

An impressionist painting of a boat on water. The scene is characterized by soft, dappled light and a palette of muted greens, blues, and yellows. A small boat with a few figures is visible in the lower center, and a bright yellow sun or light source is reflected on the water's surface. The overall style is soft and atmospheric, typical of the Impressionist movement.

Impressionism

✦ 1862-1890s

- THE MOVEMENT,

Impressionism

IS CONSIDERED THE NEXT ARTISTIC REVOLUTION AFTER THE RENAISSANCE

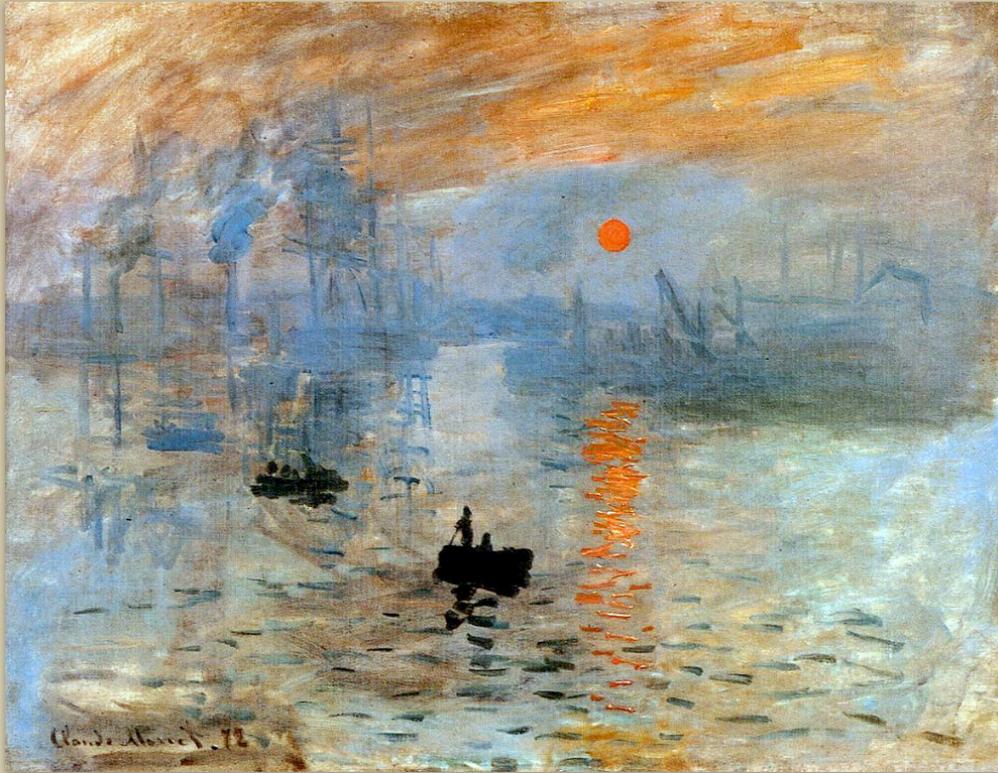
- IMPRESSIONISM RADICALLY DEPARTED FROM TRADITION BY REJECTING RENAISSANCE PERSPECTIVE AND IDEALIZED FIGURES
- THE IMPRESSIONISTS RECORDED (IN OIL PAINT) IMMEDIATE VISUAL SENSATIONS THROUGH COLOUR AND LIGHT
- COLOUR, THEY OBSERVED IS NOT AN INTRINSIC , PERMANENT CHARACTERISTIC OF AN OBJECT BUT CHANGES CONSTANTLY ACCORDING TO THE EFFECTS OF LIGHT

Characteristics of Style:

- SHORT, CHOPPY BRUSHSTROKES
- DAUBS OF PAINT APPLIED DIRECTLY TO THE CANVAS
- "PURE" COLOURS- COLOURS APPLIED SIDE BY SIDE SO AT A DISTANCE THE EYE WOULD BLEND THEM TOGETHER
- SUBJECTS: CONTEMPORARY SCENES, LANDSCAPES, NUDES, CAFÉ SOCIETY



