

## Chapter 29: Late 19<sup>th</sup> century Art

Modernism Movement-using art to call attention to art

Realism (images) (1848- 1860) –this artwork provides viewers with a reevaluation of “reality”. The artists argued that only the things of one’s time, what people can see for themselves, are “real.” They focused their attention on everyday contemporary life and disapproved of historical or fictional subjects on the grounds that they were not real and visible and not of this present world.

Impressionism (images) (1872- 1880s) –this artwork in content and style was art of industrialized, urbanized Paris, it furthered some of the realists concerns, but where Realism focused on the present, Impressionism focused on a single moment.

Post Impressionism (images) (1880s- 1890s) –an emphasis on expressive qualities of line, pattern, form, and color, Four main artists Vincent Van Gogh, Paul Gauguin, George Seurat, and Paul Cezanne.

- Vincent Van Gogh=a tormented indiv. suffering from epileptic seizures, son of a Protestant pastor he was a missionary to the coal miners in Belgium and moved by the poverty around him he gave all his belongings to the poor, including most of his clothes. Deemed “excessive behavior (bordering scandalous) by one of his superiors, he was rejected by the Dutch Reform Church, and he was left embittered and impoverished. Although his belief in God never wavered, his chief form of religious expression became creating art instead of preaching.

Symbolism (images) (1890s) –Felt that one must not just see the physical world, but must look through it to the Reality far deeper than what superficial appearance gave—a psychological truth. That the artist must unhinge the commonsense world into symbols of a reality beyond, a reality from within the individual. This mindset led them to cultivate all aspects of the imagination and fantasy, and stand against conventional materialism and middle class society. Slogan became way of life: “art for art’s sake”

Art Nouveau (images) (1890s- 1914) –“New Art” an architectural and design movement that tried to recreate art based on natural forms that could be mass-produced for a large audience. They adapted the twining plant form and adapted it to architecture, painting, sculpture, and all decorative arts. Heavily influenced by Japanese Prints

Late 19<sup>th</sup> century Architecture (images) –New urbanization and technology advancements affected architecture throughout the Western world. Iron was replaced by steel which allowed for larger construction, 29-58, 29-60, 29-59

Late 19<sup>th</sup> century Sculpture(images) imbued with the Realist spirit, “form follows function”

- **Realism based on the Theory of Positivism**=science is the mind’s highest achievement, belief that scientific laws governed the environment and human activity and could be revealed through recording and analysis of observable data. This challenged the traditional Christian beliefs and contributed to a growing secular attitude.
- Japanese art- big influence, 19<sup>th</sup> century
- Plein air painting (Painting on location) dominates impressionism
- Post impressionists rennet to “ephemeral” quality of Impressionists
- Symbolists- mystical personal visions
- Skyscraper, elevator invented
- Art Nouveau tries to create unified artistic experience- organic forms + motifs

### Reading:

- Pg. 874 Japonisme
- Pg. 879 From Pariah to Paragon: The Shifting Fortunes of Vincent Van Gogh

### Vocab

Avant-garde-artists whose work rejected the past and transgressed the boundaries of conventional artistic Practices-artists and styles ahead of their time (first to be given this term was the Post-Impressionists)

Japonisme-

Lithography- images printed from a flat stone-able to reproduce an unprecedented amount of prints

Plein-air- painting on location

Pointillism- a system of painting devised by George Seurat. The artist separates color into its component parts and then applies the component colors to the canvas in tiny dots (points), The image becomes comprehensible only from a distance, when the viewer's eyes optically blend the pigment dots.

Positivism-

Zoopraxiscope- a device invented by Eadweard Muybridge to project his sequences of images (mounted on special glass plates) onto a screen.

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

29-1



**N:**Stone Breakers **D:**1849 **P/S:**Realism

**A:**Gustave Courbet **L:**France

**C:**-he is regarded as one of the \_\_\_\_\_ of Realist movement in 19th century art,

-gives a glimpse into the life of a rural \_\_\_\_\_, two men, one old, one young, breaking stones, this job was the \_\_\_\_\_ of the low in French soc.  
 -their labor is neither romanticized or idealized but with directness and \_\_\_\_\_

-the colors chosen, \_\_\_\_\_ and dirty \_\_\_\_\_, reveal the dreary dismal nature of task

-he produced this work right after the \_\_\_\_\_ of 1848 which workers rebelled against the wealthy leaders-demanding better working conditions and redistribution of \_\_\_\_\_. Rebellion quelled in \_\_\_\_\_ days, but brought the workers to the center stage. painting timely and populist.

**N:** oil on canvas

29-3



**N:**The Gleaners **D:**1857 **P/S:**Realism

**A:**Jean-Francois Millet **L:**France

**C:** -a painter of \_\_\_\_\_ life-in order to be close to his subjects he moved to a rural village called Barbizon, where he became a member of the Barbizon school, which specialized in detailed pictures of \_\_\_\_\_ and countryside.

-he was of \_\_\_\_\_ stock and identified with his subjects,  
 -depicts three women who are doing the back-breaking job of gleaning last \_\_\_\_\_ scraps, they were the \_\_\_\_\_ of society and they were allowed to glean the last bits of harvest for their own.

