

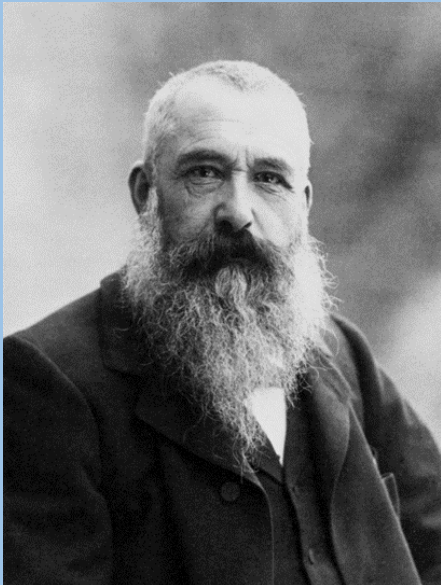


**Art of
Emerging
Europe
Part 3**

IMPRESSIONISM

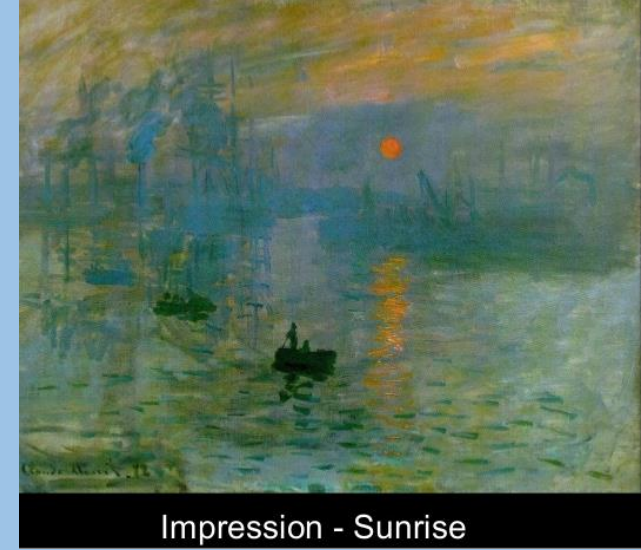
**name from Claude
Monet painting
Impression, Sunrise**

FRANCE

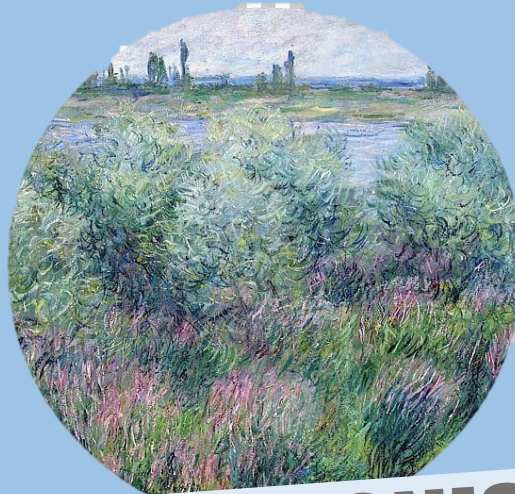


Impressionist Artists

- incorporated scientific principles to achieve a more distinct representation of color



Impression - Sunrise



contemporary landscapes and scenes of modern life, especially of the leisure and recreation of the wealthy class, instead of drawing on past art or historical and mythological narrative for their inspiration.

IMPRESSIONISM

The **Impressionists** changed the approach to painting, **by recreating the sensation in the eye that views the subject**, rather than recreating the subject.

