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ANALYTIC CUBISM ANALYZE INNER STRUCTURE BY VIEWING FROM DIFFERENT ASPECT

CLASSICAL (1921)

SYNTHETIC SELECTION - ONLY CERTAIN ASPECTS OF A GIVEN FORM WHICH COULD BE USED TO BUILD UP OR SYNTHESIZE A NEW MORE STRONGLY ORGANIZED AND DECORATIVE COMPOSITION  
BOKUN (OCT 25 1881) DIED 1974

PARIS 1904

BLUE PERIOD AUTUMN 1901 LATE 1904

CRYSTAL CUBISM 1915-1920

ROSE " 1905-1906 (CIRCUS PERIOD) INNER STYL

CUBIST 1907 LATE 1909 TO LATE 1911 ANALYTICAL CUBISM

1912 SYNTHETIC CUBISM COLLAGE (FEWER PICTORIAL ELEMENTS GREATER TEXTURAL VARIETY AND OPENNESS OF DESIGN, BUT MORE OFFENSIVE)  
1 PORTRAIT OF A WOMAN (1901) OIL 20 1/2 x 13" RIJKSMUSEUM KRULLER MUSEUM

PRE BLUE PERIOD BRILLIANT PATCHES OF COOL FOR ITS CHROMATIC VALUES, BUT SEEMS TO REINFORCE AND ENLIVEN THE ENTIRE DESIGN. SUBTLE TILTING OF THE HEAD AWAY FROM THE VERTICAL AXIS ENHANCES THE SPATIAL INTEREST. NOTICE KINSHIP BETWEEN GIRL'S PENSIVENESS AND THE COOL, DEEPER TONALITIES OF THE WARM HUES.

2 THE BLIND MAN'S MEAL (1903) OIL 37 1/2 x 37 1/4 METROPOLITAN BLUE PERIOD, NOTICE HANDS WANT TO KNOW OBJECTS FELT EMPATHY WITH SIGITLESS - FEAR OF BLINDNESS.

3 LA VIE (1903) OIL 77 3/8 x 50 7/8 CLEVELAND MUSEUM ELEMENTS WHICH SHOW WITHDRAWAL & TENSION. IMAGES IN BACKGROUND ARE IN COWERING OR DEJECTED ATTITUDES AND A CERTAIN PESSIMISM PERVADES. CHARACTERISTIC BLUE TONALITY DOMINATES HE ASSIGNS EXTENSIVE PASSAGES OF PINK AND WARM GRAYS TO THE NUDES. BLUE INDICATES MELANCHOLY BUT GRIMITY RESULTS LESS SPECIFICALLY FROM COLOR THAN FROM THE STRANGE PLACEMENT AND COMPLEX FACIAL EXPRESSIONS

4 ACROBAT'S FAMILY WITH AN APE (1905) OIL 41" x 29 1/2 KONSTMUSEUM, GÖTEBERG START OF ROSE PERIOD SPAWN OF CONTRASTING FORMS WIRY FIGURE OF PERFORMER LESS SPARSE DIMENSIONS OF MOTHER & CHILD, SQUAT MASS OF BABOON. SCALE OF COUNTERBALANCES OF SMALLISH DARK ACCENTS AGAINST PALER LARGER PASSAGES. KINDRED VARIETY IN LINE - ACROBAT'S UPPER ARMS DENSE AND SHADOWNY AT RUFF OF COSTUME. BLUE PERIOD ACROBAT'S AT REST

- 5 THREE DUTCH GIRLS (1905) BOUQUIN ON PAPER 29<sup>3</sup>/<sub>4</sub> x 25<sup>7</sup>/<sub>8</sub>  
MUSÉE NATIONAL D'ART MODERNE, PARIS  
BLUE NOW SPARKLING IN FOREGROUND AND MIDDLE DISTANCE,  
ECHOES IN LAUBENDEK' VARIANT IN SKY. INTEREST IN  
HUE TONE COLOR. RHYTHMIC PLACEMENT
- 6 PORTRAIT OF GERTRUDE STEIN (1906) OIL 39<sup>1</sup>/<sub>2</sub> x 32<sup>1</sup>/<sub>2</sub> METROPOLITAN  
TENSENESS OF FEATURES, AND RELAXED, BEAUTIFULLY  
DRAWN HANDS.
- 7 STILL LIFE (1908) OIL 28<sup>3</sup>/<sub>4</sub> x 25<sup>7</sup>/<sub>8</sub> GUGGENHEIM NEW YORK  
IMPOSING SWEEP OF COOL AND NEUTRALLY TONED SHAPES  
AND PASSAGES <sup>FROM THE</sup> ~~TO~~ LOWER FOREGROUND TO THE UPPER  
LEFT SECTOR AND THE SUBTLY POSITIONED ~~AND~~ VASE OF  
WARM TERRA COTTA FORCES THE EYE TO SPAN THE  
INTERVAL FROM LEFT TO RIGHT, EFFECT OF  
SPATIAL INNOVATIONS AND DISTORTION OF FORM BY  
LIMITING HIS PALETTE TO RESTRAINED GRAYS,  
GREEN-BLUES AND GREENS AND EARTH COLORS.
- 8 WOMAN IN GREEN (1909) OIL 37<sup>3</sup>/<sub>4</sub> x 31<sup>1</sup>/<sub>2</sub>  
STEDELIJK VAN ARBEMUSEUM, EINDHOVEN  
CUBIST BEGINNING OF ANALYTICAL CUBISM. SPACE NOW  
SHALLOWER, THE FORM MORE SEVERELY REDUCED AND  
FRAGMENTED AS IN 1910 ANALYTICAL. ALMOST ELIMINATES  
THE MIDDLE GROUND SPACE AS THE STRONG IMAGE  
OF THE WOMAN THRUSTS UPWARD AND WITH THE BACK OF  
THE CHAIR ALMOST MERGES WITH THE PLANE OF THE  
WALL. CONCERNED WITH THE ESSENTIALS OF FORM AND  
FEATURES, SUPPRESSING LOCAL DETAIL AND EMPHASIZING  
SOLIDS, PLANES, ANGLES, CONVEXITIES. HE HAS NOT, HOWEVER,  
ABANDONED HIS SUBJECT, BUT RATHER SUBORDINATED HER  
SPECIFIC, IDENTIFIABLE FEATURES IN FAVOR OF A  
PENETRATING ANALYSIS OF FORM.
- 9 THE ACCORDIONIST (1910) OIL 51<sup>1</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>8</sub> GUGGENHEIM N.Y.  
FRONT, SIDES AND EVEN PARTS OF THE BACK OF THE FORM ARE  
ALL REVEALED AT THE SAME TIME. SIMULTANEITY.

