

AN ART HISTORY CURRICULUM GUIDE
FOR SEVENTH AND EIGHTH GRADES

A THESIS

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To the Dean for Graduate Studies and Research:

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ABSTRACT

AN ART HISTORY CURRICULUM GUIDE

FOR SEVENTH AND EIGHTH GRADES

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This study provided a curriculum for teaching art history to seventh and eighth grade students based on the principles of discipline-based art education (DBAE). The student included historical facts, descriptions and the application of DBAE. The curriculum included a series of lesson plans which contained objectives, audio visual lists, and student expectations and evaluations. Each lesson also contained questions, or statements in the four domains of DBAE: art history, art criticism, art aesthetics and art production. The lessons represented structured, sequential learning as required by DBAE philosophy. The lessons were written according to the junior high level of needs and interests.

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CHAPTER I
AN ART HISTORY CURRICULUM GUIDE
FOR SEVENTH AND EIGHTH GRADES

Statement of the Problem

The problem of this study was to develop an art history curriculum guide for seventh and eighth grades.

Purpose of the Study

The study of art history, art criticism and aesthetics as part of the junior high curriculum has been limited in the past. The purpose of this study was to provide a curriculum that integrated the history of art in Western Civilization, art criticism and aesthetics with experiences and activities that enhanced learning. This approach was intended to motivate students to a greater understanding of art in our culture and the skills necessary to formulate ideas in their own art.

Significance of the Problem

Although many public schools offer art courses to seventh and eighth grade students, they largely have been centered around art production and the manipulation of tools and techniques to provide for that production.

This curriculum is a guideline to assist teachers in integrating art history, art criticism and aesthetics with art production. It included objectives, method of instruction and evaluation.

Review of Related Literature

Art education for the past few years has begun to question the idea of "hands on" approach to art. It may be that a great deal of permissiveness and aimless activity has been justified in the name of "exploration". Perhaps the mere manipulation of art media is not the essence of art learning.

According to Margaret DiBlasio (1987), attention has been turned toward discipline-based art education which differs in value concerning the nature and aims of art education. The formalization of this theory began in 1983 with the Getty Institute for Educators on the Visual Arts. DiBlasio states that Institute theories are based on two concepts: "(1) education is a practical and not a speculative endeavor and (2) educational theories are best developed in close proximity to the realities of educational practice" (p. 221).

DiBlasio also states that the central core of Discipline-Based Art Education (DBAE) is to reunite parts of art and restore the world of art in education. She says, "Art works are produced, appreciated, and evaluated, compounding significance by drawing from and contributing to the culture" (p. 224). On higher levels of art education, disciplines are often pursued independently from their counterpart disciplines. DBAE expects to reintegrate art history, art criticism, aesthetics and art production in such a way as to reinforce each other in order to better foster the understanding of art.

According to W. Dwaine Greer (1987), Director of the Institute for Educators on the Visual Arts of the Getty Trust:

Content and practice in Discipline-based art education (DBAE)

may vary among districts and programs, however; each should include the following characteristics: a rationale that places art in general education, content from four visual art disciplines (aesthetics, criticism, history, production), a written curriculum that is sequential and cumulative, and a school-district context in which art is a required and evaluated subject district-wide. (p. 127)

Elliot Eisner (1987) states that the goal of DBAE is for children to have the joy of creating visual images and to have the skills necessary for creating those images. In order to facilitate that, children need to develop visual sensitivity to understand the relationship of art and culture. This understanding not only illuminates what artists have done, but is critical for experiencing and understanding our visual world today.

Eisner also states that in order to understand the significance of the DBAE disciplines in art, educators must look at them separately. The process of making or producing art is the opportunity to convert material into a medium, a substance that conveys the images the child wishes to represent. The child must pay attention to the complexity of images while working, plan ahead, and be flexible if it is necessary to make changes. Because these cognitive skills are demanding, they help the child to think on a higher level.

Eisner believes that this level of thinking is particularly inherent to the discipline of art criticism. Art criticism provides the child with an opportunity to see and describe the visual world while developing the attitudes and skills necessary to experience, analyze, interpret and describe the qualities of visual form in art and to transfer those skills when encountering the environment. Our customary form of perception is to look to recognize rather than to visually

explore. As a result, a vast array of visual information is never seen. "The extent to which our senses are dulled, is the extent to which our awareness is limited. Our imaginative capacities depend upon the content that an intellectually acute sensory system can provide" (p. 18).

W. Eugene Kleinbauer (1987) states that the skills necessary to the discipline of art criticism are directly parallel to those of art history. Perhaps more than any other discipline, art history teaches children to "create powers of discrimination" (p. 207). Because it is the focus on the examination of individual works, art history trains children to perceive and understand visual statements. Our world today is cluttered with visual images. Visual literacy must be taught at an early age in order that children may learn to think and act responsibly.

Kleinbauer feels that elements of art must be demonstrated visually. They can be demonstrated by the teacher and/or they can be taught through art works in reproduction, museum trips, etc. Since art cannot possibly be fully demonstrated by one teacher's own artworks, works of the past can be used, and should be used in historical context.

Kleinbauer also states that art history is important as a discipline because of its contribution to the creative experience. The great masters learned and were inspired by earlier sources. It is important for children to know that one great artist can utilize the work of another great artist to create a new work that is important in its own right. As students study works of the past, they are free to "select, reject or modify" (p. 208) art of the past and the present to generate their own creations. Art history provides children with the

fundamental tools to produce art.

According to Jean C. Rush (1987), member of the National Art Education Association Committee on Excellence in Art Education:

Images express meaning through a particular configuration of aesthetic properties or visual concepts. Discipline-based art education teaches children to understand a language of visual imagery that is common to many styles of adult art made in a variety of media. Learning to read artistic images like learning to read stories, expands even young children's expressive options when they explore art materials, which (with appropriate instruction) is analogous to learning to write. (p. 206-207)

Rush states that asking children to create images in the same way adults do has not been common in art education. Technical mastery of skills has been the primary focus and choice of imagery has been off limits to teacher modification. To become adults who make art, children need to learn certain visual concepts whose foundation is in art elements and expressed in a medium. Discipline-based teachers use Harry Broudy's system of aesthetic scanning. Image literacy is therefore at the center of children's studio art lessons.

In Ralph Smith's (1987) reference to his essay (Excellence in Art Education: Ideas and Initiatives, 1986), he stresses the "importance of building formally, systematically, and sequentially a sense of art and of an artworld with which one experiences works of art. An intelligent transaction with a work of art presupposes aperceptive mass made up of numerous items, but most of all a sense of art and art history" (p. 12-13).

Smith also states that young people are often uncertain about their own interests and should be exposed to a wide range of possibilities before they have to decide. Smith states:

It is then the potentiality for transcending our ordinary selves and becoming uncommon that is important. Art at its best is one of those things of the world that is a perceptual reminder of the possibility of transcending the ordinary; excellent art constantly calls us away from a pedestrian existence. Art education should do no less. (p. 15).

Rush states that art educators often refer to making art as a "problem solving activity" (cited in Eisner, 1987). Supposedly, "formal school is to produce changes that wouldn't occur simply through the process of growing up" (cited in Feldman, 1980). The visual arts contain elements to be mastered the same as any other discipline. And although children are cognitively immature, they still depend upon sensory, formal, expressive and technical properties to convey the meaning of their images.

Clifton Olds (1986) spoke of four impediments to teaching art history to today's students. They are: "(1) emotional and intellectual immaturity, (2) imperfect perception, (3) passivity, and (4) inadequate preparation" (p. 100). In an age when the average American sees more in one day than many Renaissance Florentine citizens saw in a lifetime, we tend to perceive too little because we see too much. Added to this is the fact that children and adults have replaced books and magazines with rapidly moving pictures in television and movies. Traditional methods of teaching art history and art appreciation may be alien to the nineties.

Olds states that television and advertising have developed the problem

of passivity in our society because commercial television makes no demands upon the viewer. A generation raised on this will find it difficult to understand that the understanding and appreciation of art requires active participation.

Olds closes by saying that traditional approaches to teaching art history seem bleak, but perhaps the current passion for a "return to basics" will find a solution.

Michael D. Day (1987) conducted a study of DBAE in junior high school. His purpose was to investigate ways to integrate studio art with critical and historical art learning, and to evaluate the outcomes with a written test using "verbal and visual items. Results indicated that students learned critical and historical content better when it was integrated with studio activities than when it was presented in the traditional lecture-slide technique" (p. 235).

Jean C. Rush's conclusions were similar. She states:

. . . children receiving discipline-based instruction generate more knowledgeable and more expressive artistic images than children who receive non-discipline-based instruction. Interlocking images that form the conceptual core of discipline-based art lessons are, for proponents of this view, the generative essence of both making and appreciating, the visual arts. (p. 220)

Research Methodology

1. A number of books and periodicals have been reviewed which are related to art for junior high students and to the development of curricula.
2. Current information has been gathered from the Getty Institute on curriculum development.
3. A body of slides, photographs and other aids in the instruction of art

will be used to teach this curriculum.

4. An annotated bibliography has been included.

Limitations of the Problem

1. The purpose of this study was to develop a curriculum for seventh and eighth grade students using an integrated approach to art combining art history, art criticism, art production and aesthetics.

2. This curriculum uses language and activities for seventh and eighth grade students.

3. Requirements set forth by administering bodies relevant to curriculum requirements has been included.

4. For each of the units developed in the curriculum, objectives, a list of visual aids, activities, projects and student evaluation has been included.

CHAPTER II

DISCIPLINE-BASED ART EDUCATION LESSON PLANS

Introduction to Lessons

The following lesson plans provide an art history curriculum for the study of Impressionism and Post-Impressionism during the nineteenth century for seventh and eighth grades. The lesson plans follow a discipline-based art education program.

All of the lessons follow the same format: unit objectives, terms and definitions, a list of audio visuals, historical analysis, critical analysis, aesthetic analysis, art production (studio) and evaluations. The lesson plans included are designed to be taught sequentially for seventh and eighth grades.

Each lesson plan presented contains a description about:

1. Unit objectives - Objectives of the skills to be learned by the student during the lesson are included in this section.
2. Terms and Definitions - Included in this section are terms that the student will become familiar with while studying this lesson.
3. Audio Visuals - Included in the list of audio visual materials are all slides, filmstrips, books, prints, cassette tapes or former student artwork which helps to present the lesson.
4. Historical Analysis - The student will become familiar with the historical background of the art time period and the major artists involved including names of major works, subject matter, style, etc.

5. Critical Analysis - This section enables the student to question and analyze the different techniques used by the artists, subject matter, color theory, etc. Questions for discussion are included for critiquing artwork.

6. Aesthetic Analysis - This section is devoted to helping the student understand the artwork presented, how it was important to its time period and its contribution to the evolution of art.

7. Art Production (Studio) - This section enables the student to express himself after learning about the particular time periods, artists and techniques involved. The student is presented with instructional procedures to complete the lesson and all materials needed are listed.

8. Evaluation - How the finished piece of artwork is to be evaluated should be discussed and made clear to the student.

Structure of the Lessons

This curriculum is specifically designed to meet the needs of seventh and eighth grade art students who meet at the same time while still providing for sequential lessons. Because the two grades are mixed in the same classroom, the unit objectives and art history lecture is the same for both grades. Afterwards, the critical analysis is the same for the unit on Impressionism but different for each grade on the units for Post-Impressionism: Expressionists and Post-Impressionism: Formalists. The Aesthetic Analysis, Art Production (Studio) and Evaluation for each unit is different for each grade.

Lesson Structure for Grades 7 and 8

	<u>Impressionists</u>	<u>Post-Impressionism- Expressionists</u>	<u>Post Impressionism- Formalists</u>
Unit Objectives	Same	Same	Same
Audio Visuals	Same	Same	Same
Critical Analysis	Same	Different	Different
Aesthetic Analysis	Different	Different	Different
Art Production	Different	Different	Different
Evaluation	Different	Different	Different

Explanation of the Four Disciplines in Discipline -Based Art Education

Discipline-based art education (DBAE) may be defined as an intergrated, sequentially taught art program that is composed of four disciplines: art history, aesthetics, art production (studio) and art criticism. According to Ralph Smith (1989), the idea of a discipline-based art education acknowledges and builds upon recent research in the field of art education. According to this research, the content and the procedures for teaching art should come from these four disciplines. It should also be understood that the understanding and appreciation of works of art are as educationally valuable as creating works of art.

In the past, art education has only addressed the needs of the artistically gifted child. DBAE relates to the junior high student because it enables the student to express himself artistically and emotionally, as well as learning to make mature judgments about art.

Art History

Art history may be defined as the study of art -- past and present. It involves the search and examination of works of art and artists during particular time periods and the interrelationship of the art work and artist to the culture.