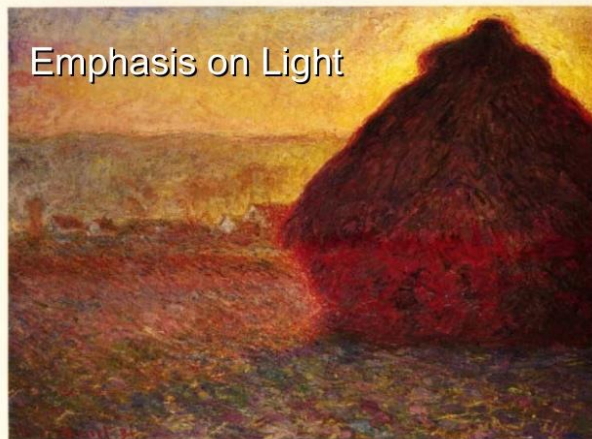
Light Colors



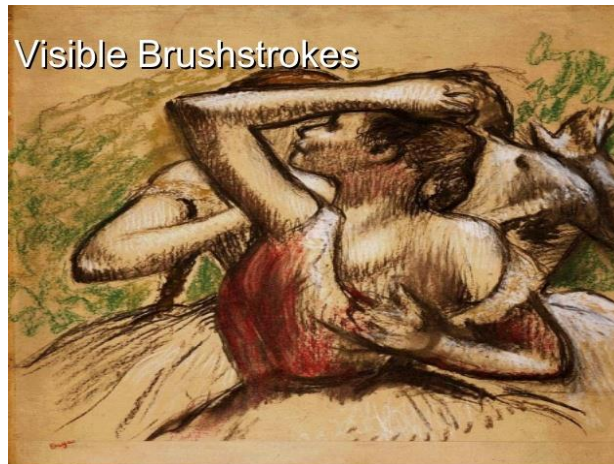
Unusual Visual Angles



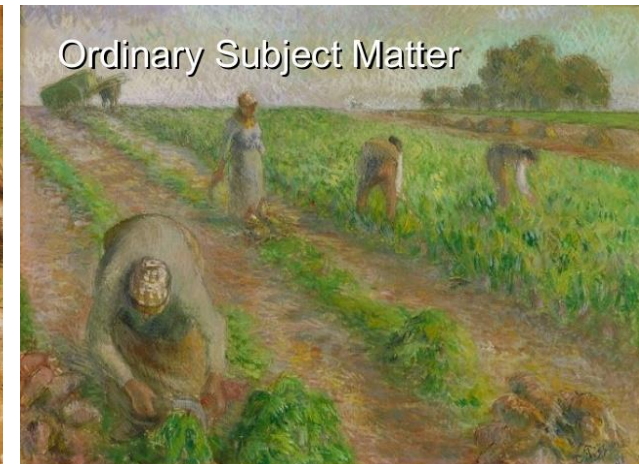
Emphasis on Light



Visible Brushstrokes



Ordinary Subject Matter



PAINTERS

- rely on a systematic and scientific techniques that have a predetermined visual effects not only on the art work itself but also how the audience perceive the art

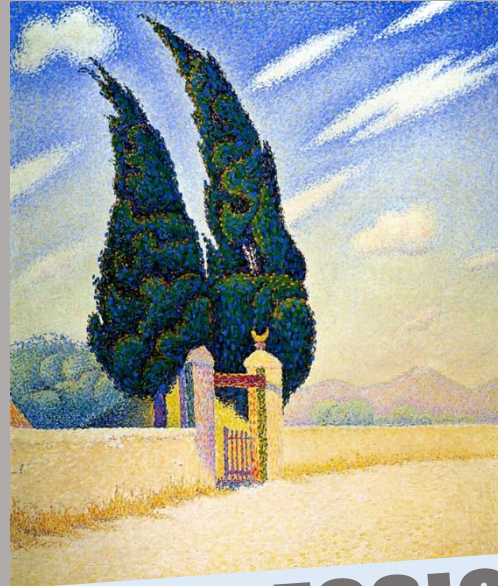
As an Art Movement

- considered as a response to empirical realism of impressionism

Georges Seurat



- recorded optical sensation on a more scientific manner
- technique called pointillism



POINTILLISM

- utilizes discrete dots and ashes of pure color
- believed to blend with viewer's perspective

