blue Hat* (ca. 1903) is an early canvas showing a more somber approach to his depiction of an isolated urban setting, which may be a public park or garden, and in the use of a dark palette of black, blue, and brown. And while another collector might have preferred a later more abstract sculpture by Picasso,

Janice Levin chose a fairly straightforward portrait. *Head of a Jester* (cast ca. 1925 after composition of 1905)—one of only a few busts and figural sculptures created by the artist at this time—is a precious record of Picasso’s earliest sculpture.

From Corot and Boudin to Modigliani and Giacometti, the exhibition presents extraordinary paintings and sculptures that offer a glimpse into one of the most exciting and influential periods in the history of art. At the same time, *An Impressionist Eye* provides the opportunity to appreciate the remarkable legacy of one collector’s vision.

Exhibition Itinerary

Birmingham Museum of Art
Birmingham, Alabama
February 1–April 11, 2004

Nevada Museum of Art
Reno, Nevada
April 23–July 18, 2004

Grand Rapids Art Museum
Grand Rapids, Michigan
November 5, 2004–January 30, 2005

The Taft Museum of Art
Cincinnati, Ohio
June 10–August 28, 2005

Falconer Gallery, Grinnell College
Grinnell, Iowa
September 30–December 11, 2005



Pierre Bonnard
The Luncheon, 1923
Oil on canvas
16 1/4 x 24 1/2 inches
The Philip and Janice Levin
Foundation
© 2004 Artists Rights Society
(ARS), New York / ADAGP, Paris
Photo courtesy Sotheby's, Inc.,
© 2003



Pierre Bonnard

The Luncheon, 1923

Bonnard was forty-five years old when, in 1912, he purchased a small house named *Ma Roulotte* (My Caravan) in Vernonnet, a village across the Seine River from the small town of Vernon in Normandy, north of Paris. He retained accommodation and a studio in the capital but lived and worked at *Ma Roulotte* in the spring and summer. Bonnard shared his life with Maria Boursin (1869–1942), known as Marthe, whom he had met in 1893 and whom he married in 1925. Marthe is best known as the nude figure washing and bathing herself in innumerable paintings and drawings. Although these and many other images of her suggest a life of leisure, she managed the household at *Ma Roulotte* and Bonnard's second home in the south of France, *Le Bosquet*, at *Le Cannet* near Cannes. In Bonnard's interior views of these two houses, she is often the quietly presiding figure, a ghostly presence hovering at the edge of a room, passing across a doorway, or glimpsed, with a cat or dachshund in her lap, in a chair beyond the main motif of a painting. At other times, as here at the dining table, she is a vivid and tangible presence.

A family or group of friends at lunch or dinner is one of the key subjects of the Nabis, the loose association of painters formed in the 1890s that included Edouard Vuillard, Félix Vallotton, Maurice Denis, and Bonnard himself. The subject gave these artists the opportunity to explore several components of their aesthetic vocabulary—close interiors, overlapping figures, different light sources (windows, overhanging lamps), and most notably, still life in relation to people. Bonnard and Vuillard are concerned with gesture, odd formal relations, and the diverse coloristic feast offered by a laden table. Bonnard often introduces a personal note in his eloquent evocation of mood, frequently through the inimitable self-absorption of Marthe.

The round table in the small dining room of *Ma Roulotte* is the subject of this painting. It is seen from above and behind a serving table or sideboard that forms a red triangle at the lower left—the type of viewpoint often adopted by Bonnard. Marthe looks toward the subdued, casually dressed man on the far side of the table (almost certainly Bonnard himself). Her bobbed hair and striped red blouse are familiar from several other paintings of the early 1920s, especially *Woman with Dogs* (1922; The Phillips Collection, Washington, D.C.). Lunch, it seems, is over: a napkin is crumpled at the table edge and the plate and spoon have been pushed aside.

The picture's gently sloping direction from top left to lower right, emphasized by the striped cloth, is abruptly halted by Marthe's right arm casually poised along the table edge; the dark fall of the tablecloth glimpsed between her arms balances the red segment

of the side table. Such formal compression of an apparently random scene and a generally warm palette characterize Bonnard's small-format domestic interiors of the 1920s. This one was painted in the studio, almost certainly from pencil notations and studies.

Discussion Questions

1. Describe Bonnard's interior. What is happening in this scene?
2. What is unusual about the way Bonnard has structured his composition?
(Note the cropped figures, the pushed-up table top, the vivid colors, and the combination of different patterns to create form).
3. How do these qualities affect our perception of the scene?
4. What is the focus of Bonnard's work?

Activity: Working with Patterns

Aim: To experiment with patterns and understand how they can be used to structure a composition.

Materials: Patterned textile fragments, magazines, scissors, paper, and glue

Optional materials: Pastels, paint, and brushes

Procedure:

1. Collect patterned textile fragments and/or magazines with patterned images.
2. Have students select patterns with which to make a collage.
3. Have older students create a representational image incorporating more than one pattern. They may also use other mediums such as pastels or paint.
4. Discuss your students' work in terms of how they used patterns to structure their compositions.



Eugène Boudin
Crinolines on the Beach, Trouville,
1889
Oil on panel
5 1/2 x 9 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003



Eugène Boudin

Crinolines on the Beach, Trouville, 1889

Claude Monet was the one primarily responsible for Boudin's invitation to exhibit with the Impressionists. The two had met in Le Havre in 1858, when Monet was eighteen years old and devoting himself to caricature, as well as making his first attempts at landscape painting. Boudin introduced him to the delights of open-air painting, particularly on the Normandy coast, where Boudin, born in Honfleur, chiefly worked in the summers. Monet always acknowledged the older artist's counsel and encouragement: in 1920, for example, he wrote to the critic Gustave Geffroy, "I owe everything to Boudin and I am grateful to him for my success." Boudin was an innovator within his own generation. The color and brushwork of his numerous paintings of beaches, harbors, and ports on the Channel coast around the Seine estuary were highly regarded by Monet and his colleagues. Emile Zola wrote admiringly of Boudin's *Jetty at Le Havre* in a review of the 1868 Salon: "There I see the artist's exquisite originality, his large silver-gray skies, his little figures so fine and witty of touch. There is a rare accuracy of observation in the details and attitudes of these figures on the edge of the vast expanse."

Boudin's career falls into three phases. His early work is dominated by the influence of the seventeenth-century Dutch artists he admired and copied—the coastal views of Adriaen van de Velde and Aelbert Cuyp and the landscapes of Jacob van Ruisdael—paying particular attention to their huge skies, reflected light, and horizontal format. In the 1860s, alongside views of ports and harbors, he developed his most famous subject matter—fashionable crowds on the beach at Trouville, the burgeoning resort southeast of Honfleur. Finally, the wide skies and coastlines in some of his later beach scenes and landscapes are treated with an increasing freedom of touch that makes them his finest works. The Trouville paintings started appearing in 1862, then regularly through that decade and on into the 1870s, but they began to be far less numerous thereafter, particularly the large, finished works made from on-the-spot studies. This smaller painting belongs to the 1880s, late in Boudin's career. Boudin was admired for rendering the effects of light sparking off the sea and for his contemporary subject matter. In his compositions, the figures are arranged in groups along a syncopated horizontal band, providing color and movement between the sky, which often takes up two-thirds of the canvas, and the narrow foreground of sand.