In DBAE, art history helps the student understand more about the artist, his work, the culture and how and why art has changed. It makes the student aware of how culture is communicated in art and the relationship of past to present. (Young and Adams, 1991, p. 99).

Art may be valued in a totally aesthetic manner, but a part of the meaning of any work depends upon its understanding in context. Knowing how an art work was produced and the vision the artist had while producing it gives more meaning to the student. It helps the student to understand and value other civilizations.

Art historians not only study art but also analyze and interpret art according to its meaning in history. Kleinbauer (1987) states that is important for children to know that one great artist can utilize the work of another great artist to create a new work that is important in its own right. Art history provides children with the tools to produce art.

Art Criticism

Art criticism is studying, understanding and judging works of art, since helping students to think critically is one of the major goals in education, and critical thinking requires the ability to identify and formulate problems as well as the ability to find solutions. DBAE develops students' ability to see not merely look at, things in our visual world.

Young and Adams state that art criticism requires the student to observe, describe, analyze, interpret, and evaluate art in written or oral form. This requires the use of acquired knowledge and the ability to make judgments based on objective criteria. (p. 99)

In describing an art work, students learn to identify such things as the size of the art work, the medium and the process used. It also helps the student to recognize the subject of the art work, plus other objects and details which enhance the subjects. Students also learn to recognize the elements of art that are important in a work.

In analyzing an art work, the student learns to focus on the composition of the work or how the principles of art are used to organize the work.

In interpreting an art work, the student learns to understand the content, or the idea, or feeling expressed by a work. This is based upon the personal opinion and experience of the student.

In judging an art work, the student must decide if the work was successful according to a given criteria.

Art criticism allows the student to study and evaluate the society he lives

in. It teaches him to think critically about art and it carries over into other areas. By learning to explore and evaluate the quality of works of art, the student gains self-confidence in himself which is vital to the junior high student.

Art Aesthetics

Aesthetics pertains to judging the quality of a work of art. It involves reflecting on the meaning and questioning the value of a work.

According to Young and Adams:

Aesthetics provide the student with a structure for organizing questions about the nature and quality of art and other objects of beauty. The student learns to understand and value art and ask questions such as "Why is this a work of art?" (p. 99).

Young and Adams also state that even though very few students become professional artists, all students are consumers of art in varied forms designed by artists. The ability to make informed aesthetic judgments can be cultivated under DBAE.

Art students learn that keeping an open mind enhances their learning and ability to make judgments about works of art. They also learn to express that judgment to others.

Art Production (Studio)

Art production is the creation of art. It is, of course, the most commonly known of the disciplines and the focus of art education in the past. Art production helps students learn to think about the creation of visual images.

Ralph Smith points out that despite the emergence of ideas stressing the importance of the appreciative, historical, and critical dimension of art education, artistic creation continues to have a prominent place in the new art education literature. (p. 24).

Young and Adams state that the creation of art requires the student to make choices. He must choose materials, visual elements and visual principles that will communicate his thoughts. These choices are based on knowledge and experience.

Art production provides part of the fundamental knowledge for students to learn about and enjoy visual imagery. Learning about materials, techniques and processes contribute to a students' sense of self-worth and it is the culmination of his knowledge of a particular art form. In producing art, the student synthesizes his thoughts and experiences.

CHAPTER III

IMPRESSIONISM

Unit Objectives

At the end of the unit on Impressionism, students will be able to meet the following objectives:

1. Define the terms.
2. Know the time period involved.
3. Know the major painters of the art period.
4. Recognize and apply the painting techniques used by the impressionist painters.
5. Appreciate the impressionist painters' desire for a more modern expression of color and light.

Terms and Definitions

1. Impressionism - The theory or practice in painting, especially among French painters of about 1870, depicting the natural appearances of objects by means of dabs or strokes of brilliant, primary and their derivatives in order to simulate actual reflected light, the subject matter being generally outdoor scenes painted directly.

2. Contemporary - happening, existing, living or coming into being during the same time, sometimes during the same year, decade, century or period.

3. Spontaneous - proceeding from natural feeling or native tendency without external constraint; natural impulse.
4. Chemical pigments - A synthetic inorganic substance that imparts a color including black or white to other materials.
5. Exhibition - a public show or showing.
6. Complementary Colors - colors that are opposite each other on the color wheel.
7. Primary Colors - any of a set of colors from which all other colors may be derived; red, yellow, blue.
8. Juxtaposed Colors - colors placed side by side.
9. Subjective View - making prominent the individuality of an artist.
10. Optical Truth - in agreement with the principles of optics or visually correct.

Audio Visuals

Slides: Monet

1. Impression - Sunrise, 1872
2. La Debacle, 1880
3. Meules series, 1890
4. Rouen Cathedral series, 1893
5. Water Lilies at Giverny (Nymphaeas), 1916

6. Haystack series, 1895

Slides: Pissarro

1. The Jardin a'Pontoise, 1874
2. Self-Portrait, 1903

Slides: Renoir

1. Lise, 1868
2. Bal au Moulin de la Galette, 1875 or 1876
3. Ambrose Vollard, 1908
4. Madame Charpentier, 1870's

Slides: Sisley

1. The Bridge at Moret,

Prints:

1. Boats at Argenteuil by Claude Monet
2. The Luncheon of the Boating Party by Pierre Auguste Renoir

Lecture, Grades 7 and 8:

History of Impressionism

The term "Impressionism" was first used in 1874 by a journalist ridiculing

Monet's Impression-Sunrise. In actuality, such painters as Monet, Pissarro, Renoir and Sisley showed scenes of landscapes and contemporary life that became so characteristic of Impressionist painting in the 1860's. They rejected the formality of the Salon which accepted only literary or idealistic themes and concentrated on spontaneous visual expression. This was particularly true of the landscapists that sought to capture color and form modified by light and atmospheric conditions.

Impressionist painters used short, choppy brushstrokes which emphasized the vibration of light. Juxtaposing primary colors enabled them to achieve a more brilliant color in the eye of the viewer than anything that might be mixed on the palette. They painted the world around them, not a world arranged in a studio. They painted ordinary scenes of ordinary people -- workmen, peasants, women and children. They selected street scenes or country lanes, as subjects. However, the real subject was anything that would reflect light.

This band of strange-looking young painters combed the hills in their straw hats and tall boots, rising at sunrise to catch the earliest tints of the day. Their leader was a young man, Oscar Claude Monet.

Claude Monet 1840-1926

Monet was a creative figure, who by his work as well as his life, summed up his age. He lived in a period of French history that saw an upheaval in social

structures, a readjustment to age-old attitudes in art and everyday life. In 1840, the modern world was in its infancy. Railways were just being introduced and the steam engine was giving rise to new forms of industry. The world was prepared for change. When Monet died, he had lived long enough to see a metamorphosis -- traditions fell away and the world was engulfed by new ideas. Just as the period disregarded age-old habits, the young Impressionist, Monet, challenged the principles upon which the art of Western civilization had been based.

Originally, it was not his intent to take a revolutionary attitude. He did not belong to an oppressed social group. He was more a part of the new bourgeois that wished to lessen the power of the monarchy so that they might assume a higher social status without jettisoning the supports of tradition and culture.

Monet was born in Paris into a family of grocers, but spent most of his childhood in Le Havre where his father was in business. As a boy, Monet did not like to study, although he was recognized as being intellectually gifted. His walks along the seashore and surrounding cliffs must have created an interest in nature that was to stamp his future work. He became a talented caricaturist at an early age and gained a considerable reputation. He exhibited his work in the window of a local stationery shop which had been opened some years before by Eugene Boudin. Boudin had left the shop to devote himself to his painting, but frequented the shop and saw Monet's drawings. Monet was not affected by Boudin's friendship and advice in the beginning, but after watching Boudin work

outdoors and saw his attention to nature, he understood Boudin and realized what painting could mean. Boudin taught him that everyday scenes change from moment to moment and that its value depends upon those who perceive it. By 1856 the friendship of Boudin and Monet was bound, and afterwards they often exhibited together at Rouen.

Monet became completely devoted to his art despite parental reserve. In 1859, he went to Paris, and after several contacts, decided to enroll at the Academie Suisse. There he met Pissarro and two years later came to know Cezanne. As he had been as a child, he was more interested in pursuing his own unsystematic way of training than learning from academic instruction.

In 1860 he was selected for military service and was sent to North Africa. After two years he became ill and went back to France. There he resumed his friendship with Boudin and met Jongkind. In 1862 Monet went to Paris and entered Gleyre's studio. Gleyre was forced to close his studio shortly thereafter, but Monet met Renoir, Sisley and Bazille. The core of the group was formed that was destined to change Western art forever.

During the Franco-Prussian War, Monet went to Amsterdam, and then later joined his friend Pissarro in London. There he came under the second greatest influence in his career--the paintings of Turner. Like Turner, he was preoccupied with the effects of light. The difference between the two was that Monet viewed things as a first impression, and Turner viewed things as a recollection. Monet and Pissarro returned to Paris in 1872, but then abandoned

the city for the countryside to emerge again in 1874 with the first fruits of their labor. Since they felt sure of refusal by the Salon, they decided along with other painters, sculptors and engravers to hold an independent exhibition of works in a room occupied by the photographer, Nadar, in the center of Paris. There was no lack of public attention. Parisians had never been treated to such a display before and at such a cheap price. Critics tore the exhibition to pieces. Two years later, in 1876, another attempt to appeal to the public was met with the same opposition. The following year, Monet and his small band of pioneers exhibited again, and this time the critics' jests were barbed with malice. Public opinion was slow to change in favor of the Impressionists, but it did change. In 1878 the critic Theodore Duret wrote in defense of the Impressionists. In 1880 Monet gave the first independent showing of his works. Duret wrote the preface to the catalog and Manet illustrated it with a sketch of the artist. He sold practically nothing except to a friend who bought La Debacle for the sum of two thousand francs.

In 1883 Monet and the other Impressionists were invited to exhibit in London. During the next six years as public opinion began to veer slowly in favor of the new school, its members were still excluded by the French Ministry of Fine Arts from the Universal Exposition of 1889. The most conspicuous of these were Monet and the sculptor, Rodin. Both artists organized a private exhibition of their works. This exhibition marked the turning point in both careers.

Monet was now established in a small house in Giverny. He had a garden bounded by trees and flowers. The waters of the Epte River ran through his garden and he created the water gardens and lily ponds which were to be the major preoccupation of his declining years. In 1890 he painted the series of the Meules, fifteen harvest studies of haystacks seen at all hours of the day and in all degrees of light. Later he used the same method in painting a series of poplars, cathedrals and water lilies. Although the subject varied, the theme remained unchanged--the light of the sun and its reflections, whether it be in iridescent mist, weathered stone or blue-greens of water.

In the twenty-five years he had been painting, his output had been enormous. He had painted earnestly, joyfully and in complete absorption. The portraits of Monet by Renoir show us the artist, brush in hand, eager and exuberant. For thirty years he had struggled, as do most innovators in art, to gain recognition and combat the scorn from the prevailing school of painting.

With the success of his joint exhibition with Rodin, the growing popularity of the Impressionists in England and other countries, and with the weakening of French art critics and dealers came a certain relief. He could undertake more ambitious projects. In 1893 he commenced the series, Facades of the Cathedral of Rouen. In the house of a friend, facing the west door of the cathedral, he painted Rouen from the gray phase of dawn to the blue and orange of sunset. The motif, interpreted in twenty moods of light, overawed even those who admired Monet's chromatic effects. As a painter, working in the

open air, he seemed to have painted the air itself. The cathedral is seen not as a building, but as an iridescent volume of air between the building and the eye of Monet.

Monet's visit to London and Venice had given him the subject matter he admired the most -- water and atmosphere. His studies of the Thames were fog and mist, dim bridges and towers, and a humid, heavy atmosphere. His studies of Venice were more like those of a poet's. He was not concerned with the Venice of color and design, but only the composition of water and light. Yet they still conveyed the quality of Venice, its palaces, gondolas, bridges and lagoons.

Monet's fame was assured outside of France. Museums and collectors quickly acquired his work, although officially France still refused to recognize him. Even later, when he was finally given the honor due him in his own country, he refused it.