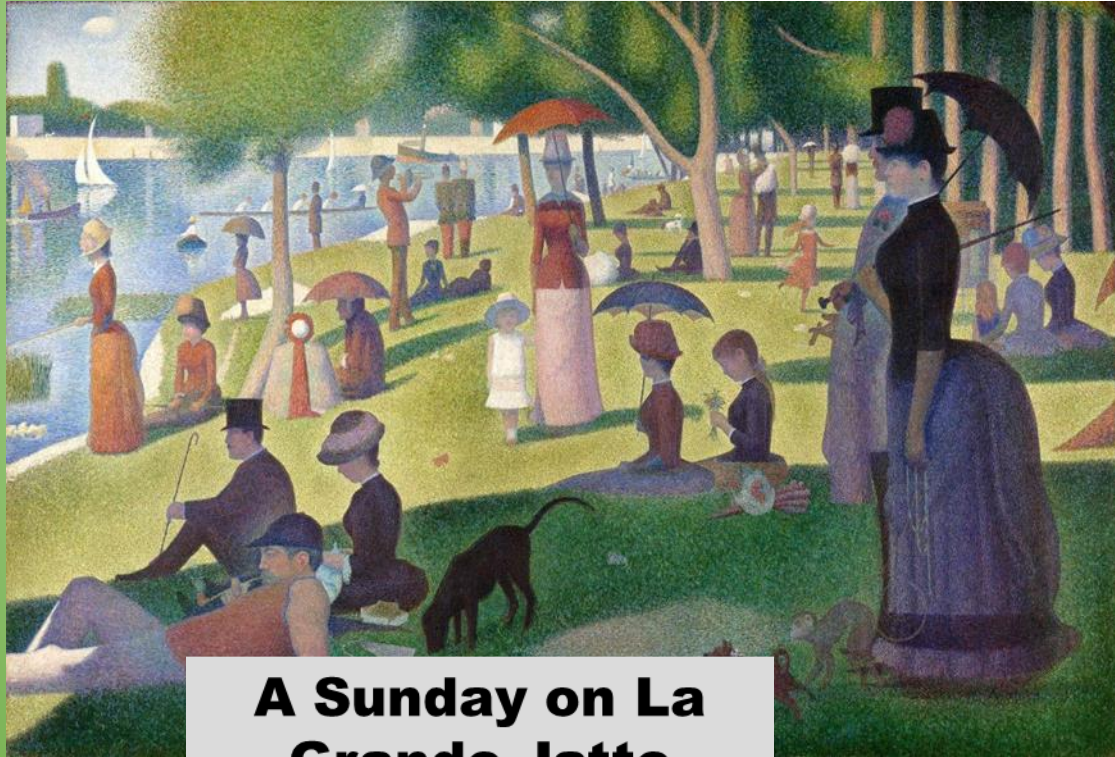
NEO-IMPRESSIONISM



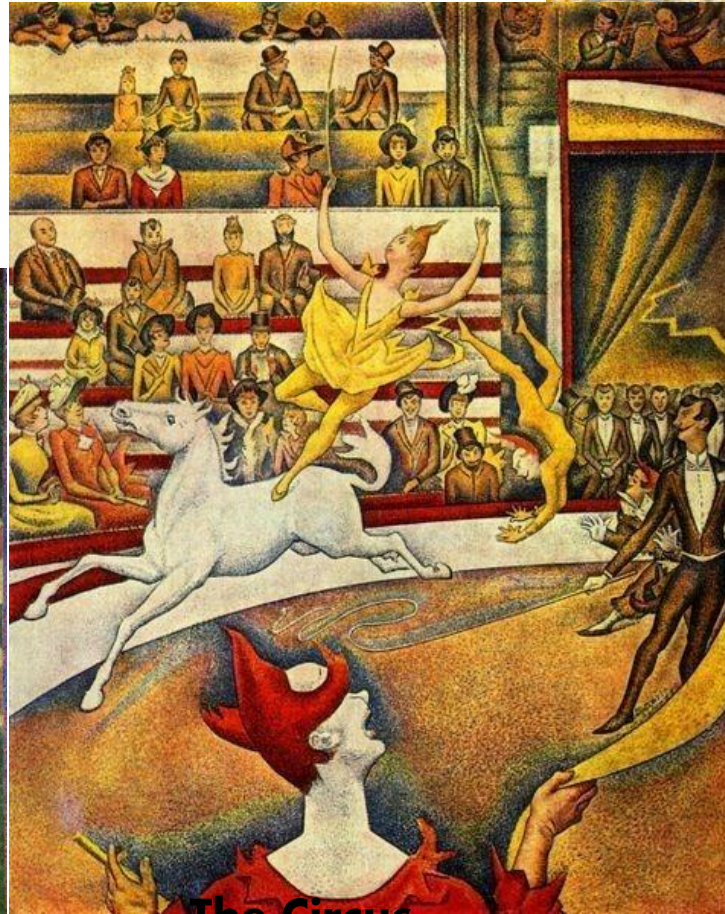
Characteristic of Neo-Impressionism

POINTILLISM

GEORGES SEURAT



**A Sunday on La
Grande Jatte**



The Circus

The Eiffel Tower



Led to development of individual style that gave emphasis to defining form with the use of broken colors and short stroke

FRANCE

a result of both the influence and rejection of impressionism but later on saw the inherent limitations and flaws of impressionism

Post-Impressionism Artists

- **Paul Cezanne, Georges Seurat, Paul Gauguin, and Vincent van Gogh**



explored different directions and approaches to painting without concern about the appearance of their subjects.

***Most of the works of the said painters became the framework of the contemporary techniques and trends during the twentieth century**

POST-IMPRESSIONISM



PAUL GAUGUIN



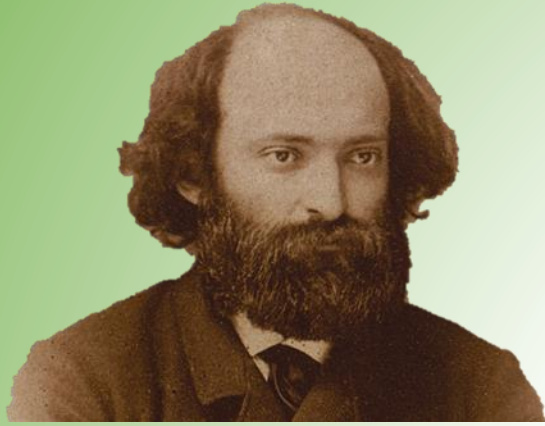
**Characteristic of
Post-Impressionism**