Made in situ, or on-the-spot, this study concentrates on a single group of related figures, with a swarm of more sketchily indicated vacationers behind them. In *Crinolines*, Boudin faces toward the sea, with a changing booth at left and figures in groups to the right. The color range is gentler, more tempered in this work than in Boudin's elaborate, often brilliantly hued paintings of the 1860s. Surprisingly, blacks predominate among women's clothes and hats, offset by touches of red and modulated whites. Gossip and possibly needlework occupy the central group in *Crinolines*. Boudin provides a glimpse of life entirely taken up with the pleasures of the moment.

Discussion Questions

1. Describe what you see in Boudin's paintings.
2. Where is this scene taking place?
3. What are the people doing?
4. What time of day is it?
5. How is the composition organized? What is the focus of the composition?
6. How does Boudin depict light?
7. Describe the artist's brushwork. How has he painted the sand, sky, and water? Describe the way he has used his brushstrokes to paint the figure's faces and clothing.
8. Compare this outdoor scene with two other works in this resource that incorporate the landscape: Lautrec's *A Country Outing* and Pissarro's *Apple Gatherers*.

Activity: Writing a Journal Entry

Aim: To articulate observations about Boudin's painting in writing and to become familiar with what the artist might have experienced at the site where he painted.

Materials: Paper and pencils or pens

Procedure:

1. Instruct students to look closely at Boudin's painting.
2. Ask them to imagine they are vacationers visiting the site. Encourage them to think about the effects of the sun, atmosphere, and weather.
3. Based on what they see in the painting, have them write a journal entry describing their experiences.

Activity: Capturing the Effects of Light

Aim: To capture the effects of natural light in a drawing or painting.

Materials: Paper, pastels or paints, and brushes

Procedure:

1. Look at the Boudin paintings with your students. Discuss how the artist depicts the effects of light on the landscape.
2. Go outdoors with your class on a sunny day.
3. Have students choose a subject for their outdoor scene, a park scene, a view of buildings, or any other scene where they can illustrate the effects of sunlight.
4. Ask students to think about the colors they can use to portray the light on buildings, trees, or on whatever else they are drawing or painting.
5. Remind students to focus more on capturing an overall effect than on depicting detail.
6. In class, discuss the challenges students faced when working on their drawings or paintings.

Mary Cassatt
*Young Woman Holding a
Handkerchief to Her Chin,*
ca. 1880–83
Oil on canvas
21 1/2 x 18 3/4 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003





Mary Cassatt

Young Woman Holding a Handkerchief to Her Chin, ca. 1880–83

For many decades, the American-born painter Mary Cassatt was regarded as an interesting but minor figure associated with the Impressionist movement through her friendship with Degas and her contributions to Impressionist exhibitions from 1879 onward. A somewhat paradoxical picture of her prevailed for most of the last century. Cassatt had mined a narrow vein of subject matter—young motherhood—in her art, while herself remaining childless; she appeared neither quite French nor quite American; and she was a woman who had participated in an almost exclusively male revolution. The feminist rereading of art history changed this limited view, and she is now unlikely to be omitted from even a cursory account of Impressionism.

Well versed in the major schools of European painting (she studied and copied the old masters in Paris, Parma, Spain, and the Netherlands), Cassatt quickly forged a refined but essentially conservative style of genre painting. Settling in Paris in the 1870s, she came under the influence of Manet, Renoir, and, above all, Degas, whose protégée she became after he visited her studio in 1877. Like him, she was entranced by Japanese prints. Soon, the theme of women and small children became predominant in her art, although other aspects of women's lives extended her range as well. Like Degas, Cassatt's view of women was essentially detached, as though she was an outsider looking in.

This painting dates to relatively early in Cassatt's career. The painterly head and shoulders, with its broad brushwork and confident juxtaposition of blues and pinks, may come as a surprise to those accustomed to the artist's more refined approach to line and color. The young woman has not been identified, though she was almost certainly a member of Cassatt's family or close circle of friends in Paris, rather than a professional model. She bears some resemblance to the figure in the 1883 painting *Young Woman in Black* (The Peabody Art Collection, Maryland State Archives). The triangular shape of the white handkerchief that she holds toward her face echoes the shape of her head beneath its close-fitting, flower-emblazoned hat. Her expression is reflective, even somewhat embarrassed, and the depiction has some of the demure charm of Renoir's early portraits of young women. The red underpainting—a technique Cassatt borrowed from the old masters, particularly Rubens, whose work she studied closely in Antwerp—gives a particular warmth and vitality to the work. But, as also with *Young Woman in Black*, the example of Velázquez, whom Cassatt discovered and copied in Madrid, informs the portrait's color harmonies.

Discussion Questions

1. What words come to mind when looking at this painting? Why those words? Discuss how these words relate to the figure's expression and gesture, Cassatt's style and technique, and the artist's use of color.
2. Describe Cassatt's brushwork. How has she painted the figure? The background?
3. Compare this portrait to Corot's *Portrait of a Girl*. How are they similar and different? Discuss the artists' uses of color, form, light, and shadow.

Activity: Portraits, Drawing, and Painting

Aim: To create a portrait based on personal observation.

Materials: Paint and paintbrushes or pastels and paper

Procedure:

1. In class, compare the portraits in this resource packet. Discuss how they are different in terms of style and composition. Also discuss which aspect of the sitter's character the artist has emphasized in each portrait.
2. Students may do the next part of this activity at home or at school. If they do it at home, ask them to choose a friend or family member as the subject of their portrait. If at school, have them pair up with a fellow student and use one another as subjects.
3. Ask students to think about how they want to portray their sitter. What do they want to emphasize? Do they want to focus on the subject's facial expression? Do they want to create a colorful or monochromatic background? Will the figure's gesture be an important part of the composition? What sort of brushstrokes or lines do they prefer to use?

Camille Corot
Portrait of a Girl, ca. 1841
Oil on paper laid down on
cradled panel
9 3/4 x 6 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003



**Camille Corot**

Portrait of a Girl, ca. 1841

The predominant focus of the Levin Collection is on French art of the last decades of the nineteenth century and the early years of the twentieth. Beyond this concentration, however, the collection reaches back to Corot and forward to Giacometti. That it begins with a portrait by Corot establishes the main thrust of the collection, in which images of people are prevalent, in both paintings and sculpture. The Corot may seem a modest stepping-stone into the age of Impressionism, and even a little willful in that it is a portrait rather than the kind of landscape by Corot that was admired by Monet, Sisley, and Pissarro. In his lifetime, Corot's portraits and figures were much less well known; many went straight into private hands once they had been painted, and Corot often presented such works to the sitter's family. His achievements as a painter of the human figure were not really evident until the early twentieth century, when some of his later portraits of female models made their mark on artists such as Georges Braque and André Derain (Derain happened to own one of the most beautiful of the early portraits, *Louise Harduin in Mourning* of 1831 in the Sterling and Francine Clark Art Institute, Williamstown, Mass.).

But Corot's influence as a landscapist on the Impressionist generation was second to none. Camille Pissarro, for example, styled himself as *élève de Corot* (Corot's student) when he exhibited landscapes at the Paris Salons of 1864 and 1865; the works reflected the fact that after settling in Paris in the 1850s, he had sought the older artist's advice. In addition, Berthe Morisot's parents were friendly with Corot, and he played a crucial role in her early development. Much of Sisley's work, especially his choice of subject matter, is unthinkable without Corot's example. And Degas, whose private collection included seven of the artist's works, thought that Corot's figure paintings excelled even his landscapes.

