

## Impressionism

**The impressionist style of painting is characterized chiefly by concentration on the general impression produced by a scene or object and the use of unmixed primary colors and small strokes to simulate actual reflected light.**

**Occurred primarily in France between 1867-1886**



**Characteristics include:**

**Scenes of daily leisurely activities**

**Loose brushstrokes**

**Pastel colors (with blues and violets replacing blacks and browns)**

**Lack of a structured composition (as compared to a triangular Renaissance layout)**

**Natural lighting**



## **Edouard Manet**

**Father of Impressionism – joined the group in 1873, but never stopped using black**

## **Claude Monet**

**‘Impression: Sunrise’, most committed Impressionist painter, repeatedly painted objects over and over to observe how light affects color**

## **Pierre-Auguste Renoir**

**Rosy-cheeked people in social settings**

## **Mary Cassatt**

**America-born, known for women & children in natural domestic settings, eventually influenced by Ukiyo-e Japanese prints**

## **Berthe Morisot**

**Sister-in-Law of Manet, painted posed women in interior and outdoor settings**

## **Edgar Degas**

**Diagonal compositions, skilled at drawing, pastel, sculpture & painting, Teacher of Cassatt, Racehorses, Bathers & Ballerinas**



In 1863, the jury rejected *The Luncheon on the Grass* by Édouard Manet primarily because it depicted a nude woman with two clothed men at a picnic. The unusually large number of rejected works that year, set off a firestorm among French artists. The Paris Salon rejected it for exhibition in 1863, but he exhibited it at the Salon des Refusés (Salon of the rejected) later in the year. Emperor Napoleon III had initiated The Salon des Refusés, after the Paris Salon rejected more than 4,000 paintings in 1863. Manet was admired by Monet and his friends, and led the discussions at Café Guerbois where the group of artists frequently met.





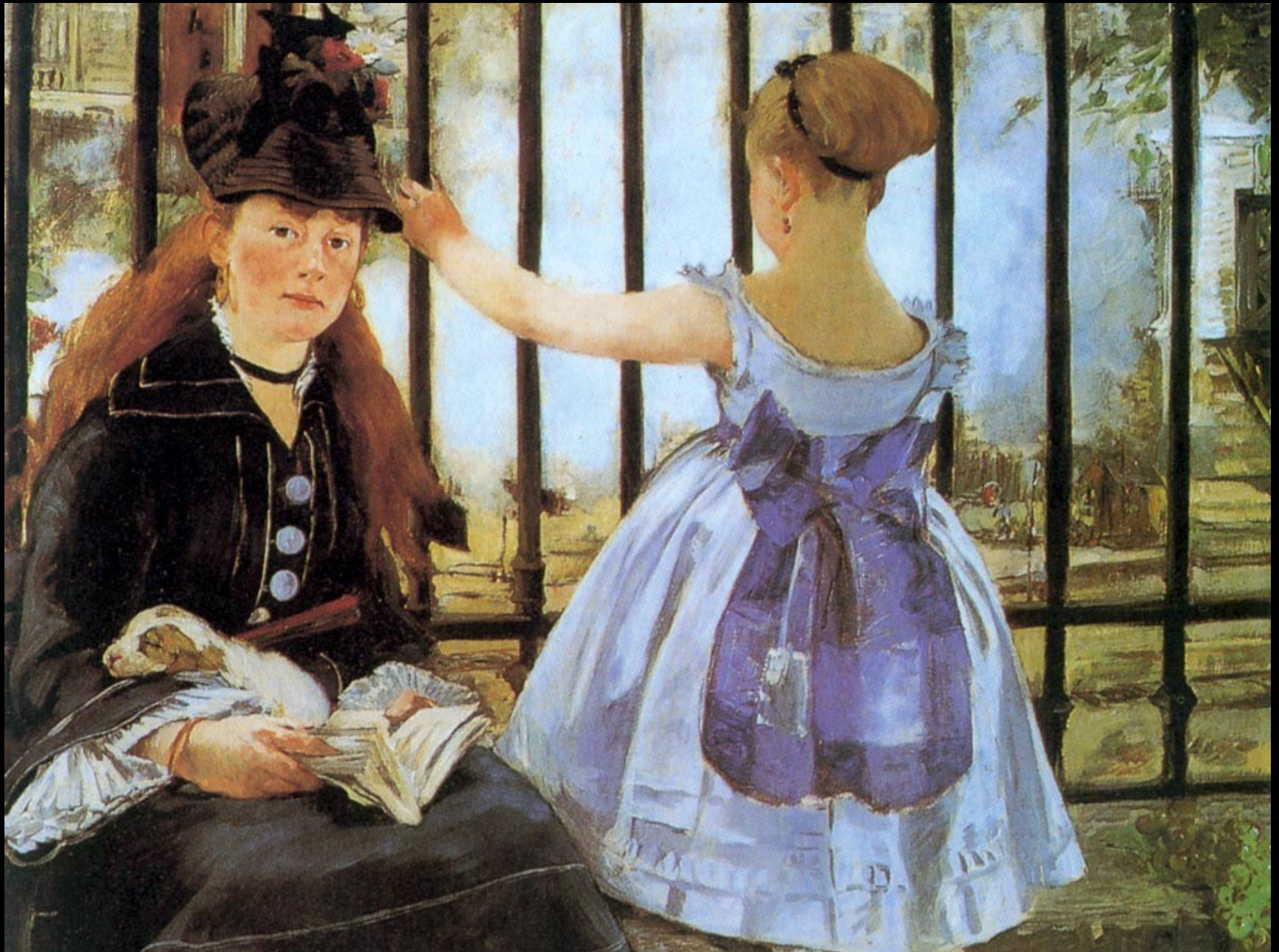
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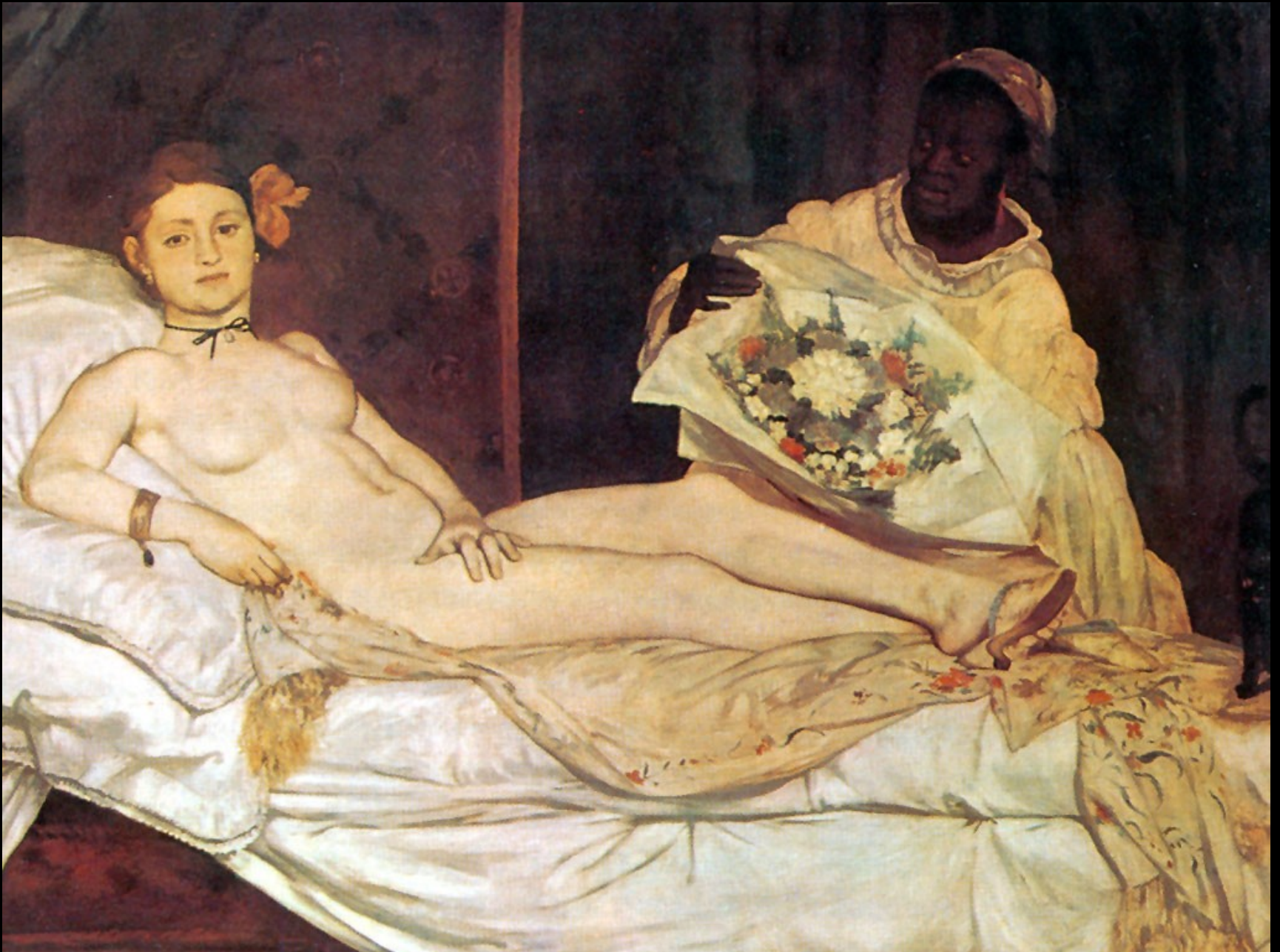