**VIVID COLORS
THICK PAINT**

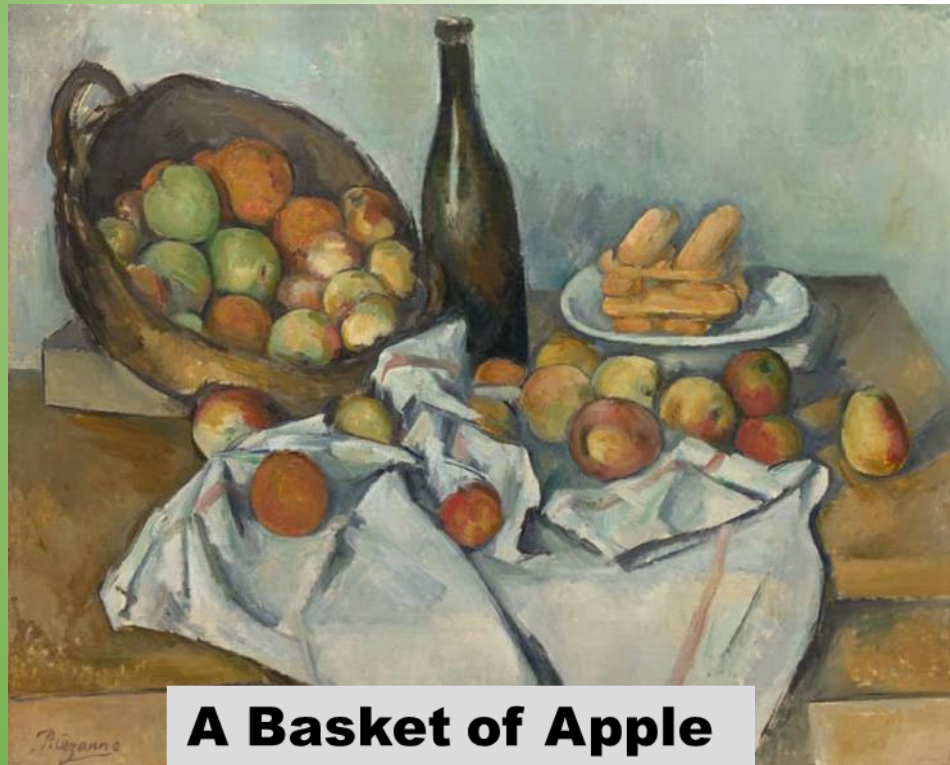


Characteristic of Post-Impressionism

UNNATURAL COLORS



PAUL CEZANNE



A Basket of Apple





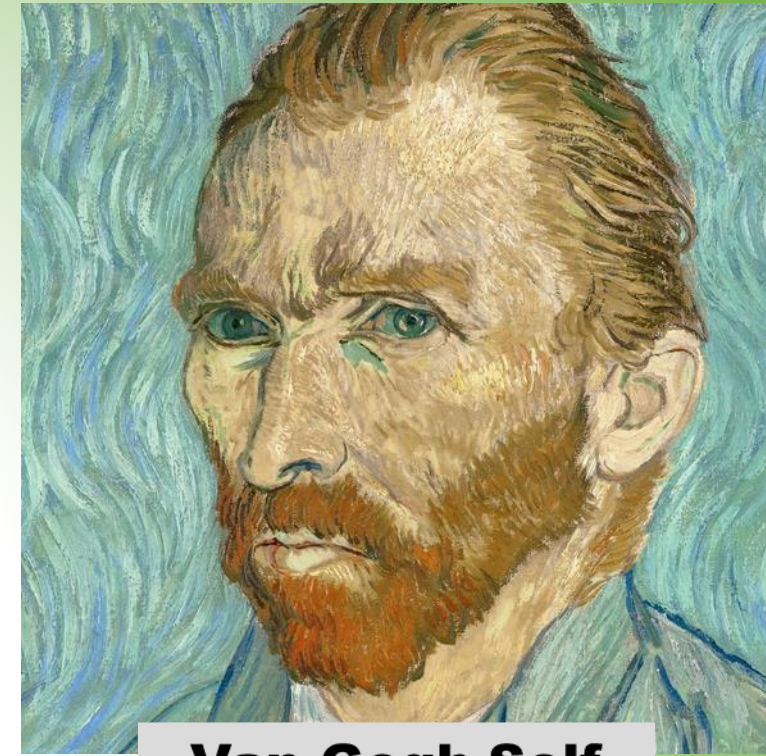
VINCENT VAN GOGH

**Characteristic of
Post-Impressionism**

DISTINCT BRUSHSTROKE



Starry Night



**Van-Gogh Self
Portrait**



Wheatfield with Crows



Café Terrace at Night

This ornamental style of art was a break from the **Conservative historicism, which was the prevailing and dominant theme of most Western artworks**

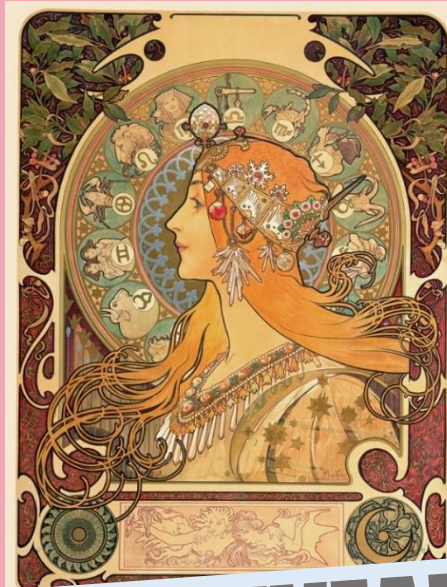
Europe and the United States

- **Between 1890 and 1910**
- **witnessed the emergence and flourishing of a “new art style**

uses long and organic lines that are concretely manifested in architecture, jewelry, and glass design, among others