Corot's engaging early portraits show his rapport with children and young people. As sitters, they suited his candid and generous character, and very young children were persuaded to pose for him partly because he did not require absolute stillness from his models. His style in these works is one of artful simplicity and unlabored execution. His most sustained series portrays his nieces, the daughters of his sister Annette-Octavie Sennegon, with whom the painter shared the Corot family's country property at Ville-d'Avray, outside of Paris. Not all of Corot's portraits are named individuals, however. In his early years in Italy, he drew and painted local people and made studies of peasants in regional costume and familiar attitudes that contributed to the figures in his landscapes. In his sketchbooks, there are drawings of French servants and girls

at work in which Corot took evident delight in the often elaborate hats and coiffures of his period.

This painting may belong to this early phase; nothing is known of the large-eyed, attentively serious girl, perhaps in her mid-teens, caught between adolescence and adulthood and wearing her extraordinary hat without self-consciousness. The overall palette is clear and subdued, offset by the red kerchief (and its sharp, dark shadow), the paint applied lightly on the paper. If a date of about 1841 is correct (the inscription on the painting is partly illegible), then it is one of the last of Corot's portraits in his early manner. Thereafter, he dressed his models in less contemporary, often exotic clothes and gave them the air and attitude of more timeless figures, representative of poetic mood rather than the human immediacy that results from vivid and direct observation, as seen in this work.

Discussion Questions

1. What is the figure doing?
2. How would you describe her facial expression?
3. Point out the different textures in Corot's painting and describe how he articulates them.
4. How has the artist used color? How does his use of color affect the image?

Activity: Portraits, Drawing, and Painting

See the activity for Mary Cassatt's *Young Woman Holding a Handkerchief to Her Chin* (p. 17).

Amedeo Modigliani
Head of a Woman, ca. 1918
Oil on canvas
21 1/2 x 17 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003





Amedeo Modigliani

Head of a Woman, ca. 1918

As a painter, sculptor, and draftsman, Modigliani made a unique contribution to art, and his work is universally recognized by the curvilinear, elongated style of his portraits and female nudes (though it does not, in fact, inform all of his works). The elegance of his drawing, as we know from his imitators, can easily subside into facile repetition. But Modigliani's sensitivity, and the tension under which he worked, have ensured that his handful of masterpieces have retained their absorbing personal allure. His refinement is nearer to that of the early Sieneese masters (sculptors, as well as painters) that he studied in his native Italy than to the streamlined Art Deco of the 1920s, a movement that appropriated much from his stylizations. He was affected by the various manifestations of Fauvism and Cubism current during his years in Paris (from his arrival there in 1906 to his death in 1920), but he did not contribute to them directly and belonged to no group. The singularity of his work and the personal excesses of his life have placed him beside such colorful contemporaries as Maurice Utrillo, Chaim Soutine, and Georges Rouault. His immense popularity for the thirty or forty years after his death led to his being overrated, much faked, and in books and films, mythologized. At present, however, he is perhaps underrated—a situation not helped by the number of dubious works attributed to him in both salesrooms and museums.

The essentials of Modigliani's style in portraiture were already established in his sculpture of 1910–11, when he was influenced by, among others, the sculptor Constantin Brancusi. The head is elongated; the eyes are almond-shaped and sharply cut at the corners and the bridge of the nose; the mouth is invariably small and pinched, but not thin; the hair is smoothly simplified; and, the facial features are positioned around a long, magisterial nose. The head is poised on an equally exaggerated, cylindrical neck carried out with minimal modeling. In his painting, this particular configuration reaches its mannerist apogee in his last three years. Before that, there is a surprising variety. It should be noted, that Modigliani also painted broad and rounded heads and bulky torsos, as in his portraits of fellow artists Henri Laurens, Soutine, and Diego Rivera. All these earlier works are executed in a lively, brushy, dabbed, and spotted style that gradually resolved, in about 1917, into a smoother, more regular application of paint and a fine differentiation of touch and brushwork.

In the last two or three years of his life, Modigliani remained highly productive and by no means repetitive. Much of his penultimate year of work, from the spring of 1918 to May 1919, was spent in the south of France. He was not alone—his companion Jeanne Hébuterne was with him (and gave birth to their daughter in November)—and he had the companionship as well of Léopold Zborowski, the poet and dealer who was his friend

and protector, and Zborowski's wife, Anna. There were also visitors such as Soutine, who was himself painting superbly in Cagnes, the hilltop village close to the Mediterranean where Modigliani had spent his first months before moving on to nearby Nice.

The model for the present portrait has not been identified, but some research and visual evidence points to Anna Zborowska (born Hanka Cirowska). It is well known that she was one of Modigliani's favorite and most patient models, particularly in 1917–18 (a near-full-length portrait of her from 1917 is in the Museum of Modern Art, New York). The Zborowskis were with Modigliani in the south of France for a considerable period, and early labels on the back of his portrait are inscribed "Nice 1918." Another portrait of Anna from about the same time, in the Nasjonalgalleriet, Oslo, is strikingly close to the present work, notably in the hairstyle (with the same six-part fringe), the dark, sober neckline of the dress, and the chalky, subdued background. Both paintings are suffused with the model's tranquil hauteur, even a wary tolerance (Anna Zborowska's devotion to Modigliani was not quite as self-sacrificing as was her husband's). But such an identification can only remain a suggestion. Whoever the model, the modestly scaled portrait is self-contained and hieratic—an effect emphasized by the eyes (paler than in the named portraits of Anna), which give little away. The fringe alone adds a note of contemporaneity and detail to an otherwise timeless image. The vertical band of wall at the right suggests the confined position of the model and the artist's proximity to her and exemplifies the spatial simplicity of Modigliani's final phase.

Discussion Questions

1. Compare Modigliani's portrait with the other portraits in this resource packet. How is this painting similar and/or different?
2. Describe how the artist has painted the foreground, middle ground, and background. How does he distinguish one from the other?
3. Describe the artist's use of color. How does his use of color unify the composition, e.g., where do you see colors repeated in the painting?

Activity: Understanding Composition

Aim: To identify the compositional elements of a painting and understand how they structure a work of art.

Materials: Paper and pencil

Procedure:

1. Ask students to fold a sheet of paper into four sections.
2. Ask them to find ten lines and four shapes that they think are the most important in the compositional structure of the painting, and then draw them in the first box.
3. In the second box, have them reduce the number of lines to six and the shapes to three. In the third box, ask them to draw four of the lines and two of the shapes, and in the last box, to reduce the drawing to two lines and one shape.
4. Display all the drawings. (You may want to place them on the floor and have students walk around them.) Discuss similarities and differences.
5. Which seem to be the most important shapes and/or lines in the painting?

Claude Monet
Chrysanthemums, 1882–85
Oil on canvas
20 x 15 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003





Claude Monet

Chrysanthemums, 1882–85

Earlier in his career, Monet had occasionally painted still lifes, but it was not until about 1870 and the following four or five years that they make a more persistent appearance in his work. If he seems to have preferred to paint flowers in their natural settings, he was not unaware of the allure of indoor flower pieces to collectors who may have found his landscapes and figure compositions too stylistically advanced for their taste. It is no coincidence that still life becomes more prominent from 1878 to 1883 (when more than twenty flower pieces are recorded)—a period when Monet was comparatively impoverished, partly through his ingrained habit of spending more than he earned, often with considerable extravagance. At one time or another, all the Impressionist painters undertook still life, usually of flowers, fruit, or dead game. Even the landscapist Alfred Sisley painted the occasional still life, and Camille Pissarro attempted, from time to time, to capture the charm of bunches of cut flowers.