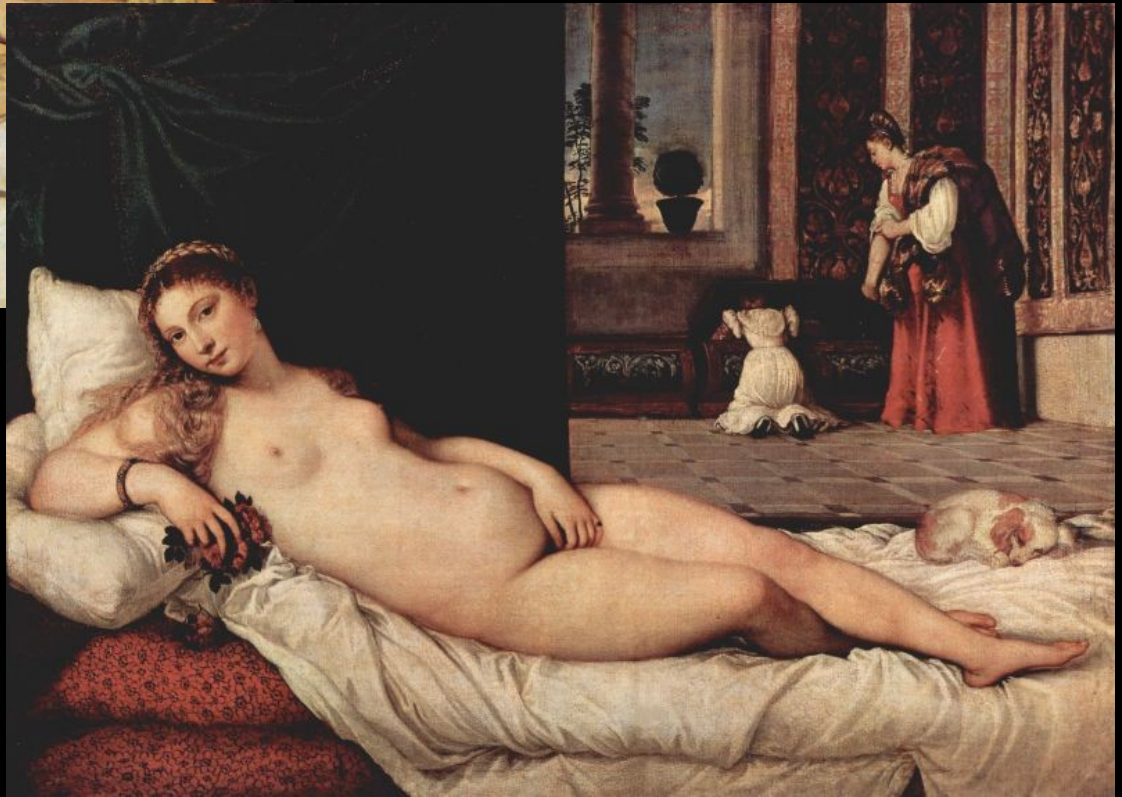
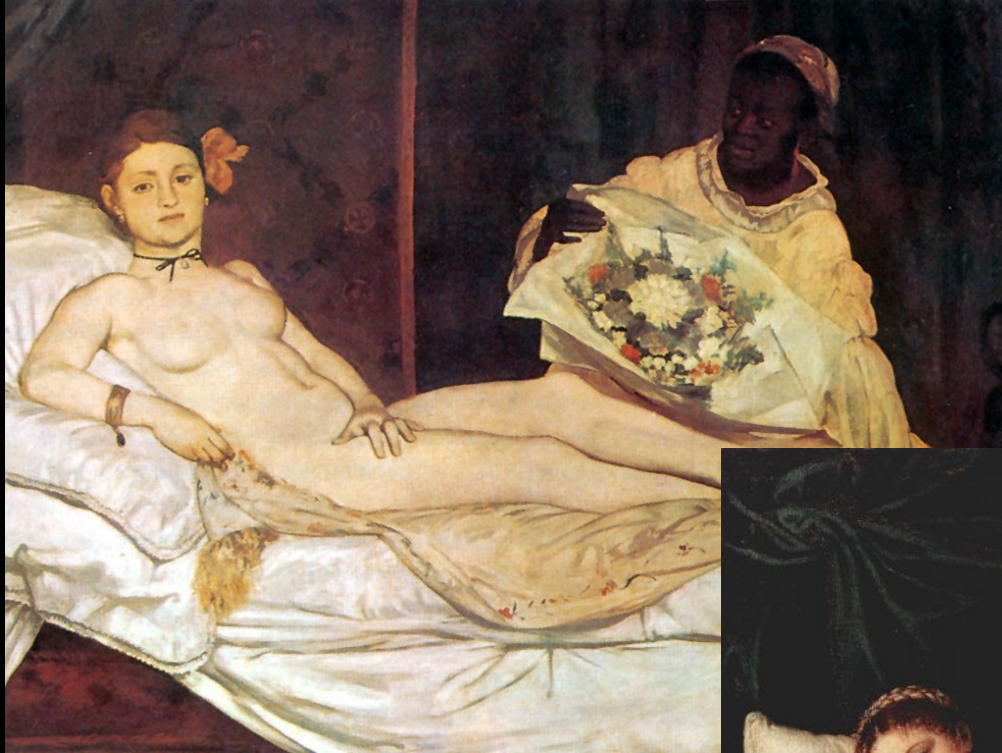