Characteristics

- **asymmetrical line that usually is in the form of insect wings or flower stalks**
- **line is done in such a graceful and elegant manner that somehow evokes a certain power to it**



ART NOUVEAU

CHARACTERISTICS OF ART NOUVEAU



Flower/plant motifs



Asymmetrical shapes

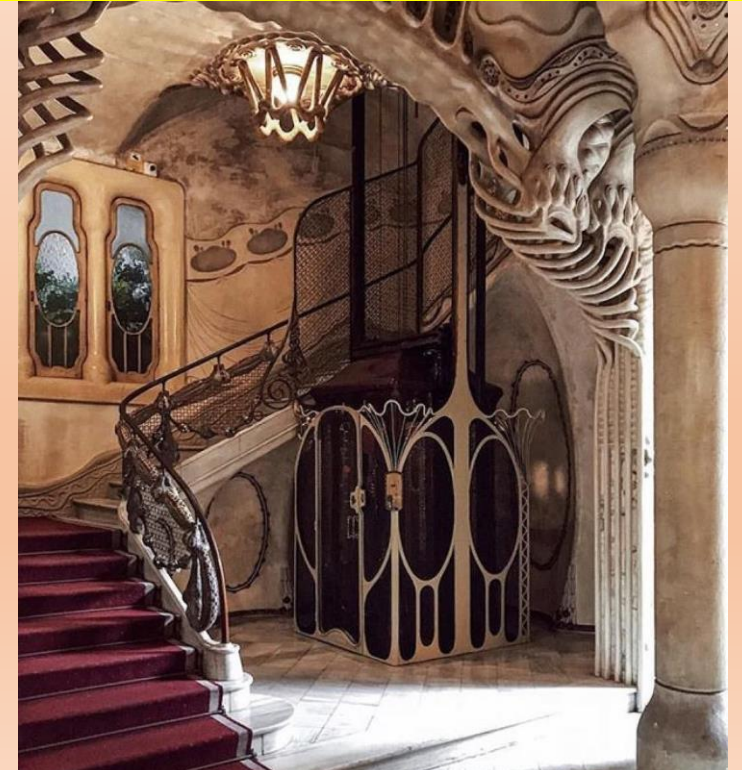


Glass mosaics

Extensive use curvilinear forms



Avoidance of using straight lines



What makes fauvists revolutionary?

- they used pure, bright and vibrant colors by applying straight from the paint tubes directly to the canvas.

FRANCE

- around the turn of the twentieth century French word (WILD BEASTS)