This painting originally belonged to a highly unusual decorative scheme carried out by Monet between 1882 and 1885. The dealer Paul Durand-Ruel commissioned the artist to paint panels for the six doors of the salon in his apartment at 35, rue de Rome, Paris. Each door had six panels—two principal vertical ones, two small horizontals (at door-handle level), and two lower verticals. It was for one of the latter that *Chrysanthemums* was painted, forming a contrasting pair with a depiction of a potted white azalea. The thirty-six canvases were painted by Monet in his studio over a considerable period of time, then fixed in place on the salon doors. Easily removable, they were later transferred to Durand-Ruel's son's home in rue Jouffroy, from where they were eventually sold.

Here, Monet goes straight to the point—a simple green vase filled with nothing but pink and red chrysanthemums, placed on an obliquely angled tabletop. There are none of the usual accessories of fruit or cloth, no variety of bloom, no patterned wall to offset the natural arrangements of the flowers, which are closely confined by three edges of the canvas. The work appears to have been painted with some rapidity, a brisk pace detectable in the short, thick, spiky brushstrokes of the multi-petalled chrysanthemums and the raked texture, from top left to lower right, of the background.

Discussion Questions

1. Describe the composition in Monet's still life. How has the artist rendered the table top and the wall? Notice how the table top is pushed forward, compressing the space in the painting.
2. How has Monet employed color? Discuss how he depicts light through his color choices and his brushstrokes, most notably in the vase and flowers.
3. How has the artist used his brushwork to create volume? Discuss the three-dimensional qualities of the vase and flowers and how Monet achieves this effect.

Activity: Designing a Painting for an Interior

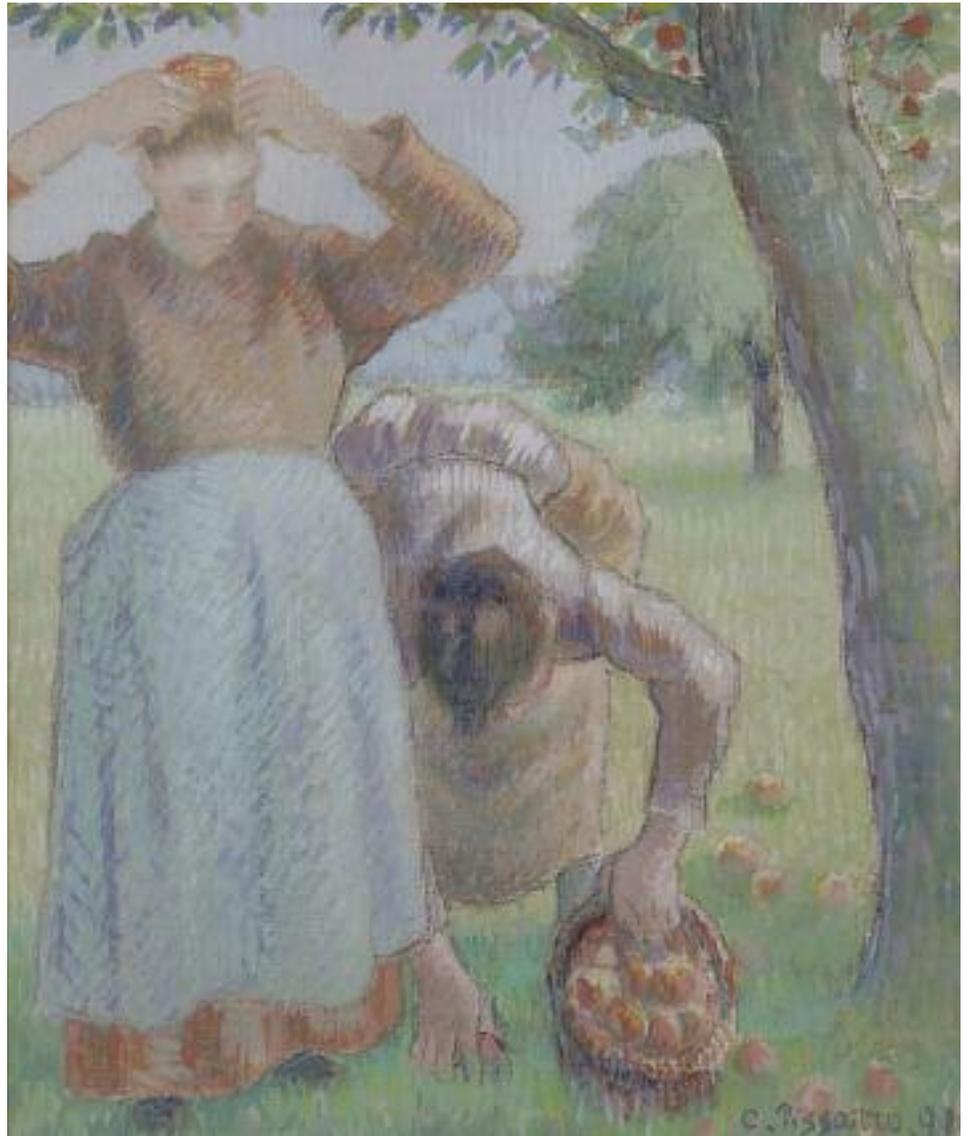
Aim: To design a work of art for display on the interior of a door or on a wall, taking into account the design and layout of the room.

Materials: Pencil or paper or paint, paint brushes, and a support (either paper, cardboard, or canvas)

Procedure:

1. Explain to your students that Monet created this painting as part of a decorative project commissioned by his art dealer. The painting was designed to fit on one of the doors in his dealer's home. Each door could accommodate six paintings. Monet painted a total of thirty-six paintings; six paintings for six doors.
2. Ask your students to design a decorative scheme for either a real or imaginary room. They may design the paintings for the doors in the room, as did Monet, or as a decorative scheme to be hung on the walls. Emphasize that students should consider the room in its entirety so that the paintings they design work together as a whole.
3. Ask students to use paper and pencil. If time permits and materials are available, have them translate their drawings into paintings.

Camille Pissarro
Apple Gatherers, 1891
Gouache on silk on paper
10 1/4 x 8 5/8 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003





Camille Pissarro

Apple Gatherers, 1891

It is only in the last two decades or so that scholarly and interpretive attention has been directed toward Pissarro's considerable body of work depicting the human figure in the landscape. Of course, villagers and farmhands are a constant presence in his landscapes of the 1870s, but by the early 1880s Pissarro had begun to close in on such figures—making them the focus of the landscape rather than subordinate to it—and to show his country people, in more detail, pursuing the habitual, seasonal tasks of rural and agricultural life.

Like his Impressionist colleagues, especially Monet, Renoir, Morisot, and Sisley, Pissarro had experienced frustration with certain aspects of his work as it had developed up to about 1880. He was impatient with Impressionism's tendency to dissolve form and promote an unstructured handling of paint. In mid-career he set about an overhaul of his technical procedures, as well as his subject matter, that would come to a head later in the 1880s with the influence of the principles of Pointillism as formulated by the much younger Georges Seurat (1859–1891). But even before that, his painting had begun to be more tightly constructed and spatially various, with surfaces consisting of a weave of short brushstrokes.