In the last years of Monet's life, he raced against blindness and created one of his most brilliant series, the Nymphéas. In 1916 he began work on the theme of water lilies in his ponds at Giverny, one he had long contemplated. In the twenty years since he had constructed the ponds at his home, they had grown into a splendid array of exotic bloom upon tranquil water, surrounded by overhanging trees tinged with bright sunlight. Throughout his last years he worked on huge panels, mostly oblivious to the war that raged only forty miles away and completely oblivious to the peace that followed. The last few years of the study found him with severe cataracts, forcing him to sit close to the canvas

to see at all. He could not judge his work at a distance as it should have been judged. At the end of the study, he declared himself finished with no reason to live. He did not allow the panels to leave his studio until his death. He did leave them to his country, France, that had never given him anything but scorn. He died at the age of eighty-six the way he had lived, without official rewards, an old man working silently. Monet's triumph was not lost on some of the rising painters entering the twentieth century. A young Kandinsky viewed Monet's Haystacks when it was exhibited in 1895. Kandinsky exclaimed,

Before I had known only realistic art. Suddenly for the first time, I saw a 'picture'. . . .What was absolutely clear was the unsuspected power, previously hidden from me, of the palette. Painting took on a fabulous strength and splendor. At the same time, unconsciously, the object was discredited as an indispensable element. . . .(Cogniat, 1966, p. 107)

Camille Pissarro 1830-1903

The Impressionist painters were of many varied national and social origins. The patriarch of the group was a gentle French Jew of Spanish origin from a Danish island in the Caribbean. Pissarro was ten years older than Monet. He arrived in Paris from the West Indies, the son of a successful French trader. At the age of twelve, he had been sent to a boarding school in the suburbs of Paris until the age of seventeen when he was called home by his family. He had been taught and encouraged to draw while at the school, and when he was back in St. Thomas, did many excellent sketches of natives and island landscapes. He also began a struggle with his parents, similar to Monet

years later, to become an artist.

For five years, Pissarro worked in his father's business. Then a Danish painter, Fritz Melbeye, visited St. Thomas and Pissarro followed him to Venezuela and then in 1853, decided to return to Paris to study painting.

At the Universal Exposition of 1855, he saw the works of Corot, with whom he began a friendship. Corot's advice to his students was to observe and paint from nature. Since Pissarro had only painted out-of-doors back in St. Thomas, and was ignorant of what was in vogue in the academies in Paris, he took Corot's advice and continued to paint out of doors -- a practice acquired more by accident than design. He did not attend the fashionable painting schools in Paris, but attended free academies in Paris where students were not as influenced by their professors.

He abandoned Paris to paint in the rustic suburban villages of Montmorency and Pontoise. In 1859 he sent his first work to the Salon and it was accepted. He was rejected in 1861, 1863, and in 1864 and exhibited several works in the Salon des Refuses.

Until 1863 he had painted in the somber tones of Corot but abandoned them for the bold colors of Monet. In 1866 Pissarro met Monet in the Cafe Gaerbois and became part of the rebel group called the Impressionists.

In 1868 Pissarro left Paris for Louveciennes, on the edge of Louis XIV's hunting domain at Marly. There, he painted La Grande Route. It was a landscape in the characteristic Pissarro manner, a stretch of road bordered by

trees, a farmer's cart, a few cottages and peasants.

Before the Impressionists, landscapes had been painted primarily in studios using sketches and notes to arrange scenes to conform to idealistic notions of composition. They were very acceptable to the public along with never-varying conventional colors for sky, foliage, water, stone, etc. The public regarded the naturalism of Corot as revolting, but even he was more acceptable than Manet, Monet and Pissarro. Where Manet had rebelled against the studio nude, now Monet and Pissarro rebelled against the studio landscape. They banished bitumen and black from their palettes and painted outdoor scenes of peasants. Pissarro specialized in scenes of peasant life and was often compared to Millet, although they had little in common. Millet's peasants were idealized, graceful and had strong literary or religious appeal. Pissarro's were rough and clumsy in their boots and aprons. Their backs were bowed and crippled by hard labor, but there was beauty in their attitudes. The French public and the Salon saw nothing of this beauty, only vulgarity and ugliness.

In 1870 war broke out with Prussia, and Louveciennes was invaded. Pissarro's villa was occupied and fifteen years of work was either stolen or destroyed. Pissarro and his family fled to London where Monet soon joined him. At the end of the war, Pissarro settled in a small hamlet called L'Hermitage near Pontoise on the banks of the Oise. Nearby in Auvers was the painter Vignon and in 1872, Cezanne joined them. In this countryside of farms, streams, apple orchards, old stone walls and thatched houses, Pissarro painted happily.

It was a grand period in the history of Pontoise and Auvers. Until this time, Cezanne had never painted out of doors. Now, under Pissarro, he painted directly from nature. His landscapes of that period showed Pissarro's influence as did Pissarro's show equally the influence of Cezanne. Although all of the Impressionists naturally influenced each other, they each had strong individual styles. They did not only stand out from the walls of the galleries of the world, but can easily be distinguished from each other. The Pontoise period produced all the works exhibited between 1874 and 1886. The Jardin a Pontoise, The Vieille Route du Chon, and the Young Mother in The Garden were all painted at that time. Unlike many of his Impressionist friends, he had not been totally excluded from exhibiting at the Salon. He had exhibited in seven of ten Salon shows between 1860 and 1870. But out of loyalty to his friends, he ignored the Salon after 1870.

In 1882 Pissarro moved to the village, Eragny-Bazencourt, where he lived until 1896. His themes began to be simplified and filled with life and gaiety. His palette had steadily become lighter over the years, but never with the brilliant hues of Monet. In 1896 he had physical problems and could no longer paint out of doors year round. Reluctantly, he left the country for Rouen and began to paint the streets, markets and cathedrals. He went on to Paris and painted all his scenes from nearby windows. At the age of seventy-four, he painted his self-portrait, a modest and gentle man. That same year, 1903, he caught a chill and died.

Twenty years after his death, a new aspect of Pissarro was discovered, Pissarro the etcher and lithographer. Only Renoir had shown any serious interest in engraving. But it was revealed that Pissarro left over two hundred prints. Much of the work was devoted to duplicating the works that he had been forced to sell at starvation prices back in the early years.

Although celebrity status came to Pissarro late in life, critics gave him less distinction than they did to other painters. He was overshadowed by Monet and Cezanne. Pissarro was less concerned with atmospheric conditions than with the scenes he painted. He was, like Corot, a naturalist and remained faithful to that concept to the end.

Pierre Auguste Renoir 1841-1919

Renoir had been born predestined to the occupation of china painting. He was born on February 25, 1841, at Limoges, a town famous for its china decoration. His father was a modest tailor and because of Renoir's aptitude for drawing, apprenticed him at the age of thirteen to a manufacturer of glazed earthenware. At seventeen when his apprenticeship was over, Renoir fully expected to embark upon a career as a full-fledged painter of china. However, his career collapsed as a result of the introduction of a mechanical stamping process of printing on china, making handpainting obsolete and not valued. After that he began to paint window blinds to make ends meet. He was a very capable painter and in 1861, soon saved enough money to attend the well-known painting academy of Gleyre. There Renoir met Sisley, Bazille and

Claude Monet. Later, he met Pissarro. The future Impressionist group was formed, primarily as friends.

Three years later, in 1864, Renoir submitted his first picture to the Salon. It was accepted, but upon its return, Renoir destroyed it.

With the other future impressionists, Renoir abandoned the academy of Gleyre and painted directly from nature out-of-doors. He spent several summers in the forest at Fontainebleau. At the Salon of 1865, he submitted two canvases, The Portrait of Madame W.S. and A Summer Evening, both of which were accepted. Three years later, in 1868, the Salon accepted a work entitled Lise.

The years between 1865 and 1878 were wonderful ones for Renoir. He painted out-of-doors at Marlotte, the forest at Fontainebleau and at La Grenouillere at Argenteuil. Sisley and other painters had rooms at the inn at Marlotte, since made famous in Renoir's painting Le Cabaret de la Mere Anthony. Sisley is shown sitting with the other painters at a table, Mere Anthony in the background, the servant Nana standing by the table and in the foreground is the white dog, Toto. The village was remote and quiet with a stream running through it. Watermill bridges frequently crossed the river and close by was the forest wall with its ferns and deer. At Moret the stream widened and there were stone bridges, a castle and more mills. Sisley was to return there often after the war of 1870. He was the subject of many Renoir portraits with his curling hair and beard.

At Grenouillere at Argenteuil, the painters found different subject matter.

The banks of the Seine at Argenteuil was busy with the movement of life. The people moved about in gaily colored clothes and the river reflected their images. The river banks were lined with brightly painted restaurants. Fashionable composers of the time came from Paris to conduct small orchestras. The young dandies and ladies arrived from Paris hourly to join in the festivities. The air was filled with the pop of champagne corks, music and laughter. It was a paradise for painters, especially the open-air ones. Monet and Renoir both painted the lively scenes, preserving the charm and gaiety of the Parisians of the eighteen-sixties and seventies.

In the late sixties, Renoir was a shy, timid man of slight build with a thin beard and dark piercing eyes. Of all the friends that gathered nightly at the Cafe Guerbois, Renoir was probably the least conspicuous. He did not care to discuss the theory of art, but painted joyously with fervor. He lived only to paint and died, almost literally, with brush in hand.

During the Franco-Prussian War, Renoir served in a regiment stationed at Bordeaux. Afterward, he returned to Paris and quietly resumed his painting, but the country was in a civil war, and Paris was not a safe place for out-of-door painters. He was even arrested for suspicion of espionage while painting one day and narrowly escaped a firing squad.

After the war, Renoir began a new phase of painting, the Parisian scene. In 1872 his painting was rejected by the Salon. He subsequently met the art dealer Durand-Ruel who was extremely helpful to the struggling Impressionists.

Encouraged by Durant-Ruel and several portrait commissions, Renoir felt that he had "arrived." He left his studio on the left bank of the Seine for one in Montmartre and thereafter for twenty years found his models among the women there. The women of Renoir were the girls of the dance halls, laundresses and seamstresses. The women were curvaceous and the color of roses, not the fashionable palor of more elegant women who occasionally sat for him.

In his studio in 1875, Renoir did his first study for the *Bal au Moulin de la Galette*. The work itself was painted out of doors in a garden in Montmartre. Renoir's friends posed for the male figures and he persuaded some of the dancers to pose for the ladies in the foreground. Renoir captured the Moulin de la Galette in its heyday. It was the last of the three windmills that turned on the hilltop at Montmartre. Its exterior had been painted by many landscape artists, including Corot, and now attracted a new generation of painters ending with Van Gogh and Utrillo. Renoir was one of the few painters that was attracted to the garden of the mill. The actual scene was tawdry. The round gas lamps were crude and the dancers were cheaply dressed, but Renoir gave them grace and charm and sometimes, the innocence of youth, a sensuality without perverseness.

Although the Salon was more agreeable to Renoir's efforts than to those of some of his friends, he was one of the founders of the first Impressionist exhibition in 1874. His canvases brought no more higher prices than the others, but fortunately he was primarily a portrait painter and managed to get a

few commissions. In the 1870's, he was introduced to Madame Charpentier, the wife of a well-known publisher. Renoir's portrait of her gained him admission to the Salon of 1879. The artist was not popular with the jury, but the subject was. Madame Charpentier was an influential woman of power and charm and Renoir had become her protege. Renoir's struggles were not over, but he no longer received starvation prices for his works. His studio became the resort of many beautiful women. He could afford to travel and spent many summers in Algeria where he painted his Bananiers and his Vue du Jardin d'Essai. From Venice he brought back studies of the palaces and canals. In Naples, Renoir persuaded the musician Wagner to sit for him.

Most of Renoir's works from 1880 to 1900 were painted at Montmartre, including his first series of Baigneuses, the studies of the nude on which he was to put all the energy of his maturity. No painter of his era lived so long and so intimately in the quarter. He claimed once to have painted all the women of Montmartre, and he barely exaggerated. The women of his pictures were essentially of the flesh and belonged to no race or era. They are joyous creatures, not the heavy blondes of Rubens, flushed with wine and overeating. They are nearer the rosy nymphs of Boucher and Fragonard, yet without coquetry. Renoir was in his seventies now, a helpless cripple in a wheel chair, a brush tied to his wrist.

In 1900 Renoir and his family moved to a house on the Mediterranean, near Cagnes. For some years he had been unable to tolerate the cold climate

of the north and paint out-of-doors. In the sunshine of the Riviera, he again resumed landscape painting. In this new atmosphere he began a new phase of art. His Baigneuses took on a sculptural quality and he began to paint nudes out-of-doors. He also painted a large number of landscapes, flowers, and the charming portrait of his daughter, Coco.

The models of his last phase were more Rubenesque. His models were peasant women and their faces were patient and enduring.

In his last years, he could no longer move without pain. He had a glass studio built in his garden and painted through the glass. During WWI, he painted the portrait of Madame Galea and Ambrose Vollard.

The word volupte is the key to his art. He painted only for the pleasure of painting. He died on December 17, 1919.

Alfred Sisley 1839-1899

Although born to English parents in Paris, Sisley was as French in taste and habits as his fellow Impressionists. He even attempted to become a naturalized French citizen before he died, but could not produce all the necessary documents. Sisley is claimed in the French Encyclopedia Larousse as a Frenchman.