10 BOTTLE GLASS AND VIOLIN (1912/13) PAPIER COLLÉ AND CHARCOAL  
NATIONAL MUSEUM, STOCKHOLM

BOOK FOR SPATIAL AND TEXTURAL EXPLORATION SYNTHETIC CUBISM LOOK AT CLARITY OF SHAPE AND GREATER OPENNESS OF DESIGN, MODIFIES THE SHARPNESS OF CUT OUT PATTERNS BY DRAWING AROUND THEM IN CHARCOAL

11 THE GLASS OF ABSINTHE (1914) PAINTED BRONZE & SILVER SPOON HT 8 3/4"  
PHILADELPHIA MUSEUM

REAL ABSINTHE GLASS, PERFORATED SPOON REAL LUMP OF SUGAR, IS PARODY NOT ONLY ON THE SCULPTURE MEDIA, BUT UPON ITSELF. BAY SPOTTINGS OF PURE COLOR, ARE DELIBERATELY IRRELEVANT TO THE SCULPTURAL FORM,

12 GUITARIST (1916) OIL 51" X 38" NATIONAL MUSEUM STOCKHOLM  
CRYSTAL CUBISM STRONGLY VERTICAL IN COMPOSITION

SMALL ACCENTS OF CHROMATIC SPOTTING SERVE AS TEXTURAL FOLL TO THE SHARP-EDGED, FLAT TRAPEZOIDS AND RECTANGLES WHICH DOMINATE THIS TOWERING DESIGN THE UPPER AND LOWER ZONES ARE DRAMATICALLY LOCKED IN SPACE BY THE DOVERTAILING OF SHARP-CUT DARK FORMS INTO LIGHTER SHAPES AND THE EFFECT OF TIGHTLY MORTISED JOINTS WHICH RESULTS.

13 MOTHER AND CHILD (1921) OIL 65 1/2 X 64 ART INSTITUTE OF CHICAGO  
CLASSICAL MASSIVELY FORMED FIGURES SCULPTURESQUE

14 THREE MUSICIANS (1921) OIL 80" X 74" PHILADELPHIA MUSEUM  
LATE CRYSTAL CUBISM, <sup>REMARKABLE FOR</sup> GREAT SCALE AND RESONANT

COLOR, OPPOSITION OF MAJOR AND MINOR LIGHTS AND DARK SHAPES, PROVOCATIVE CALLIGRAPHY, AND THE CURIOUSLY INTERMINGLED SOLBMINITY AND GAIETY OF THE OVERALL IMAGERY, EQUALLY MAGNETIC ARE ITS EXTRA-VISUAL ~~IMAGERY~~ DENOTATIONS, PARTICULARLY THOSE WHICH SUGGEST SOUND, NOT ONLY THE ~~MAJOR~~ MUSICAL INSTRUMENTS AND SCORE, BUT THE SYNCOPATION OF SHAPES ANTONIES AS WELL AS THE TOUCH SENSATION THE GENTLY OVERLAPPING SHOULDER PLANES. LOOK AT FOURTH HEAD CENTRAL MUSICIAN'S HANDS, THE FLATLY FORMED FIGURES ARE BEAUTIFULLY KEYED TO ONE ANOTHER, BRACKETED BY THE SERIES OF PALE BLUE VERTICALS, YET EACH HAS A CLEAR IDENTITY.