Living in the agricultural landscape of Normandy around Pontoise and, from 1884, after a brief period at Osny, in the village of Eragny, which would be his home until his death, Pissarro could observe every kind of rural and domestic task—from household chores such as sweeping the yard and washing dishes to the tending of livestock, digging, hoeing, planting, and harvesting. For the most part, the farming in Pissarro's immediate area tended to be on a small scale, with an emphasis on the production of vegetables and fruit. The repetition of certain figures, their roles and tasks transformed, is a constant feature of Pissarro's figurative scenes. A woman gleaning in the fields becomes an apple picker in one work and a bathing nude in another. Many of these single-figure paintings are suffused with Pissarro's sympathy for the country people among whom he lived. The young women—men are much rarer—are shown absorbed in their work or temporarily resting in reflective or introspective moods. A spade or hoe or brush takes their weight and creates a strong vertical to counterbalance the receding line of gardens and fields, fences and hedges, that structure the composition from top to bottom. The horizon line is frequently excluded or lowered just enough to reveal a strip of sky.

More than a strip of sky is visible in *Apple Gatherers*, which shows two women picking up windfalls or fruit they have shaken from the branches. The same activity is depicted in the large canvas *Apple Picking* (1988; Dallas Museum of Art) in which the central figure is a prototype for the bending women in the present work. Her fellow gatherer, adjusting a head scarf or bonnet, is familiar from several other works. The image is lightly painted in gouache on silk, a medium and a support Pissarro had used frequently in his painted fans from about 1879 onward. But the size and conventional shape of this work suggest that it had no utilitarian purpose; instead, its unusual support was chosen as being apposite for an intimate seasonal moment, and it is evidently a fragment of Pissarro's concerted attempt in his last years to transform Eragny into his own vision of Arcadia.

Discussion Questions

1. Describe the moment Pissarro depicts in his gouache.
2. What are the women doing? What is the focus of the work? Discuss the poses of the women and how they contribute to the work's compositional structure.

Activity: Understanding a Painting's Compositional Structure

Aim: To develop an understanding of Pissarro's method of constructing form.

Materials: Large sheet of white drawing paper and charcoal or crayons

Procedure:

1. Project the slide of Pissarro's *Apple Gatherers* onto the large sheet of white drawing paper.
2. Ask your students to describe the painting's formal structure—the shapes, lines, and colors that make up the picture.
3. Ask them to imagine reducing the still-life elements to geometric shapes. What would those shapes look like?
4. After your discussion, invite students to draw directly on top of the projected slide.
5. After each student has worked on the drawing of the slide, shut the projector off and view the drawing in progress.
6. Discuss this collaborative copy drawing as a black-and-white structure study.

Henri Toulouse-Lautrec
A Country Outing, 1882
Oil on canvas
18 1/8 x 15 inches
The Philip and Janice Levin
Foundation
Photo courtesy Sotheby's, Inc.,
© 2003





Henri Toulouse-Lautrec

A Country Outing, 1882

The world evoked in Toulouse-Lautrec's early work is quite distinct from the subject matter for which he later became famous. He is best known for his scenes of Parisian nightlife, its places of entertainment, its dance halls, bars, and brothels. This was the world into which he escaped once he had begun to lead a life more independent of his parents, Count Alphonse and Countess Adèle de Toulouse-Lautrec-Monfa. His family's ancient lineage, its several houses in and near Albi in southwestern France, and his mother's grand apartment in Paris formed the privileged backdrop to Toulouse-Lautrec's early years. Most of his numerous male relatives had a passion for riding, hunting, and other country pursuits, which the young Henri followed avidly until a series of accidents stunted his already short, frail legs. By 1880, at age sixteen, he was physically deformed, and he never grew beyond about five feet in height. During his long convalescent periods in the late 1870s, he began to develop his precocious skills as a witty and observant draftsman, having inherited talent from and been encouraged by his father and two uncles, all competent amateur artists. The count came to know the equestrian painter René Princeteau (1844–1914), who gave lessons to the boy both in Paris and on visits to Albi. Carriage driving, hunting parties, the count falconing in the country, military maneuvers, and riders in the Bois de Boulogne are the subjects of some of Toulouse-Lautrec's earliest paintings. They naturally reflect his familiar surroundings and, in that sense, are typical of his time and class. But his vivid, flexible line and near-caricatural approach to the figure are prophetic of future developments.

A Country Outing belongs to this early period. It shows a family in the countryside, resting between the shady banks of what appears to be a sun-burnished cornfield. The casual dispositions of the three figures (the woman in the center may be Countess Adèle) and the alert little black dog (one of the earliest of several brilliant canine presences in Toulouse-Lautrec's work), as well as the sure handling of spatial recession, suggest considerable sophistication on the artist's part: the work may indeed belong a year or two later than its given date. Toulouse-Lautrec's more famous, later paintings are notable for their rapidly brushed surfaces in oil paint that had been thinned with turpentine to maximize the calligraphic effect. But even in this early painting, he has scratched into the wet paint, perhaps with the other end of this brush, to suggest dry, burnt grasses in the foreground.

Discussion Questions

1. Describe Lautrec's handling of the paint. How has he painted the figures?
The landscape?
2. Which details has he omitted/included? How does this affect the image?
What is the focus of the composition?
3. How has the artist used color?

Activity: Depicting Country and City Scenes

Aim: To draw the same figures in two different settings and note differences in composition, content, and style.

Materials: Paper and pencil

Procedure:

1. Here, Toulouse Lautrec paints a country scene. His later works depict scenes of Paris nightlife. Ask your students to think about drawing two pictures: one of figures in an urban landscape and the other of the same figures in a rural setting. Ask them to consider the figures' activities along with their postures and gestures. Have them think about how much detail they would like to include and the composition of the work before they begin drawing.
2. After your students have finished their drawings, have them compare the two works. How are they different? What is the most important element in each work?



Edouard Vuillard
*Arthur Fontaine Reading in His
Salon, 1904*
Oil on paper laid down on
canvas
24 3/8 x 24 3/8 inches
The Philip and Janice Levin
Foundation
© 2004 Artists Rights Society
(ARS), New York / ADAGP, Paris
Photo courtesy Sotheby's, Inc.,
© 2003

**Edouard Vuillard**

Arthur Fontaine Reading in His Salon, 1904

In the late 1890s and early in the next decade, Vuillard's social world was transformed in a way that greatly increased the range of his subject matter—new faces, new landscapes, new rooms. He and other painters in his intimate circle, such as Pierre Bonnard, Félix Vallotton, and Ker-Xavier Roussel, were taken up by a number of enlightened patrons and collectors central to the literary, artistic, and musical elite of Paris. They were well-to-do rather than very rich, from the upper bourgeoisie rather than the old aristocracy; their style of living was inflected by the social and moral freedoms of the artists they entertained and supported. In the earlier part of this period, Thadée Natanson and his wife, the former Misia Godebska, were crucial to Vuillard's social life. His stays at their country houses—first at, Valvins (where Vuillard came to know the poet Stéphane Mallarmé) and then at Villeneuve-sur-Yonne—inspired some of his greatest mural decorations. Misia, a Polish-born pianist famed for her looks, her affairs, and her marriages, drew from him some of his most poetic and rapt interiors-with-figures, in which the smell of flowers and the sounds of the piano are almost as palpable as the person of Misia herself.