His father was a wealthy Paris merchant who traded in South America. Like his fellow Impressionists, Monet and Pissarro, Sisley was sent to learn a

commercial career. After several years, he returned and persuaded his father to let him pursue a career of his choice, art. His father yielded and in 1862 Sisley entered Gleyre's academy of painting where he met Monet and Renoir. After only a year, Sisley left the academy and followed Renoir to the forests and villages to paint.

Like Monet, Sisley began painting in the grays of Corot. Then in the seventies, he changed his palette to clear and brilliant colors. He exhibited with the Salon for the first time in 1866 and again in 1868. Sisley was not yet a professional painter. He did not have to paint to live as did Monet, Renoir and Pissarro. He received a large allowance from his father and expected a larger inheritance. He was a handsome and popular man. Nevertheless, he had a passion for painting.

He did not really begin his career until the Franco-Prussian War, and his father's business collapsed, leaving him penniless. He now had a wife and children to support and as diligently as he tried, his painting barely supported them.

Sisley had a natural instinct for painting landscapes, especially those with water. He spent most of his life on the banks of the Loing, the Seine and the Severn. In 1874 he went to England and painted some studies of the Thames near Hampton. But his home was the little town of Moret on the Seine and there spent the last twenty years of his life. Of all the other Impressionists,

Sisley was most influenced by Monet. Yet his work is independent and original. Sisley's are less analytical than Monet's, more a creation of mood and temperament.

Sisley exhibited with the other Impressionists at that first famous collection at the Nadar Galleries in 1874 and received the same public abuse as did the others. He submitted twenty-one works in the public auction that was held by the Impressionists in 1875. Sisley received less money than did the other Impressionists and after sale expenses were met, he had only a few francs to show for fifteen years of work.

Sisley was in worse financial condition than his friends. Unlike Renoir who could make money from portrait commissions, or Monet and Pissarro who had a small circle of collectors, Sisley had no encouragement at all and resorted to selling his canvases for as low as twenty-five francs.

The last twenty years of his life were spent in isolation near the Fontainebleau forest. Within three months of his death, the notoriety which should have been his came posthumously. His paintings were offered for sale by his family and dealers and collectors struggled to purchase them. The sale realized 112,320 francs or an average of 4,160 francs per canvas, forty times the amount of the early auction the Impressionists held. A year later, one of his paintings of the Seine overflowing its banks at Port Marly sold for 43,000 francs.

With the death of Monet in 1926, the last master of the unique group which had constituted the impressionists disappeared. They lived to see their

conceptions at least partly accepted by the official art society. They died at a time when the ideas they had fought so long to achieve were widely dispelled by a younger generation.

Impressionism, which freed the world of art in the nineteenth century from tradition, now must take its place among the great traditions. It will live as one of the most important phases in the history of modern art.

Critical Analysis for Grade 7 and 8 (Art and Man, Sept./Oct. 1987, Vol. 18, Scholastic, Inc.)

Questions for Discussion

1. What is the subject matter of the three paintings?
2. What was the style the artist used?
3. How are the three paintings alike? How are they different?
4. What was Monet's goal in painting this series? Did he achieve it?

Why or why not?

5. How did this series of paintings reflect the art of the period? How did these paintings change the attitude of the people toward art?

6. How does this art make you feel? Does it remind you of anything in your own life?

Aesthetic Analysis for Grades 7 and 8

Discuss how Impressionists evolved from realism in the nineteenth century and what effect it had on the art world.

Art Production for Grade 7 (Studio) Activity: Impressionist Painting (From Art and Man, Sept./Oct. 1987, Vol. 18, Scholastic, Inc.)

Materials Needed:

Tempera Paint in Primary, Secondary Colors and White

18" x 24" White Sulphite Paper

Drawing Board

Masking Tape

Pencil

Eraser

Newspapers

Assorted Brushes

Palette for mixing colors

Paint containers

Water to rinse brushes

Plastic wrap to cover palette and paint containers

Discussion:

Discuss the subject matter in Monet's landscapes. What was Monet trying to achieve with light? What colors and brush stroke should be used to render a painting in an impressionist style?

Directions:

1. Choose a simple scene out-of-doors where there is a strong contrast of light. Draw a contour drawing, no details. The composition can be close-up, angled or cropped.

2. Notice how the light hits the composition. Place small strokes of color next to each other in lights and darks. Remember that complementary colors tone down the color and make it look brown if mixed together.

Evaluation for Grade 7

Evaluation for the finished painting will be based upon:

1. How does the subject matter reflect Impressionism?
2. How do the brushstrokes reflect Impressionism?
3. How do the colors reflect the time of day the painting was made?
4. How is the light shown in the painting? Are some areas light and other dark?

Art Production for Grade 8 (Studio) Activity: Impressionist Painting

Materials Needed:

Pencil

Erasers

18" x 24" White Sulphite Paper

Models

Tempera paint in Primary and Secondary colors

Newspapers to cover tables

Assorted brushes

Palette for mixing colors

Paint containers

Water to rinse brushes

Plastic wrap to cover palette and paint containers.

Discussion:

Discuss the subject matter in Renoir's The Luncheon of the Boating Party. He painted people in social situations using soft, lovely colors. Discuss with the class possible setting that could be used as the subject of their painting.

Directions: Session #1 Drawing

1. Choose three or four students from the class to model. Arrange them together according to what the class has decided they should be doing. They

may wear costumes if appropriate. Make sure all models are in a comfortable position and have a spot picked out to stare at. Other students should not talk to or distract models.

2. Students should draw figures with simplified shapes and generalized features. Make sure there is some overlapping of figures.

3. Add objects and background that create the environment. The background does not have to be detailed.

4. Release models. They do not have to sit for painting lessons.

Discussion:

Look at a copy of Renoir's The Luncheon of the Boating Party. Analyze the use of color and brushstrokes. What colors will the students want to use in their painting and how are they mixed? How are the brushstrokes done to create soft edges?

Directions:

1. Apply paint in small, broken brush strokes of color placed side by side.

Do not mix or blend complementary colors together. White may be used.

2. Facial expressions should be captured using different values avoiding lines.

Evaluation for Grade 8

Evaluation for the finished painting will be based upon:

1. How the subject matter shows social interaction of people.
2. How the brushstrokes are applied to achieve soft blurry edges.
3. Whether the colors are light and bright.

This evaluation can be done by grouping the paintings together and having a class critique of the paintings based on the criteria given.

CHAPTER IV

POST-IMPRESSIONISM: EXPRESSIONISTS AND FORMALISTS

POST-IMPRESSIONISM: THE EXPRESSIONISTS

Unit Objectives

At the end of the unit on Post-Impression: The Expressionists, students will be able to meet the following objectives:

1. Define the terms.
2. Know the time period involved.
3. Know the major painters of the art period.
4. Recognize and apply the painting techniques used by the Post-Impressionist: Expressionist painters.
5. Appreciate how the styles of the Post-Impressionists: Expressionists are unique, how they relate to each other and why they are called expressionists.

Terms and Definitions

1. Intellectual - relating to the mental process of receiving and understanding ideas.
2. Style - a method or characteristic in art.
3. Bourgeois - a person of middle class.
4. Scholar - one who attends school; a learned person.
5. Liberal - favorable to reform or progress.

6. Apprentice - one who learns a trade from a master of a trade or profession.
7. Melancholy - a state of mind characterized by gloom and sadness.
8. Theology - the study of God and divine things.
9. Peasant - one whose business is labor out in the country.
10. Genre - showing scenes of ordinary life in painting.
11. Eccentric - a person who acts in a different or peculiar way.
12. Japonism - Van Gogh's idea of blending the Japanese culture into his painting style.
13. Contour - the outline of something.
14. Synthesis - simplified form rendered in terms of symbolic line and color.
15. Primitive - being the first or earliest of its kind; not educated.
16. Mythology - traditions or fables that tell of a people's gods or early history.
17. Expressionist - a person that expresses his feelings in his art rather than the way the subject actually looks.
18. Post-Impressionist - a term used to link the individual styles of Vincent Van Gogh, Paul Gauguin, Paul Cezanne and Georges Seurat who were all influenced by Impressionism but shared a dissatisfaction with the style.

Audio Visuals

Slides: Vincent Van Gogh

1. Boy Cutting Grass with A Sickle, 1881
2. Still Life with Cabbage and Clogs, 1881
3. Still Life with Beer Mug and Fruit, 1881
4. Weaver Near Open Window, 1884
5. Water Mill at Kollen Near Nuenen, 1884
6. Still Life with Three Bottles and Earthenware Vessel, 1884-85
7. The Potato Eaters, 1885
8. Skull with Burning Cigarette, 1885-86
9. Vase with Poppies, Cornflowers, Peonies and Chrysanthemums,
1886
10. Vase with Daisies and Anemones, 1887
11. Self-Portrait with Pipe, 1886
12. Self-Portrait, 1886
13. Self-Portrait with Straw Hat, 1887
14. Portrait of Art Dealer Alexander Reid, 1887
15. Four Cut Sunflowers, 1887
16. Two Cut Sunflowers, 1887
17. Portrait of Pere Tanguy, 1887
18. Italian Woman, 1887
19. Harvest at La Crau, with Montmajour in the Background, 1888

20. Haystacks in Provence, 1888
21. The Cafe Terrace on the Place du Forum, Arles, At Night, 1888
22. The Night Cafe in the Place Lamartine in Arles, 1888
23. Starry Night over the Rhone, 1888
24. Starry Night, 1889
25. Vincent's House in Arles, 1888
26. Poet's Garden series, 1888
27. Still Life: Vase with Twelve Sunflowers, 1888
28. Les Alyscamps, Falling Autumn Leaves, 1888
29. Memory of the Garden at Etten, 1888
30. Olives Trees with the Alpilles in the Background, 1889
31. Cypresses, 1889
32. Church at Auvers, 1890

Slides: Paul Gauguin

1. Self-Portrait Before An Easel, 1883
2. Seascape in Brittany, 1886
3. Martinique Landscape, 1887
4. Jacob Wrestling with the Angel, 1888
5. The Yellow Christ, 1889
6. Reverie, 1891
7. Tahitian Landscape, 1891

8. Where Do We Come From? What Are We? Where Are We Going?, 1897
9. Riders on the Beach, 1902
10. Breton Village Under Snow, 1903

Prints:

1. Starry Night by Vincent Van Gogh
2. When Do You Marry? by Paul Gauguin

History of Post-Impressionism

Post-Impressionism was a term coined in 1910 by an English critic, Roger Fry, trying to explain an exhibition of continental art to an inexperienced English audience and refers to a period in art history begun in the mid or late 1880's. It must be understood, however, that the four most prominent post-impressionist painters, Vincent Van Gogh, Paul Gauguin, Paul Cezanne and Georges Seurat were dead long before the term even appeared and would not have recognized themselves as such.

The term Post-Impressionism is useful because it refers to a specific period, but its drawback is that it suggests the unification of a relationship to the style of Impressionism. Although the artists mentioned may have had their "impressionist period", and many of the freedoms gained by the Impressionists in painting techniques, color, subject, etc., are evident, post-impressionist

painters developed styles and techniques that were totally independent of Impressionism and each other. By the late 1880's, the chief Impressionists were themselves responding to the intellectual and stylistic influences of the time and changing their painting procedures accordingly.

As a result, the art of late nineteenth century Paris is a variety of styles and techniques attached to painters with a wealth of talent and ambition. The soul of the era was in its aspirations, an art of ideas and intellect rather than only of sensation.

Post-Impressionism - The Expressionists

Vincent Van Gogh 1853-1890

Vincent, as the artist preferred to be called, was born near the Belgian frontier in Holland to a Protestant minister. Vincent grew up in a bourgeois family of clergymen, art dealers and officers, all respectable Dutch citizens. As a child, he was probably spoiled, for he was the first child born to an older couple. His brother, bearing the same name, had been stillborn the previous year. His only unusual feature was his red hair, which was uncommon in his family. Two years later, a sister, Anna, was born. But it was not until 1857 when Theo was born that Vincent had the much needed companion he sought. Although three other children were born, it was Theo that became his life-long friend, the one he could talk to and share his innermost feelings. It is through his letters to Theo that we know Vincent and his paintings.

As children, Vincent and Theo spent hours walking and studying the plants and animals they saw. In this, Vincent was the leader and probably he was envisioned as a naturalist by his family. This love of nature was to remain with him throughout his life. We see evidence of this especially in his early canvases such as Boy Cutting Grass With A Sickle, 1881.