-the \_\_\_\_\_ class did not approve of these paintings and reacted with suspicion and disdain, they did not like having to let the poor glean, and felt that he was aiding the \_\_\_\_\_ poor, **Social-Political Art**

**N:** oil on canvas

29-4



**N:**Rue Transnonain **D:**1834 **P/S:**Realism

**A:**Honore Daumier **L:**France

**C:** -French people began to suspect artists of \_\_\_\_\_ intention, and a person could be \_\_\_\_\_ for too bold a statement in the press, literature, art even music and drama

-Daumier boldly confronted authority with \_\_\_\_\_ **criticism & protest**, and was arrested for his art. a painter, sculptor, and one of the world's great masters of the graphic medium= made lithograph \_\_\_\_\_ to reach more people.

-title refers to the \_\_\_\_\_ name where a sniper killed a civil guard, part of gov. force trying to repress a worker demonstration, in response the \_\_\_\_\_ went into the building and massacred all of its inhabitants, the terrible \_\_\_\_\_, (unlike Goya's moment of disaster)

-he also made a lot of political caricatures for a \_\_\_\_\_ French Journal

29-7



**N:**Luncheon on the Grass **D:**1863 **P/S:**Realism

**A:**Edouard Manet **L:**France

**C:**-pivotal figure in art- committed to Realism yet instrumental to the \_\_\_\_\_ movement,

-2 nude women, 2 clothed males enjoying a \_\_\_\_\_, seated female was Victorine Muerend (favorite model) 2men=his brother & sculptor Leenhof men wearing popular \_\_\_\_\_ attire, and foreground woman unidealized and looking \_\_\_\_\_ at viewer or without flirtatious mood,

-this outrages the \_\_\_\_\_, seen as merely to exploit promiscuity, but he actually present much more than that= a summary of history of painting  
 -many genres present=history painting, \_\_\_\_\_, pastoral scenes, \_\_\_\_\_ and even religious scenes

-many critics did not like his use of the paint-soft focus on figures, broad paint \_\_\_\_\_ for scenery, harshly lit foreground= \_\_\_\_\_ form, snapping presence

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

29-8



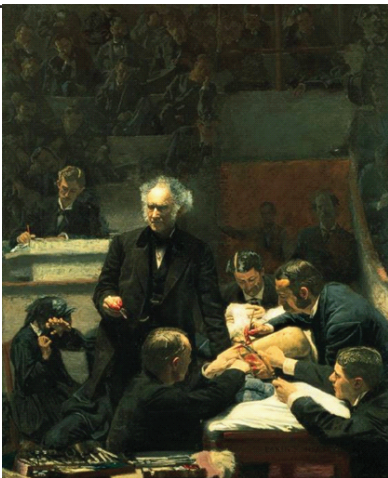
**N:**Olympia **D:**1863 **P/S:**Realism  
**A:**Edouard Manet **L:**France  
**C:** -Olympia was a common “professional” name for \_\_\_\_\_ in 19th cent.  
 -more scandalous to viewing public, \_\_\_\_\_ white female nude, except for black ribbon tied around neck, arm back, \_\_\_\_\_ in hair, stylish shoes  
 -she meets viewers eyes with a look of \_\_\_\_\_ indifference, black maid appears behind her with a bouquet of flowers from a \_\_\_\_\_  
 -public and critics were \_\_\_\_\_, although prostitute pictures were not unheard of, it was the way she was unashamed and \_\_\_\_\_ looking,  
 -the black maid with the stark white contrast of the prostitutes skin made a reference to \_\_\_\_\_ divisions,  
 -his shifts in tonality are more abrupt, and brush strokes are rougher, not a smooth \_\_\_\_\_ on her skin,

29-11



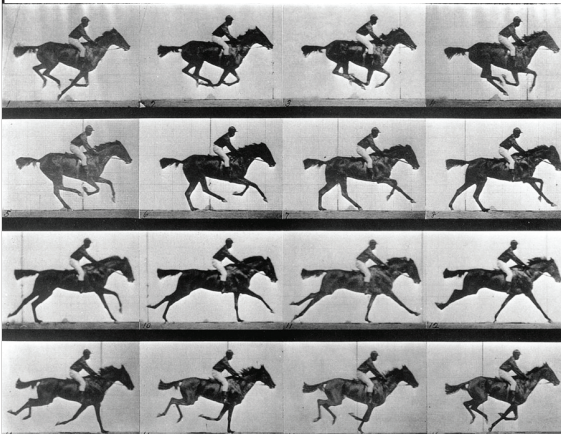
**N:**The Veteran in a New Field **D:**1865 **P/S:**Realism  
**A:**Winslow Homer **L:**USA  
**C:** -depicts a man with his back to the viewer, harvesting wheat, he is a \_\_\_\_\_ as the title says and the uniform/canteen is strewn on ground,  
 -his involvement in meaningful and productive work implies the smooth transition from \_\_\_\_\_ to \_\_\_\_\_. turned from harvesting men to wheat, this was a national concern for the country at the time, and America’s ability to smoothly transition its \_\_\_\_\_ back to normal life spoke of the greatness of the country,  
 -also comments symbolically about \_\_\_\_\_, of the soldiers and Abraham Lincoln, by this time farmers used a new type of scythe and the fact that chose this single bladed scythe (a symbol of Death- \_\_\_\_\_) it is an elegy to all the dead soldiers & the recently assassinated President