- 15 MANDOLIN AND GUITAR (1924) OIL 51 $\frac{1}{2}$  x 56 GUGGENHEIM NY  
 SPAW OF COLORS AND DIVERSITY OF SHAPES UNUSUALLY STRIKING. AMPLIFIES THE SPATIAL TREATMENT, ENLARGING THE BOXLIKE VOID AND DEFINING IT WITH SHORT ORTHOGONAL LINES IN THE FLOOR, WINDOWS, AND SHADOWS. OPENED UP THE CENTRAL ZONE OF THE WALL WITH TRIAD OF WHITE CLOUDS AND BLUE SKY. BLUE AND WHITE ARE ECITED IN THE INTERIOR SCHEME ESTABLISHING A COMPLEX BUT CERTAIN OPTICAL PATH. CAN PERCEIVE THE TOTAL DESIGN DESPITE MULTIPLE COMPONENTS
- 16 BATHER PLAYING WITH A BALL (1932) OIL 57 $\frac{1}{2}$  x 44 $\frac{7}{8}$  PRIVATE  
 VOLUMETRIC SHAPES ARE RUBBERY BOUNCING AND THEIR RHYTHMIC INTERPLAY DOMINATE. THE SHADING IS DISTINCTLY RELATED TO ~~MUCH~~ SURREALIST ART. MAY HAVE BEEN FLOWGATED IN ONE OF HIS VISUAL-VERBAL PUNS "BOUNCY."
- 17 SEATED WOMAN ~~WITH~~ WITH A BOOK (1937) OIL 51 $\frac{1}{4}$  x 38 $\frac{1}{4}$  PRIVATE  
 SUGGESTS PRESENCE OF DREAM ~~THE~~ IMAGE CREATURE WHOSE SIMPLIFIED SKELETON HAS BECOME EXTERNALIZED THEN AGAIN ENCLOSED IN ITS OWN SKIN AND FINALLY INFLATED. TINY EYES SEEM INCAPABLE OF FUNCTION, LANGUIDLY STUDIES AN INDECIPHERABLE PAGE.
- 18 L'AUBADE (NUDE WITH MUSICIAN) 1942 OIL 76 $\frac{3}{4}$  x 104 $\frac{1}{2}$   
 MUSEE NATIONAL D'ART MODERNE, PARIS  
 WIDE EYED BRITTLE STRIPED BEDDING NOT NOTIONS OF REST. MANDOLINIST IS WOMAN. NO FIGMENT OF ROMANCE OR COMFORT.
- 19 WOMEN OF ALGIER (1955) OIL 40 $\frac{7}{16}$  x 57 $\frac{1}{2}$  PRIVATE  
 FIRMLY IF COMPLEXLY COUNTER BALANCED STRUCTURE OF VIVID CONTRASTS OF HUE AND SHAPE AND TEXTURE, SHARP VALUE OPPOSITIONS OF BOTH LARGE AND SMALL SHAPES REMINISCENT OF EARLY CUBIST,

20 WOMAN'S PROFILE ON RED BACKGROUND (1911) OIL 31 $\frac{3}{4}$  X 25 $\frac{1}{2}$  PRIVATE  
 CUBIST CONCEPT OF SIMULTANEITY - FACE IN  
 PROFILE &  $\frac{3}{4}$  VIEW. HALF FIGURE SHARPLY PROJECTED  
 AGAINST A FLAT RED SURFACE WHOSE STRIDENT COLOR  
 IS HELD IN PLACE BY THE JAGGED CLEAR FLESH TONES,  
 ACCENT IS CARRIED IN THE FINGERNAILS OF IDENTICAL  
 RED. BLACK IS APPLIED AS FLATLY AND VIVIDLY AS  
 THE OTHER TONES. THE CHROMATIC EFFECT OF  
 THE BLACK, AND THE PROVOCATIVE SHAPE OF THE  
 COIFFURE IS CLOSELY RELATED TO THE COOL GREEN OF  
 THE DRESS. THE THIN LINEAR LINES OF THE CHAIR  
 FORM A CONTRAST TO THE BROAD PATTERNS OF HER FIGURE

BORN OCT 25 1881 DIED 1974

PARIS 1904

BLUE PERIOD AUTUMN 1901 LATE 1904

ROSE " 1905-1906 ALSO CALLED CIRCUS PERIOD

CUBIST 1907 SAME FORM IN MANY POSITIONS IN SPACE  
 OR MOVING AROUND OBJECT.

ANALYTICAL CUBISM ANALYZER INNER STRUCTURE BY VIEWING  
 FROM DIFFERENT ASPECT  
 LATE 1909 TO LATE 1911

SYNTHETIC CUBISM 1912 SELECTING ONLY CERTAIN ASPECTS  
 OF A GIVEN FORM WHICH COULD BE USED BUILD UP OR  
 SYNTHESIZE A NEW MORE STRONGLY ORGANIZED AND  
 DECORATIVE COMPOSITION. FEWER PICTORIAL ELEMENTS,  
 GREATER TEXTURAL VARIETY, AND OPENESS OF DESIGN,  
 FLATTER ~~SPACE~~ <sup>SPACE</sup> AREAS. COLLAGE.