As a boy, Vincent loved to read. He read many books on religion and contemporary novels as well as poetry from all over Europe. Because his father was a pastor, their household was more scholarly than that of many of the neighbors. In the evening, Vincent's father sat and read or wrote his sermon for that week, and his mother's main passion was drawing or watercoloring flowers. She must have encouraged this in Vincent, for there are two very good drawings done by him at age nine.

At age eleven, Vincent went to a boarding school in a village twenty-five kilometers from his home town of Zundert. Here he became fluent in French and English, and acquired a knowledge of German. He loved his family, however, and was pleased when he went home for holidays. He was especially pleased when his father's favorite brother, Cent, and his wife, Cornelea, came to visit. Uncle Cent was an art dealer and had a great influence over Vincent and Theo. It was Uncle Cent's plan that Vincent might follow him into his business. But due to bad health, Cent was often ill and by the time Vincent and Theo were old enough to be introduced to the trade, he was retired.

At age thirteen, Vincent finished his elementary education and went to the King Wilhelm III State Secondary School in the City of Tilburg. The school was very liberal for its time and although thirty-six hours a week was spent pursuing academic subjects, four hours was devoted to art, highly unusual at that time. During Vincent's two years at Tilburg, he may have enjoyed the art very much, but never mastered the science of perspective that they sought to teach him. Vincent left Tilburg in the middle of this second year for unexplained reasons. Perhaps this was the beginning of his bout with a mental disorder. After fifteen months of staying at home while Theo was in school, Vincent went to The Hague and became an apprentice clerk at Uncle Cent's gallery. Vincent's enthusiasm for art grew and Uncle Cent deemed that he would advance to senior status in his uncle's operations. At that same time, Theo would be finishing school soon and wanted to join Vincent in the business.

Vincent's career at Goupil's progressed until he was spurned by a young woman at his boarding house. After that he sank into melancholy that was to stay with him throughout his life. At this time he began a rigid regime of work and Bible study. Eventually he lost all interest in work. Every possible concession was given to him since he was the nephew of one of the owners, but after seven years he was asked to leave. Meanwhile, he looked for employment as a teacher in England. He was finally offered an unpaid job and traveled north to see his family before taking his new position. This time was one of his happiest, and cheered Vincent's mood. Vincent decided that his

calling was to the ministry as his forefathers and saw his father as an important role model. In 1877, he prepared for theology studies and then never took the exams. He instead became a lay preacher in an impoverished Belgian mining town. His overzealous nature was viewed critically by the Evangelical committee and his contract was not renewed. Vincent had reached rock bottom. Even Theo was daunted. From October 1879 to July 1880, Vincent did not correspond with anyone. Finally, he broke silence with Theo, proclaiming to be a changed man with a new vocation -- art.

Infrequently, Vincent would assess himself and his situation with a clear-headed analysis. In 1880, this is what he did. He told Theo in a letter that instead of succumbing to despair, he would be actively melancholy. He was able to focus his art as a means to express his feelings toward God. He viewed producing art as a form of worship and was able to devote himself to painting. It also gave him a means of recognition and acceptance in his family. In October, 1880, Vincent went to Brussels and started his training at the Academy. In April, 1881, he went to Etten to live at his parents' home.

As in his previous endeavors, this career did not meet with success. Vincent realized that his conception of art was not the same as society's. His family became terribly perplexed with him because he fell in love with his recently widowed cousin and made indecent advances toward the woman who was still in mourning. Vincent was thrown out of the house and seemingly disowned by his father.

Vincent's first two paintings were completed at the end of 1881. Still Life With Cabbage and Clogs and Still Life With Beer Mug and Fruit were rustic and simple, but he had made a start. They depicted the scenes of peasant life that Vincent would paint in the years ahead.

In 1882, Vincent moved to The Hague and met and lived with a prostitute known as Sien, and her two children. This satisfied his need for a family life and Vincent felt very devoted to them and his role as head of the family. His own family, except for Theo, kept him at arms-length, however, and did nothing to help him financially. After twenty months, Vincent was faced with total poverty. Even though his painting was developing well, he had not sold anything and prompted by Theo, decided to separate from Sien and devote himself to his art. He moved to Drente, a melancholy region of Holland. The three months he spent there in isolation served to make him shed his religious mania and his dream for a family. He had acquired a sense of independence.

In December, 1883, Vincent again turned to his parents' home, now in Nuenen. He stayed at the Vicarage longer than any other place in this life as an artist. Vincent could devote himself entirely to painting, using oil which he had not been able to afford in the past. He set out to perfect the three types of pictures he had been concentrating on: still life, landscapes and genre paintings. He produced a series of paintings from the life of Weavers such as Weaver Near an Open Window, 1884, and a series of mill scenes such as Water Mill at Kollen Near Nuenen, 1884. Vincent became acquainted with a

goldsmith from the nearby town of Eindhoven who was a man of means and allowed Vincent to paint many of his antiques and pitchers such as Still Life With Three Bottles and Earthenware Vessel, 1884-1885. After the progress he was to make later in Paris, he was not satisfied with preserving many of these and painted on the backs of the canvases. Vincent received his only commission from the goldsmith. It was a series of six paintings of farm life to hang in the dining room. Four of the six have survived. After that, Vincent was to send Theo his paintings for the money orders Theo sent every month and Theo would act as a trustee.

The winter of 1884-1885 was spent painting snow scenes out in the open. They and the series of peasant heads he did that winter culminated the next spring in Vincent's first masterpiece, The Potato Eaters, 1885. Two years later in Paris, Vincent thought it was the best work and the only one that he considered worthy of showing in public.

Soon after Vincent had completed The Potato Eaters, his father died suddenly of a stroke and Vincent left the house and rented a studio. There he did four series: peasants at work in the field, cottages, still lifes and the last of his Dutch period, autumn landscapes.

After his father's death, at odds with his mother and siblings and unfortunately, many of the villagers who thought him extremely odd, he departed for Antwerp. There he wandered the museums and took delight in viewing the old masters. His three months in Antwerp were to him but an

interlude on his way to Paris.

Vincent applied to the Academy of Fine Arts and passed many of the courses. Although the professors didn't quite know what to make of his pictures, Skull with Burning Cigarette, 1885-1886, is one of his most important paintings while in Antwerp. Vincent was mocking the traditional way of studying human anatomy and proportion. His skeleton achieved the very opposite by the funny hint of life he grotesquely alluded to.

After a few months in Antwerp, Vincent moved to Paris to be near Theo but more importantly, to be at the hub of the art world at that time in history. For two years, from February 1886 to 1888, Vincent went about establishing his own identity and learning the ways of the city.

Vincent painted over two hundred paintings while in Paris. It was two years of experimentation and growth, putting the "realism" of his apprenticeship years behind him. Evidence of his transition in color and brushstroke may be seen in his still-life studies. He painted about forty pictures of flowers. In Vase With Poppies, Cornflowers, Peonies and Chrysanthemums, 1886, the flowers contrasted against dark backgrounds composed of strong complementary colors and a calm brushstroke. In comparison, Vase With Daisies And Anemones, 1887, is much brighter in color with very active brushstrokes. Another obvious contrast is between the self-portraits he painted upon his arrival in Paris, Self-Portrait With Pipe, 1886, and Self-Portrait With Straw Hat, 1887. The latter painting shows a form created for the sake of the painting's

effect. We see dabs and dots in the wake of Impressionism and an almost Seurat-like quality in his Portrait of Art Dealer Alexander Reid, 1887. Vincent wrote to his sister:

The dreary schoolmasters now on the Salon jury will not even admit the Impressionists. Not that the latter will be so intent on having the doors opened; they will put on their own exhibition. If you now bear in mind that by then I want to have at least fifty paintings ready, you will perhaps understand that even if I am not exhibiting, I am quietly playing my part in a battle where there is at least one good thing to be said for fighting; that one needn't be afraid of receiving a prize or medal like a good little boy. (Walther, Metzger, 1990, p. 274)

He demonstrated his faith in this attitude by organizing an exhibition in November, 1887, in a restaurant in Montmartre which included about a hundred works by himself and his friends, Toulouse-Lautrec, Bernard and Anquetin. Their success was modest, but Vincent was very proud.

Vincent never subscribed entirely to one movement, but borrowed from each to add whatever suited him. He tried new subjects and for the first time painted the sunflowers with which he would become associated. In Four Cut Sunflowers, 1887, and Two Cut Sunflowers, 1887, we see the dots and dabs of Impressionism only in the middle but his new love of color remained.

In Paris, Vincent succumbed to the Japonism that spread like wildfire throughout the city. During his first winter there, Vincent started a collection of Japanese woodcuts for Theo and himself that numbered in the hundreds. His

resolve to include the Japanese trend in his work is apparent in such works as Portrait of Pere Tanguy, 1887, and also daringly in Italian Woman, 1887. These works mark the end of his paintings in Paris. He had learned much in his two years there and was coming to terms with his new visual world. He was ready to pursue another quest in his painting journey.

Vincent underwent a change in the city. He found his appearance more pleasant, he had love affairs and he started drinking. Japonism influenced him to want to experience the Far East. In his case, this turned out to be southern France at Arles. He was reaching for a Utopia, trying to make it so by painting it. With great assurance, he went about painting anything and everything. His major works were done in Arles and it was there he found his place in artistic endeavor.

Vincent painted in a frenzy the first few months at Arles. His painting fervor was in part due to his solitude and to confirm his creative mission. He was still being supported by Theo and wanted to prove himself worthy. He went back to a familiar subject, the harvest, and painted it with intensity of color. Harvest at La Crau, With Montmajour in the Background, 1888, and Haystacks in Provence, 1888, are examples of the work that resulted.

Vincent rarely painted in town, but took exception to this as he painted his now familiar night scenes. In The Cafe Terrace on the Place due Forum, Arles, at Night, 1888, Vincent links his yellows and blues with a vitality not

before seen in daylight paintings. In The Night Cafe in the Place Lamartine in Arles, 1888, Vincent wrote:

. . . it is one of the most jarring that I have done. It ranks with the Potato Eaters. I have attempted to express terrible human passions in reds and greens. The room is blood-red and a muted yellow with a green billiard table in the middle, and four lemon yellow lamps casting orange and green light. Everywhere there are conflicts and antitheses: in the extremely varied greens and reds, in the small figures of the night folk, in the empty, dismal room, in the violet and blue. (Walther, Metzger, 1990, p. 384)

Vincent did not let the garish nighttime scene mar his usual optimism. His painting afterward was emotionally the same as before Starry Night Over the Rhone, 1888, and the more famous masterpiece, Starry Night, 1889, catered to his romantic sense.

In July, 1888, Vincent received a blow. Uncle Cent had died and left nothing to his godson and heir. He left it instead to Theo. But Theo sent part to Vincent allowing him to fulfill his wish of refurbishing his "yellow house." He immortalized it in a painting, Vincent's House in Arles, 1888. It became a place of refuge, a place where he dreamed of establishing an art community. His fellow artists from Paris would congregate there and they could free themselves from the burden of civilization. The first artist that he wanted to visit was Paul Gauguin.

In preparation for Gauguin's visit, Vincent painted the Poet's Garden series, 1888, and Still Life: Vase with Twelve Sunflowers, 1888. They were intended to adorn the walls of Vincent's yellow house displaying his working methods and to spark conversation.

It was not to Gauguin's liking to go to Arles, but he agreed as the price for Theo selling his work. For the two months he spent there, he behaved arrogantly and certainly contributed to Vincent's problems. His visit had a great effect on Vincent's painting as seen in the smooth finish of Les Alyscamps, Falling Autumn Leaves, 1888, with no horizon and strong contour lines.

It was not long before Vincent, even though he deeply admired Gauguin, realized that he and Gauguin had an incompatibility of ideas that soon resulted in rivalry. Gauguin assumed lofty airs and threatened to leave and Vincent became unsure of himself. Vincent equated Gauguin's leaving as a failure of his Utopia. On December 23, Vincent became desperate. As Gauguin left the house that night, Vincent became distraught and cut off his earlobe with a knife. In his injured state, he wrapped it up and gave it to a prostitute in a brothel. Upon hearing this the next morning, Gauguin departed and the two artists never saw each other again.

Even before the incident with Gauguin, Vincent was harming himself by the large amounts of alcohol, nicotine and coffee he used. But now he had done irreparable damage to his body. Even though he was released from the hospital and resumed painting, his life entered a new phase. A month later, he

suffered a bout of paranoia and was hospitalized once more. The citizens of Arles petitioned that he be locked up, which he was.

Society classified Vincent as an artistic genius, an oddball, but one that did not fit into society. Vincent was paying for his creativity with frequent periods of delirium. He accepted the role that society gave him and he entered the asylum at Saint-Remy.

Vincent did not feel that his work was changed by his mental instability, and it does not share the features of work done by schizophrenic patients. But his later work did change in that it added a whirling, spiraling line to his use of color.

