


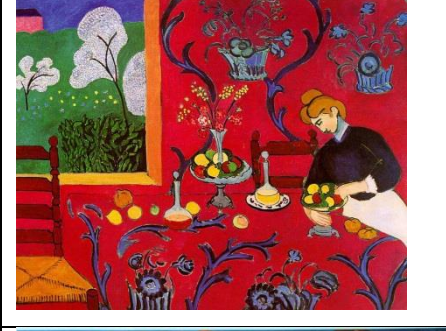







## Quick Pointers about Early Modern Art.

	<p>Claude Monet, Impression sunrise, 1872, 26", Marmottan Paris</p>	<p>Impressionism, named after this picture: Everyday life. Large brush strokes and impasto technique. Move away from subjects such as historical or mythological. All the canvas painted at once, rather than one part completed first. A fresh new approach and observation. Bright colours. Colour theory. Impasto. Many artists.</p>
	<p>Hokusai, 3 men picnicking by a waterfall,  1832, Leiden</p>	<p>Influence of Japanese prints imported into France. Rejection of linear perspective. Interest in flat pattern and composition. Bright colours. Subjects from everyday life, the theatre, flowers, landscape. Collected by artists especially Van Gogh and Monet. Part of nineteenth century European fascination with art from other cultures.</p>
	<p>Paul Cézanne, Still-life with Plaster Cupid, 1895, 70x57cm, Courtauld Inst.</p>	<p>Post-Impressionist artists based their works on Impressionist ideas but developed their styles further. They rejected the idea that painting is an Impression of the ordinary world and tried to create deeper meaning by a variety of techniques. Cezanne: slow considered method, flat broad brush strokes, flattening of the picture depth.</p>
	<p>Georges Seurat, The Bathers at Asnières, 1884, 10', NG London</p>	<p>Pointillism/Divisionism is an 'ism' which derived from the brush strokes of Impressionism. Seurat is the most famous of the group which also includes Pissarro (briefly). Optics, colour theory, constructed compositions. Calm controlled pictures, luminous. Sometimes painted the frame.</p>
	<p>Paul Gauguin, Vision after the sermon, 1888, 36", Edinburgh</p>	<p>Another Post-Impressionist. Colours are intense and often not true to the real world. Importance of expression and symbolism, lack of linear perspective. Influence of the Japanese print. Early paintings resemble cloisonné enamels, with flat colours and black outlines. Interest in Primitivism and sought it out in Brittany and Tahiti.</p>
	<p>Vincent van Gogh, Road with cypress, 1890, 36", Rijksmuseum</p>	<p>Post-Impressionist. Expressionist brush work becoming more insistent during his periods of mental instability. Impasto technique. Intensity of feeling. Colour theory leading to separate brush marks against a different background colour. Dynamic, sometimes disturbed. Late works done in hospital are from photos of older masterpieces recreated in his own style.</p>

	<p>Romans in the Decadence of the Empire, 1847 - Thomas Couture D'Orsay.</p>	<p>Subject is a Classical theme set in Ancient Rome, not real life. Done in a style evoking past art particularly the Mannerist period in Italy. Carefully constructed composition and colour arrangement, exploits the classical nude in various positions to show skill of drawing.</p>
	<p>1820, A Village in a Valley by Theodore Rousseau. Met. NY</p>	<p>Similar in some ways to Constable, a traditional landscape, building on previous styles, eg. Seventeenth Century Dutch and French paintings. Combining a sense of the idyllic with realism. Controlled brushwork and contrasting tones to help the strength of composition.</p>
	<p>1902-06, <i>Mont Sainte-Victoire Seen from Les Lauves</i>; Oil on canvas, 81 cm Priv.Col</p>	<p>Trying to evoke the permanence and solidity of the mountain in a way that moves away from the transience of Impressionism. Not about the moment. Bright colours of solid brush strokes, green in the sky, blue in the fields. Lack of linear perspective. Note the composition is similar to the Rousseau above, but distance is blocked by the mountain.</p>
	<p>Paul Gauguin, 1894, Le Moulin David à Pont-Aven Huile sur Toile 73x92 cm D'Orsay</p>	<p>Bright colours for expression and mood, not quite the same as reality. Trying to create a spiritual sense. Strong vertical division splitting picture into two parts almost along a Golden Section, linking with Japanese prints. Simplification to create a timeless feel, permanence reflected in the solid archetypal figures. The red to balance the composition.</p>
 	<p>Hiroshige, people on a bridge surprised by rain., 1857 Van Gogh, 1887, Amsterdam.</p>	<p>The woodblock print on the left flattens out the picture depth, leaving only the bridge in Western perspective. Bridge and background sweep across the picture dissecting it into 3rds. Van Gogh has copied these aspects, but used his impasto expressive brush work and bright colours. He has embellished it with exotic-appearing but meaningless calligraphy and frame.</p>
	<p>James McNeil Whistler,  Nocturn in blue and gold,  1875, 27", Tate.</p>	<p>This painting is also based on the Japanese print above, with the glow of a firework behind the bridge. Similar composition with bridge replacing trees, and barge replacing bridge. Similar mood to the print, similar colours. Whistler sought to create moods which would be like those we experience when listening to music, unrelated to any narrative. Objects are recognisable but not detailed. The bridge is a stark semi-abstract shape.</p>