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## Compare *Olympia* with Titian's *Venus of Urbino*



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**Edouard Manet**

*The Fifer*

1866.

(Note the artist's use of BLACK... This is the one characteristic that greatly separated him from other Impressionists.)

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Edouard Manet, "A Bar at the Folies-Bergère", 1882.







Monet exhibited this work in the first Impressionist show in 1874, and, although the critic intended the term to be derogatory, by the third Impressionist show in 1878 the artist themselves were using that label.

Impressionist paintings incorporated the qualities of sketches - abbreviations, speed, and spontaneity.

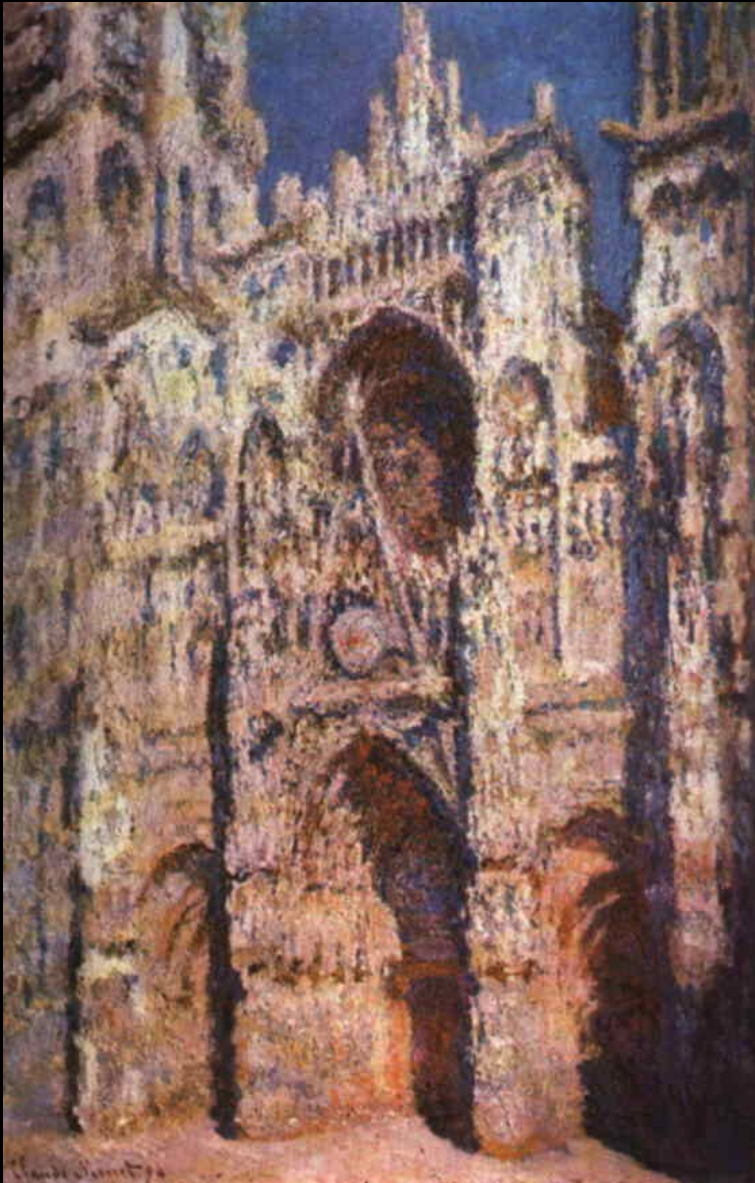
The work was “finished” in the sense of a complete thought or the characterization of a specific moment.

Claude Monet, "Impression Sunrise", 1872.