Among the other devoted patrons of the Nabis was Henry Lerolle (1848–1929), a musician and a painter in his own right, though of a more conservative nature than most artists with whom he associated. He and his wife, Madeleine, invited a variety of composers, writers, and painters into their home at 20, avenue Duquesne, in Paris. Their guests included the composer Claude Debussy, Vincent d'Indy, and Ernest Chausson, who was Lerolle's brother-in-law and also an adventurous collector; Chausson and Lerolle were particular patrons of Maurice Denis. From an earlier generation, Renoir was a family friend who had painted Lerolle's daughter at the piano (*Yvonne and Christine Lerolle at the Piano*, ca. 1898; Walter-Guillaume Collection, Musée de l'Orangerie, Paris). Madame Lerolle's sister, Marie, was married to Arthur Fontaine (1860–1931), the subject of the present painting. Fontaine was an industrialist who had been appointed chief engineer of mines for France and, in 1899, minister of labor. He was a well-read, cultivated man, a collector and patron, a friend of writers such as Paul Claudel and André Gide (who mentions Fontaine in his *Journals*), and the founder with Maurice Denis of a short-lived periodical, *L'Occident*, established for the promotion of Western Catholic art. One of Fontaine's closest friends was Odilon Redon, who drew portraits of them in 1901 (that of Marie is in the Metropolitan Museum of Art, New York). The couple lived—not especially happily (they divorced in 1905)—in the avenue de Villars, the salon of which is the setting for the painting.

In his characteristic manner, Vuillard pushes the reading figure of Fontaine, lit from the side, to the margins of the painting. There he forms a solid, concentrating presence, though dominated by the rectangles of window, furniture, and pictures on the walls. As in *Madame Vuillard Setting the Table* (in the exhibition), an empty chair looms in the foreground. The predominant color scheme of gray and pale lemon is subdued yet warm, set off by Fontaine's sober clothes and the dark windowpanes and enlivened by touches of strong color—Fontaine's hands, the flowers on the small table, the pink blossom peeping into the painting above the sitter's head. In another canvas of 1904 with the same dimensions as this one, Vuillard shows the salon from a different angle and includes the diminutive figures of the Fontaines below a wall filled with Maurice Denis's large decoration *The Muses* (1893), his celebrated image of women walking and reading under trees that is now in the Musée d'Orsay, Paris. In an additional painting of 1903–04, also of a similar size—lending credence to the suggestion that the Fontaines may have commissioned Vuillard to paint a suite of interiors of their home—Madame Fontaine pauses by one of the windows, wearing a shimmering rose and gold dress that picks up the glow of the sunlit room (private collection).

Vuillard remained friendly with the couple as they went their separate ways after the divorce: she remarried and became Madame Abel Desjardins, while he continued for a while in the avenue de Villars, overseeing his gatherings of writers and painters. Arthur Fontaine's collection was dispersed in auction in Paris in April 1932.

Discussion Questions

1. Describe how Vuillard has painted this interior. How has he constructed the composition? Which shapes are repeated throughout?
2. Compare Vuillard's paintings with the Bonnard interior included in this resource packet. How is it different?
3. Focus on the figure of Arthur Fontaine. Discuss the placement of his figure in the composition. How does this affect the scene?

Activity: Understanding Composition

See the activity for Modigliani's *Head of a Woman* (p. 24).

Chronology of Historical Events—France During the Late Nineteenth and Early Twentieth Centuries

- 1796 Camille Corot born.
- 1824 Eugène Boudin born.
- 1830 Camille Pissarro born.
- 1832 Edouard Manet born.
- 1834 Edgar Degas born.
- 1839 Louis Daguerre invents photography. Paul Cézanne born.
- 1840 Claude Monet and Auguste Rodin born.
- 1841 Pierre-Auguste Renoir and Berthe Morisot born.
Camille Corot paints *Portrait of a Girl*.
- 1844 Mary Cassatt born.
- 1848 Revolution begins in France and spreads throughout Europe.
Louis Napoléon III elected president, establishing Second Republic.
Paul Gauguin born.
- 1850 King Louis-Philippe of France dies.
- 1851 Louis Napoléon III conducts parliamentary coup d'état,
which strips power of French legislature and ends Second Republic.
- 1852 Napoléon III proclaims Second Empire; imperial order reinstated.
Baron Georges Haussmann redesigns layout of Paris under order of
Napoléon III.
- 1853 Vincent van Gogh born.
- 1855 Exposition Universelle de Paris, first international fair to include a
substantial section devoted to the arts.

- 1856 Monet meets Eugène Boudin.
- 1859 Georges Seurat born.
- 1862 Victor Hugo publishes *Les Misérables*.
- 1863 The photographer and journalist Nadar (Félix Tournachon) stages balloon ascensions in Paris. Manet's *Olympia* and *Le Déjeuner sur l'herbe* (Luncheon on the Grass) shock audiences when exhibited at the Salon des Refusés (Salon of the Refused).
- 1864 Henri de Toulouse-Lautrec born. The official Salon becomes an annual event; Manet is rejected, while Morisot, Pissarro, and Renoir are included. The right to strike becomes legalized in France.
- 1865 Monet, Degas, Morisot, Pissarro, and Renoir exhibit at the Salon; Manet exhibits *Olympia*.
- 1867 Exposition Universelle de Paris marks the height of the Second Empire. Alfred Sisley, Renoir, Manet, Pissarro, and Cézanne are rejected from the Salon; Degas is accepted. Frédéric Bazille and his friends decide to organize an independent exhibition. Pierre Bonnard born.
- 1868 Edouard Vuillard born. Impressionist paintings admitted to the official Salon; Cézanne is rejected.
- 1869 Manet and friends frequent the Café Guerbois in Batignolles, which becomes a popular gathering place for artists. Monet, Sisley, and Cézanne are rejected from the Salon; Degas, Pissarro, Renoir, and Bazille each have one painting accepted. Henri Matisse born.
- 1870 July 19. Outbreak of Franco-Prussian War. Napoléon III capitulates and Third Republic proclaimed. Prussians begin siege. Louis Pasteur discovers the existence of living germs and bacteria. Manet joins the National Guard. Courbet and Daumier refuse Legion of Honor. Monet rejected from the Salon.
- 1871 January 18. William, King of Prussia, crowns himself Emperor of Germany in the Hall of Mirrors at Versailles.
January 28. France defeated; armistice signed.

- March 18. The Commune of Paris is established and remains in power for two months; civil war ensues and approximately 30,000 people die.
- May. France and Germany sign treaty in Frankfurt. German army allowed to march victoriously through Paris. The Communards pull down the Vendôme Column. Gustave Courbet involved in destruction of the column and is subsequently imprisoned. The former government reclaims Paris from the Communards.
- 1873 December 27. Artists including Monet, Pissarro, Degas, Renoir, Sisley, and Morisot organize the Société anonyme des peintres, sculpteurs, et graveurs. The placement of works in the Société's exhibition, the first exhibition of the Impressionists, is decided by lottery, and there are no juries or monetary awards.
- 1874 The first exhibition of the Société anonyme des peintres, sculpteurs, et graveurs opens at Nadar's studio at 35, boulevard des Capucines in Paris two weeks before the Salon. Thirty artists exhibit 165 works of art; Manet refuses to participate. The official Salon exhibits military paintings and works relating to French nationalism. The Palais de la Legion d'Honneur is decorated with nationalistic history paintings. Philosopher Zénobe Gramme successfully illuminates his Paris laboratory with an electric generator.
- 1876 The second group exhibition of the Impressionists at 11, rue le Peletier at the gallery of Paul Durand-Ruel.
- 1877 Third Impressionist Exhibition at 6, rue le Peletier. Artists begin gathering regularly at Café de la Nouvelle-Athènes. Gustave Courbet dies.
- 1879 Fourth Impressionist Exhibition at 28, avenue de l'Opéra.
- 1880 Fifth Impressionist Exhibition at 10, rue des Pyramides; Degas's sculpture *Little Fourteen-Year-Old Dancer* shown. Rodin sculpts *The Thinker* and receives commission for *The Gates of Hell* (completed 1917). Emile Zola publishes *Nana*. André Derain born. Mary Cassatt paints *Young Woman Holding a Handkerchief to Her Chin*.
- 1881 Sixth Impressionist Exhibition at 35, boulevard des Capucines. Pablo Picasso born.