	<p>Paul Signac, "The Papal Palace, Avignon", 1900, d'Orsay.</p>	<p>Neo-Impressionism. Optical effects from small dabs of paint. Luminosity. Shimmering. Spots of primary and secondary colours are mixed by the eye, avoiding the muddy effects of mixing on a palette. After the death of Seurat, Signac moved to the South of France and continued the Divisionist cause. Of great influence on Fauvism.</p>
	<p>Matisse, Luxe, calme et volupte, 118cm, 1904- 5, d'Orsay.</p>	<p>Stems from Neo-Impressionism. Bought by Signac. Not about real life or the everyday. Goes back to Classical ideals and depicts female nudes in the landscape, Utopian. Full of light and not densely painted, leaving the ground colour visible. Outlines. Cezanne modernised the same theme. Links early Modernism with timeless tradition, with harmony and balance.</p>
	<p>Henri Matisse, Open window, Collioure, 1905, 22", Whitney NY.</p>	<p>Breaks the rules of the Academies by altering perspective, using flat colours and a rough paint technique. Leaves canvas background showing and creates a crude unfinished feel. The spatial relationships are ambiguous. Colours are unreal but exaggerated from reality. An impression of light and life and a freedom which comes of the breaking away from convention. Shocking, so the name Fauve came about.</p>
	<p>Henri Matisse, Harmony in red, 1909, 97", Hermitage.</p>	<p>Painted in Paris, for Russian collector Sergey Shchukin. About flatness, colour and pattern. Uses the dining room as a basis for exploration of formal effects. But also retains a sense of space. Was originally meant to be in blue. Bold and powerful. M said that colours only meant something to him when next to red. Arabesque forms rhyming.</p>
	<p>Henri Matisse, The dance, 1910, 154", Hermitage.</p>	<p>Another canvas called 'Music' is the pendant. Made for Shchukin's grand staircase. Reduced to 3 fields of strong colour, a wild dance evoking ideas of shaman-like frenzied action, primitive and untamed. Connotations of a circular dance of life, a historical theme, eg Poussin's 'Dance to the Music of Time'.</p>

	<p>San Vitale, Ravenna. c. 547AD.</p>	<p>Made in mosaic, the control of the decorative design is paramount. Although the birds have a realism, the scrolls of grapevine are 2 dimensional and pattern-like against the negative spaces. This was made before the laws of perspective were discovered, but the artist would have been able to suggest solid form. He has chosen to show us the chalice from side and top simultaneously.</p>
	<p>Georges Braque, Houses at L'Estaque, 1908, 29", Bern</p>	<p>Early Cubism. Braque and Picasso worked together creating a new style based on the Cezannes in the retrospective exhibition of 1906. Shaded facets, limited colour, blocky nature of the compositional elements. Simplification of forms. Thought to look like little cubes. Rejected by Matisse who was a judge at the Salon.</p>
	<p>Georges Braque,  Piano and mandola,  1909, 92cm, Guggenheim NY.</p>	<p>Analytic Cubism. Objects seen from all angles, but still partly recognisable. Strong composition with canvas split into horizontal and vertical passages. Appears monochrome but in fact has much colour, and texture from brush strokes. Title helps to find the objects depicted. Still-life important for Cubism; can't do landscape from many sides. Still-life has historical precedents. Top corners deal with background spaces, leading to the use of oval supports. Fractured space.</p>
	<p>Portrait of Daniel-Henry Kahnweiler, 1910 by Pablo Picasso , Chicago</p>	<p>Portrait, less apparent subject, harder to find recognizable parts, such as eyes, moustache, hands, watch chain etc.. Strong light and shade, much painterly texture. Kahnweiler was a friend and dealer, wrote about Cubism and arranged exhibitions. Not a realistic portrait. Traditional pose with objects on table in foreground. Almost monochrome. Same date as Matisse 'Dance'.</p>
	<p>Picasso. Still-life and compotier, 1915, 78, Ohio</p>	<p>Synthetic Cubism. Easier to distinguish the objects, brighter colour, various textures and patterns. Flat appearance and effect of collage. Greater simplicity. Outlines. Questioning reality with real papers collaged in and fake textures. Synthesis of life and art. A move away from an intellectual exclusive style to something more approachable/populist. More humour.</p>