The brushstrokes are clearly evident; Monet made no attempt to blend the pigment to create smooth tonal gradations and an optically accurate scene.









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**Claude Monet, *Rocks At Belle-Ile, Port-Dormois, 1886.***

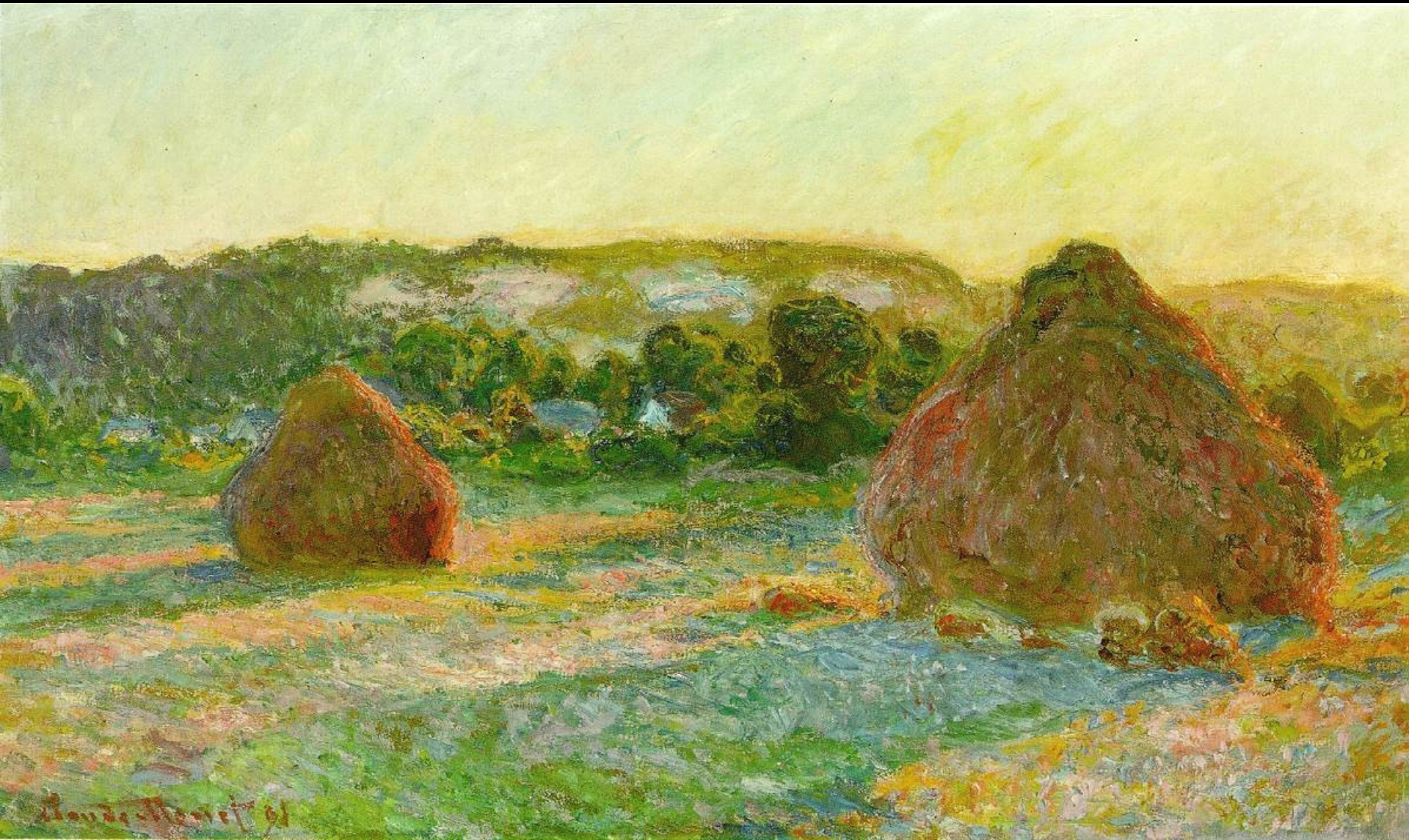
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# IMPRESSIONISM

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**Claude Monet**  
*The Japanese*  
*Bridge*  
**1899.**



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Fantin-Latour, *L'Atelier des Batignolles*, 1870.



Scholderer

Zola

Renoir

Monet

Maitre

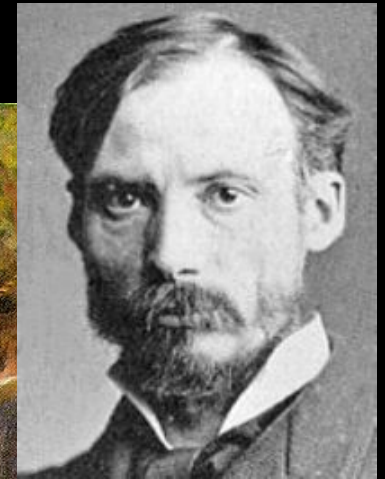
Manet

Bazille

Astru



Pierre Renoir, "Luncheon of the Boating Party", 1881.





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Pierre-Auguste Renoir "La Moulin de la Galette", 1876.