29-12



**N:**The Gross Clinic **D:**1875 **P/S:**Realism  
**A:**Thomas Eakins **L:**USA  
**C:** -depicts the famous surgeon Dr. Samuel \_\_\_\_\_ in his surgical amphitheater in the Jefferson Medical College in Philadelphia (where it now hangs), giving a \_\_\_\_\_, hands bloodied holding scalpel, surgery on a man’s leg, accompanied by other known colleagues, and his mother who is closing her eyes.  
 -very \_\_\_\_\_ real, and the anesthetist present is indicative of the new \_\_\_\_\_ (anesthetics introduced in 1846)  
 -unsparing description of a contemporary event with more \_\_\_\_\_ than many cared to see.

29-13

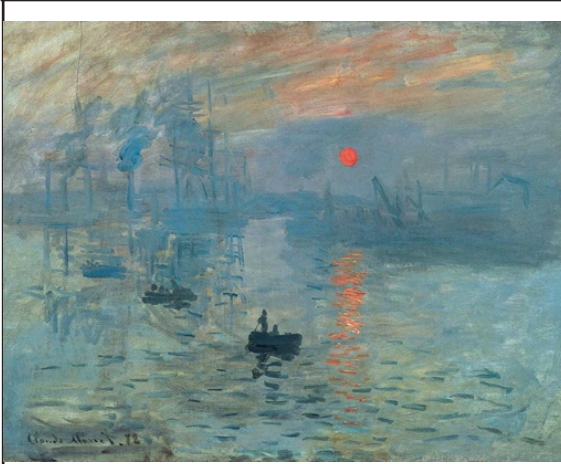


**N:**Horse Galloping **D:**1878 **P/S:**Realism  
**A:**Eadweard Muybridge **L:**USA  
**C:** -asked to help settle a \_\_\_\_\_, the gov. of Calif. asked Muybridge to prove that during a gallop there is a moment when all four feet are off ground  
 -through his sequential photography he proved it was \_\_\_\_\_,  
 -through his studies he created a series of multiple camera \_\_\_\_\_ shots  
 -he presented these studies with a device he called a zoopraxiscope, the result was lifelike \_\_\_\_\_  
 -the illusion of motion was created by a physical fact called “persistence of \_\_\_\_\_” and it is that the brain holds whatever it sees for a fraction of a second after the \_\_\_\_\_ stops seeing it, so viewers saw a series of images merging into one into the next,  
 -this illusion lies at the heart of the “realism” of all \_\_\_\_\_

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

29-20



**N:** Impression: Sunrise **D:** 1872 **P/S:** Impressionism  
**A:** Claude Monet **L:** Paris, France  
**C:** -a \_\_\_\_\_ critic termed this art style "Impressionism," in response to this painting that was exhibited at the first Impressionist show in 1874, it was meant to be derogatory, but by the third Impressionist show, the \_\_\_\_\_ themselves were using it to label their work  
 -incorporated the qualities of \_\_\_\_\_ = abbreviation, speed, and spontaneity,  
 -brush \_\_\_\_\_ are clearly seen, Monet made no attempt to blend the \_\_\_\_\_ into smooth gradations for an optically accurate scene, this idea of exploring paint itself on the canvas continued what Realists began  
 -they were seen as interactions between the seen exterior world and the personal \_\_\_\_\_ to what the artist was seeing = the artist's personal and subjective \_\_\_\_\_ to nature.

29-21



**N:** Saint-Lazare Train Station **D:** 1877 **P/S:** Impressionism  
**A:** Claude Monet **L:** Paris, France  
**C:** -Impressionism is firmly planted in the \_\_\_\_\_ development that it accompanied and the process of urbanization is revealed by the artist's choice of subjects.  
 -Most Impressionists depicted scenes in and around \_\_\_\_\_, where indus. and urban life had its greatest impact  
 -this depicts a dominant aspect of Parisian life, the railway had made travel \_\_\_\_\_, bringing throngs of people into Paris, Monet captured the area's \_\_\_\_\_ and vitality, the train emerges from the steam, tall buildings (becoming major component of Parisian landscape) just visible through the haze, his \_\_\_\_\_ paint application adds to the energy of and convey the atmosphere of urban life.

29-22



**N:** Paris: A Rainy Day **D:** 1877 **P/S:** Impressionism  
**A:** Gustave Caillebotte **L:** Paris, France  
**C:** -depicts a section of spacious boulevards, resulting from the \_\_\_\_\_ of Paris, started in 1852, due to the huge population growth, new water and sewage lines, street lighting, and new residential and commercial buildings, and \_\_\_\_\_ boulevards,  
 -Caillebotte chose to focus on these wide boulevards as markers for the city's rapid \_\_\_\_\_,  
 -although the visual \_\_\_\_\_ of the paint is not the same painterly style as other impressionists he did create his own impression of the scene with the randomly placed figures \_\_\_\_\_ the scene, a brief \_\_\_\_\_.