This is done to produce a sense of explosion of colors in the canvas

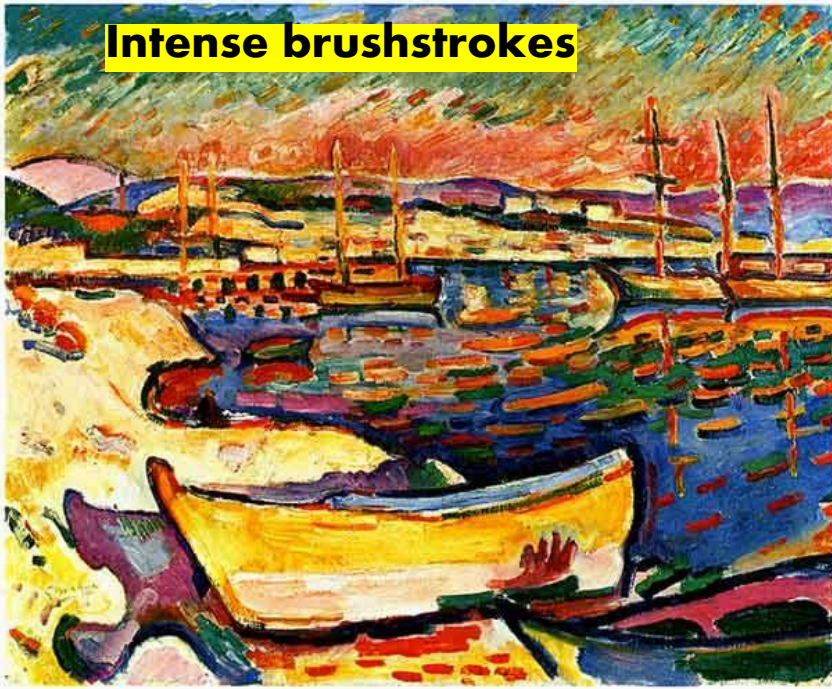
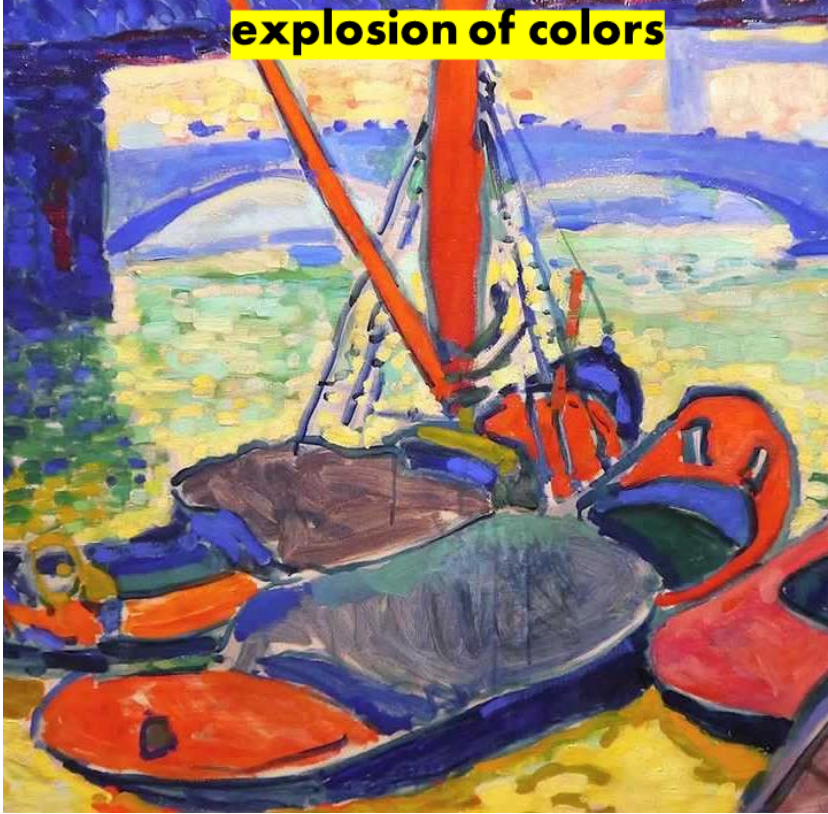
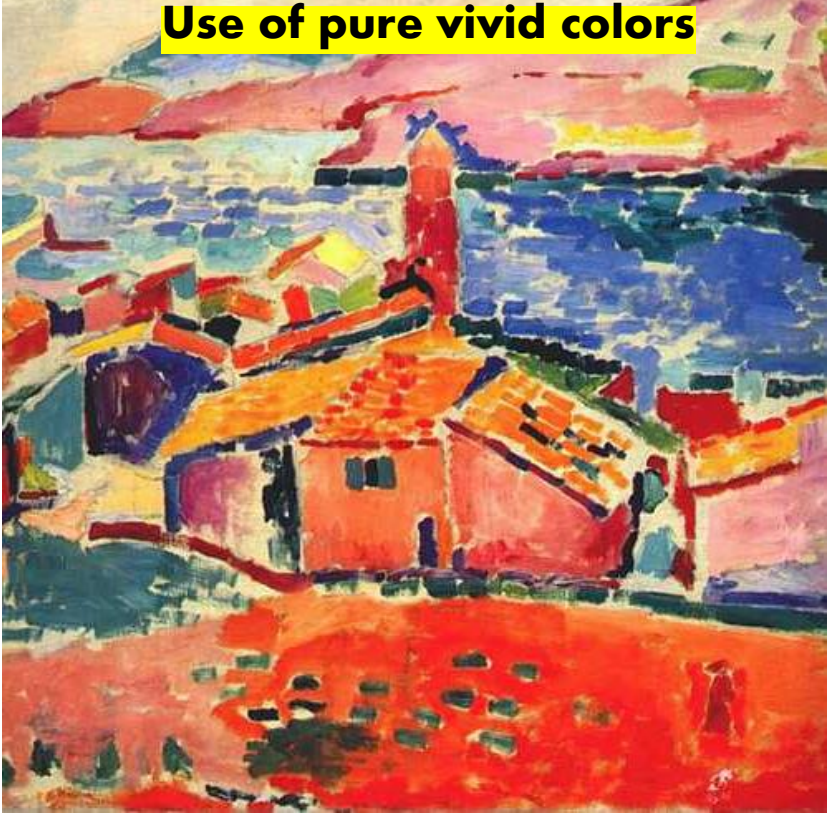
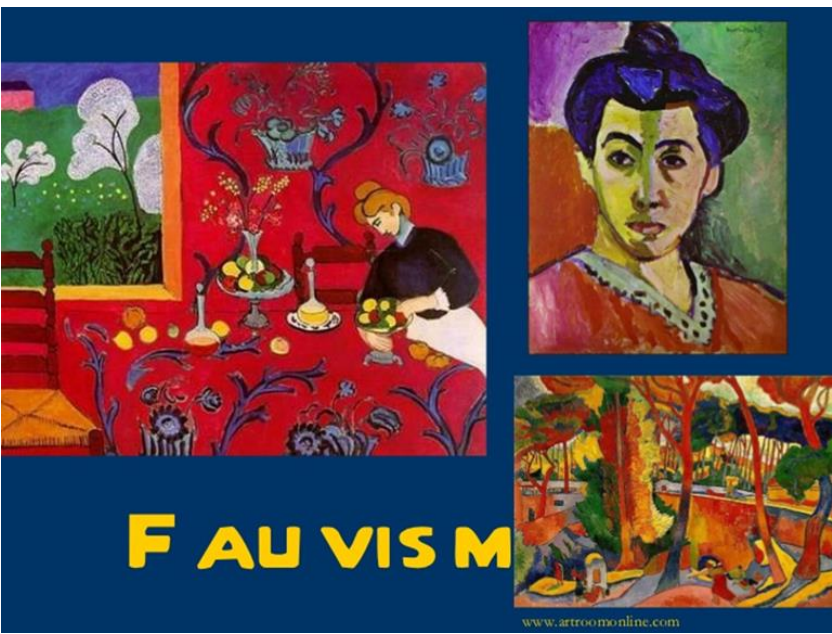
difference lies with how the fauves have this strong and expressive reaction to how they portray their subjects