While at Saint-Remy, Vincent accepted his isolation and began to paint with his usual determination. His once swirling lines became twisting and snakelike, yet they sometimes made his paintings look smooth and decorative as Olive Trees With the Alpilles in the Background, 1889. Or they were wild and chaotic as in Cypresses, 1889.

Vincent signed only seven of one hundred forty paintings while at Saint-Remy, as if dissatisfied with his work. He felt the need to leave Saint-Remy and travel to Paris once more. He believed this would prevent further attacks.

Vincent set out for Paris on May 16, 1890. He arrived looking fit and healthy, actually much better than his feeble brother. He enjoyed visiting with his friends and fellow artists. After a few days, he went to Auvers. It was an ideal place -- in the country, yet close to Theo. He quickly started painting the

landscape around him. His style has shifted from violent to tranquil. His Church at Auvers, 1890, is reminiscent of the subjects chosen at Nuenen.

Vincent lived the last months of his life in Auvers and was a more cheerful and confident artist. He painted some eighty works and if he was possessed by insanity at this time, it was not evident in his works. Dr. Gachet, a good friend, had a positive influence on him and Vincent did several portraits of him and his family. He was a wiser man now and wanted to establish a home in Auvers, not the Utopia he sought in Arles, but a place where he could spend weekends with Theo and his family. He made new paintings, intended to create a cozy atmosphere.

No one really knows why Vincent shot himself. Some claim that it was a final expression of insanity. Others view it as the climax of his own "artist's passion." (Walther, Metzger, 1990, p. 672) It may even have been a last final effort to bequeath to Theo and his godson a treasure of paintings that would increase in value after his death elevating Theo's faltering career. (Walther, Metzger, 1990, p. 686)

Vincent's paintings did increase in value, but Theo never enjoyed the financial success. He began to suffer delirium as had so many in his family and died six months after Vincent.

Paul Gauguin 1843-1903

Paul Gauguin was born in Paris, the son of a journalist, Clovis Gauguin,

and Aline Chazal, who was a writer. Mr. Gauguin's politics took him and his family into exile in 1851 and they sailed for Peru. Mr. Gauguin died in transit and his widow, Paul and a sister went on to Lima to live with a great-uncle.

Gauguin's heredity was colorful and he boasted of "savage blood" in his veins. His ancestors on both sides were hot-blooded and given to temper fits.

The Gauguins came back to France and Paul began his studies. He later shipped out as a cadet and eventually served several years in the French Navy during the Franco-Prussian-War.

After Gauguin gave up the sea in 1871, he took a job with a Paris stockbroker, married a Danish minister's daughter and took up Sunday painting. As the years went by, he led an unremarkable life and seemed to be settled. He came to know Pissarro and collected impressionist paintings.

Suddenly in 1883, at the age of 35, he resigned his job and declared to his family that he was going to be strictly a painter.

In 1876, Gauguin was admitted to the Salon for the first time. But his heart was anti-academic and he identified with the Impressionists. He joined in their exhibit in 1880. The artist, confident and assured, is apparent in Self-Portrait Before an Easel, 1883.

Gauguin's wife was distraught at her husband's choice to become an artist. Gauguin was unable to sell a painting and eventually moved in with her family in Copenhagen, hoping to become a commercial agent. His wife and her family had no sympathy with artists and he took his son, Clovis, and returned to

Paris leaving their other four children with her.

Gauguin exhibited with the Impressionists again in 1886 and afterward moved to Brittany for a few months. In Seascape in Brittany, 1886, Gauguin included a figure and animals that begin to suggest the flattened outlines of his future style. Although he still had some Impressionist qualities in his work, he does not generate a feeling of esthetic detachment.

In the winter of 1886, Gauguin returned to Paris and craving a change of scenery, went to Panama with an artist friend, Charles Laval. Exhausted and with fever, the two lasted only two months and left Panama. They went to Martinique where Gauguin at last resumed painting. Gauguin's short stay in Martinique opened his eyes to the tropical colors before him. He would have no more juxtaposed colors, but rather bright, flat colors rimmed by contour lines. Gauguin's newfound depth of color may be seen in Martinique Landscape, 1889.

In February, 1888, Gauguin returned to Brittany and became associated with a group that included Laval, Moret, Bernard and de Chamaillard. It was here that Gauguin's "synthesis" of form and color was born. He took Bernard's theories and made them his own. The first canvas completed as a result was Jacob Wrestling With The Angel, 1888. He wrote about the painting:

A word of advice, don't copy nature too much. Art is an abstraction; derive this abstraction from nature while dreaming before it, and think more of the creation which will result (than of the model). This is the only way of

mounting toward God -- doing so our Divine Master does create. (Goldwater, 1928, p. 80)

In the painting, the two symbolic figures are painted in flat colors on a field of red separated by contour lines. The view is close, with no horizon line and the colors are startling. Gauguin gives us a rhythmic contour that will recur in all his future paintings. He wrote to Van Gogh, "I believe I have attained in these figures a great rustic and superstitious simplicity. It is all very severe." (Goldwater, 1928, p. 80).

Gauguin traveled to Arles to stay that eventful time with Van Gogh. Although the influence of the two painters was reciprocal, it was Gauguin who became the leader. Eventually, a gulf widened between the "romantic" and the "primitive". After successive acts of violence culminating in Van Gogh cutting off his ear, Gauguin made his retreat to Paris.

Early in 1889, after exhibiting with the Impressionist and Synthesist Group at the Paris World's Fair, Gauguin once again left for Brittany. He settled this time in Le Pouldu. The works he painted there are his most rugged. In The Yellow Christ, 1889, he constructed his picture with flat planes, intense colors and bold outlines. He has gone beyond natural observation to emotional expression. The impact of the picture is intensely primitive.

With many pictures, Gauguin returned to Paris in December of 1890, where he had become well-known. Success was just around the corner if Gauguin had stayed in Paris, but he was restless in a civilized society and decided to go to Tahiti. An auction was held to collect funds and a farewell banquet was prepared at the Cafe' Voltaire. On April 4, 1891, he left and on

June 8 landed in Tahiti.

At first glance, Gauguin was not awed and found life at Papeete an imitation of Western civilization. He had only been there a few days when King Pomare V, the last of the royal family, died. With him the last of the ancient customs died also. Gauguin's sadness is reflected in Reverie, 1891. Although Gauguin felt saddened at the turn of events, he left Papeete and the European colony to settle twenty-five miles south in Mataieu.

Gauguin at once settled into a carefree existence using the Tahitian expression "no atou", meaning "I don't give a damn." Settled in his hut close to the sea, Gauguin learned to see through new eyes, a natural innocent way of seeing. The peace he found is reflected in Tahitian Landscape, 1891. In this work is an exceptional sense of harmony in nature.

Gauguin returned to Paris in August 1893, penniless, but with fifty pictures and the knowledge and language of the Tahitians. He was able to rent a studio due to an inheritance from his uncle and arranged for an exhibition at Durand-Ruel's Gallery. He showed some forty pictures, but only ten sold. His fellow artists were very impressed, but the public was not ready for the primitive. He was able to live for months on his inheritance and enjoyed the fellowship of artists.

While in France, Gauguin applied for an administrative post in Oceania, but was turned down. His attempt to sell several paintings to the State also was refused, and he sold no paintings at an auction in February, 1895. In March he

went back to Tahiti.

After reaching Tahiti, he settled in Punoavia, a village between the sea and the mountains and “went native” again. His art took on a sense of mystery, the mythology of the Tahitian people. During this time he was able to achieve the classic style of his maturity. Unfortunately his health was failing and he was again without money. These were the main themes of his letters in his last years. He even attempted suicide which failed. Gauguin wanted to paint one last picture before dying and in a burst of energy painted a huge canvas (5' x 12') titled Where do We Come From? What Are We? Where Are We Going?, 1897. Gauguin was very pleased with the work, and although he calls it rough, he felt that it surpassed anything he had done previously. After Gauguin recovered, he sent the painting to Paris in 1898 to be exhibited at Ambroise Vollard's gallery. Although it was not particularly well-received by the critics, Gauguin explained that it was a “musical poem and needs no libretto.” (Goldwater, 1928, p. 144)

In August, 1901, Gauguin left Tahiti for the Marquesas Islands. It was not long before he was once again at odds with the local government and actually spent three months in jail. One of his last paintings, Riders On The Beach, 1902, is reminiscent of a Degas painting. The brush strokes are even somewhat Impressionistic.

His last painting, Breton Village Under Snow, 1903, reflected the nostalgia he felt at the end of his life. His life was aptly summed up by himself

when he said, "I have wished to establish the right to dare anything. . . ."

(Goldwater, 1928, p. 158) Gauguin died May 8, 1903.

Critical Analysis for Grade 7: *Starry Night* by Van Gogh

Questions for Discussion:

1. What is the subject matter in *Starry Night*?
2. How would you describe the brushstrokes? What kind of rhythm is established?
3. How would you describe Van Gogh's choice of color? How is his choice of color important in achieving the idea of a nighttime scene?
4. How does Van Gogh use strong contrasts in *Starry Night*? Give examples.
5. How does Van Gogh create balance in *Starry Night*?

Aesthetic Analysis for Grade 7

How did Van Gogh express the intensity of his feelings in this painting?
How does this painting make you feel?

Art Production (Studio) Activity for Grade 7

Materials Needed

18" x 24" White Sulphite Paper

Tempera Paint

Assorted brushes

Pencil

Palette

Containers for paint

Water to clean brushes

Plastic wrap to cover palettes

Paper towels

Cornstarch to thicken paint

Discussion:

Review the major characteristics of Van Gogh's painting style--color, brushstrokes, etc.

Directions:

1. Students are to choose either a landscape (day or night) or a still life for their subject matter and draw it on white paper.
2. Students should experiment painting active, expressive brushstrokes on a separate sheet of paper. Dab, twist and twirl brush. Make long, narrow strokes, curved strokes, thick and thin strokes using thick paint.
3. Students will paint their choice of subjects in the techniques used by Van Gogh.

Evaluation for Grade 7

Evaluation for the finished painting is based on:

1. How the subject matter reflects the subjects given in the directions.
2. How the painting has a variety of brushstrokes that are active and expressive.
3. How the color shows the time of day and incorporates contrast and value.

Critical Analysis for Grade 8: The Siesta, 1893 by Paul Gauguin

Questions for Discussion

1. What is the subject matter in The Siesta?
2. What time of day do you think it is in this painting?
3. What is the weather like?
4. How would you describe the Tahitian women?
5. How would you describe the colors used by Gauguin?
6. How would you describe the shapes used by Gauguin?
7. How is the space divided in this painting?
8. How would you describe the texture of the paint?
9. How is overlapping used to define space?

Aesthetic Analysis for Grade 8

What is the overall effect of this painting? Does it express a mood? How does it make you feel?

Art Production (Studio) for Grade 8 (Art and Man, Sept./Oct. 1989, Vol. 20, Scholastic, Inc.)

Materials Needed:

18" x 24" White Sulphite Paper

Tempera Paint

Pencil

Eraser

Assorted Brushes

Palette

Containers for paint

Water to clean brushes

Plastic wrap to cover palette

Paper Towels

Discussion:

Review the major characteristics of Gauguin's painting style -- (complementary), simple shapes with black outlines and thin flat paint.

Directions:

1. Set up a still-life using a variety of plants.
2. Students should draw a cropped portion of the still-life, simplifying shapes and flattening the forms.
3. Looking at the color wheel, select three or four colors -- they do not have to be the actual colors of the plants. Incorporate at least one set of complementary colors.
4. Paint forms to be smooth and flat, with contour lines.

Evaluation for Grade 8

Evaluation for the final painting is based on:

1. How the still-life painting has been limited to simplified shapes with flattened forms.
2. How the artist expressed emotion through the use of color. Was there at least one set of complementary colors used?

POST IMPRESSIONISM: THE FORMALISTS

Unit Objectives

At the end of the unit on Post Impressionism: The Formalists, students will be able to meet the following objectives:

1. Define the terms.

2. Know the time period involved.
3. Know the major painters of the time period.
4. Recognize and apply the painting techniques used by the Post-Impressionist: Formalists.
5. Appreciate how the styles of the Post-Impressionist: Formalists are unique, how they relate to each other and why they are called formalists.

Terms and Definitions

1. Academic - having to do with schools or colleges and their learning.
2. Engravings - the art produced by cutting or etching designs or letters on metal plates, etc. for painting.
3. Texture - how something feels, or appears to feel, resulting from the artist's method of using his medium.
4. Composition - an arrangement of the parts of a work of art so as to form a unified whole.
5. Art Critic - a person who forms and expresses judgments of works of art for a profession.
6. Form - the shape, outline or basic structure of something.
7. Phobia - an irrational, excessive and persistent fear of something.
8. Eccentric - conduct that deviates from the norm; odd.
9. Organic shapes - having shapes that are derived from living organisms.