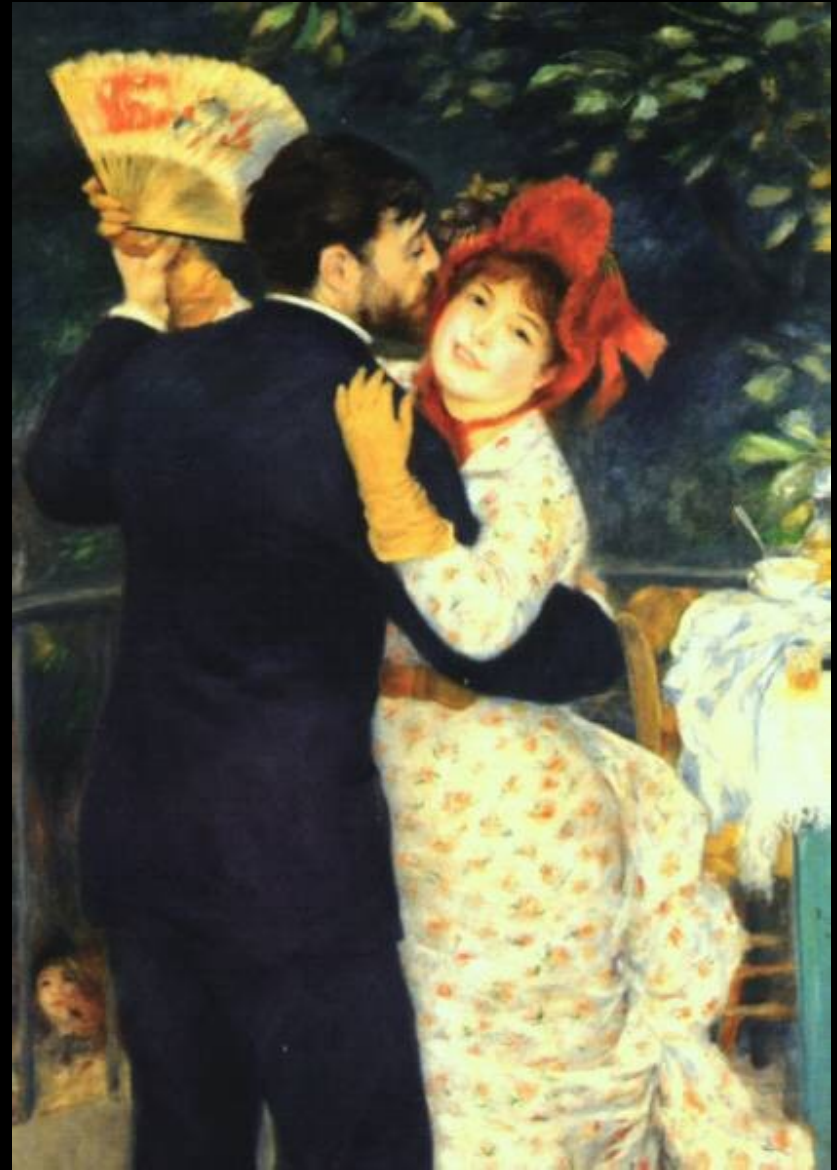
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Pierre-Auguste Renoir "La Moulin de la Galette", 1876.





**Renoir, "Dance In the City", 1883.**



**Renoir, "Dance In the Country", 1883.**

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# IMPRESSIONISM

**Pierre Renoir**  
"On The Terrace", 1881.



Degas's fascination with patterns of motion brought him to the Paris Opéra school of ballet. His observations of classes there became his main and most favorite subjects.

Degas frequent cutoff figures and objects, such as the windows and the stairs indicate his interest in capturing single moments in time, like in photography, which is also used in the process of his paintings. **He would take photographs to make preliminary studies for his works.**

The prominent diagonals of the wall bases and the floorboards carry the viewers eyes throughout the painting. The large, off-center empty space in the center creates an illusion that floor is continuous, thus connecting the viewer to the painted figures, as though viewers are on the same ground as the dancers.

Degas, as well as other impressionist artists acquainted with the 1860s "greatly admired their spatial organization, the familiar and intimate themes, and the flat unmodeled color areas and drew much instruction from them."

**Edgar Degas, "Ballet Rehearsal", 1876.**



- **Very diagonal compositions**
- **Figures tend to run-off sides**
- **Strong but natural light sources**









