he is showing the composition as a very strange paralleling his own intense effort and sense of isolation in the task he had a traditional effect, but one which others admired as subtle and conveying both the city's throbbing circulation and

Class Notes: 11/19/15

III.

I. Normandy coast is the closest access to the sea from Paris.
   - There are resorts and casinos in Normandy very early.
   - The coast line is very important to him and he is very much staking his claim to it with the representation of real life.

Class Notes: 11/19/15

- Millet, Cliffs of Greville (Normandy), 1871
  - Very lush and rough.
  - Person who is sitting on the cliff is a young peasant boy rather than a tourist.
  - It was very uncommon for Millet to paint a landscape.
  - The Japanese people were coming to Europe.
- Courbet, Cliff at Etrehat after Storms, 1869-70
  - Courbet often used a different style of painting with a metal scratch tool like a spatula.
  - Women doing laundry in the background.
  - Landscape is occupied by labor.
  - Monet will avoid this.
  - Monet paints Etrehat in every different season.
- Jules Bastien-Lepage: Joan of Arc 1879, Salon 1880.
  - Not an impressionist painting. No visions and no biblical representation.
  - This is the kind of work that Monet is up against in the Salon.

Class Notes:

I. Cezanne
   - He focuses on a scruffy view of Paris.
   - His most impressionist looking paintings is at Estaque (Mediterranean) in 1870.
   - He will return again and again to the Mediterranean coast but will never have an Impressionist-like style ever again.
   - Cezanne was very thin skin so when he got bad reviews from an impressionist showing, he never really returned to show with them.
   - The "House of the Hanged Man" he is showing the composition as a very strange occluded view.
     - Title reads two ways: "The house of Mr. Hanged", otherwise translated as the dark title above.
     - The "House of the Hanged Man" is an example of a "symbolic" title. The painting depicts a woman in a red dress in a dark room. The title refers to a story about a man who was hung and whose body was found in a room in the house of the man who had hung him. The title is a reference to the story of "The House of the Hanged Man," a short story by Edgar Allan Poe.

II. Pissarro in comparison
   - Image 228
     - The traffic is comprised of tiny separate entities conveying both the city's throbbing circulation and the individual's anonymity.
     - Pissarro's atomistic dispersal of figures and events across his surface may thus be related to his anarchist beliefs.
     - These paintings are politically different from Monet's, which use the absence of figures to imply a harmonious, vital, and beneficent, if mysterious, world. Life in Pissarro's series is as hectic and down-to-earth as even paralleling his own intense effort and sense of isolation in the task he had undertaken of producing large numbers of multiple views.
     - Maintaining a firm base in observation, yet predisposed to a certain conception of society, Pissarro no less than Monet reveals through the consistency of his variety a powerful creative consciousness at work.

III. Monet's Series Poplars (image 231 pg 360)
   - Geometric patterns and flattening produce and effect termed "decorative" by contemporaries.
     - The term referred to colours or shapes that went beyond descriptive function.
     - Monet painted Poplars in the same place in the spring, summer, fall, and winter, resulting in a series of images that captures the changing of the seasons.
     - Successful commercial strategy offered a secure framework for concentration on aesthetic and expressive values.
     - There is nothing in this series that suggests the careful sequantiality of time or space.

   - Add a * to the end of a word in the search and it will search for everything that ends with that word: sketch* sketcher, sketches, sketched.

- House of the Hanged Man"
Honore Daumier
Lithograph
1855
Idealism and Realism
This basically represents the
difference between the realist
and post realist art and the
pre realist art.
On the left we see the realist
character who is....
Manet (pg 60)
Dejeuner sur l'herbe
1862-3
Oil on canvas
Prostitutes and young boys
Comparison to "Judgement of Paris by Marcantonio Raimondi"
Degas:

Women on a cafe terrace, 1877
Pastel over monotype

This piece is showing prostitutes either after work or in the process of trying to find a suitable offer. She is sucking on her thumb to show her sexuality. You can see that in this image a lot of the women are pretty hideous which is a very normal characteristic of Degas' paintings.
The Rehearsal deGas
The Rehearsal (Adagio)
1873-1874 (1877)
Oil on Canvas

The Interior

The Rehearsal deGas
The Rehearsal (Adagio)
1873-1874 (1877)
Oil on Canvas
1868-9
Oil on Canvas

Place de la Concorde
1873
Oil on canvas

Bathers in Pastel
Caillebotte: Man on a Balcony

Paris Street, Rainy Day
1876-7
Oil on Canvas

In this piece we see Caillebotte's obsession with the structure of space. He loves painting the streets going off into the distance and the way that architecture changes with perspective. You can also see the enormous detail in the streets to develop the rainy day scene. This is a picture that depicts the inner city bourgeoisie.
- Monet received 24,700 francs from Durand-Ruel in 1882.
- Protection or freedom?