CRYSTAL CUBISM 1915-1920 STRONGLY VERTICAL IN COMPOSITION

CLASSICAL 1921 STATUESQUE

SINCE 1930 MUCH SCULPTURE

→ PORTRAIT OF AMBROISE VOLLAUD 1915 PENCIL ON PAPER METROPOLITAN  
 FLAWLESSLY CORRECT LIKENESS

BORN AT ANCIANO (NEAR FLORENCE) APR 15 1452 DIED CLOUX MAY 2 1519  
 APPRENTICE AT 17 TO ANDREA DEL VERROCCIO 1469 STAYED  
 UNTIL 1476

- 1 BAPTISM OF CHRIST (ANDREA DEL VERROCCIO c 1473-1475)  
 WOOD 69<sup>7</sup>/<sub>8</sub>" X 59<sup>7</sup>/<sub>8</sub>" UFFIZI FLORENCE (SCULPTOR)  
 STYLE ITARD AND LINEAR. EACH FORM RENDERED  
 WITH CLARITY AND FORCE. COMPETE FOR ATTENTION  
 RATHER THAN BEING SUBORDINATED IN HARMONIZING  
 DESIGN. NOTHING IS ELEGANT. SEVERITY UNRELIEVED  
 BY sfumato, THE BLURRING OF COLORS - INTIMATED IN  
 ANGEL AT FAR LEFT - LINE DOES NOT SING, FIRM AND  
 TENSE
- 2 BAPTISM (DETAIL)  
 ANDREA WOULD NEVER TOUCH COLORS AFTER TITUS  
 CHAGRINED THAT A CHILD SHOULD KNOW MORE THAN HE,  
 VERROCCIO'S ANGEL <sup>UNSEEING</sup> GAZE LIKE GRANEN IMAGE, LEONARDO'S  
 LOOKS AT CHRIST AND ST JOHN WITH EXPRESSION OF  
 EMPATHY AND COMPREHENSION. ANGEL HAS MOBILITY  
 AND WARMTH - IDEAL PHYSICAL AND SPIRITUAL BEAUTY.  
 GENTLENESS OF CONTOURS AND TONAL TRANSITIONS IN THE  
 FACE, THE GRACE WITH WHICH HE TURNS HIS HEAD, DELICACY  
 OF THE SPIRALING CASCADE OF HAIR, NOT ONLY MOVING BUT  
 TRULY DIVINE
- 3 THE ANNUNCIATION (c 1473-1475) WOOD 35<sup>7</sup>/<sub>8</sub> X 83<sup>3</sup>/<sub>4</sub> UFFIZI, FLORENCE  
 VERROCCIO, ONE OR TWO OTHER ASSISTANTS LEONARDO IN ANGEL  
 AND LANDSCAPE METALLIC & BRITTLE VERROCCIO
- 4 THE ANNUNCIATION (DETAIL)  
 SUBTLE ANGEL AND SKY - WINDING ROAD IS A DEVICE LEONARDO  
 USED ALSO IN MONA LISA. FONDNESS FOR IT FLUID  
 REGULAR MOTION WITH WHICH IT TAKES THE EYE BACK  
 INTO SPACE. LOOK AT UNDULATING SHAPE OF ROAD AND  
 OSCILLATING MOVEMENTS OF THE STARK & SLEEVE
- 5 MARIANNA WITH THE VASE (c 1473-1475) WOOD 24 1/2 X 15 1/2 ALTE PINAKOTHEK <sup>MUNICH</sup>  
 DRAWING BY VERROCCIO. WORKSHOP PIECE LEONARDO - SILK  
 FOLDS OF ANGEL AND IN DISTANT LANDSCAPE  
 CRYSTAL VASE SYMBOL OF PURITY OF THE VIRGIN

- 6 **GENEURA DE' BENCI** (c1478-1480) WOOD  $16\frac{1}{2} \times 14\frac{5}{8}$  NATIONAL  
 PICTURE CUT AT BOTTOM - MAY HAVE CONTAINED HANDS  
 FIGURE SEEN AGAINST LANDSCAPE WHOSE HUSHED TWILIGHT  
 REFLECTS HER OWN MOOD. THE SHIMMERING RHYTHMS OF  
 HIGH LIGHTS IN HER HAIR, OF THE GLISTERING LIGHT ON  
 THE POOL OF WATER AND OF THE PATTERN OF LIGHT  
 FILTERED THROUGH THE JUNIPER ANIMATE AND BY  
 CONTRAST ENHANCE THE BEAUTY OF THE REGULAR  
 SHAPES AND EVEN TONAL TRANSITIONS IN HER FACE
- 7 **ST JEROME** (c1480) WOOD  $40\frac{5}{8} \times 29\frac{5}{8}$  PINACOTECA VATICANA ROME  
 HEAD AND TORSO ARE SUPERB EXAMPLES OF HIS UNDERSTANDING  
 OF ANATOMICAL STRUCTURE, ELOQUENCE AND GRANDEUR OF  
 THE FIGURE ARE THE OUTCOME OF ABILITY TO RELATE  
 ATTITUDE WITH EMOTIONS IN FACE.
- 8 **ADORATION OF THE MASI** (1481-1482) WOOD  $97\frac{1}{8} \times 95\frac{1}{8}$  UFFIZI, FLORENCE  
 UNFINISHED ONLY UNDER PAINTING LAYING IN CONTOURS AND  
 AREAS OF LIGHT AND SHADOW IN A MONOCHROME TONE OF  
 UMBER BROWN. ALL ELEMENTS ASSUME A SEEMINGLY  
 NATURAL PLACE AROUND THE CENTRAL GROUP OF THE MADONNA  
 AND CHILD, DRAWN TOGETHER BY THE TRIANGLE THAT IS  
 FORMED BY THE FIGURE OF THE VIRGIN AND THE TWO MASI  
~~AND~~ TO EITHER SIDE OF HER AND BY THE CONTINUATION  
 OF ITS TWO SIDES IN THE STAIRCASE AND THE REARING  
 HORSE. THE ARC DESCRIBE BY THE CROWD IN THE  
 FOREGROUND AND THE VERTICAL ACCENTS OF THE TREES  
 AND THE PIERS OF THE RUIN COMPLETE THE  
 GEOMETRICAL FRAMEWORK OF THE COMPOSITION.
- 9 **ADORATION OF THE MASI (DETAIL)**  
 ILLUSTRATES HIS ART HIS TECHNIQUE OF MODELING  
 WITH LIGHT AND SHADE (CHIAROSCURO - LIGHT - DARK) AND  
 HIS FASCINATION WITH DIFFERENT FACIAL TYPES.  
 LOOK AT RANGE AND TYPES OF HEADS, DELICATE YOUNG,  
 GNARLED OLD.