- 1882 Seventh Impressionist Exhibition at 251, rue Saint-Honoré. The Union Générale files for bankruptcy devastating the French economy. Georges Braque born. Claude Monet paints *Chrysanthemums*. Henri Toulouse-Lautrec paints *A Country Outing*.
- 1884 Odilon Redon, Paul Signac, and Seurat participate in the Société des Artistes Indépendants, founded that year. Seurat begins painting *Sunday Afternoon on the Island of the Grand Jatte*. Amedeo Modigliani born.
- 1885 Pasteur invents vaccine against rabies. Zola publishes *Germinal*. Hugo dies. Eighth and final Impressionist Exhibition at 1, rue Lafitte. Van Gogh arrives in Paris. Zola publishes *L'Oeuvre* (The Masterpiece). Moréas publishes "Le Symbolism," the symbolist manifesto, in the periodical *Le Figaro*.
- 1888 Formation of the Nabis (from the Hebrew word for prophet) group, including the artists Pierre Bonnard, Maurice Denis, and Edouard Vuillard. Their objective was to reduce the elements of a scene to an interplay of colors and forms, as well as to explore the evocative potential of the decorative in painting.
- 1889 Eiffel Tower opens. Over 30 million people visit the Exposition Universelle de Paris. The Boulanger affair; General Georges Boulanger's attempt to orchestrate his election to the presidency of France and establish a military dictatorship is aborted. Eugène Boudin paints *Crinolines on the Beach*.
- 1890 Van Gogh commits suicide.
- 1891 Monet's *Haystacks* series shown in Durand-Ruel's gallery. Seurat dies. Camille Pissarro paints *Apple Gatherers*.
- 1892 The Dreyfus affair; Captain Alfred Dreyfus, a Jewish probationary officer in the General Staff, accused of spying.
- 1894 Dreyfus convicted of espionage, increasing anti-Semitism in France.
- 1895 Morisot dies. Colonel Henry admits forging evidence against Dreyfus and commits suicide. Zola publishes "J'Accuse" (I Accuse) in *L'Aurore*, exposing the scandal and forcing new Dreyfus trial; Dreyfus exonerated.

- 1901 Alberto Giacometti born.
- 1903 Pissarro and Gauguin die.
- 1905 Derain, Matisse, and Maurice de Vlaminck, among others, exhibit together in 1905 at the Salon d'Automne. Louis Vauxcelles uses the term "fauve" (wild beast) in his review of the exhibition.
- 1906 Dreyfus awarded the Legion of Honor. Cézanne dies.
- 1914 World War I begins.
- 1917 Degas and Rodin die.
- 1918 World War I ends. Amedeo Modigliani paints *Head of a Woman*.
- 1919 Renoir dies.
- 1920 Last Cubist group exhibition at the Salon des Indépendants.
- 1924 André Breton publishes *Manifeste du surréalisme* (Surrealist Manifesto).
- 1926 Cassatt and Monet die.

Glossary of Terms**Art Deco**

The decorative style popular in America and Europe in the 1920s and 1930s. While an offshoot of Art Nouveau, unlike its predecessor, the characteristic patterns or designs of Art Deco are geometric not naturalistic in style, reflecting the rise of industry and mass production in the early twentieth century.

avant-garde

Venturing away from the current mainstream, often experimental in nature. May be applied to art or artists who are producing this type of work.

composition

The arrangement of forms in a work of art.

Cubism

Between the years 1908 and 1914 Pablo Picasso and Georges Braque developed a style that became known as Cubism. The term was coined in an art review by critic Louis Vauxcelles who described Braque's work as consisting of cubes. Among Cubism's most important features was the incorporation of multiple perspectives into a single work of art. Inspired by the work of Paul Cézanne, Cubism departed from the standard of recreating a believable, three-dimensional illusion of space. With their innovative style, Picasso and Braque challenged the convention of employing one-point perspective by rethinking the spatial organization of their subject matter and fracturing the picture plane so that the viewer could explore the scene from many different angles simultaneously.

Divisionism

A technique used by the Neo-Impressionists. Characterized by a scientific approach to color and systematic application of paint on canvas in order to achieve certain optical effects. Seurat and his followers were inspired by Ogden Rood's *Modern Chromatics* and M. E. Chevreul's writings on color reactions. They defined simultaneous contrast ("two color areas placed side by side tend to exaggerate their differences, and if complementaries, they acquire an unusual brilliance") and successive contrast ("that one color area will fatigue the eye after a moment and induce an after-image or surrounding halo of the color-opposite"). The term Divisionism is sometimes used interchangeably with Pointillism although the latter refers more specifically to points or dots of color.

Ecole des Beaux-Arts

Official, influential French school for the training of painters, graphic artists, sculptors, and architects.

en plein air

French for “open air”. Used in the context of painting or sketching en plein air, or “out of doors,” a practice recommended by the highly influential French landscape painter Pierre-Henri de Valenciennes in his treatise *Elémens de perspective...* (1800). According to Valenciennes, studies in oil on paper were to be made quickly on the spot and then used as points of reference back in the studio where the final, finished landscape painting was produced. Later in the century the Impressionists would dispense with the distinction between sketch and finished picture and undertake much of their work en plein air. It has been pointed out that Valenciennes was not the first artist to work out of doors. For example, the seventeenth-century landscapist Claude Lorrain may well have executed his brown wash nature studies out in the Roman countryside.

Fauves

The term applied to a group of artists (among them, André Derain, Henri Matisse, and Maurice de Vlaminck) working in a similar style between the years 1905 and 1908. These artists exhibited together in 1905 at the Salon d’Automne and became known as the Fauves (wild beasts) because of their unconventional use of bold, strident color. Louis Vauxcelles’s review of the exhibition included a statement that ultimately led to the adoption of the name by both artists and critics. Referring to the more traditional work of the little-known sculptor Albert Marque whose sculptures were exhibited in the center of the colorful paintings, Vauxcelles remarked, “C’est Donatello chez les fauves” (It’s Donatello amid the wild beasts). The style practiced by the Fauves focused on the use of color toward an expressive end rather than as a means to reproduce what they observed around them.

form

Form refers to the shapes and structural elements of a work of art. The formal elements of a work of art include line, composition, space, and color.

genre scene

Scene of everyday life.

gouache

Also called bodycolor, gouache is watercolor that is opaque (as opposed to its more common transparent form). This opacity is achieved by the addition of white paint or pigment (such as Chinese white). Gouache was used in manuscript illumination and early watercolors (for example, by Albrecht Dürer). It was also employed by miniature painters in the seventeenth and eighteenth centuries.

Impressionism

A term applied to the work of a specific group of artists working in France from the 1860s through the 1880s who exhibited together and shared a similar artistic sensibility. Among the thirty artists who participated in what came to be known as the first Impressionist exhibition in April of 1874 was Claude Monet who exhibited a work entitled *Impression, soleil levant* (Impression: Sunrise). The critic Louis Leroy appropriated the word in a pejorative way, using the word “impressionist” in his review of the exhibition to describe the sketchiness of the works. The artists later adopted the term themselves. The last Impressionist exhibition was held in 1886. Characteristics of Impressionism include loose brushwork, unblended pure color, and the omission of detail. The Impressionists’ primary focus was on capturing the artist’s visual experience of a particular moment in time.