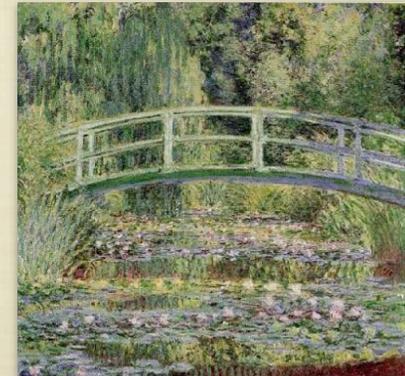
Claude Monet



MONET, IMPRESSION SUNRISE, OIL ON CANVAS, 1872.

- IN 1874, MONET EXHIBITED THIS PAINTING WITH A GROUP OF FRENCH ARTISTS
- IMPRESSION SUNRISE EARNED THE GROUP THE NAME “**IMPRESSIONIST**” (MEANT AS A DEROGATORY SLUR BECAUSE OF THE “**UNFINISHED**” NATURE OF THE WORK)
- **MONET’S BLOBS AND STREAKS OF COLOURS** INDICATING RIPPLES AND A BOAT ON THE WATER AT DAWN
- **MONET IS KNOWN FOR DAUBING PURE PRIMARY COLOURS SIDE BY SIDE**

- **WHEN MONET TRAVELED TO PARIS TO VISIT THE LOUVRE, HE WITNESSED PAINTERS COPYING FROM THE OLD MASTERS. MONET, HAVING BROUGHT HIS PAINTS AND OTHER TOOLS WITH HIM, WOULD INSTEAD GO AND SIT BY A WINDOW AND PAINT WHAT HE SAW**
- **AT THE END OF HIS CAREER HE DID A SERIES OF PAINTINGS OF WATER LILIES THAT BEGAN IN 1899 AND GREW TO DOMINATE HIS WORK COMPLETELY**



Pierre-Auguste Renoir



RENOIR, LE MOULIN DE LA GALETTE, OIL ON CANVAS, 1876.

- **RENOIR'S SUBJECTS WERE CROWD-PLEASERS: BEAUTIFUL WOMEN, FLOWERS, CHILDREN, AND SUNNY OUTDOOR SCENES FULL OF PEOPLE AND FUN**
- **LE MOULIN DE LA GALETTE WAS THE NAME OF A POPULAR OUTDOOR CAFÉ**
- **RENOIR FRAGMENTED FORM INTO GLOWING PATCHES OF LIGHT APPLIED AS SHORT BRUSHSTROKES OF DISTINCT COLOURS AND NO OUTLINES**
- **HE (AND OTHER IMPRESSIONISTS) REFUSED TO USE BLACK (BECAUSE IT'S NOT A COLOUR!)**

- **RENOIR ENGAGED THE VIEWER BY SNIPPING OFF HIS FIGURES AT THE EDGE OF CANVAS TO IMPLY THAT THE SCENE EXPANDED BEYOND THE FRAME**
- **HIS SUBJECTS SEEM UN-POSED- MOMENTARILY CAUGHT IN THE FLUX OF LIVING**

Edouard Manet

- **ALTHOUGH MANET PAINTED ALONGSIDE THE OTHER IMPRESSIONISTS HE NEVER EXHIBITED WITH THEM**
- **MANET PORTRAYED SCENES OF MODERN LIFE CANDIDLY**
- **HIS STENCIL-LIKE OUTLINES, SIMPLIFIED FORMS AND SKETCHY BRUSHWORK GAVE HIS PAINTINGS AN UNFINISHED LOOK**
- **MANET SUGGESTED FORM THROUGH BROAD FLAT AREAS OF COLOUR**
- **DEJEUNER SUR L'HERBE IS THE PAINTING THAT LABELED MANET AS A DANGER TO PUBLIC MORALITY**
- **IT WAS CONSIDERED OFFENSIVE BOTH MORALLY AND AESTHETICALLY**



MANET, LE DEJEUNER SUR L'HERBE, OIL ON CANVAS, 1863.