BORN 1477 OR 1488 DIED AUGUST 27 1576 TIZIANO VECELLI 1

1 MIRACLE OF THE SPEAKING BABE (1511) FRESCO 126" X 124"  
SCUOLA DEL SANTUA, PADOVA

BORROWED COMPOSITIONAL DEVICE OF DISPLACING THE MAJOR CENTER OF INTEREST TO THE RIGHT. AS THE NEWBORN CHILD SPEAKS THE NAME OF HIS FATHER, ATTENTION IS DIRECTED BY THE ASSISTING PRIOR TO THE MOTHER ISOLATED FROM THE GROUP AND SET IN PROFILE AGAINST THE LANDSCAPE. THIS DEVICE HEIGHTENS THE SENSE OF DRAMA AND CREATES A COMPELLING MOVEMENT WITHIN THE COMPOSITION,

2 SACRED AND PROFANE LOVE (C 1515-16) OIL ON CANVAS 46 1/2 X 110"  
BORGHESI GALLERY, ROME

HE EMPLOYS A CAREFULLY BALANCED COMPOSITION, PLAYING ONE FIGURE AGAINST THE OTHER AND EACH HALF OF THE LANDSCAPE AGAINST THE OTHER TO ACHIEVE A SYMMETRY THAT IS FELT RATHER THAN MEASURED. BEHIND THE GROVE OF TREES A VILLAGE WITH ITS CHARACTERISTIC BELFRY CARRIES THE EYE BACK INTO THE DISTANCE. BY A JUDICIOUS JUXTAPOSITION OF TONES HE MAKES US FEEL RATHER THAN SEE THE WEIGHT AND SILENCE OF THE WHITE OUTER GARMENT AND THE RED SLEEVES THAT EMERGE FROM BENEATH IT. THE HEAD AND BREAST OF THE CLOTTED FIGURE ARE MODELED WITH THE SAME DELICATE NUANCES AS THE NUDE. IT IS WITH THE NUDE THAT HE WAS ABLE TO EXPLOIT THE PECULIAR QUALITIES OF OIL. BY BUILDING UP TONES TITIAN SUGGESTS THE SUBTLE TRANSITION OF SURFACES IN THE FEMALE FIGURE AND IMPARTS TO IT THE ILLUSION PULSATING BENEATH THOSE SURFACE. A SIMILAR TECHNIQUE CAN SUGGEST TREES, BUILDINGS, AND HORSEMEN SEEN AT A DISTANCE THROUGH CALM AND HUMID AIR.

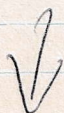
3 ASSUMPTION OF THE VIRGIN (1516-1518) OIL ON CANVAS 274" X 142"  
SANTAMARIA DEI FRARI, VENICE

TITIAN RECOGNIZES THE UNKNOWABLE MYSTERY, BUT SO ARRANGES THE COMPOSITION THAT KNOWLEDGE SEEMS TO BE WITHIN REACH. THE APOSTLES OF THE LOWER ZONE ARE WEIGHTED AND FEARFULLY BOUND, THEY FORM A COMPACT GROUP, FURTHER INTENSIFYING THE ILLUSION OF WEIGHT. MOVEMENT OF POSE AND GESTURE IS PRIMARILY CONFINED WITHIN THE GROUP AND FURTHER SUPPORTED BY THE USE OF COLOR, ESPECIALLY