**N:**

29-25



**N:** le Moulin de la Galette **D:** 1876 **P/S:** Impressionism  
**A:** Pierre-Auguste Renoir **L:** Paris, France  
**C:** -depicts leisure and activity of a popular Parisian \_\_\_\_\_ hall, throngs of people have gathered, some crowd around tables, while others \_\_\_\_\_, the atmosphere is so lively, the viewer can virtually \_\_\_\_\_ the sounds of music, laughter  
 - whole scene dappled with sunlight and \_\_\_\_\_, fleeting light that the impressionists cultivated.  
 -his casual, unposed placement of figures \_\_\_\_\_ by the frame  
 -Classical art sought to express universal and timeless qualities, Impressionism sought the opposite = incidental, \_\_\_\_\_, and passing aspects of reality

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

29-26



**N:**A Bar at the Folies-Bergere **D:**1882 **P/S:**Impressionism

**A:**Manet **L:**Paris, France

**C:** -The Folies-Bergere was a popular Parisian \_\_\_\_\_-concert, these cafes were fashionable places for throngs of revelers and many of the Impressionists \_\_\_\_\_ at them.  
 -depicts a \_\_\_\_\_ who looks back at viewer but seems disinterested or lost in thought, she seems \_\_\_\_\_ absent  
 -Manet blurred and roughly applied the paint, especially in the background, and effects of modeling are \_\_\_\_\_,  
 -at first glance it might appear that there is a \_\_\_\_\_ of the barmaid's back, but spatially it would be impossible to see the reflection from that angle, you cannot make sense of the pictorial \_\_\_\_\_, is it a mirror or simply a background of the room.

**N:** Oil on Canvas

29-27

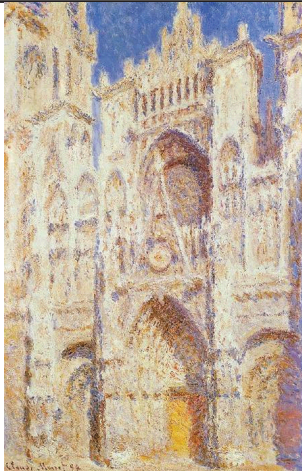


**N:**Ballet Rehearsal **D:**1874 **P/S:**Impressionism

**A:**Edgar Degas **L:**Paris, France

**C:** -they also depicted more formal leisure activities, and Edgar Degas had a fascination with patterns of \_\_\_\_\_ and it brought him to the Paris Opera and its \_\_\_\_\_ school.  
 -One of his favorite \_\_\_\_\_ to paint was classical ballet  
 -in this picture he used several devices to bring the viewer into the pictorial space, cropping the \_\_\_\_\_, the windows, and the dancers on the right which are arranged in a random manner, \_\_\_\_\_ in floor boards carry eyes into the lines of the dancers, also a large off center, empty space creates an illusion of a continuous floor that the \_\_\_\_\_ is standing on, as if \_\_\_\_\_ the same floor with the dancers,  
 -light splotches, blurriness of images, and cut-off \_\_\_\_\_ indicate the artist's interest in creating a single moment. -Influenced by Japanese wood-block prints and their use of spatial structure

29-29



**N:**Rouen Cathedral: The Portal (in Sun) **D:**1894 **P/S:**Impressionism

**A:**Monet **L:**Paris, France

**C:** -Monet once told a \_\_\_\_\_, to go out and forget about the \_\_\_\_\_ that you have in front of you, a boat, a house, a tree and instead try to think here is a small square of blue, an oblong of pink, and splotch of yellow.  
 -one of a series of \_\_\_\_\_ painting of the same views of Rouen Cathedral, for each canvas in this series, he observed the same viewpoint, but at different times of the day, or under various \_\_\_\_\_ changes,  
 -in this one it is depicted with the bright sunlight  
 -He was focusing on \_\_\_\_\_ and \_\_\_\_\_ to reach a greater understanding of form

**N:** Oil on Canvas

29-31



**N:**The Bath **D:**1892 **P/S:**Impressionism

**A:**Mary Cassatt **L:**Paris, France

**C:** -a young \_\_\_\_\_ woman, who exhibited with the Impressionists, as a woman she could not frequent the \_\_\_\_\_ as often as her male counterparts and she had to take care of her aging parents, these two facts limited her \_\_\_\_\_ choices so she principally painted women and \_\_\_\_\_  
 - in this painting she shows the tender relationship between a mother and her daughter, as in Degas's style the solidity of the figures contrasts with the flattened patterning of the \_\_\_\_\_ & \_\_\_\_\_, this was influenced heavily by \_\_\_\_\_ & \_\_\_\_\_ prints, yet still has an originality all its own.

