

Pre-Modernism (later 19th century)

1874- Impressionism: Manet (father), Monet, Renoir, Degas, Cassatt, Morisot

- Originally a derogatory term but eventually the artists themselves used the term
- Shared qualities between artists but did not all paint in the same style
- Tried to capture an *impression* (a “fleeting moment”)
- Influences from Japanese Ukiyo-e prints
- Style:
 1. short, choppy brushstrokes
 2. focused on light and color, limited the use of black, colored not mixed on palette
 3. juxtaposed complementary colors to create vibrant contrasts b/w light and shadow
 4. cropped edges and sometimes unusual angles
 5. subject matter had a wide range but mostly outdoor scenes
 - a. recreational, Parisian life
 - b. shores/water
 - c. women and children
 - d. movement
 - e. metropolises

1886- Post-Impressionism: Lautrec, Seurat, Gauguin, van Gogh, Cezanne,

- *Inspired* by the Impressionists but overall felt dissatisfaction with the group (which is why they created something different). Felt that Impressionists lost the “picture-making” quality of painting.
- Mostly French artists of the 1880s-90s
- Influenced by Japanese Ukiyo-e prints
- Some wanted to restore formal elements such as color and shape to art
- Some wanted to restore the subjectivity of the artist (don’t just copy nature).
- Style:
 1. Some continue the use of short brushstrokes, but not all
 2. abstract versions of the natural world
 3. maybe use the technique, pointillism
 4. strong, vibrant use of color
 5. subject matter varied even more widely than the Impressionists
 - a. still-lives
 - b. night scenes
 - c. landscapes
 - d. cafés, bars, brothels

1890s- Symbolism: Redon, Moreau, Chavannes, Rousseau, Munch, Rodin,

- General reaction against the 19th c. belief in advances in science and technology
- Wanted to give a visual form to *states of mind*
- Subject matter:
 - inner world/ inner psyche, irrational aspects of the human mind (can be disturbing)
 - imagination over nature and fantasy
 - emotions
 - mythology
- Style:
 1. extremely varied, short, quick brushstrokes to careful planning and rendering
 2. sometimes inspired by the Impressionists such as Redon

1890s-1914- Arts and Crafts/ Art Nouveau: Horta, Gaudi, Tiffany, Klimt (mixed), Beardsley

- General population accepted the fast progression of society
- Some artists rejected industrialization and moved towards hand-crafting
- Style- Arts and Crafts:
 1. utilitarian
 2. aesthetically pleasing
 3. hand-crafted
 4. rejected artificial patterns and turned to floral patterns → Art Nouveau
- Art Nouveau (New Art) was popularized in France, Belgium, Holland, Great Britain, and U.S.
- In Australia, Art Nouveau was referred to as the *Australian Secession*
- Union of decorative arts and architecture (similar to Rococo)
- Style:
 1. organic designs
 2. plants, leafy tendrils, vines, floral patterns
 3. elaborate
 4. free flowing

1890s-1914- Architecture: Gaudi, Morris, Mackintosh, Eiffel, Horta, Richardson, Sullivan

- Unlike Rococo, Art Nouveau architecture included the exterior and interior
- Included staircases, wall paper, furniture, serving ware, railings...
- Exterior, such as Gaudi's architecture, are free form, curvy

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- Europe and the U.S.
 - New materials and technologies and the modernist aesthetic fueled radically new architectural designs
 - Materials: Cast iron! (remember the Coalbrookdale Bridge) (steel is available after 1860)
 - Stronger, more fire-resistant
 - Displayed the innerworkings of structures and the *purpose rather than the function*
 - Increase in commercial use of cast iron and wrought iron
 - Increased property values
 - Richardson/Sullivan were pioneers in designing the first metal, stone, and glass skyscrapers