

**IMPRESSIONIST PAINTING
FOR BEGINNERS**

***POST, INTERNATIONAL, AMERICAN &
CALIFORNIA IMPRESSIONISM***

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THE AGE OF IMPRESSIONISM 1867-1886 (1926?)



Post-Impressionists



Neo-Impressionists



Pointillists



International Impressionists



American Impressionists



California Impressionists

"Impressionism" is a bit of a catch-all term. For our purposes, when I refer to "The Impressionists" I mean the key figures we discussed in the second week. The 8th and final Impressionist Exhibition was in 1886, so some art historians consider that end of "The Age of Impressionism," others consider it to be 1926, when Monet died.

Regardless, there were other painters under the umbrella of "Impressionism" building off the examples set by the original group. Today, we'll look at a variety of these off-shoots.

COLLABORATION & ART COLONIES



Lyme Summer Art Colony (an American version of the Barbizon colony), c. 1902



Peder Severin Krøyer, *Artists' Lunch at Brøndum's Hotel* 1883

Similar to how the young French artists had gathered around Édouard Manet, there's always been a tradition of painters learning from one another. Cézanne said that Pissarro "was a father for me." Mary Cassatt described him as a teacher "that could have taught the stones to draw correctly," and preferred painting with him more than Degas, who had a "wicked tongue."

Monet also had an enormous impact. Cézanne, Pissarro, Cassatt, and, of course, Manet and Renoir, all visited him in Giverny, and aspiring artists flocked there, creating an art colony that lasted for 30 years.

Other French art colonies began twenty years earlier, in the 1860s. When foreign artists returned home from France, they often formed new art colonies in their home countries.

This type of artistic collaboration led to new concepts, which I'll explain.

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Post-Impressionist – Mixed Media



Divan Japonais 1893



At the Moulin Rouge 1895

Let's start with a great collaborator who worked with Cézanne and all of the next few painters I'll talk about. Toulouse-Lautrec was an aristocrat with a physical disability that stunted his growth. An alcoholic known for his relationships with lower-class women, posters of the Moulin Rouge cabaret, and cooking, he was a prolific artist. He died at 37 and during his 20-year career, he left a legacy of 737 canvassed paintings, 638 watercolors and poster designs, more than 5,000 drawings, ceramics, and stained glass. There's too much to say about Lautrec, and he has been a figure in many novels and films. Instead, I'm only sharing these two more personal pieces.

The poster was made from Crayon, brush, spatter and lithography. I've seen one of the originals at the Boston Museum of Art, but first got to know it at my sister's college apartment, where she had a reprint tacked to the wall. You can see his self-portrait in the painting, which I've seen many times at the Art Institute of Chicago.

PAUL GAUGIN (1848 -1903)