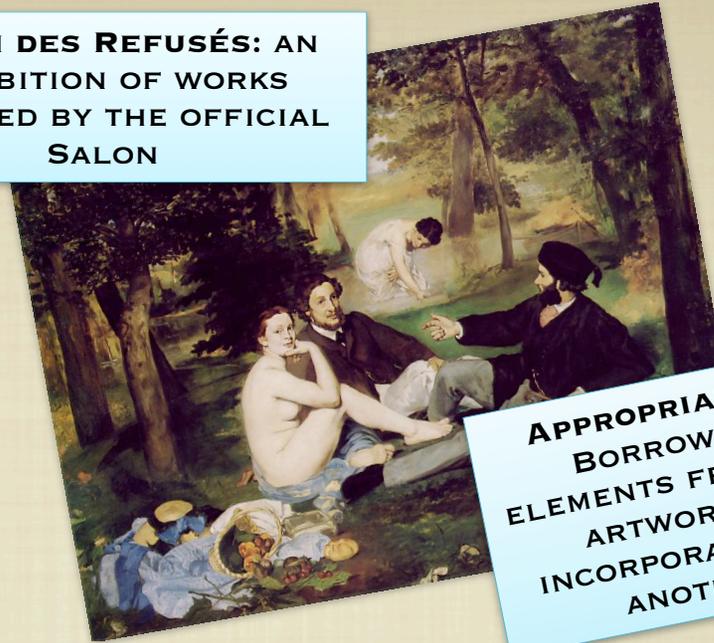
**MORAL: NAKED
REAL WOMAN WITH
CLOTHED MEN,
WOMAN MEETS
VIEWER'S EYE**

**AESTHETIC:
FLATTENED,
STENCIL-LIKE
IMAGES, PATCHY
BRUSHSTROKES**

Edouard Manet

- MANET'S WORK WAS LABELED CONTROVERSIAL
- DEJEUNER SUR L'HERBE WAS EXHIBITED AT THE "SALON DES REFUSÉS"
- THE PAINTING DEPICTS A NUDE THAT LOOKS CONTEMPORARY AND STARES AT THE VIEWER (TWO BIG "NO NO'S" FOR THE TIME PERIOD)

SALON DES REFUSÉS: AN EXHIBITION OF WORKS REJECTED BY THE OFFICIAL SALON



APPROPRIATION: BORROWING ELEMENTS FROM ONE ARTWORK TO INCORPORATE INTO ANOTHER



MANET,
OLYMPIA, OIL
ON CANVAS,
1863.



- TWO YEARS LATER, IN 1865, MANET'S OLYMPIA CAUSED AN EVEN GREATER STIR
- THE PAINTING IS AN **APPROPRIATION** OF A RENAISSANCE PAINTING CALLED **VENUS OF URBINO** BY TITAN
- IN OLYMPIA, MANET SUBSTITUTES A GODDESS (FROM TITAN'S VERSION) WITH A **MODERN-DAY PROSTITUTE**
- THE PAINTING RAISED THE ISSUE OF PROSTITUTION WITHIN CONTEMPORARY FRANCE AND THE **ROLES OF WOMEN WITHIN SOCIETY**