- In Repose to the concerns about image alluded to by Monet, Durand Ruel would later recall havin’ “Taken care to clearly show that these exhibitions were in the best interest of the painters, to borrow pictures by each of them for all the main collectors who owned their works. The catalogues are dotted with the names of long-standing collectors, such as Faure, Durand, Ephrussi, Charpentier and Deudon, some whom—De Bellio, Chocquet and Callebotte—seldom bought from the gallery. The name of more recent collectors, such as Gauguin, Berard and Clapison, are also listed, as well as those who were more local, such as Severne de Monteleone or Pere Paul Graff, an inkeeper and chef from Pourville, all of whom lent splendid works by Monet. This strategy was so successful that the press, pretending that the exhibitions had been organised by “admireurs,” praised “the lucky hand of whoever purchased this wonderful gem,” probably a view of Varengeville, a certain M. du Balan. This name was merely a front used by the dealer, among many other “Fantasies” noted by Boudin in his catalogue.


This piece was particular useful in gaining some insight as to the other artists who used marketing and business strategies with each piece they created and sold. In this book, they describe an individual piece of Degas, known as “A Cotton Office in New Orleans,” which was one of the more significant paintings from Degas in his lifetime. In this piece he critiqued capitalism and carefully constructed his piece in an effort to cater to a very specific consumer—the British textile worker. The piece also describes how “Under the circumstances, Degas’s unified and even mixed messages about business became, among other things, his most successful (if unwitting) marketing strategy.”


It’s unlikely there could have been a better source for this piece than “Marketing Modernism in Fin-de-Siecle Europe” by Robert Jensen. The book’s summary reads: “The very development of modern art was inseparable from the commercialism of its proponents sought to transcend. In this fundamental rethinking of the rise of modernism from its beginnings in the Impressionist movement, Jensen explores the economic, aesthetic, institutional, and ideological factors that led to its dominance in the international art world by the early 1900s.” Throughout the book the author talks about different dealers and their key roles as well as the specific artists that demonstrated a keen sense of business. He also makes a clear distinction between the artists who chose to separate themselves from this commercialization of art to protect the “artistic nature” of their works. Monet is actually not mentioned in the book at all. Instead, the author is discussing the borders dropping international art markets and the various dealers involved in point the author begins to talk in-depth about Monet and Renoir leaving the Impressionist group as well as the marketing techniques.


This piece explores the early art market and offers up a wide range of perspectives. The author, John House, is one of the most distinguished writers on Impressionist paintings. His chapters focus on the art and career strategies of the leading Impressionists, stressing ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner of painting. “Marketing and strategy in 1874” because it describes one exhibition in full with the description of what the response was. As a marketer, Monet needed to be particularly interested in the opinions of his viewers. His shift from a mass-market mentality to a upper-class only model was key in his success. This piece sheds some light on that.


This piece, which affords the reader the ability to wrap his face in the art of Monet, is the most focused piece that I used in my research. It directly discusses Monet’s works, styles, and strategies. It is particularly effective in adding to the depth in information regarding the individual pieces that Monet worked on over the course of his whole life. It presents each piece with text explaining them from different perspectives. A chapter that was particularly helpful was “Claude Monet and Impressionism and the Critics of the Exhibition of 1874” because it describes one exhibition in full with the description of what the response was. As a marketer, Monet needed to be particularly interested in the opinions of his viewers. His shift from a mass-market mentality to a upper-class only model was key in his success. This piece sheds some light on that.


The National Gallery of Art is a very credible and reliable source for information about individual artists and their pieces. This piece in particular was key in gaining an in-depth perspective on Monet’s series paintings. The paintings as well as their description, background, and meaning were all discussed and explained. Through the observation of the series in concentrated groups I was able to understand the trends that were involved in Monet’s series paintings and the type of techniques that he used.


This piece jumps into the specifics of Monet’s career and discusses his Japanese influences. In conversation with the other sources, “Monet in the 90’s: The Series Paintings” helps to add deeper understanding of the motives that Monet had behind each individual work. “Monet won the ‘war’ by his tenacity, political savvy, and hard work.” This “war” was the war to win his fame and his prevalence as a leading artist.