Mannerist

The term generally used to describe the art in Italy that directly succeeded that of the Renaissance and preceded the Baroque. Typical Mannerist painters were artists such as Parmigianino, with his elegant elongation of the human form, and Pontormo, whose compositions exhibit a disturbing psychological tension. Although Mannerism is mainly applied to Italian art, there was also Northern Mannerism, used to describe the work of north European artists such as Goltzius, Uytewael, and Spranger active in the late sixteenth and early seventeenth centuries, whose twisting, intricate compositions reached a large audience through the highly accomplished prints made after them.

medium

The materials used by an artist, such as oil paint and canvas. Also the mode of expression employed by an artist such as sculpture, painting, or photography.

Nabis

From the Hebrew word for “prophets.” The name suggested by the poet Henri Cazalis and adopted by the group of French artists working in the 1890s who were inspired by the Symbolist art of Paul Gauguin and his expressive use of flat color and rhythmic pattern. Exhibitions were held in 1892–99, after which the group gradually drifted apart. The driving force had been Paul Sérusier and the main theorist was Maurice Denis; other members included Bonnard, Maillol, Vallotton, Vuillard, and the Dutchman Jan Verkade. They worked in a wide range of media embracing painting, book illustration, posters, stained glass, and theater décor. Strongly held religious beliefs continued to inform the art of a number of members of the group, notably Sérusier, Denis, and Verkade, long after the Nabis had disbanded.

Neo-Impressionism

In 1886 Georges Seurat, Paul Signac, Camille Pissarro, and his son Lucien Pissarro pioneered a new painting technique. By 1887 Charles Angrand, Henri-Edmond Cross, Albert Dubois-Pillet, Léo Gausson, Louis Hayet, and Maximilien Luce had joined in this new stylistic venture. Also called Pointillism or Divisionism, the style is characterized by its scientific approach to color and systematic application of paint to canvas.

perspective

A system for representing three-dimensional space on a two-dimensional surface, making objects in the distance appear smaller, and those closest to the viewer in the foreground appear larger.

pictorial space

The illusion of space, whether two- or three-dimensional, created by an artist on the two-dimensional surface of canvas, paper, or panel.

picture plane

In perspective, the flat surface used by an artist as the starting point for building a three-dimensional illusion on a two-dimensional surface. The picture plane is not the medium itself, such as the paper or canvas, but an imaginary surface, almost like a sheet of glass or an invisible field, on which elements such as spatial illusion and forms are created by the artist.

Pointillism

A technique employed by Georges Seurat, Paul Signac, and other Neo-Impressionists consisting of the placement and organization of small dots of pure color in order to achieve certain optical effects. Also referred to as Divisionism.

Salon

The group of French artists and art teachers who presided over public exhibitions during the nineteenth century. In order to gain admittance to the official Salon, artists had to adhere to conventional methods of presenting images.

School of Paris

A term that refers broadly to artists who lived and worked in Paris during the first few decades of the twentieth century up until World War II. It includes the Fauves, the Cubists, and many other artists such as Amedeo Modigliani, Chaim Soutine, Marc Chagall, and Maurice Utrillo.

subject matter

The topic or theme used by an artist as the vehicle for artistic expression, for example, landscape, still life, or the human figure.

Terms for this Glossary are drawn from the following texts:

Clarke, Michael. *The Concise Oxford Dictionary of Art Terms*. Oxford and New York: Oxford University Press, 2001.

Mayer, Ralph. *Art Terms & Techniques*. New York: HarperPerennial, 1991.

Select Bibliography

Barter, Judith. *Mary Cassatt: Modern Woman*. New York: Harry N. Abrams, Inc., 1998.

Chipp, Herschel B., ed. *Theories of Modern Art: A Source Book by Artists and Critics*. Berkeley: University of California Press, 1968.

Clark, T. J. *The Absolute Bourgeois: Artists and Politics in France, 1848–1851*. Greenwich, Connecticut: New York Graphic Society, 1999.

Eisenman, Stephen F., ed. *Nineteenth Century Art: A Critical History*. London: Thames & Hudson Ltd., 1994.

Frascina, Francis, et al. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven: Yale University Press, 1993.

Golding, John. *Visions of the Modern*. Berkeley and Los Angeles: University of California Press, 1994.

Groom, Gloria. *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930*. New Haven: Yale University Press, 2001.

Hamilton, Vivien. *Boudin at Trouville*. London: John Murray in association with Glasgow Museums, 1992.

_____. *Millet to Matisse: Nineteenth- and Twentieth-Century French Painting from Kelvingrove Art Gallery, Glasgow*. New Haven and London: Yale University Press in association with Glasgow Museums, 2002.

Herbert, Robert L. *Impressionism: Art, Leisure, and Parisian Society*. New Haven: Yale University Press, 1988.

House, John. *Monet: Nature into Art*. New Haven and London: Yale University Press, 1986.

Kaplan, Patricia E., and Susan Manso, eds. *Major European Art Movements 1900–1945*. New York: E. P. Dutton, 1977.

Moffet, Charles S., et al. *The New Painting: Impressionism 1874–1886*. San Francisco: The Fine Arts Museums of San Francisco, 1986.

Nochlin, Linda. *Realism*. Harmondsworth: Penguin Group, 1971.

Rewald, John. *The History of Impressionism*. New York: The Museum of Modern Art, 1973.

Rosenblum, Robert. *Cubism and Twentieth-Century Art*. New York: Harry N. Abrams, Inc., 1982.

Rosenblum, Robert, and H. W. Janson. *19th-Century Art*. New York: Harry N. Abrams, Inc., 1984.

Shapiro, Meyer. *Impressionism: Reflections and Perceptions*. New York: George Brazillier, 1997.

Stuckey, Charles F. *Claude Monet: 1840–1926*. New York: The Art Institute of Chicago and Thames & Hudson, Ltd., 1995.

Thomson, Belinda. *Impressionism: Origins, Practice, Reception*. London: Thames & Hudson, Ltd., 2000.

Tinterow, Gary, and Henri Loyrette. *Origins of Impressionism*. New York: Harry N. Abrams, Inc., 1984.

Varnedoe, Kirk. *A Fine Disregard: What Makes Modern Art Modern*. New York: Harry N. Abrams, Inc., 1990.

Web Resources

IMPRESSIONISM

www.biography.com/impressionists/classroom_main.html
www.impressionism.org/
www.impressionism.org/teachimpress/default.htm
www.speedmuseum.org/m2m_lesson_plans.html
www.artcyclopedia.com
www.artchive.com/74nadar.htm
www.nga.gov/collection/gallery/gg87/gg87-main1.html
www.nga.gov/collection/gallery/french19.htm

ARTISTS

Boudin

40.1911encyclopedia.org/B/BO/BOUDIN_EUGENE.htm

Cassatt

www.metmuseum.org/explore/CASSATT/HTML/index.html
www.nga.gov/education/schoolarts/cassatt.htm

Modigliani

www.albrightknox.org/ArtStart/1Modigliani.html#while

Monet

www.clevelandart.org/educatn/trc-news/slidepac/plan.html
www.artic.edu/artaccess/AA_Impressionist/pages/IMP_2.shtml

Pissarro

www.clevelandart.org/educatn/trc-news/slidepac/6.html

Toulouse-Lautrec

www.clevelandart.org/educatn/trc-news/slidepac/17.html

Vuillard

www.nga.gov/feature/artnation/vuillard/decoration_1.htm