**N:** oil on canvas

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

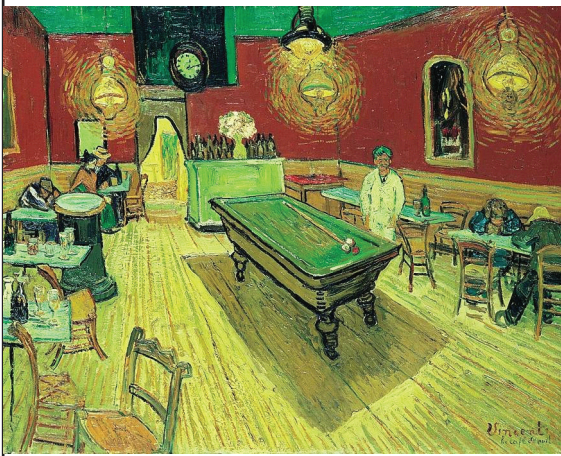
29-32



**N:**At the Moulin Rouge **D:**1895 **P/S:**Impressionism/Post-Impressionism  
**A:**Toulouse-Lautrec **L:**Paris, France

**C:** deeply admired \_\_\_\_\_, because of this his work intersects with the Impressionists, but his takes on a more satirical edge to it. His art was an expression of his \_\_\_\_\_  
 -His name, ancient aristocracy, would have gotten him into high society but he self-exiled himself because of his infirmities an odd stature, he was a \_\_\_\_\_ with a genetic skeletal disease that affected facial features skull, fingers, backbones, etc. =he became a denizen of the \_\_\_\_\_ world in Paris, cosorting with tawdry entertainers, prostitutes, and other social outcasts,  
 -in his art, influences from \_\_\_\_\_ prints, photography, Degas, spatial diagonals, assymetrical composition, strong line patterns,nightlife mood with artificial lighting, corrupt cruel, \_\_\_\_\_ faces, anticipated Express.  
 -he is in painting \_\_\_\_\_ man in back next to tall man

29-34



**N:**The Night Cafe **D:**1888 **P/S:**Post-Impressionists/Expressionism  
**A:**Vincent Van Gogh **L:**Arles, France

**C:** -Instead of trying to reproduce exactly what I have before my eyes, I use \_\_\_\_\_ more arbitrarily so as to express myself forcibly.”  
 -the thickness, shape, and \_\_\_\_\_ of his brush strokes created a tactile \_\_\_\_\_ to his intense color schemes,  
 -cafe at night, gave it a charged \_\_\_\_\_, moving glows around light, he said it was meant to convey an oppressive atmosphere, “a place where one can ruin oneself, go mad, or commit a crime,”  
 -he purposely painted with \_\_\_\_\_ colors of red and green to create a clashing atmosphere, the shadow from the pool table tilts and looms toward viewer.

29-35

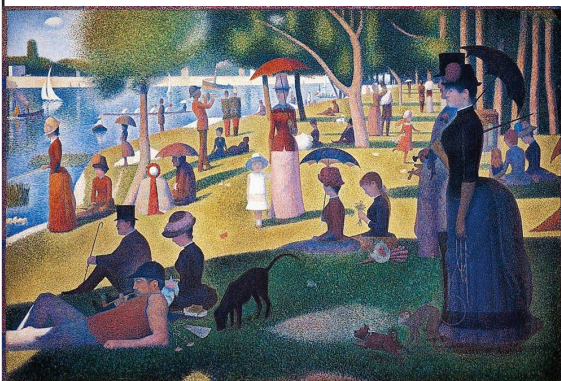


**N:**Starry Night **D:**1889 **P/S:**Post-Impressionism/Expressionism  
**A:**Vincent Van Gogh **L:**Saint Remy, France

**C:** -completed a year before his death, he had committed himself to an \_\_\_\_\_.  
 -he represented sky, not realistic, communicated vastness of \_\_\_\_\_ with whirling and exploding stars, the earth and humanity below it, the church nestled below, perhaps to reconcile his conflicted feelings about \_\_\_\_\_, it does represent his view from his window at the asylum,  
 -the cypress trees and the constellations have been revealed as having \_\_\_\_\_ the time when he was staying there,  
 -still he took the visible and translated it into his \_\_\_\_\_, the color of the predominant \_\_\_\_\_, with the turbulent brush strokes suggests a quietbut pervasive depression (read quote on 880) suicide

**N:** oil on canvas, 2’5” X 3’

29-39



**N:**A Sunday of La Grande Jatte **D:**1886 **P/S:**Post-Impressionism  
**A:**George Seurat **L:**France

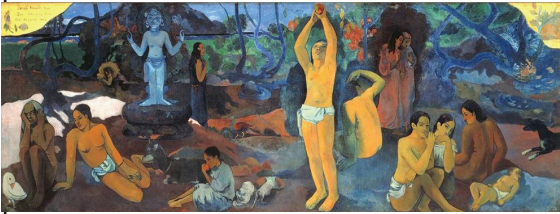
**C:** -used \_\_\_\_\_, on display at the last Impressionist show in 1886  
 -the subject is of \_\_\_\_\_ at a park, strangely rigid and remote,  
 -made a carefully composed and painted image, light, air, people, and landscape are fixed in an abstract design whose line, color, value, and shape cohere in a precise and \_\_\_\_\_ organization  
 -Quote= “They see poetry in what I have done. No, I apply my method, and that is all there is to it.”  
 -on a Sunday, this shows different \_\_\_\_\_ of people, from sleeveless worker in left corner, to middle class man and woman seated next to him