Colonialism in the 19th Century

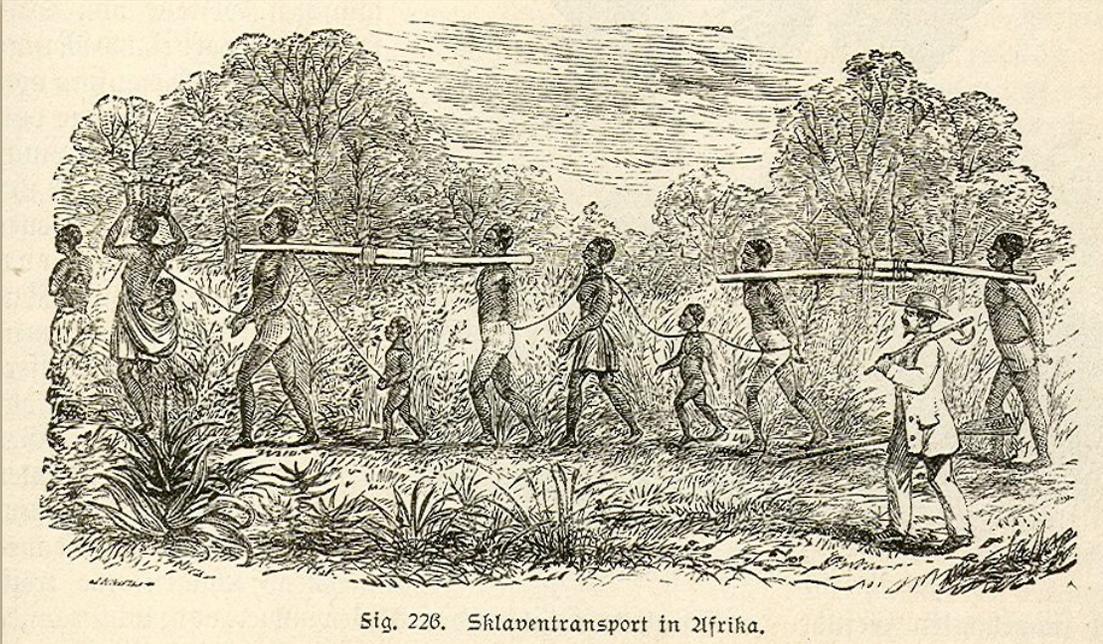


Fig. 226. Sklaventransport in Afrika.

ENGRAVING OF AFRICAN SLAVE TRANSPORTATION, 19TH CENTURY

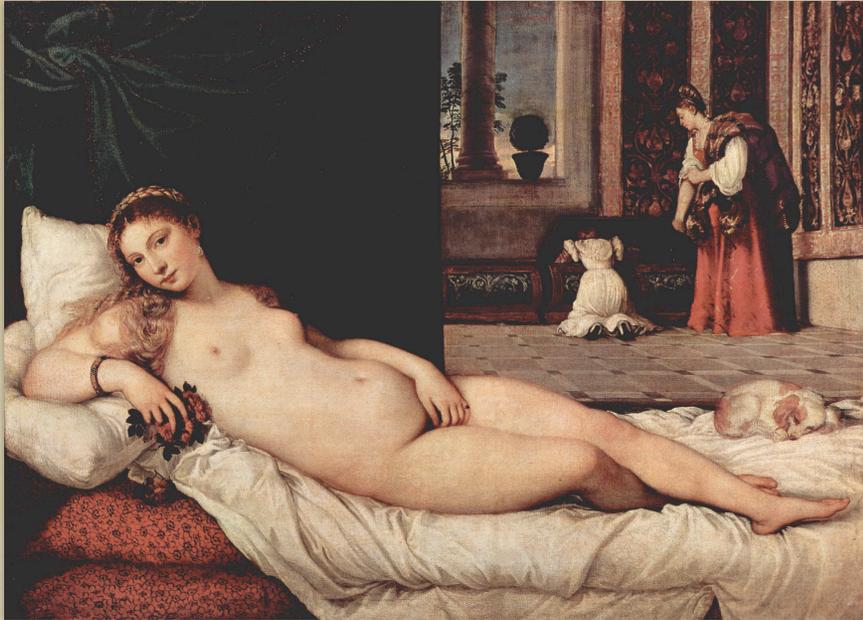
- **THE LATER HALF OF THE 19TH CENTURY SAW WESTERN NATIONS TRANSITION FROM EMPIRES OF CONTROL THROUGH MILITARY AND ECONOMIC DOMINANCE TO DIRECT CONTROL, MARKED FROM THE 1870S ON BY THE SCRAMBLE TO TAKE OVER TERRITORY IN AREAS PREVIOUSLY REGARDED AS MERELY UNDER WESTERN INFLUENCE**

- **COLONIALISM BECAME KNOWN AS NEW IMPERIALISM, STARTED IN THE 1860S WITH THE SCRAMBLE FOR AFRICA: THE BRITISH, FRENCH, AND GERMAN EMPIRES COMPETED TO CONQUER THE MOST TERRITORIES AS QUICKLY AS POSSIBLE**

Titian's "Venus of Urbino"

vs.