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**Edgar Degas**

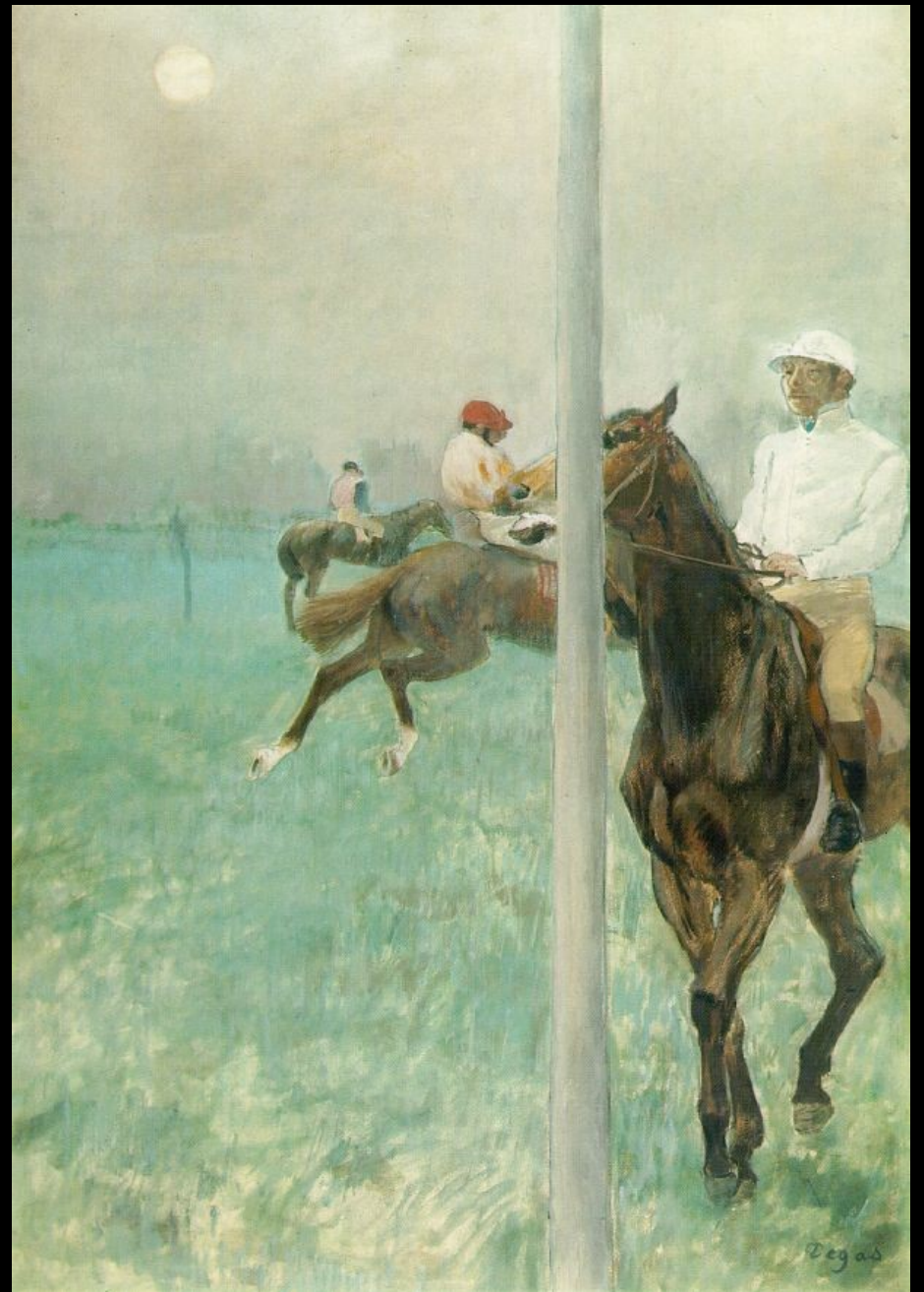
*The Dancing Class 1873-75.*

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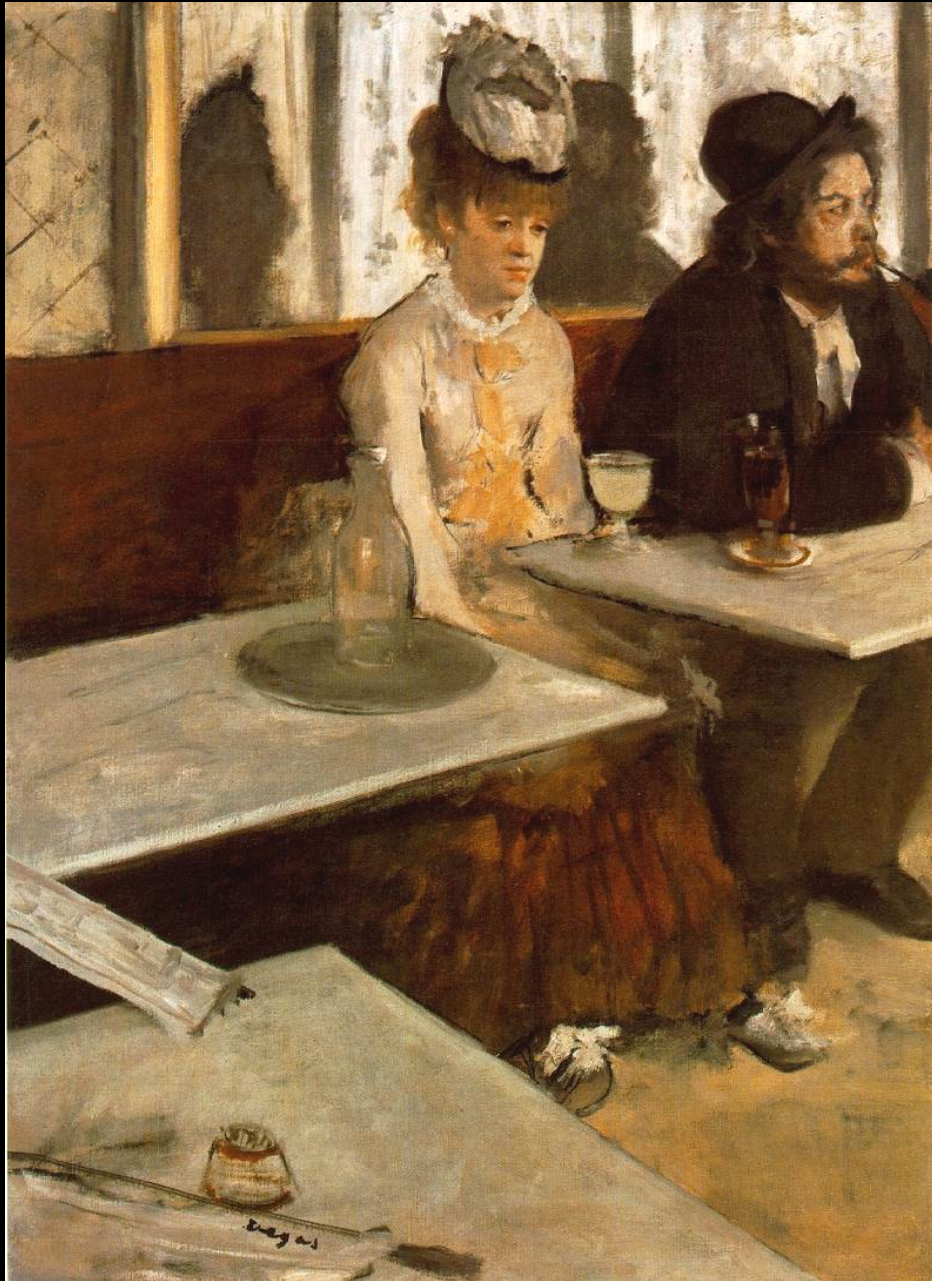
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**Edgar Degas**  
*Jockeys Before The  
Race 1869-72.*