FAUVISM

FAUVIST

- most of their works reject the conservative and traditional renderings of three-dimensional space
- they introduces and promoted a picture space that is defined by the movement of color



**have a huge influence on
artists during the
twentieth century**

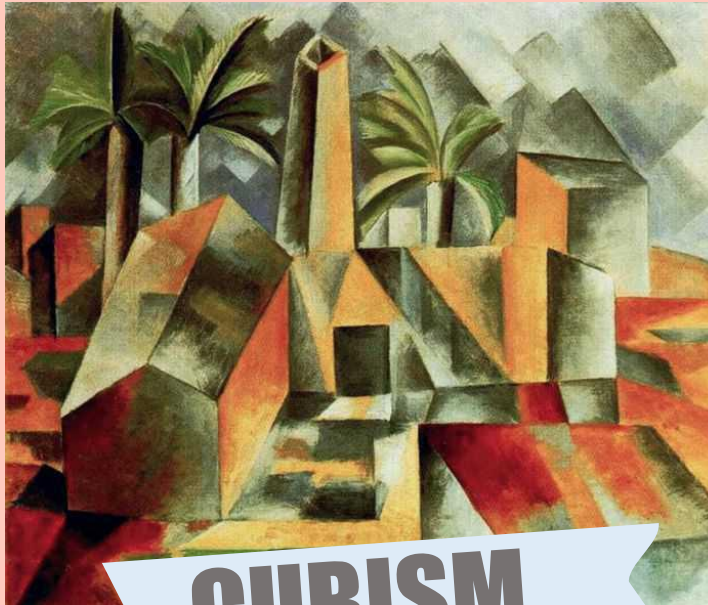
**ART SHOULD NOT COPY
NATURE!!!**

Pablo Picasso and Georges Braque

- **Between 1907 and 1914**
- **introduced CUBISM**

CUBIST

- highlighted the two-dimensional surface of the picture plane
- Focusing on flat surface was a **rejection of the dominant techniques** like the use of perspective, foreshortening, and prevailing notion that art should imitate nature