**N:** Oil on canvas, 6’9” X 10’

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

29-37



**N:**Where do We Come From? What Are We? Where are We Going?  
**D:**1897 **P/S:**Post-Impressionism **A:**Paul Gauguin **L:**Tahiti  
**C:** -A Frenchman who settled in Tahiti, an economical place to \_\_\_\_\_ and he had a restless search for \_\_\_\_\_ subjects, France controlled Tahiti -he had spent time with Van Gogh, and is involved in Van. infamous \_\_\_\_\_ cutting  
 -He moved to the countryside in Tahiti, where he expressed his fascination with \_\_\_\_\_ life and brilliant color in a series of decorative canvas -based on native motifs and colors of the tropical \_\_\_\_\_ of the islands, -plagued by bad \_\_\_\_\_, and his art not being well received he tried to suicide, this was his \_\_\_\_\_ painting- a summary of his artistic methods= flat shapes of pure unmodulated color & his views on life, tropical scene with women and children, \_\_\_\_\_ of life  
 -his style and ideas became very influential to later generation or artists

**N: oil on canvas, 12'3"X4'6"**

29-40



**N:**Mont Sainte-Victoire **D:**1904 **P/S:**Post-Impressionism

**A:**Paul Cezanne **L:**France

**C:** -his aim was not truth in appearance (especially not photographic truth) but a lasting \_\_\_\_\_ behind the formless and fleeting visual info. the eyes absorb, so he attempted to intellectually \_\_\_\_\_ his lines, shapes, & colors that are found in nature. He constantly checked his paintings with the actual nature scene,  
 -to create the illusion of depth he chose carefully selected colors, \_\_\_\_\_ colors tend to recede, while \_\_\_\_\_ colors advance,  
 -like Monet and the Rouen Cathedral, he made many painting studies of the the \_\_\_\_\_ Sainte-Victoire,  
 -"treat nature by the cylinder, the sphere, the cone..."-revealing the underlying structure

**N: oil on canvas, 2' X3'**

29-41



**N:**The Basket of Apples **D:**1904 **P/S:**Post-Impressionism

**A:**Paul Cezanne **L:**France

**C:** -in this painting the apples and bottles have sort of lost their individual character and take on the condition of \_\_\_\_\_ and cylinders -the \_\_\_\_\_ was a good vehicle for the artist's experiments because he could arrange a limited number of precise objects, yet he was so analytical in his painting that he had to abandon using real fruits because they would rot,  
 -while trying to capture the structure of color, he would move around the table and paint from different \_\_\_\_\_ & ended up giving a look that is one cohesive picture but do not appear optically realistic, ex.= the table lines, some of the fruit  
 -the effect is that you get 2 dimensional and 3 dimensional images simultaneously

29-45



**N:**The Sleeping Gypsy **D:**1897 **P/S:**Symbolism

**A:**Henri Rousseau **L:**France

**C:** -an untrained \_\_\_\_\_ painter, produced an art of \_\_\_\_\_ & fantasy in a style that departed from the artistic taste of the time, he made up for his lack of visual, conceptual, and technical skill by an \_\_\_\_\_ with exotic images and mysterious landscapes  
 -this is his best known work, the figure is in a desert, silent and secret, and he is \_\_\_\_\_ beneath a perfectly full moon, a lion that resembles a stuffed one, sniffs the gypsy, confronts the encounter when someone is menaced during \_\_\_\_\_, that sort of uneasiness of laying down to sleep

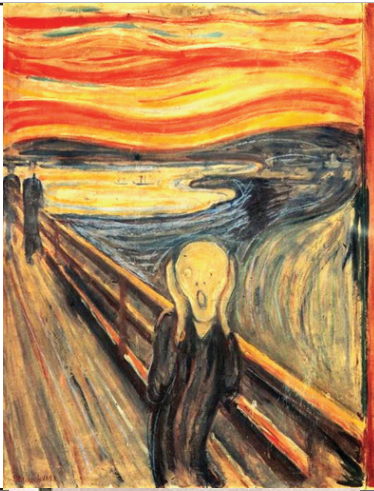
**N: oil on canvas, 4'3" X 6'7"**



# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

29-46



**N:**The Scream **D:**1893 **P/S:**Symbolism  
**A:**Edvard Munch **L:**Norway  
**C:** -he felt humans were powerless before the great natural forces of \_\_\_\_\_ & \_\_\_\_\_, & emotions associated with them=jealousy, loneliness, fear, desire, & \_\_\_\_\_-these became the theme of most of his art  
-wanted to portray the conditions of “modern \_\_\_\_\_ life”  
-depicts a man standing on a bridge or pier, in a landscape that can be seen but departs from a visual reality, evokes an \_\_\_\_\_ response because of the dramatic presentation,  
-man, simplified to almost \_\_\_\_\_, lets out a primal scream, and it seems to reverberate throughout the setting, the \_\_\_\_\_ lines of landscape echo the curve of his head and body, fire colors create intens  
-fatigued, sunset of fiery colors, alone, \_\_\_\_\_ had left him, alone, he felt the vast, infinite cry of nature=originally titled \_\_\_\_\_