TITIAN 4

- 8 VENUS OF URBINO (1538) OIL ON CANVAS 47"X61" UFFIZI, FLORENCE  
 ALTHOUGH THE GODDESS OCCUPIES A ROOM, SHE IS EFFECTIVELY REMOVED FROM THE SERVING WOMEN IN THE BACKGROUND BY THE SCALE OF THE FIGURES AND BY THE DRAPERY BEHIND HER. THE WARM AND VITAL FLESH TINTS OF THE RECLINING VENUS ARE SET OFF BY THE WHITE SHEET AND BY THE BRIGHT SPLASH OF RED WHERE THE SHEET IS DRAWN BACK TO REVEAL THE CUSHION BENEATH. THE ROSES SHE HOLDS IN HER HAND MEDIATE BETWEEN THE VIBRANT STRENGTH OF THE RED AND THE DELICATE AND SUBTLE TONES WITH WHICH TITIAN HAS MODELED THE GODDESS. THE WHITE AND RED ARE REPEATED IN THE TWO SERVING WOMEN, CREATING A COLORISTIC ECHO ACROSS THE SPACE THAT SEPARATES THEM. THE SPACE OF THE ROOM IS CLEARLY ARTICULATED AND A SUGGESTION OF THE FREE SPACE OF LANDSCAPE IS SEEN THROUGH THE OPEN WINDOW. THE FIGURES ARE DISPOSED IN SUCH A WAY THAT THEY CREATE A PSYCHIC BALANCE IN THE COMPOSITION, THE EYE OF THE OBSERVER TENDS TO FOLLOW ALONG THE OPULENT FORM OF VENUS TO SLEEPING YOUNG DOG AT HER FEET, THEN ACROSS SPACE TO THE SERVING WOMEN, AND BACK TO THE GODDESS. THE MOVEMENTS ARE LAZY AND SENSUOUS, THE COLORS ARE WARM AND LUSH.
- 9 PRESENTATION OF THE VIRGIN IN THE TEMPLE (1534-1538) OIL ON CANVAS 136"X319" ACCADEMIA, VENICE  
 HE BREAKS UP THE TRADITIONAL COMPOSITION BY CLUSTERING THE MEMBERS OF THE COFRATERNITY IN THE OPEN SPACE BETWEEN THE ARCHITECTURAL ELEMENTS,
- 10 THE ALLOCUTION OF ALFONSO D'AVAROS (1539-41) OIL ON CANVAS 88"X65" PRADO MADRID  
 THE JUXTAPOSITION OF THE TWO MAJOR FIGURES IN THE FOREGROUND WITH THEIR DISTANT TROOPS IN THE BACKGROUND, THE CLOSURE BEHIND THE FIGURES AND THE OPEN LANDSCAPE OF THE TROOPS IS A TYPICAL MANNERIST DEVICE.

- 11 PORTRAIT OF CARDINAL BEMBO (c1540) OIL ON CANVAS 37" X 30"  
NATIONAL GALLERY  
TITIAN'S SYMPATHETIC TREATMENT OF HIM INDICATES THAT THE EARLY FRIENDSHIP BETWEEN THE TWO MEN HAD NOT COOLED, TITIAN SEEMS DEEPLY CONCERNED WITH EXPRESSING THE PERSONALITY OF HIS SITTER AND HIS ADMIRATION OF THE MAN, EVEN WITHOUT PRIOR KNOWLEDGE, ONE CAN RECOGNIZE THE KEEN INTELLECT OF THE MAN THROUGH HIS PENETRATING GLANCE.
- 12 PORTRAIT OF PIETRO ARETINO (c1545) OIL ON CANVAS.  
42 5/8 X 29 3/4 PITTI PALACE, FLORENCE  
HIS FREE AND LOOSE BRUSHWORK, HIS SENSE OF GLOWING COLORS THAT SEEM TO HAVE AN INTERNAL LIFE, MARK A CHANGE IN HIS STYLE FROM THE CRITICAL YEARS OF THE 1530S TO A MORE RELAXED AND INVENTIVE MODE. THE PAINTING IS AN INCREDIBLE PERFORMANCE, MONUMENTAL, POWERFUL, AND STRIKING AS A WORK OF ART WHOLLY INDEPENDENT OF THE SITTER.
- 13 PORTRAIT OF POPE PAUL III AND HIS GRANDSONS. (1545-1546)  
OIL ON CANVAS 83" X 68 3/4" CAPODIMONTE NAPLES  
THE CARDINAL ALESSANDRO ON THE LEFT. PAUL III SENILE AT 66 AND PAINTING 77. ALESSANDRO USED FAMILY POSITION OF THE FAMILY TO THE UTMOST, TITIAN HAS TAKEN NO PAINS TO CONCEAL THE MAN'S PERSONALITY. BY HIS POSE ALONE THE YOUNGER GRANDSON, OTTAVIO REVEALS HIS OBSEQUIOUSNESS AND HIS AMBITION TO ADVANCE HIS OWN FORTUNE BY CATERING TO THE OLD MAN'S WHIMS. PROBABLY ~~THE~~ <sup>HIS</sup> MOST PENETRATING STUDY OF PERSONALITY. IT CAN STAND ON ITS OWN MERITS WITHOUT REFERENCE TO ITS CONTENT. IT CAN BE TAKEN AS A STUDY IN C'EN. ONLY VARIANTS OF WHITE AND BLACK ARE EMPLOYED TO RELIEVE THE REDS IN THE TABLE COVERING, THE CARDINAL'S ROBE, THE PAPAL ROBES, THE SASH OF OTTAVIO AND THE DRAPERY BEHIND. YET WITHIN THE REDS HE HAS PROVIDED A RICHNESS AND VARIETY AS THE LIGHT NOW CREATES WHITE HIGHLIGHTS AND ALMOST BLACK SHADOWS.