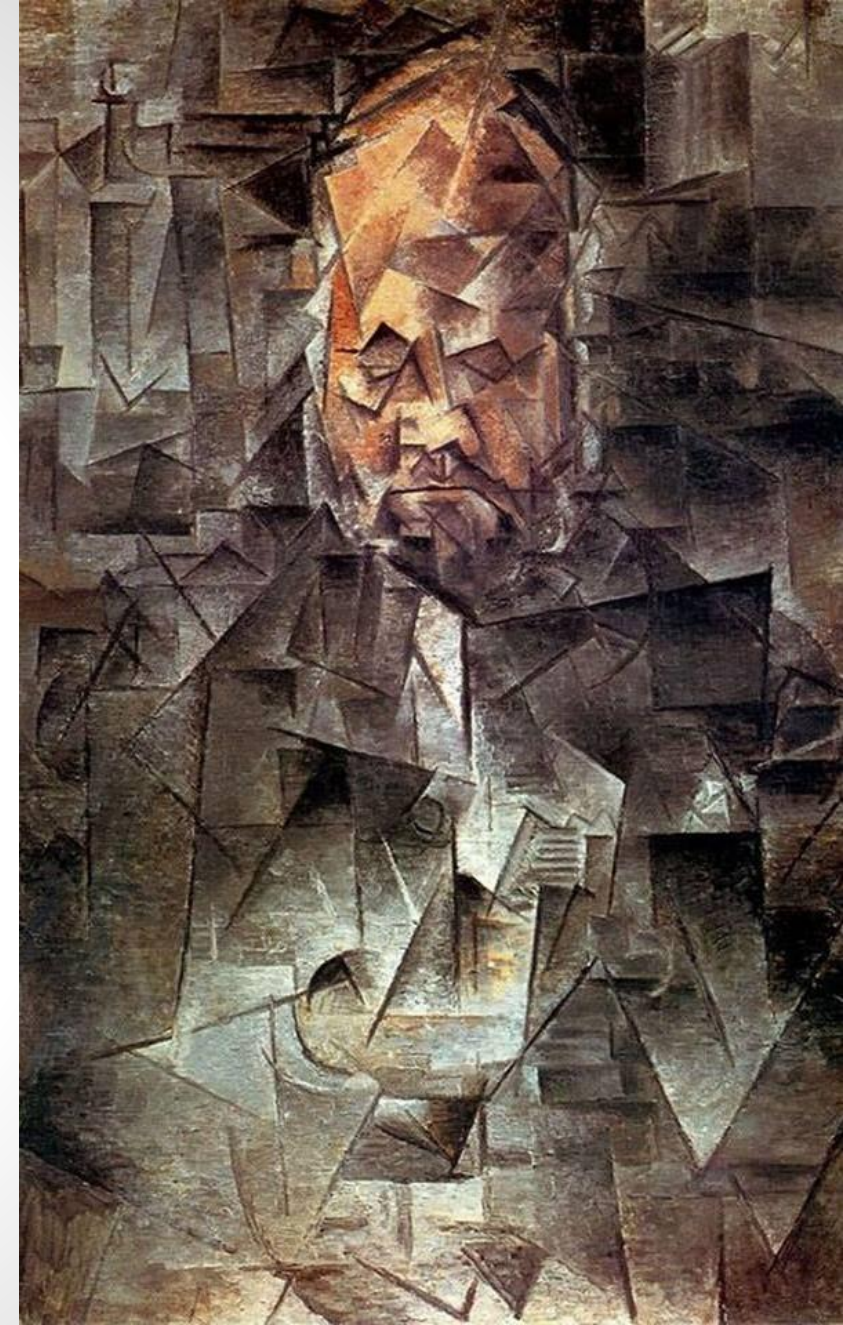


CUBISM

- emphasized that they are not in any way obliged to copy texture, form, color, and space
- They presented a new depiction of reality that may appear fragmented objects for viewers
GEOMETRICITY

ANALYTICAL CUBISM

- **Objects are analyzed from many perspectives**
- **Lack of color**
- **Usually earth tones**



SYNTHETIC CUBISM

- Blunt, straightforward, easy to read
- Vibrant colors
- Like a collage





THEME

- restlessness and the past-space of modern life

ITALY

- early twentieth century
- highlighted the speed, energy, dynamism, and power of machines

influence of Industrial Revolution

Greatest Impact of Futurism

- poetry and visual arts

Filippon Tommaso Marinette

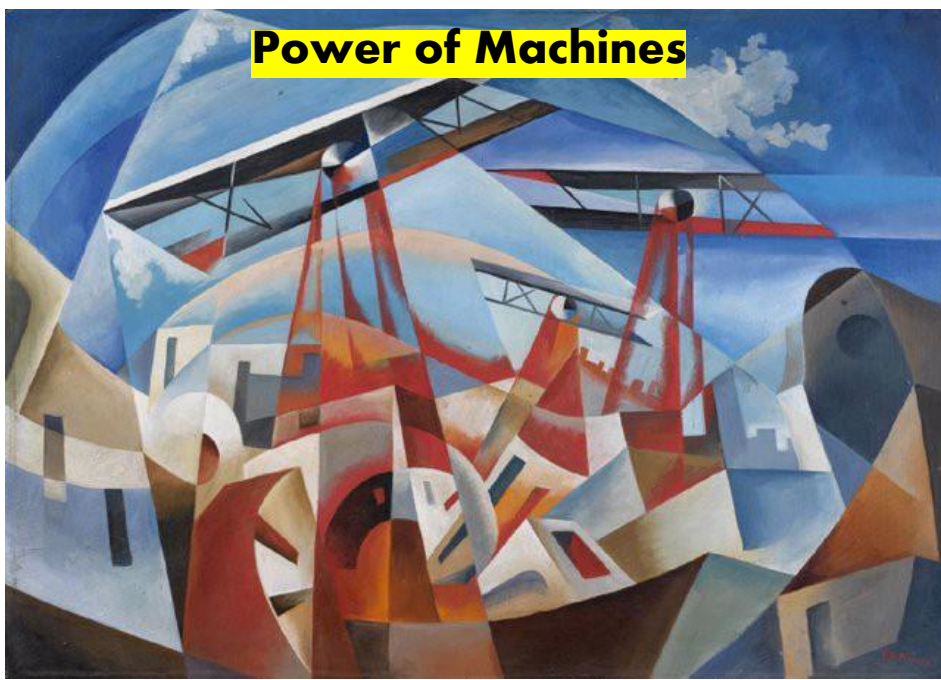
- coined the term “futurism” to reflect his purpose of disregarding the traditional methods of art in the past.

- believes that art should embrace and embody change
- Innovation, creativity, and originality.



FUTURISM

Power of Machines



Creativity



Innovation



Imagination