**N: oil on canvas, 3' X 2.5'**

29-49



**N:**Walking Man **D:**1905 **P/S:**Late 19th Century sculpture/Modern  
**A:**Rodin **Pa:unknown** **L:**France

**C:** -imbued with the realists spirit, he was fascinated by the human body in \_\_\_\_\_, aware of the Impressionists developments they influenced him in his concern for the effect of lighting on the 3-D surface,  
-felt the artist must learn to reproduce the surface, with all of its soul, love, passion, life...sculpture is the art of hollows & \_\_\_\_\_, not of smoothness & \_\_\_\_\_ planes,  
-he sculpted with clay, and then would \_\_\_\_\_ the clay for permanence  
-he captured a figure in mid stride, shifting weight across hips, he had areas of forceful reality and areas of \_\_\_\_\_ modeling, where you can see the \_\_\_\_\_ at work,  
-this was a sort of \_\_\_\_\_ for a larger sculpture

**N: bronze, 6' 11"**

29-50



**N:**Burghers of Calais **D:**1889 **P/S:**Late 19th century Sculpture/ Modern  
**A:**Rodin **Pa:** French Government **L:**France

**C:** -this commissioned to commemorate a \_\_\_\_\_ event in the Hundred Year War, During the English siege in Calais, France (1347) six of the city's \_\_\_\_\_ agreed to offer their lives in return for the English Kings promise to spare the rest of the populace,  
-Each figure is a convincing study of despair, resignation, quiet defiance  
-instead of a tight composition, they seem to \_\_\_\_\_ aimlessly, roughly textured surface adds to the \_\_\_\_\_,  
-he wanted the figures at eye level, so that common man could feel one with these heroic men and see their sacrifice, the government \_\_\_\_\_ found his realism so offensive that they banished the monument to a remote site and placed it on a \_\_\_\_\_ pedestal,  
-many of his pieces were left unfinished purposely to give \_\_\_\_\_ feel

29-53



**N:**Staircase in the Van Eetvelde House **D:**1895 **P/S:**Art Nouveau  
**A:**Victor Horta **Pa:**Van Eetvelde Family **L:**Brussels, Belgium

**C:** -first instance of Art Nouveau, every detail functions as part of a \_\_\_\_\_ whole, furniture, drapery folds, veining in the lavish stone paneling, door moldings, metallic tendrils curl around the railings and posts, delicate metal designs fill the \_\_\_\_\_ dome  
-heavily influenced by \_\_\_\_\_ prints,

# Chapter 29

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

29-54



**N:**The Peacock Skirt **D:**1894 **P/S:**Art Nouveau  
**A:**Aubrey Beardsley **Pa:** Oscar Wilde's *Salome* **L:** England  
**C:** -an illustration for a \_\_\_\_\_, *Salome*, by Oscar Wilde,  
 - a dazzlingly decorative composition perfectly characteristic of his \_\_\_\_\_  
 - \_\_\_\_\_print is obvious, but he incorporated his own style into it,  
 confined himself to lines and patterns of \_\_\_\_\_&\_\_\_\_\_, eliminating all  
 shading, his lines enclose \_\_\_\_\_shapes that lie flat on  
 the surface,  
 -he died at age \_\_\_\_\_, expressed the ideal of "art for art's sake"

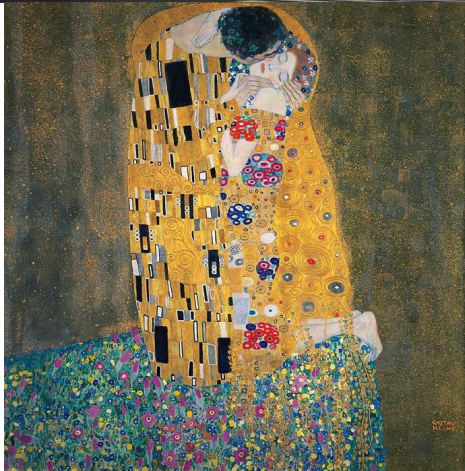
**N:**

29-55



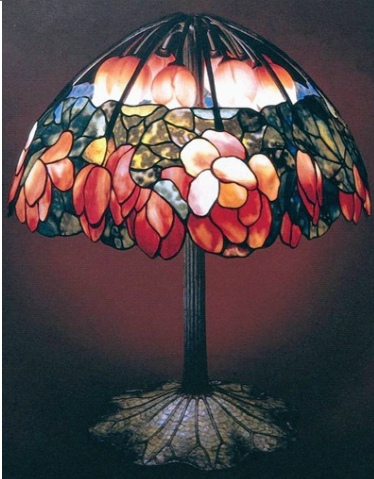
**N:**Casa Mila **D:**1907 **P/S:**Art Nouveau  
**A:**Antonio Gaudi **L:**Barcelona, Spain  
**C:** -Spanish \_\_\_\_\_, longed to create a style that was both modern &  
 appropriate to his Spanish \_\_\_\_\_,  
 -he conceived a building as a whole and constructed it like a \_\_\_\_\_  
 might mold something from clay, he came up with new architectural  
 \_\_\_\_\_in order to implement his vision,  
 -this is an \_\_\_\_\_building, that wraps around a corner of a building,  
 lacy iron railings for the balconies enliven the cut stone, small windows  
 cut through the tiled roof, capped with fantastically writhing \_\_\_\_\_,  
 -rough cut stones, suggest naturally worn rock, the entrance portals look  
 like \_\_\_\_\_, reflecting an excitement that swept Spain following the  
 1879 discovery of the paleolithic \_\_\_\_\_at Altamira