10. Geometric shapes - shapes that have straight lines or similar regular forms.
11. Formalist - an artist that is concerned with the forms used in a work of art rather than expressing a feeling.
12. Optics - having to do with the sense of sight and the relationship of light.
13. Sketch - a simple rough drawing, or design, done quickly without detail.
14. Luminous - giving off light.
15. Pointillism - the art of creating form through the use of dots of color placed on a canvas.
16. Divisionism - an absolute departure from the ideas that had been used in color theory before that time by Seurat and his followers.
17. Symbolism - the representation of things by use of symbols.
18. Vertical lines - lines that run straight up and down in a work of art.
19. Diagonal lines - lines that extend slantingly between opposite corners.
20. Exhibition - a public show or display.

Audio Visuals

Slides: Paul Cezanne

1. Photo of Cezanne in Pissarro's garden, 1873

2. Uncle Dominic as a Monk, 1866
3. The Suicide's House, 1872-73
4. Still Life with Compotier, 1879
5. Mont Saint-Victoire, 1885-87
6. The Bay From L'Estaque, 1886
7. The Card Players, 1890-92
8. The Young Italian Girl, 1900
9. Portrait of Vallier, 1906
10. Chateau Noir, 1902-05
11. Chateau Noir, 1900-04
12. Cistern in the Park at Chateau Noir, 1900
13. Lake Annecy, 1896
14. Mont Saint-Victoire seen from Bibemus Quarry, 1898-1900
15. Mont Saint-Victoire seen from Les Lauves, 1902-06
16. Mont Saint-Victoire, 1902-06

Slides: Georges Seurat

1. Bathing at Asnieres, 1883-84
2. A Sunday Afternoon on the Island of La Grande Jatte, 1884-85
3. Lady with a Monkey, 1884-85
4. The Bridge at Courbevoie, 1887
5. The Side Show, 1888

6. The Circus, 1891

Prints:

1. Landscape, Paul Cezanne

Post-Impressionism: The Formalists

Paul Cezanne 1839-1906

Paul Cezanne was born to Louis Auguste Cezanne and Anne Elizabeth Honorine in Aix, France, where he spent his childhood with his younger sister Marie. Cezanne's father was an obsessive money-maker, having come from the poor working class. He did not marry Cezanne's mother until Cezanne was five, so the family was not accepted socially, even after they were married. This must have been keenly felt by Cezanne as he was growing up. He was also at odds with the strong personality of his father, which had a great effect on his life.

At the age of thirteen, Cezanne was sent to a nearby boarding school, College Bourbon, and began a life-long friendship with Emile Zola. He was an all-around student, although not considered as good as Zola in art. Zola was the leader, the melancholy poet who gave Cezanne a spirit of revolt. As young boys, they wandered the surrounding countryside which Cezanne never forgot and later reflected in his painting.

Cezanne began to attend the free Drawing School in 1858. His father did not object, thinking that Cezanne would learn drawing as a "genteel

accomplishment" and keep him from chasing girls. There he met many who were making a career in art and it served to make him view art more seriously. Over the next two years, Cezanne decided that art was going to be his life. But what had he done to prove this to his father? Cezanne was torn between his ambitions and his lack of self-confidence in telling his father. Meanwhile he studied law as his father wished and continued to paint.

Cezanne's early works were not reflective of the emotions that were in him. They were mostly academic copies of works in museums or from engravings in books. In 1861, however, his sister Marie and his father came to Paris. After a few weeks his father and Marie left, leaving Cezanne behind with a small monthly allowance. Perhaps his father felt that Cezanne would give up his idea of art if he were left in Paris to struggle along. He was not alone though. Zola was living in Paris, and he and Cezanne at once renewed their friendship. Cezanne went to Villevielle's studio in the afternoons as had many artists before him and was free to explore different media and methods for the price of upkeep and models.

In September, 1861, Cezanne returned to Aix feeling his visit to Paris had been a failure and went to work in his father's bank. But he was hopelessly bored and returned to Paris in November, overcoming his sense of failure. In 1863, Cezanne met Delacroix who had a great impact on him and later Pissarro, whose impact was crucial to his development. He also enjoyed the company of young artists such as Monet, Degas, Bazille, Renoir and Sisley.

Over the next few years Cezanne sought to escape from his academic style and free his brushstroke to express the emotions that flooded him. Perhaps the first work that expresses his eternal conflict is Uncle Dominic as a Monk, 1866. It shows the opposites of sensual and the intellectual in the earthly flesh tones and the white robe. The crossing of the hands shows a resignation. This was not a portrait of his uncle, but of his inner struggle.

In 1869 Cezanne met and married Marie Hortense Fiquet. She was a large, handsome girl with dark eyes and hair. She was lively, but without intellect.

The year 1872 was decisive for Cezanne. He and his family moved to Pontoise where he could be near Pissarro. (Photo of Cezanne in Pissarro's garden, 1873.) It enabled him to learn what he needed from Impressionism and then develop his own style. In The Suicide's House, 1872-73, Cezanne produced a strong image that included more colors than his previous paintings, with a variety of texture and a striking composition with its network of lines. Pissarro gave Cezanne suggestions and above all the confidence that he needed so badly.

In 1874 Cezanne took part in the show organized by many of the dissident artists that had been rejected by the Salon. Many did not want to include Cezanne, but Pissarro insisted. His work, along with the others, was not well-received by the critics or general public and Cezanne escaped to Aix, leaving his wife and son in Paris. Afterwards he seems to have led a more

secluded life and did not submit work to the exhibition held by the Impressionists in 1876. In April, 1877, the Impressionists held their third show and Cezanne was given the best place to show sixteen of his works. The exhibition was again ridiculed, and he never exhibited again with the Impressionists. It was, however, the year that Cezanne brought all of his objectives together and achieved his own personal style. Form and color became interrelated in the interacting planes he created to define space. In the beginning, Cezanne had sought to form his objects in a sculptural way. He now painted in parallel strokes with the form emerging from them such as in Still Life with Compotier, 1879.

The 1880's was a period when Cezanne painted and developed his style of vertical and horizontal lines broken by strong diagonals as seen in Mont Saint-Victoire, 1885-1887, and The Bay from L'Estaque, 1886. However, his personal life was deteriorating. He hardly ever stayed with his wife and son for any period of time and he had developed a very strong phobia about being touched, which added to his already eccentric personality. His father died and Cezanne increasingly came under the influence of his mother and sister.

In the 1890's, Cezanne began a series of five paintings about card players. It was a return to portraits for Cezanne and he painted them for several years. Cezanne presents the contemplative nature of the players in The Card Players, 1890-1892.

In 1892 Cezanne was asked to show in the Exposition des Independents

which he agreed to do, and then changed his mind probably because of prior experience with public exhibitions. His works could only be seen publicly at Tanguy's and later at Vollard's. Slowly he was becoming more accepted and his works began to sell for small sums. Cezanne spent time at Giverny, visiting Monet. At one time he was unusually sociable and at another, in one of his angry moods, he left Giverny forgetting several unfinished canvases.

Vollard had meanwhile opened a gallery and in 1895 decided it was time to show Cezanne's work. Cezanne agreed and sent Vollard one hundred fifty canvases. The show opened and drew great attention, much of it negative. But his admirers gathered around him, and some critics were friendly. In the end, some of his paintings were bought chiefly because they bewildered his viewers. This seemed to be a turning point in Cezanne's career and the years that followed, Vollard sold many of his works which steadily increased in value.

In 1896, Joachim Gasquet, a young writer, came into Cezanne's life and had a great influence on him. Gasquet was a conceited young man and, realizing that Cezanne was becoming somewhat important to Paris, decided to associate himself with the eccentric artist. Cezanne liked Gasquet's Provencal patriotism because it reminded him of his youth spent with Zola and their discovery of the land. Gasquet often misrepresented Cezanne in his writings and often made up stories about him to suit his own literary fancy and promote the idea of Cezanne's eccentricity.

In Cezanne's portraits, a new note of melancholy emerged about this

time. The Young Italian Girl, 1896, is an image of an attractive girl, yet she has a moody look on her face with mask-like eyes. The subject is painted as a still-life might be. Any emotion is generated from Cezanne, not the subject.

The final series of portraits that Cezanne did were of his gardener. The last one was luminous compared to earlier ones which were dark and somber. But the final version, Portrait of Vallier, 1906, shows the figure up close and in light colors of orange and yellow-green against a background of blues, purple and greens.

Unlike the sites chosen for earlier paintings, his last decade was spent painting east of Aix. One such place was the Chateau Noir, overgrown and abandoned, along with the surrounding estate. In Chateau Noir, 1902-1905, Chateau Noir, 1900-1904, and Cistern in the Park at Chateau Noir, 1900, the variety of textures and shapes from organic to geometric was very appealing as was the solitude of the forest itself. He often used trees to frame his landscapes as seen in the Chateau Noir paintings and in Lake Annecy, 1896. They were also used in his Mont Saint-Victoire seen from Bibemus Quarry, 1898-1900. In his last paintings of the majestic mountain, Mont Saint-Victoire seen from Les Lauves, 1902-1906 and Mont Saint-Victoire, 1902-1906, the mountain is painted in a more dominant manner, dissolving into close vertical strokes of earth and sky.

In September of 1902, Paul was greatly shocked at the death of Zola. Even though he had not been close to him in the past years, his sense of loss

was great at the death of his boyhood friend. In 1903 Zola's art collection was sold, which contained ten works by Cezanne in his youth. They brought prices higher than Monet's and Pissarro's, 600 to 4,200 francs.

In 1903 Paul was showing signs of the diabetes he had and his long-held fear of death came closer, but he continued to toil at a remarkable pace. By 1905, he chose to remain more isolated and devoted himself to painting in the cool of the morning when the heat was not as oppressive.

Paul continued to paint every day until October, 1906. He had walked to the river to paint and was caught in a thunderstorm. He collapsed in the storm on the way home and was found several hours later. He developed pneumonia and consequently died on October 22.

Georges Seurat 1859-1891

Georges Seurat was born in the rue de Bondy, Paris on December 1, 1859. His father was an eccentric bailiff and his mother a lower middle-class Parisian.

Seurat took his first drawing class in 1875 and went to the Ecole des Beaux-Arts where he and other students drew from plaster casts. He made careful drawings in pencil and charcoal of torsos and drapery. After passing the entrance exams in 1878, he entered the Ecole and studied under Henri Lehmann who painted superacademic works.

He and two other students attended the Impressionist Exhibition of 1879

and there he admired the paintings of Degas, Monet and Pissarro.

Disheartened by the academicism at the Ecole, the three rented a studio on their own and set about to pursue their own studies. Of particular interest to Seurat were the theories of complementary colors which led him to Delacroix.

After serving a year in the military, Seurat began to research optics, coming across the writings of Chevreul and his theories of color.

Seurat experimented with mixtures optically obtained by the eye rather than on the canvas. He was not interested in seasonal changes or times of day and the resultant effect of light as the Impressionists had been. Nor did he believe that one had to paint out of doors. He was more concerned with capturing a moment in time, one that could be recreated in a studio where he would be able to concentrate on organizing dots of color into form.

The island of La Grande Jatte in the Seine was a local place where Parisians often went for Sunday outings to swim, picnic and relax. Seurat often went there to paint. The first of his large canvases was Bathing at Asnieres, 1883-1884. He made many preliminary studies and then brought the composition together in a series of brushstrokes painted one on top of the other blending his colors in each area. This painting captures a hot, sunny day with only the movement of the boat to break the stillness.

For two years after that, Seurat was involved in his studies for his next large canvas, A Sunday Afternoon on the Island of La Grande Jatte, 1884-1885. The first study is so vastly different from the final version that it seems to be a

completely different composition. In comparing the two, the final version has a sequence of planes to show depth. The early version has none which makes the colors seem much brighter and of higher contrast. In Lady with a Monkey, 1884-85 Seurat's concentration is turned toward a strong vertical line and the perspective of the trees. The woman in profile is repeated throughout the final version of the painting and a man is added standing behind her. In the last study, An Afternoon at La Grande Jatte, the whole picture is sketched out as it is in the final version. Even though this sketch does not have the clarity of the final version, it has a fresh spontaneous approach that is luminous. The final version was not well received at first. The technique, labeled pointillism, had never been seen before. Seurat and the group of artists who followed his scientific method did not care for this label and preferred to be called divisionists.