Washer Women at Pont-Aven 1888

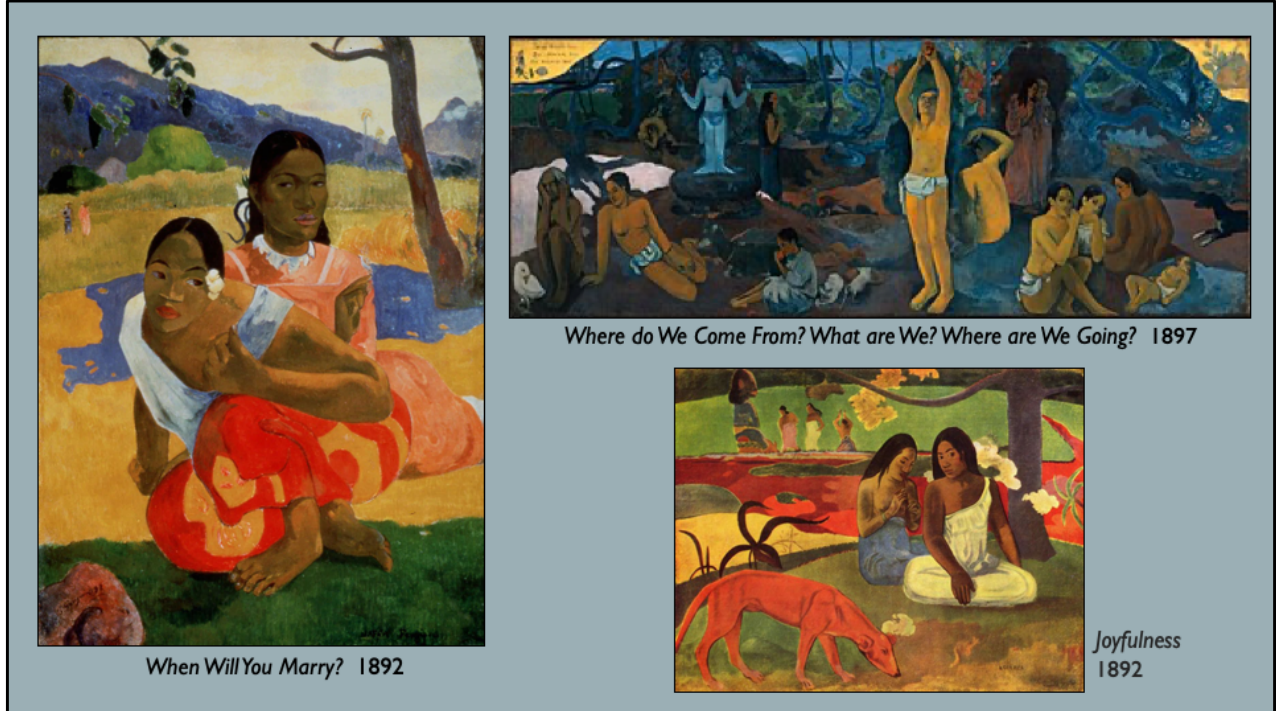
Post-
Impressionist



Upstream of Pont-Aven 1888

Pont-Aven, a scenic port near the west coast of France. By 1880, more than 100 artists lived there. In 1886 Paul Gauguin arrived.

Pissarro, who he would visit on Sundays, learning from the master. Cézanne also invited Gauguin to visit and paint with him, and Degas likewise became a friend.



In Pont-Aven, Gauguin met artists from places such as Russia, Sweden, Australia, and the United States. Those painters brought new influences, including African and Asian Art and also returned to their home countries to spread ideas that would lead to Symbolism and Modern Art, in addition to the Impressionist style.

In 1887, Gauguin traveled to Panama and the Caribbean island of Martinique. The paintings he brought back from there to Paris were displayed in the gallery of one of Durand-Ruel's chief competitors. The dealer there was Theo Van Gogh, and his brother Vincent had been impressed by Gauguin's work. Theo paid Gauguin to visit Vincent in Arles, where they could open an art colony together. I'll save the rest of that story for next week's presentation on Van Gogh, but suffice to say, it didn't go well.

To make a long story short, Gauguin eventually moved to Tahiti and transformed his painting. He influenced Pablo Picasso and Henri Matisse and left about 3,000 works, including drawings, paintings, watercolors, sculpture, and prints—not including the ones in his studio that were destroyed as pornographic. He had several children with his wives in Paris and Tahiti, as well as untold numbers from mistresses. In 1903, at the age of 54, he died in French Polynesia from complications of syphilis, dementia,

and heart disease.

In 2015, “When Will You Marry?” sold for \$300 million, which makes it one of the most expensive paintings in the world.

VINCENT VAN GOGH (1853-1890)



The Café Terrace on the Place du Forum, Arles, at Night 1892

Van Gogh will be the topic next week.

Take a deeper look: "Revisiting Van Gogh" blog about Leigh's 2023 trip to Kroller-Muller museum in The Netherlands at LeighPaintings.com



Van Gogh was also a Post Impressionist, having come to Paris in 1886, the year of the last Impressionist Exhibition. My son and daughter-in-law and only grandchild live in The Netherlands in the city of Tilburg, which is where Van Gogh went to middle school. I have a lot to share about Van Gogh, including some especially interesting tidbits, and he will be the topic of next week's presentation.