29-56



**N:**The Kiss **D:**1908 **P/S:**Fin de Siecle  
**A:**Gustav Klimt **L:**Austria  
**C:** -captures the \_\_\_\_\_of this time period, fin de siecle culture=  
 turn of the century culture, prosperous \_\_\_\_\_class determined to live  
 the good life evolved into a culture of \_\_\_\_\_& decadence (the  
 word 'decadent' is often used to describe corrosive decline due to an  
 erosion of \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_traditions.)  
 -depicted a couple locked in an embrace, all that is visible of the people  
 are their heads, hands, and her feet, the rest of the painting dissolves  
 into shimmering patterns, (clear ties to \_\_\_\_\_) also the conflict  
 between 2 and 3 dimensional painting,  
 -paintings like this were visual manifestations of the fin de siecle spirit  
 because they capture the decadence conveyed by \_\_\_\_\_and  
 sensuous images

29-62



**N:**Lotus Table Lamp **D:**1905 **P/S:**Art Nouveau/ Fin de Siecle  
**A:**Louis Comfort Tiffany **L:**USA  
**C:** -objects such as furniture, lights, rugs, and wall paper design were  
 \_\_\_\_\_by the sensuous opulence of the time period,  
 -this stained glass lamp is an excellent example of the goods that could  
 be purchased by the\_\_\_\_\_, this was the most expensive lamp sold at  
 Tiffany Studio in 1906, \$750.00,  
 -Because of the expense, labor and time involved they would only make  
 \_\_\_\_\_at a time. This ensured the high-quality\_\_\_\_\_so prized by the  
 arts and crafts movement whose ideas took root in America  
 - \_\_\_\_\_commissioned work from him  
 -Family is the Tiffany & Co. jewelry designers

# Chapter 29

**N** = name **D** = date (century) **P/S** = Period/Style **A** = artist or architect  
**Pa** = Patron **L** = original location **C** = context **N** = notes of importance

29-57



**N:**Eiffel Tower **D:**1889 **P/S:**Late 19th Century Architecture  
**A:**Alexander-Gustave Eiffel **L:**Paris, France  
**C:** -elegant metal \_\_\_\_\_ structures contributed to the idea of the skyscraper,  
 -he was an accomplished French architect of exhibition halls, bridges, and even the interior skeleton of the \_\_\_\_\_,  
 -Eiffel tower was constructed for the great \_\_\_\_\_ in France, it stands as a symbol of 19th century civilization,  
 - \_\_\_\_\_ feet high, making it (at the time) the world's highest structure  
 -four giant support legs that have arching \_\_\_\_\_skirts connect to the tower, there are two elevators that visitors can ride to top, or take the internal stairway

29-58



**N:**Marshall Field Wholesale store **D:**1887 **P/S:**late 19th century Architecture  
**A:**Henry Hobson Richardson **L:**Chicago, USA  
**C:** -This was designed to be purely \_\_\_\_\_, his most important and influential building  
 -he was fond of the \_\_\_\_\_architecture, you can see traces of it in the round arches, recalled historical styles but did not imitate them sort of like Roman \_\_\_\_\_ or \_\_\_\_\_ Palace, but took on no ornamentation  
 -took up a whole city block, and encased the iron frame with masonry created the \_\_\_\_\_ of the metal with the \_\_\_\_\_ of the masonry

29-59



**N:**Prudential Building **D:**1896 **P/S:**late 19th century Architecture  
**A:**Louis Henry Sullivan **Pa:**Prudential **L:**Buffalo, New York  
**C:** - \_\_\_\_\_ begins to follow \_\_\_\_\_ in architecture  
 -called first truly \_\_\_\_\_ architect,  
 -used latest technology to create well lit, well \_\_\_\_\_ office building filled with interior and exterior embellishments, imbued these white collar workspaces with a sense of \_\_\_\_\_ and taste,  
 -structure is steel coated with \_\_\_\_\_.  
 -the regularly placed windows and size of building representative of \_\_\_\_\_ work space,  
 -his famous quote embraced by 20th century architects “ \_\_\_\_\_ ”  
 -he was still concerned with the aesthetics of the building and felt one should not forget about it

29-60



**N:**Carson, Pirie, Scott Building **D:**1904 **P/S:**late 19th century Architecture  
**A:**Louis Henry Sullivan **Pa:**Carson, Pirie, Scott **L:**Chicago, Illinois  
**C:** -a department store, required broad, well lit windows for \_\_\_\_\_,  
 -used a minimal \_\_\_\_\_ skeletal structure,  
 -two lower levels he designed with an outer iron motif of fanciful design that he designed, thinking that the display windows were like pictures and required elaborate \_\_\_\_\_  
 -understood the maturing of the consumer economy and tailored building to meet the \_\_\_\_\_ & \_\_\_\_\_ needs of the buildings users.