- 14 DANAE (1545-46) OIL ON CANVAS 27 1/4 x 46 1/4 CARPINOLOTTA  
TITIAN'S NEW SENSE OF DRAMA AND HIS DESIRE TO MAKE THE OBSERVER PARTICIPATE IN THE PAINTING ARE FULLY AND TOTALLY STATED HERE. HIS NEW PALETTE IS RICHLY EMPLOYED TO MAKE THE ENTIRE SURFACE GLOW AND VIBRATE WITH LIGHT AND COLOR.
- 15 PORTRAIT OF THE EMPEROR CHARLES V AT THE BATTLE OF MÜHLBERG (1548) OIL ON CANVAS 131" x 116 1/4 PRADO  
NEITHER TITIAN NOR THE EMPEROR WERE CONCERNED WITH ~~THE~~ PORTRAYING THE DRAMA OR TUMULT OF BATTLE, IT IS THE SUBED OF THE LANDSCAPE BEHIND THE FIGURE THAT GIVES IT STATURE, NOT THE INSIGNIFICANT DETAILS OF THE ENGAGEMENT
- 16 VENUS WITH THE MIRROR (c. 1555) OIL ON CANVAS 44" x 41 1/4 NATIONAL FIRST OF PAINTINGS FROM HIS NEW STYLE. THE TORSO OF VENUS IS MODELED WITH SUBTLE AND DELICATE TRANSITIONS OF TONE THAT CREATE THE FORM AND GIVE IT LIFE. SMALL TOUCHES OF COLOR LIGHT UP HER HAIR AND THE PEARL OF HER EARRINGS, TITIAN'S NEW FREEDOM WITH THE BRUSH IN THE RICH DRAPERIES OF THE FIGURE. EACH STRIPE OF OF THE CUSHION IS DEFINED BY ONE LONG STEADY SWEEP OF THE LOADED BRUSH. THE COM POSITION IS SIMPLE YET RICH. THE TWO YOUNG BODIES AND THE MIRROR KEEP THE OBSERVER'S EYE MOVING FROM VENUS TO HER REFLECTION AND BACK AGAIN, CAUSING US TO RETURN AGAIN AND AGAIN TO THE GODDESS.
- 17 VENUS AND ANONIS (1554) OIL ON CANVAS 42 x 53 1/2 NATIONAL  
THE LANDSCAPE AND THE SKY ARE LAID IN WITH THE SAME FREELY ~~MOVING~~ MOVING AND FLOWING BRUSH THAT CHARACTERIZES ALL THE LATE WORK. TITIAN DEVELOPS HERE THE DIAGONAL COMPOSITION THAT HAD APPEARED FROM TIME TO TIME IN HIS EARLIER WORK. THE UPRIGHT SPHERE, MORE THAN ~~THE~~ VENUS, BECOMES THE PIVOTAL POINT AROUND WHICH THE ACTION TURNS.



## TITIAN 7

- 18 Rape of Europa (c. 1559) oil on canvas 69 $\frac{1}{4}$  x 80 $\frac{3}{4}$  Gardner Mus, Boston  
 THE FREE AND SUGGESTIVE PAINTING OF LANDSCAPE THAT HAS BEEN NOTED IN THE PRECEDING WORKS IS CARRIED TO AN EVEN HIGHER LEVEL OF ATTAINMENT HERE. THE BLOBS AND THE RED-ORANGES BRUSHED FREELY ON THE CANVAS SUGGEST DISTANT MOUNTAINS, SKY, AND SEAS AS SEEN THROUGH HUMID AND CLEAR AIR. THE MOVEMENT ACROSS THE SURFACE IS DEFINED BY THE RECOMBENT EUROPA, HER DRAPERIES AND ARMS AND LEGS. DEPTH IS SUGGESTED PRIMARILY BY THE FIGURES ON THE SHORE WHO DEFINE THE DISTANCE AND GIVE SCALE TO THE MOUNTAINS.
- 19 Portrait of Jacopo Strada (1567-1568) oil on canvas 49 x 37 $\frac{1}{2}$   
 KUNSTHISTORISCHES MUSEUM, VIENNA  
 TITIAN GIVES HIS USUAL METICULOUS ATTENTION TO DETAILS OF DRESS AND OF PHYSIOGNOMY BUT HE GOES BEYOND MERELY SURFACES. HE REVEALS HERE THE SAME SYMPATHY AND UNDERSTANDING THAT WE FIND IN THE RELIGIOUS PAINTINGS OF THIS PERIOD.
- 20 Christ Crowned with Thorns (c. 1570) oil on canvas  
 COULD HAVE BEEN AS BRUTAL AND HORRIFYING AS LOUVRE VERSION OF 1540'S. SIGNIFICANT ALTERATIONS. THE OBSERVER SEEMS TO BE BROUGHT INTO CLOSER CONTACT WITH THE SCENE BY A SLIGHT CHANGE IN THE RELATION OF THE AREA OF THE CANVAS TO THE PROPORTION OF THE FIGURES. WE ARE FORCED TO LOOK CLOSER AT THE SCENE AND IN A SENSE TO PARTICIPATE IN IT. THE HORROR OF THE SCENE, LIKE THE FIGURES AND ARCHITECTURE, IS DISSOLVED IN LIGHT. THE FIGURES ARE CROPPED BY LIGHT. THE SMOKING AND GUTTERING TORCHES DISSOLVE IN A SWIRL OF PIGMENT. SUBJECT AND CONTENT ARE NOT DENIED, BUT THEY BECOME PRIMARILY A VEHICLE FOR TITIAN'S CONCERN WITH LIGHT, COLOR, AND FORM. IN MANY RESPECTS THESE LATE PAINTINGS BECOME ALMOST ABSTRACT. THEY APPEAR TO BE NOTHING BUT DAUBS AND SWIRLS OF COLORS WHEN SEEN CLOSE, BUT AT A PROPER DISTANCE THE COLORS MERGE TO FORM ALMOST TANGIBLE FIGURES AND LANDSCAPES.