This is the classic textbook and offered more information than many other sources could. The textbook offers the opportunity to see many artists from before, during and after the Impressionist era. The book explains Monet’s keen business sense that he shared with the two most commercially successful artists of his time. With his persistence in painting, his excellent decisions of subject matter, and superior ability to recognize and follow trends, Monet was able to capture the commercial market more than any other artist. In this piece you see Monet at the start and end of his career and we are able to differentiate the two versions of him. What he was, and what he became. He had an incredible life and much of his success can be attributed to his ability to apply business principles to his own art.
Men Unloading Coal,
1875
Oil on Canvas
The coexistence in Argenteuil of leisure and industry are two sides of the coin of modernity. Rhythmic scene of men unloading coal.
The First time Monet uses "Series" to describe a group of paintings with the same/similar motif/subject matter. The Motif did not vary in the series but effects of light, and instantaneity for which it was a vehicle was each painting's unique feature. Monet refers to the struggle to record his "experience"—a word implying something broader, more emotional and personal, than simply visual perception. There was no general succession that could be seen. Some pieces reflected the morning frost, others the snow, others the rain, others the red color of the sunset. The only thing that remains the same in the pieces is the idea of a grainstack.
Turn in the Road—Pontoise, 1881
Oil on Canvas
Series of short, juxtaposed parallel strokes, often changing in hue, are applied with a flat brush and usually at 45° to the surrounding area to construct larger patches. These ensembles of strokes imply planes in space while producing a simplification and abstraction that accentuate design. Their derivation from the hatching marks used in drawing and sketching reinforces our sense of the artist’s direct contact with natural form, an effect enhanced by color, which though limited in range, is rich, subtle and immediate. Attention is concentrated in the middle ground, where a row of houses emerges from behind trees to the left, moving in deliberate procession across the field of vision.

Mont Saint Victoire (Met NY version)
1902–6
Oil on canvas
Cézanne worked on this, one of the grandest pictures of Mont Sainte-Victoire, over a considerable length of time, enlarging the canvas in order to extend the view at the right and in the foreground.
Gelée Blanc (Hoarfrost), 1873
Oil on Canvas
This painting illustrates a very Impressionist-like effect of light, time of day, and season. The frost on the path, the trees, and the path blending into the landscape are all key characteristics of this.

Apple-Picking, 1886
Oil on Canvas
Relatively young artist who is joined by Signac and Seurat whose subject matter ends up being very similar to his own. While their subject matter is similar, their technique is utterly different. This piece reveals how the overlay of Seurat’s dots upon its already established composition could produce an ostensibly mature work of the new style. Modern and primitive stamp.
Self-Portrait with Bandaged Ear, 1889
Oil on Canvas
Worked when he was well though he did have many bad mental health issues. His mental illness kept him from working. He was a minister to the sick and injured initially which gave him a very direct experience with human suffering and gave him a sense of compassion that was very strong and would drive a lot of his paintings. He was very interested in making art that could be a consolation for modern people but he never painted biblical pieces. It shows the artist in three-quarter profile standing in a room in the Yellow House wearing a closed coat and a fur cap. His right ear is bandaged. It was in fact his left ear that was bandaged, the painting being a mirror image. To his right is an easel with a canvas on it. Barely visible, a faint outline underneath reveals what looks to be a stilllife which appears to have been painted over. The top of the easel has been cropped by the edge of the canvas and the sitter’s hat so as to form a fork-like shape. To his left is a blue framed window, and partly obscured by the gaunt ridge of his cheek, a Japanese woodblock print shows two geishas in a landscape with Mount Fuji in the background.

Starry Night, 1889
Oil on Canvas
- He wanted to paint an image of consolation for modern light. The cypress trees coming up in the front for the night sky. The response of human culture to nature.
- Human landscape and natural landscape
- This painting was what he wanted to give the world.
- This symbolist painting broke from the idea of an optical representation of nature and was more spiritual and symbolist.
- The way he painted it with its very visible expressive brushwork was a huge influence on 20th century paintings.
- This piece would not appreciated until after he was dead.

Due to his mental breakdown, van Gogh cut off his right ear. After spending 14 days in a hospital, van Gogh painted Self Portrait with a Bandaged Ear, depicting the aftermath of the incident. In this painting, he reflected on his illness, his facial features reflect disappointment and insecurity. In the background is a painting depicting Japanese women from a print, which represent his love for Japanese art. Inspired by Japanese prints, the outline of his figure is carefully depicted through the use of expressive brushstrokes, mimicking the linear quality of the Japanese technique. Despite his illness, van Gogh successfully regains control over his art; he employed the loose brushwork from Impressionism, but also the careful outlines from Japanese prints.
Morisot, whose family enjoyed relative safety in the Saburban area of Passy, painted Summer's day which show two women boating in the nearby Bois de Boulogne. During the events of 1870-1 thousands of its trees had been systematically levelled to make way for troop bivouacs and prison camps, and to provide firewood. In 1879, the park's bucolic setting had been restored. This shows the life of leisure that Morisot was quite familiar with.