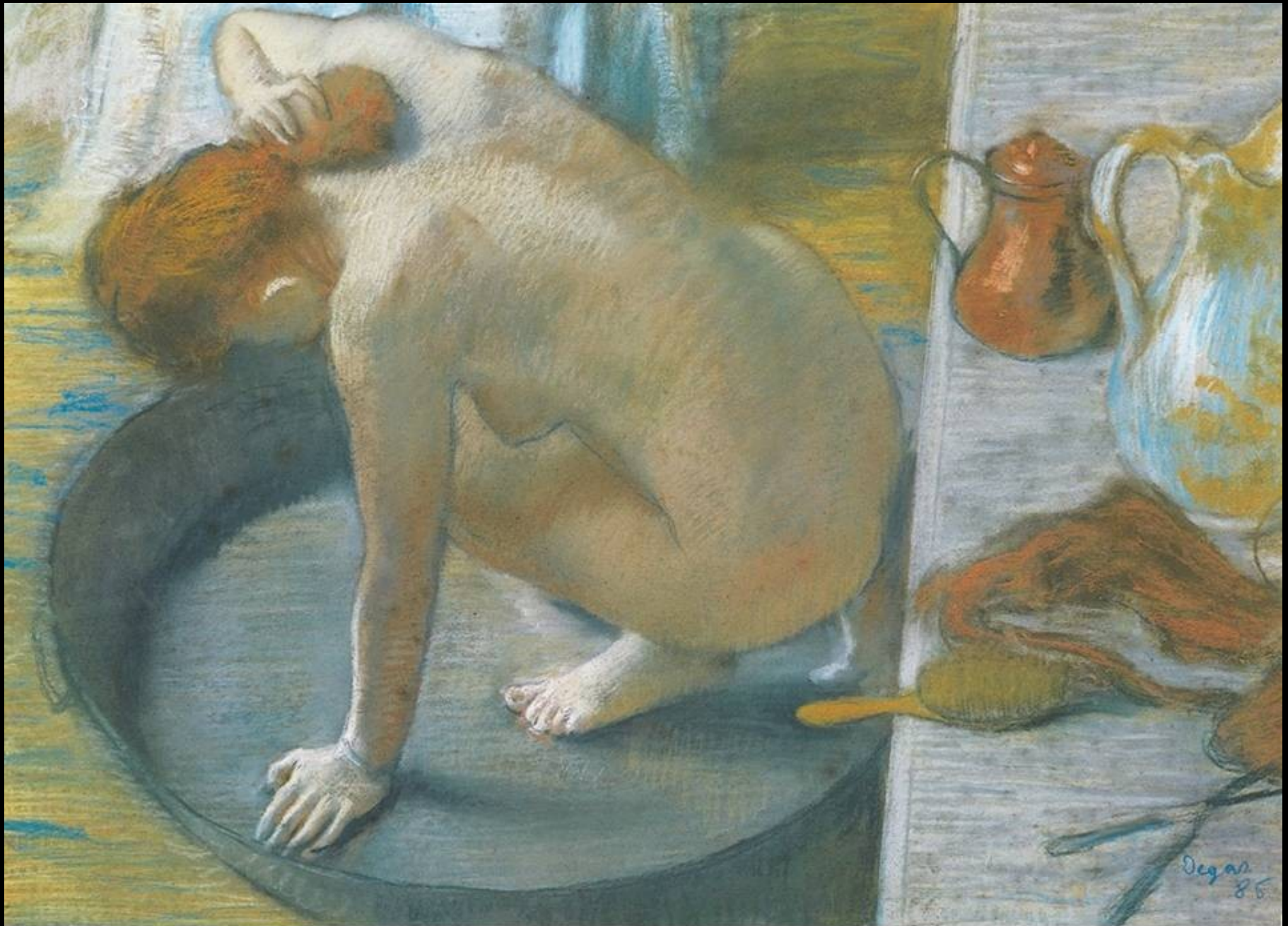
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**Edgar Degas**

*L'Absinthe*

1876.





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Degas' sculpture stands outside the mainstream of nineteenth-century French sculpture. He was never interested in creating public monuments, and, with one exception, neither did he display his sculpture publicly. The exception was *The Little 14-Year-Old Dancer*. It was shown in the 6th Impressionist exhibition held in Paris in 1881, but the work has little to do with Impressionism. Modeled in wax and wearing a real bodice, stockings, shoes, tulle skirt, and horsehair wig with a satin ribbon, the figure astonished *The Little 14-Year-Old Dancer* was not seen again publicly until April 1920.



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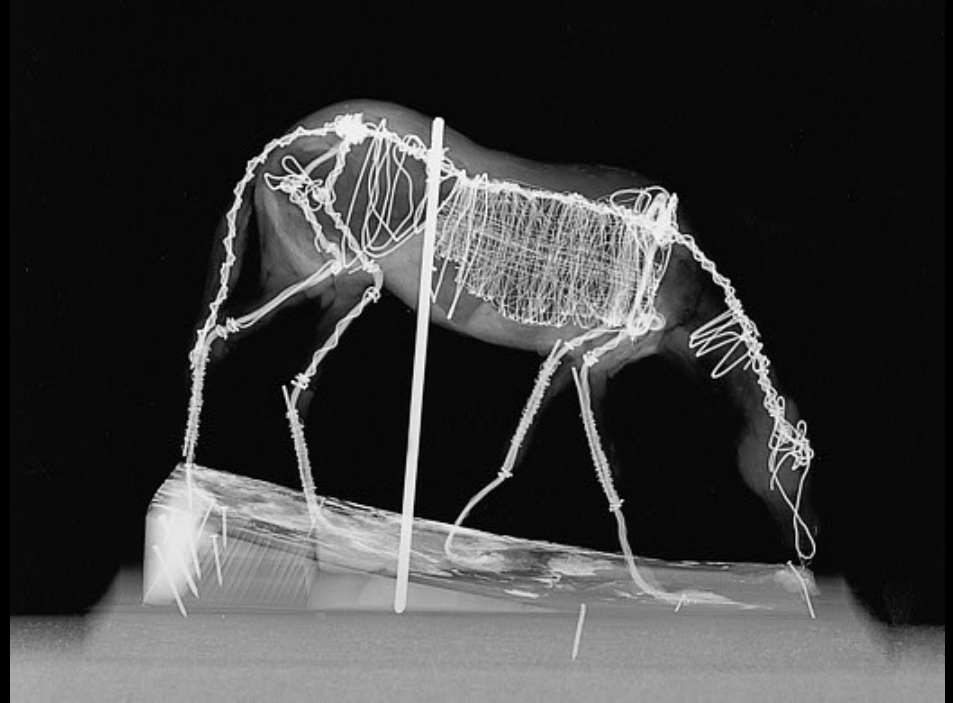
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Wax and plasticine models from Degas (1860s)

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## Mary Cassatt

In the Salon of 1874, Degas admired a painting by a young American artist, Mary Cassatt (1844- 1926), the daughter of a Philadelphia banker. "There", he remarked, "is someone who feels as I do". Degas befriended and influenced Cassatt, who exhibited regularly with the Impressionists.

Mary Cassatt was born into an affluent family in Pennsylvania on May 22, 1844. She studied at the Pennsylvania Academy of the Fine Arts, one of the country's leading art schools. In addition to having regular exhibitions of European and American art, the faculty at the Academy encouraged students to study abroad. In 1865, Cassatt approached her parents with the idea of studying in Paris. Despite their initial objections, Cassatt's parents relented and allowed her to go.