So, let's skip over him for now, as well as lots of other notable Post-Impressionists, and let's look at examples of new movements and painters who took Impressionism to other countries.

POINTILLISM

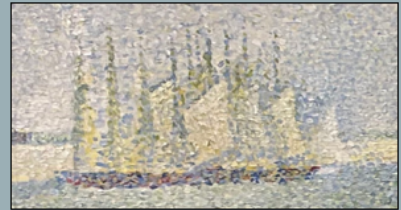


One of the movements of Post-Impressionism was Pointillism. It took typical Impressionist subjects but all of the brushstrokes are small dots. Pointillism particularly relies on the eye and mind to blend colors in a fuller range of tones, It is a painstaking process that requires many layers and hours, especially in a painting that is ten feet wide like *A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat.

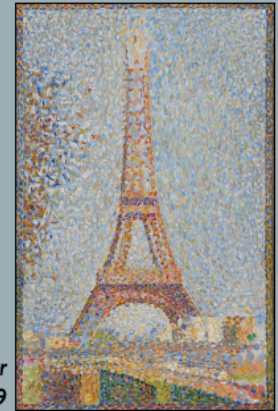
GEORGES SEURAT (1859-1891)



A Sunday Afternoon on the Island of La Grande Jatte 1884-86



Zoom of small area from a large canvas



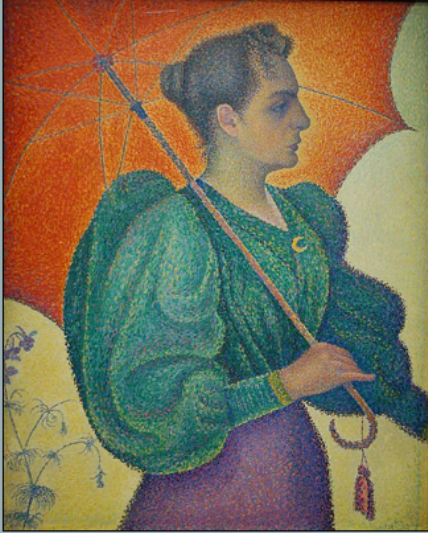
The Eiffel Tower 1889

“Sunday Afternoon” is another one from the Art Institute. When I was a kid, my sister explained how you couldn’t tell what it was unless you stepped far away from it—like magic!

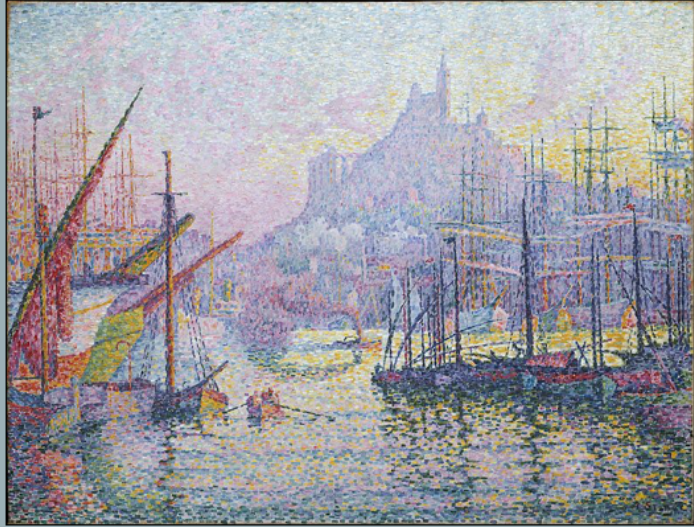
Zoom from Kroller-Muller trip 2023

PAUL SIGNAC (1863-1935)

Neo-Impressionism



Woman with a Parasol 1893



Notre-Dame de la Garde, Marseilles 1905

Signac and Seurat also studied with Pissarro, and he embraced their Pointillist techniques. They were both in the 8th Impressionist Exhibition, but with new approaches that they called Neo-Impressionism. So, not only were they scientifically plotting their color choices with tiny brushstrokes, but they also used broader shapes to suggest objects.

HENRI EDMOND-CROSS (1856-1910)

Neo-Impressionism



Mountainous Landscape 1896



The Cypresses in Cagnes 1908

Another of the Neo-impressionists was Henri Edmond-Cross.