In 1886 the Eighth Exhibition of the Impressionists was to be held, but because Pissarro insisted that the scientific impressionists, Seurat and Signac be included, many of the now called "romantic impressionists" such as Monet, Renoir and Sisley, withdrew. Only a few such as Morisot, Cassatt, Degas, Gauguin, Guillaumin, and Pissarro would exhibit with Seurat and Signac. Seurat sent five landscapes, three drawings and La Grande Jatte. Most of the critics could not tell the difference between Seurat's, Signac's, and Pissarro's works without looking at the signatures. Only one man, Felix Feneon, proclaimed his admiration of Seurat and his new technique. He reviewed La Grande Jatte by analyzing it according to subject and method. Impressionist

painting and the literary naturalism had been defended by Zola, and the divisionists found support in the the symbolist movement, of which Feneon was a member. He became a friend to the painter. His brochure on the 1886 exhibit foreshadowed the breakup of the old impressionist group, never to exhibit together again.

Paul Durand-Ruel, who represented many of the impressionists, received an invitation in 1886 to bring a show to America. At Pissarro's insistence, he included works by Seurat and in March left for Madison Square Garden. He was fearful of the reactions he would get, but was surprised that the show was very successful and the critics praised the efforts of the impressionists along with Seurat and Signac.

Pissarro once again used his influence to obtain permission for Seurat and Signac to show their works along with his. They were all asked to exhibit with a group of Belgian artists known as Les Vingt in 1887. Seurat's reviews were mixed, but his paintings were never ignored.

Seurat was the undisputed leader of the neo-impressionists or divisionists, but did not feel it necessary to argue his theory to others. Seurat really was afraid of being copied too much and rarely allowed other artists to come to his studio while he was working on a painting. Only when it was exhibited would he discuss it. At one point, he was so jealous about his theories that he even hesitated to exhibit.

Seurat stressed vertical rather than horizontal lines in many of his

paintings. This was evident in the La Grande Jatte paintings and may be seen in The Bridge at Courbevoie, 1887. Seurat seems to have painted with a plumbline. He takes the vertical line to the limit in The Side Show, 1888. After this work, he decided to use the lines more sparingly and went to diagonals and finally the curves and swirls of The Circus, 1891.

When painting did not keep Seurat at his studio, he liked to frequent fairs, circuses and music halls. He was not there to record the emotional appeal of the characters as did Degas or Lautrec, but sought only to record the composition of the swirling masses.

In March of 1891, Seurat worked diligently hanging the works for the Salon des Independents that year. They included four of his landscapes and The Circus, although he considered it incomplete. Shortly thereafter, Seurat caught a cold and a throat infection which put him in bed. It was diagnosed as infectious quinsy and on March 29, Seurat died at the age of thirty-one.

Seurat's death signaled the death of divisionism. Without his leadership, the movement died out. In his lifetime, he sold only a few paintings, but the impact of his scientific analysis in painting opened new possibilities for future generations.

Critical Analysis for Grade 7: Landscape by Paul Cezanne

Questions for Discussion

1. What is the subject matter in Landscape?

2. How would you describe the brushstrokes or the way the paint is applied to the canvas?
3. How would you describe the colors Cezanne used?
4. How does Cezanne use brushstrokes and color to construct his forms?
5. What kind of shapes does Cezanne use in this painting, organic or geometric?

Aesthetic Analysis for Grade 7:

Is Landscape a restful or dynamic painting? How does it make you feel when you view it? Does Landscape express an important view that Cezanne had toward nature?

Art Production (Studio) Activity for Grade 7: Landscape Painting in the style of Cezanne

Materials Needed

12" x 18" White paper
Pencil
Eraser
Tempera Paint
Assorted brushes with flat, stiff bristles

Palette

Containers for paint

Water to clean brushes

Plastic wrap to cover palettes

Paper Towels

Discussion:

Review the major characteristics of Cezanne's painting style--
brushstrokes, shapes, etc.

Directions:

1. Students are to choose a landscape from memory or a picture.
Sketch the landscape on the paper using geometric shapes.
2. Students should practice squared brushstrokes on a separate piece of paper before working on painting.
3. Students are to paint the drawn landscape with the squared brushstrokes Cezanne used.

Evaluation for Grade 7:

Evaluation for the finished painting is based on:

1. Whether the subject is a landscape as given in the directions.
2. Whether the brushstrokes are geometric and reflect Cezanne's style.

Critical Analysis for Grade 8: Sunday Afternoon on the Island of La Grand Jatte
by Georges Seurat (from Understanding Art, p. 230, Glencoe Publishers, 1992)

Questions for Discussion

1. What is the subject matter in the painting by Seurat?
2. What kind of day do you think it is?
3. How would you describe the figures in the painting?
4. How would you describe the colors used by Seurat?
5. How would you describe the brushstrokes that Seurat used? How are they arranged?
6. Did Seurat achieve a feeling of depth in this painting? How?

Aesthetic Analysis for Grade 8

How do the simplified forms affect the painting? How does the application of dots affect the painting? What kind of mood does the painting communicate to you?

Art Production (Studio) for Grade 8: Painting in the style of Seurat

Materials Needed

- 9 " x 12" White paper
- Pencil
- Eraser

Tempera Paint
Small-tipped brushes
Palette
Containers for paint
Water to clean brushes
Plastic wrap to cover palette
Paper Towels

Discussion

Review the major characteristics of Seurat's painting style--closely placed or overlapping dots of color to form images.

Directions

1. Students may choose a landscape/seascape, still-life or portrait from memory or from a picture to draw.
2. Students will sketch the picture on the white paper using simplified forms and no shading.
3. Students will paint the pictures using dots of color to form shapes, mixing color to create values.

Evaluation for Grade 8

Evaluation for the finished painting is based on:

1. How the dots were arranged to create the images.
2. How the colors and values changed to create shading.

CHAPTER V

SUMMARY, CONCLUSIONS, AND IMPLICATIONS FOR FURTHER STUDY

In 1989, Michael Parks wrote that the arts are the “bell-weather of society”. They don’t often cause change, but reflect the changes in society long before most people are aware of them. In the nineteenth century, the Impressionist movement surfaced and the basis for modern art was born. According to Parks, civilization had experienced the most dramatic change since the stone age, the shift from an agricultural base to an industrial base, and Impressionism was a reflection of this tremendous change. (p. 11)

Parks went on to say that in the past, one function of art has been to record religious and historical events. But during the nineteenth century society changed. With industrialization and new scientific advances, art unexpectedly changed. Influenced by new discoveries about light and the invention of the camera, art was free to look into itself. As science and psychology delved into the inner workings of matter and the mind, art began to reflect those insights. A work was not judged according to external concerns, but on the basis of aesthetics.

Parks feels that discipline-based art education (DBAE) and its approach to teaching parallels the current trends in art. The emphasis from art strictly as a tool for self-expression is shifted to art as a subject worthy of study. DBAE

stresses that art instruction involves more than studio production. which emphasizes only self-expression and technical mastery.

In 1989, Day questioned: "Is the popular culture, so rudely absorbed through the mass media, sufficient for the education of our students? Or do schools have responsibility to provide access to the best images artists of the world have produced?" (p. 43)

Art speaks to us in ways that words cannot. It reflects the values of cultures and the visual arts communicate those values across time.

Current recommendations for art education calls for a visual art program that fosters skills in creative expression, an understanding of the nature of art, the ability to respond to works of art and how art is included in historical context.

According to Hansen and Tilter (1990), there is more to art than just acquiring fundamental skills in various media. Art can enhance the lives of every individual. DBAE programs encourage all students to "think about, feel, and experience art and creation" (p. 164).

The Provo (Utah) School District was awarded a grant from the Getty Foundation to foster and promote discipline-based art. The initial results were encouraging. The assessment process has shown substantial changes in the learning of students. Before DBAE, students were able to use only elementary means of critiquing a work of art. After the DBAE instructional program was used, students were able to critique in a more sophisticated way and were more analytical in their ability to interpret art. The student was able to make

judgments based on careful consideration rather than quick, emotional reactions. (p. 166)

Dobbs (1988) states that "we may have consistently underestimated the interests and the capacities of students to experience art in a more complex, multifaceted fashion. If offered the chance, adolescents and teenagers frequently surprise us by their abilities" (p. 8). Young people can acquire a vocabulary for talking and writing about how they feel toward visual images. Through inquiry that is structured for their cognitive level, all students can learn to appreciate the qualities that exist in a work of art (p. 9).

Dobbs feels that every student in America's schools should have an education in art because art teaches about our civilization, art teaches effective communication, art teaches creativity and problem-solving, and art teaches the ability to make choices (p. 7).

MacGregor (1989) feels that a DBAE program and the resources required to effectively fund it, provides a rich experience for all students through art (p. 21).

Cowan and Clover (1991) observed that children from all levels are interested, enthusiastic and give creative responses when taught using DBAE methods. An unexpected benefit was a self-concept enhancement in a great number of students (p. 39). This is extremely important when teaching the junior-high level student. A child that has a sense of personal worth feels special, one with ideas that have value. These students are more likely to take

artistic risks and in an environment that encourages the expression of emotion and is allowed to talk about feelings, will be more accepting of their own feelings and those of classmates (p. 41). High self-esteem is a consequence of experiencing meaningful success.

The Getty Institute's findings about the nature of students' responses and the impact of DBAE upon them are:

1. The majority of students actively participate in DBAE lessons.
2. Students have demonstrated a noticeable increase in visual awareness, production skills, artistic knowledge, vocabulary, and verbal responsiveness.
3. Teachers and principals have observed a transfer from the DBAE program to other areas that depend on perception, critical thinking, and/or oral language skills (Rubin, 1989, p. 39-40).

The lessons presented in the curriculum were done in the Discipline-based art education method of instruction because it strongly incorporates art history. Increasingly, we are expecting students to develop critical thinking skills to cope with an ever-changing and fast-paced society. As stated in the research on DBAE, a sequentially taught program that incorporates art history, art criticism, aesthetics and art production, responds to teaching students the ability to think critically. It gives all students, not just the visually gifted, a chance to acquire these skills and be successful in areas other than just studio production. This increases pride in their accomplishments and self-esteem.

A DBAE program can be adapted to any student, from kindergarten through high school. In order for a DBAE program to be effective, if taught at all levels, a sequential curriculum needs to be developed and implemented throughout the district. The implications for this type are great. Graduating students would be a much more visually discriminating adult group, able to make mature decisions about art works and transfer that ability into other areas of their lives.

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APPENDICES

APPENDIX A
LIST OF SLIDES

Audio Visuals

Slides: Monet

1. Impression - Sunrise, 1872
2. La Debacle, 1880
3. Meules series, 1890
4. Rouen Cathedral series, 1893
5. Water Lilies at Giverny (Nymphéas), 1916
6. Haystack series, 1895

Slides: Pissarro

1. The Jardin a'Pontoise, 1874
2. Self-Portrait, 1903

Slides: Renoir

1. Lise, 1868
2. Bal au Moulin de la Galette, 1875 or 1876
3. Ambrose Vollard, 1908
4. Madame Charpentier, 1870's

Slides: Sisley

1. The Bridge at Moret,

Slides: Vincent Van Gogh

1. Boy Cutting Grass with A Sickle, 1881
2. Still Life with Cabbage and Clogs, 1881
3. Still Life with Beer Mug and Fruit, 1881
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7. The Potato Eaters, 1885
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9. Vase with Poppies, Cornflowers, Peonies and Chrysanthemums,
1886
10. Vase with Daisies and Anemones, 1887
11. Self-Portrait with Pipe, 1886
12. Self-Portrait, 1886
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14. Portrait of Art Dealer Alexander Reid, 1887
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2. Seascape in Brittany, 1886
3. Martinique Landscape, 1887
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5. The Yellow Christ, 1889
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7. Tahitian Landscape, 1891

8. Where Do We Come From? What Are We? Where Are We Going?, 1897
9. Riders on the Beach, 1902
10. Breton Village Under Snow, 1903

Slides: Paul Cezanne

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2. Uncle Dominic as a Monk, 1866
3. The Suicide's House, 1872-73
4. Still Life with Compotier, 1879
5. Mont Saint-Victoire, 1885-87
6. The Bay From L'Estaque, 1886
7. The Card Players, 1890-92
8. The Young Italian Girl, 1900
9. Portrait of Vallier, 1906
10. Chateau Noir, 1902-05
11. Chateau Noir, 1900-04
12. Cistern in the Park at Chateau Noir, 1900
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14. Mont Saint-Victoire seen from Bibemus Quarry, 1898-1900
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Slides: Georges Seurat

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2. A Sunday Afternoon on the Island of La Grande Jatte, 1884-85
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APPENDIX B
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2. The Luncheon of the Boating Party by Pierre Auguste Renoir

Prints: Post-Impressionism: The Expressionists

1. Starry Night by Vincent Van Gogh
2. When Do You Marry? by Paul Gauguin

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