Manet's "Olympia"



- CLASSICAL 1538 OIL PAINTING
- HIGHLY REALISTIC
- NO SIGN OF BRUSHSTROKES
- ILLUSION OF 3D FORM
- GODDESS (MYTHOLOGICAL)
- WHITE SERVANT
- DOG= LOYALTY

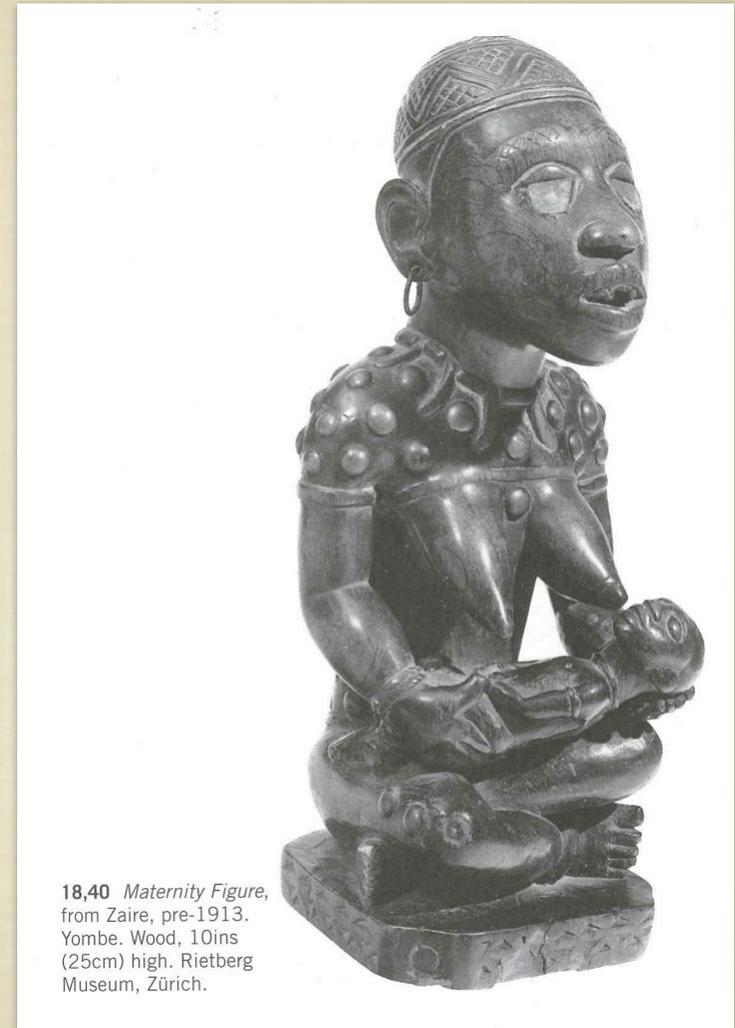
- "MODERN" 1863 OIL PAINTING
- STYLIZED
- VISIBLE BRUSHSTROKES
- FIGURES ARE OUTLINED, FLAT
- PROSTITUTE (MODERN-DAY WOMAN)
- BLACK SERVANT
- CAT= SENSUALITY (THE ORCHID, UPSWEPT HAIR, BLACK CAT, AND BOUQUET OF FLOWERS WERE ALL RECOGNIZED SYMBOLS OF SEXUALITY AT THE TIME)

THE GAZE: SHE LOOKS DIRECTLY AT THE VIEWER= CONFIDENT IN HER
SEXUALITY

Colonialism Continued...