HENRI ROUSSEAU (1856-1910)

Fauvism



Happy Holidays 1892



The Dream 1910

Fauvism evolved out of Impressionism around the same time. It relied on wild scenes, blending and longer brushstrokes, and using harsher colors. This is essentially Modern Art and is fittingly displayed at the Museum of Modern Art in New York.

HENRI MATISSE (1869-1954)

Fauvism



Woman with a Hat 1905



The Dance 1909

The Dance is also displayed at MOMA in New York. Matisse had a long and innovative career. Late in life when he was bed-ridden and could no longer paint, he made amazing paper cutouts that were used in huge installations.

Fauvism led to Cubism, Pablo Picasso, and various forms of Abstract Art, but that goes beyond our focus on Impressionism. So, now we'll quickly move from France to other countries with painters using Impressionist styles around the turn of the century. I'm going to only offer a few quick examples.

INTERNATIONAL EXAMPLES

Denmark



Peder Severin Krøyer



Anna Archer

Skagen was an artist colony in Denmark dating to the 1870s.

The Netherlands (Dutch)



Johan Jongkind



Piet van Wijngaardt



Piet Mondrian

The Mondrian was from my photo at the Kroeller Muller museum in 2023.

Great Britain



James Campbell Noble



Henry Scott Tuke

Belgium



Georges Lemmen

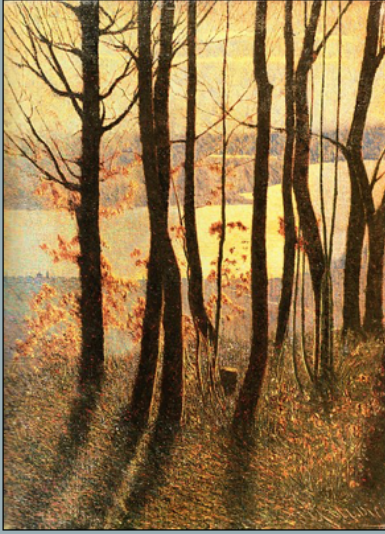


Theo van Rysselberghe



Xavier Mellery

Italy



Vittore Grubicy de Dragon

Greece

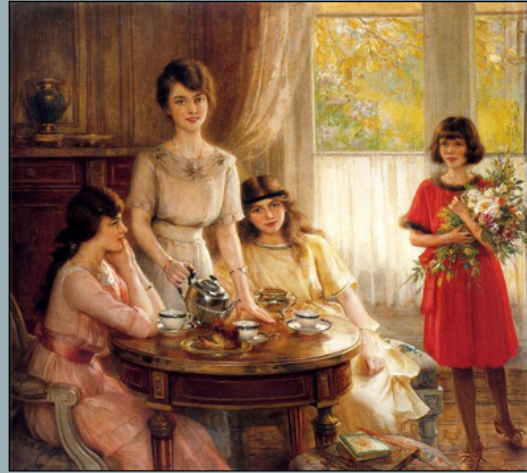


Emmanuel Zairis

Germany



Max Liebermann



Albert Lynch

Poland



Józef Pankiewicz

Hungary



Karoly Ferenczy

Switzerland



Ferdinand Hodler



Felix Vallotton

Spain



Balam Jaime Vilallonga

Austria

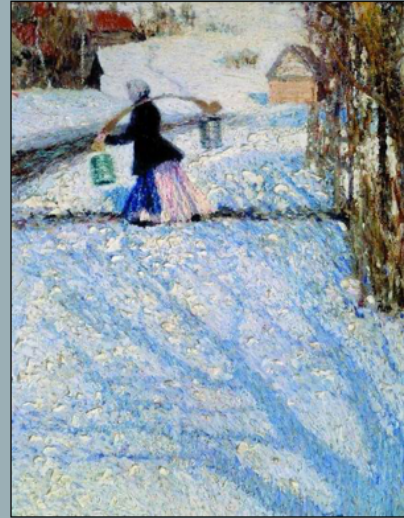


Marianne Stokes

Russia



Isaac Levitan



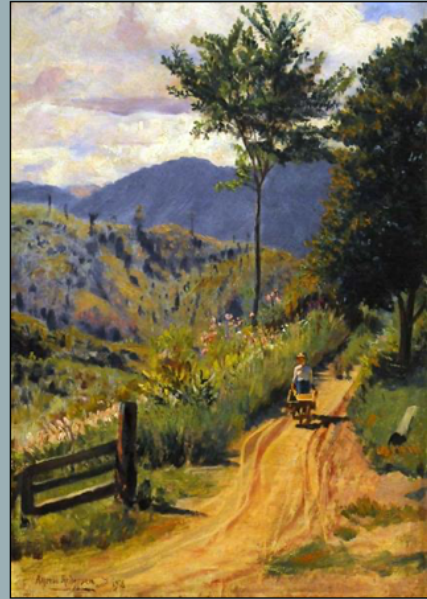
Igor Graber

Actually, Impressionism caught on quickly in Russia, and The Hermitage in Leningrad and the Pushkin Museum of Fine Arts in Moscow have some of the best collections of Impressionist and Post Impressionist art in the world.

Brazil



Eliseu Visconti



Alfredo Andersen

Australia



Arthur Streeton