She had trained as a painter before moving to Europe to study masterworks in France and Italy. As a woman, she could not easily frequent the cafes with her male artist friends, and she was responsible for the care of her aging parents, who had moved to Paris to join her, two facts limiting her subject choices.



## Mary Cassatt

Because of these restrictions, Cassatt's subjects were principally women and children, whom she presented with a combination of objectivity and genuine sentiment. Works such as "The Bath" show the tender relationship between a mother and child. Like Degas's "The Tub", the visual solidity of the mother and child contrasts with the flattened patterning of the wallpaper and rug.

Cassatt's style in this work owed much to the compositional devices of Degas and of Japanese prints, but the painting's design has an originality and strength all its own.







# IMPRESSIONISM



**Mary Cassatt**  
*Mother and Child,*  
c1889.

Cincinnati Art Museum



**Mary Cassatt**

*Girl Arranging Her Hair,*  
1886.



**Mary Cassatt**  
*Mother and Child,*  
1889.

**Mary Cassatt**  
*Summertime,*  
1894.



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**Mary Cassatt**  
*Mother and Child,*  
1889.





Berthe Morisot was regularly exhibited with the Impressionists and was well acquainted with many impressionist artists, since Manet was her brother-in-law. She tended to paint mostly domestic scenes, which was considered “the one realm of Parisian life where society allowed an upper-class woman free access.”

Morisot used an open brush and a plein-air (outdoor) lighting effect, both characteristics of Impressionism, to give this waterside effect.







**Berthe Morisot**  
*The Cradle*, 1872.

(The models are her sister  
Edma and Edma's  
daughter Blanche.)

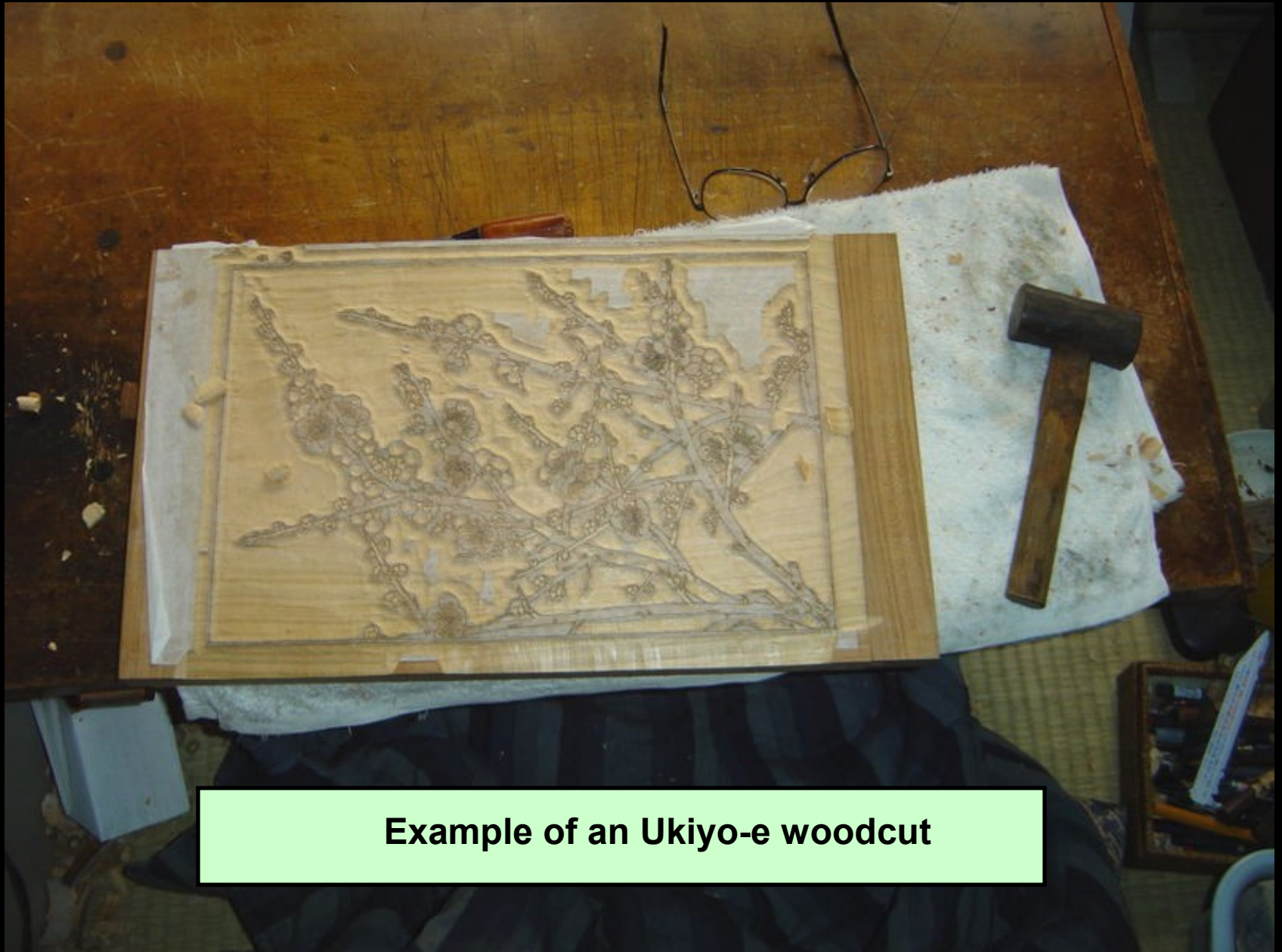


## Japonisme

"Japonisme" is a term coined by French art-critic Philippe Burty in 1876 to describe the craze for things Japanese. (such as Ukiyo-E woodblock prints). The influence of Japanese woodblock art can be seen in "Art Nouveau" with its flowing, organic themes.

**Toyohara Kunichika** *Nakamura Fukusuke as Fuku, the Boatman, 1866.*





Example of an Ukiyo-e woodcut



**Kitagawa Utamaro**  
*Woman with Baby*  
1860s

**Kitagawa Utamaro**  
*Woman and Baby*  
1860s



**Mary Cassatt**  
*Maternal Caress*, 1891.