- IN THE 1900S THE ART MOVEMENT IN PARIS BEGAN TO TAKE AN INTEREST IN SCULPTURE FROM WEST AND CENTRAL AFRICA
- SCULPTURES LIKE THE **MATERNITY FIGURE FROM ZAIRE** REPRESENT WOMEN AND THE FEMALE BODY DIFFERENTLY THAN IN THE WESTERN WORLD
- SHE IS A **SYMBOL OF FERTILITY** RAISED TO THE HIGHEST LEVEL OF ROYALTY BY THE JEWELRY SHE WEARS
- THE SOCIAL STRUCTURE OF THE YOMBE CLANS WAS **MATRILINEAL**
- IN THIS CULTURE, EMPHASIS IS PLACED ON **MOTHERHOOD** RATHER THAN ON THE **EROTIC APPEAL** OF THE FEMALE BODY (AS IT OFTEN IS IN EUROPEAN ART)

MATRILINEAL: DESCENT IS TRACED THROUGH THE MOTHER'S SIDE OF THE FAMILY RATHER THAN THE FATHER'S SIDE



18,40 *Maternity Figure*, from Zaire, pre-1913. Yombe. Wood, 10ins (25cm) high. Rietberg Museum, Zürich.

MATERNITY FIGURE FROM ZAIRE, YOMBE, WOOD, 19TH CENTURY

Mary Cassatt

- MARY CASSATT HATED **CONVENTIONAL ART** AS WELL AS **SOCIAL CONVENTIONS** THAT PREVENTED WOMEN FROM PURSUING A **PROFESSION**
- BORN TO A WEALTHY PENNSYLVANIAN FAMILY, SHE LEFT THE U.S. TO STUDY ART IN EUROPE (WITH HER MOTHER AND FAMILY FRIENDS AS CHAPERONES)
- VICTORIAN WOMEN WERE NOT PERMITTED TO BE ALONE WITH ANY **MAN NOT OF RELATION**, SO HER ONLY MALE SUBJECTS WERE HER FATHER AND BROTHERS
- HER TRADEMARK IMAGES WERE PORTRAITS OF **MOTHERS WITH THEIR CHILDREN**
- IN HER MOTHER-AND-CHILD PAINTINGS THE FIGURES GESTURE REALISTICALLY AND USUALLY EMBRACE ONE ANOTHER
- VERY MUCH AWARE OF WOMEN'S SOCIAL STATUS, CASSATT BECAME A SUPPORTER OF THE "**WOMAN'S SUFFRAGE MOVEMENT**"

WOMAN'S SUFFRAGE MOVEMENT: A SOCIAL MOVEMENT THAT AIMED TO GAIN MORE RIGHTS FOR WOMEN



MARY CASSATT, YOUNG MOTHER SEWING, OIL ON CANVAS, C. 1893.

Depictions of WOMEN

Early Feminism and ART

- 19TH-CENTURY FEMINISTS REACTED NOT ONLY TO THE INJUSTICES THEY SAW BUT ALSO AGAINST THE INCREASINGLY SUFFOCATING VICTORIAN IMAGE OF THE "PROPER" ROLE OF WOMEN AND THEIR "SPHERE". THIS WAS THE "FEMININE IDEAL" AS IT APPEARED IN VICTORIAN CONDUCT BOOKS
- BECAUSE MOST WESTERN ARTISTS OF THE TIME WERE MEN (IT WAS DIFFICULT FOR WOMEN TO HAVE PROFESSIONS), DEPICTIONS OF WOMEN FOR CENTURIES CAME FROM A MALE PERSPECTIVE



CONDUCT BOOKS TOLD WOMEN HOW TO DEMONSTRATE SOCIALLY-PRESCRIBED APPROPRIATE BEHAVIOURS. THEY FOCUSED ON IMPROVING CHARACTER (HONESTY, FIDELITY, MODESTY, AND ON DEMONSTRATING CHARACTER IN ONE'S DRESS, MANNERS, INTELLECTUAL DEVELOPMENT, AND HOUSEHOLD TRAINING)