David Davies



John Peter
Russell

A note about Giverny (1885-1915)...



Willard Leroy Metcalf, *The Ten Cent Breakfast* 1887



Giverny c. 1900

Getting back to Giverny for moment...When Monet moved to Giverny in 1883, the village had 300 residents. In 1887, fewer than ten painters came looking for Monet and by 1890, there were more than 50. During the 30-year-history of the colony, more than 300 painters spent time there.

The American painter, Willard Metcalf was one of the first artists to arrive in Giverny. In addition to a lifelong career in art, he was involved with the development of two U.S. art colonies.

AMERICAN IMPRESSIONISTS



John Leslie Breck *



Theodore Earl Butler *

The largest contingent of foreign artists in Giverny came from the United States, and many art colonies emerged in the U.S. as a result. Overall, there are probably thousands of American painters from this period, but I'm only picking out a few examples of American Impressionists, and I'll point out which of them went to Giverny.*

Going in alphabetical order, the first two were both there and had relationships with Monet. When Breck arrived in 1887, Monet befriended him. Breck obviously learned a lot from the master and even did his own series of Haystacks. This example was painted in Monet's Garden.

Butler came from Ohio and was one of string of suitors courting Monet's step-daughter and favorite model, Suzanne Hoschède. When she and Butler were getting serious, her mother Alice wrote letters back and forth to Monet, who didn't think Butler could support his step-daughter, worrying that "he may come to nothing" as a painter. Finally, Alice insisted he return home to deal with the situation. So, in 1892 after Monet married Alice, Butler and Suzanne tied the knot. They had two children and when she died in 1899, Butler married her sister Marthe. Butler made trips to America but resided in Giverny, where he was buried in the local cemetery. This

painting is also from Monet's garden and that's Suzanne and their daughter Lily. When she was older, Lily appeared in a few photos with Monet by his lily pond.

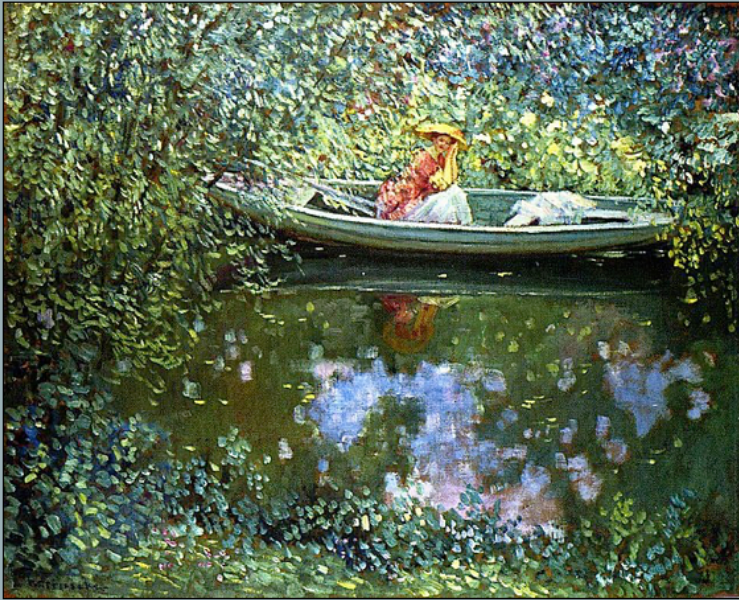


William Merit Chase



Joseph DeCamp

Neither of these next two painters went to Giverny but both studied in Munich, Boston, and Philadelphia. Chase established what is now the Parsons School of Design, and you may recognize "An Afternoon Stroll" by Chase, because it's in the SD Museum of Art.



Frederick Frieseke *



Philip Leslie Hale *

These two were in Giverny but not in Monet's circle. Frederick Frieseke is one of my favorite painters. He was born in Michigan in 1874, the same year as the First Impressionist Exhibition, and he lived most of his life in France.

FREDERICK CHILDE HASSAM



Washington Arch Spring 1883



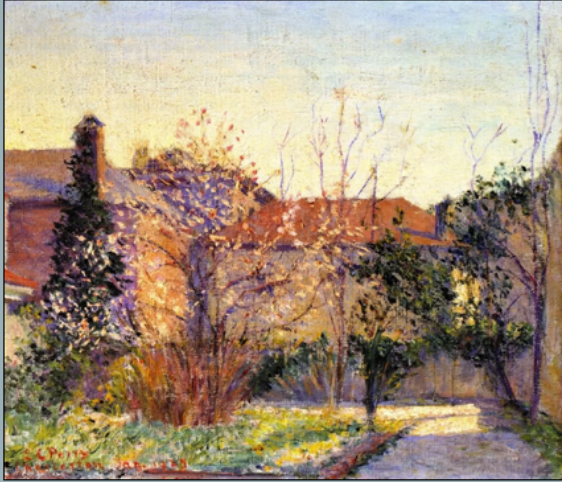
Late Afternoon, New York, Winter 1900



The Avenue in the Rain 1917

Childe (pronounced “child”) Hassam is one of the most influential American artists of the early 20th century. He produced over 3,000 paintings, etchings, and lithographs. About the same age as Monet, they never met and Hassam traveled extensively but not to Giverny. He actually rented a Paris studio with leftover paints that had been Renoir’s, but they never met, either. In 1889, he returned to New York and spent summers at art colonies in New Hampshire, Massachusetts, and Connecticut.

There’s a picture of Barak Obama in the White House Oval Office with “The Avenue in the Rain” hanging behind him.



Lilla Perry *



Theodore Robinson *

Two of Monet's closest American friends were Lila Perry and Theodore Robinson. They were both nearby neighbors of Monet's and spent many years in Giverny, either for extended periods or during summers. In 1927, the year after he died, Lila Perry reminisced about Monet in the American Magazine of Art, which is fascinating. She describes their deep friendship, how he painted layers in sessions, his "artistic conscientiousness," and how she once came upon him sticking his foot through a canvas in frustration.

Both she and Robinson were instrumental in introducing Monet paintings to America. I like this painting of the World's Columbian Exposition of 1893 because some buildings remained in Chicago during my childhood and even today.



John Singer Sargent *

John Singer Sargent was one of the premier portrait painters during the Age of Impressionism. He visited Monet and Alice in Giverny in 1885 and painted this canvas in a more sketchy, Impressionist style than he usually employed.

CALIFORNIA IMPRESSIONISM



The Old Bridge, France 1910



La Jolla Cove c. 1915



Sunset in the High Sierras 1921

Guy Rose *

There were regional colonies all over the United States. Particularly well known were art communities in New York, Boston, and Philadelphia. However, I have books on Jersey Shore Impressionists, Minnesota Impressionists, and Masterpieces of San Diego Painters.

As a whole, California Impressionism grew like the other areas, with direct connections to Giverny and other French groups; however, it was perhaps more institutionalized. Impressionism especially flourished in Southern California with art schools, associations, and exhibitions in Santa Barbara, Pasadena, Los Angeles, and San Diego.

I'll use Guy Rose to introduce a small selection of California Impressionists. Born in Los Angeles in 1867, Rose visited Giverny 6 or 7 times. He lived most of his life in California.



William Wendt

Although he was born in Russia, William Wendt is considered the “Dean of Southern California landscape painters.”



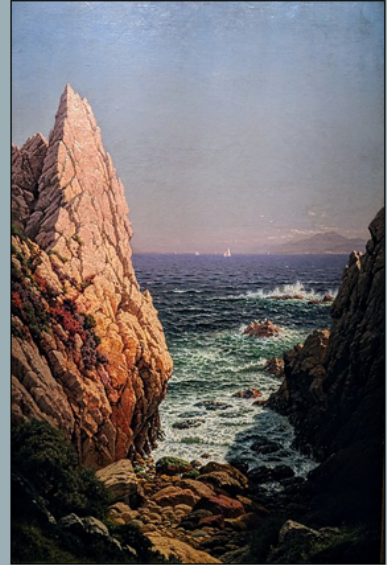
William Louis Otte



Maurice Del Mue

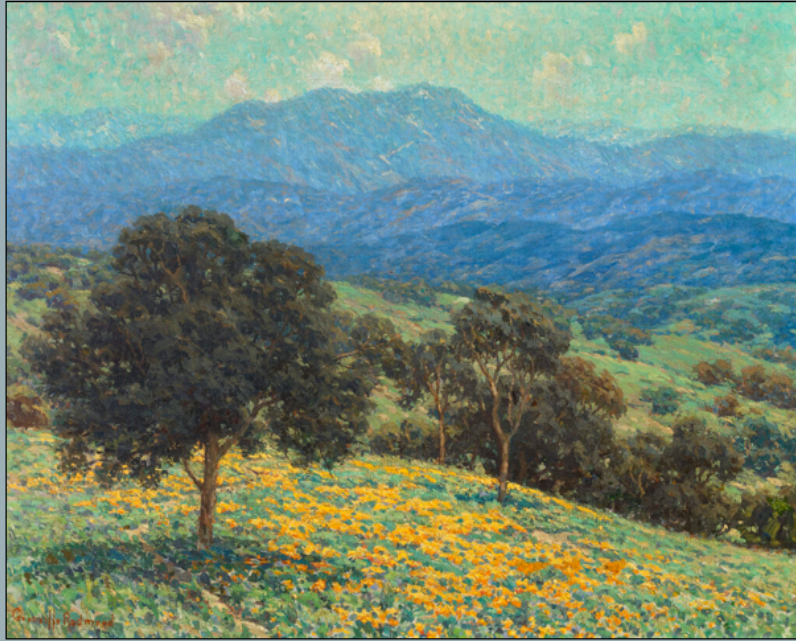
These paintings depict Santa Barbara and Yosemite Falls.

Raymond Dabb Yelland



Born in London, Yelland came to New Jersey when he was two. He served in the Union Army during the Civil War, and at the age of 25 moved to Oakland to teach at Mills Seminary, which became Mills College. He lived in Northern California the rest of his life.

These two paintings are from Monterey.



Granville Redmond

Granville Redmond was a Southern California painter known for his poppies. He was deaf and dumb and became a very close friend of Charlie Chaplin, who built a studio for Redmond on his film lot and cast him in several films.

SAN DIEGO IMPRESSIONISTS



Maurice Braun



Charles A. Fries

Finally, I will mention four painters who specialized in scenes of Southern California and San Diego County. ***They all have works on display at the San Diego Museum of Art.***

SAN DIEGO IMPRESSIONISTS



Alfred R. Mitchell



Charles Reiffel

One of the country's best art galleries for California Impressionism is the K. Nathan Gallery in La Jolla. You can go there in person, and their website has available and sold pieces displayed from most of the California painters we just saw.

<https://knathangallery.com/artwork/early-california-paintings/>