PIETER BRUEGEL I (3)  
NETHERLANDS JAN "VELVET"  
1568  
PIETER THE YOUNGER  
1564

BORN 1520-30 MARRIED 1563 DIED SEPT 1569  
RELUCTANT TO POPULARIZE HIS VIEWS 16<sup>th</sup> CENTURY  
HOMELAND UNWILLING PART OF HABS BURG DOMAIN - PART OF ROMAN<sup>EMPIRE</sup>  
CATHOLIC EMPEROR PHILIP II FELT DUTY TO OBLITERATE  
ANABAPTISTS - LUTHERANS - CALVINISTS GROWING RULING FROM SPAIN  
OPENNESS IN REVEALING HIS FEELINGS VARY IN RESPONSE  
TO STRICTNESS OF ENFORCEMENT OF GOVERNMENT POLICIES  
BORDERED WIFE TO BURN CERTAIN DRAWINGS  
PAINTED LANDSCAPES GUILD MEMBER 1551 ABRUPTLY  
IN 1556 RENOVATED STYLE OF HIERONYMUS BOSCH DIED 40 YRS  
BEFORE IN 1506. ~~USED FAMILIAR~~ BOSCH CONCERNED  
WITH PSYCHOLOGICAL ASPECTS OF SAINTS INNER STRUGGLE  
AGAINST MANKIND'S BESTIALITY BRUEGEL INDICATED THAT  
"TEMPTATION OF SAINT ANTHONY" MAY STEM FROM  
CORRUPTION WITHIN THE CHURCH. FROM 1558 FREED  
FROM BOSCH'S VISUAL IMAGINATION. EXPLOITED RECOGNIZABLE  
LITERARY SUBJECTS

1 FALL OF ICHARIUS (c1555) TEMPERA WORKED OVER WITH OIL 29" x 44 1/8"  
TRANSFERRED FROM PANEL TO CANVAS MUSÉE'S ROYALES DES BEAUX ARTS BRUSSELS  
ICHARIUS FALLS TO HIS DEATH UNHEATED - EVEN CORPSE OF OLD MAN  
AT LEFT DOES NOT STOP WORK OF PLOWMAN, EMERGING SENSE  
OF UNITY IN COMBINING DISPARATE ELEMENTS. A SERIES OF  
CURVING ARCS - IN THE PLOWMAN'S FURROWS, THE MOVEMENT OF THE  
SAILS, LANDSCAPE FORMS, AND EVEN THE SHAPES OF FIGURES  
PROVIDES A DOMINANT AND CONSISTENT STYLISTIC MOTIF.

2 THE BATTLE BETWEEN CARNIVAL AND LENT (1559) TEMPERA ON PANEL  
46 1/2 x 66 3/4 KUNSTHISTORISCHES MUSEUM, VIENNA  
LUTHERANS ON LEFT, WHO DID NOT OBSERVE LENT, ARE DEPICTED AS  
LICENTIOUS GLUTTONS, GAMBLERS AND DANCERS WHO WASTE THEIR  
TIME WATCHING ENTERTAINERS AND PROFANE DRAMAS. CATHOLICS  
IGNORE THE SABBATH TO EARN MONEY OR DO CHORES, EVEN  
CHARITY IS SUSPECT IN AGES WHEN BEGGARS ARE CONSIDERED MENACE  
CORPSES SUGGEST IF NOT FOR PETER OF DEATH WOULD NOT BE  
NO ONE BOTHERED TO BE CHARITABLE OR EVEN RELIGIOUS. THAT  
ARRANGEMENT INTEGRATED IN A POWERFUL CIRCULAR MOVEMENT.

- 3 TRIUMPH OF DEATH (c 1562) TEMPERA ON PANEL 46x63 3/4 PRADO  
 ALL KINDS INCLUDING KINGS AND CARDINALS MUST DIE, WAGES OF SIN FOR THE LICENTIOUS GREEDY & QUARRELSOME COMPOSITION LACKS A DOMINANT STRUCTURAL PATTERN AND HAS NO PROMINENT FOCAL POINT, BUT IT FEATURES MANY POWERFUL DETAILS AND GROUPINGS PARTICULARLY IN THE FOREGROUND IF THERE IS A UNIFYING DEVICE, IT IS IN THE REPETITION OF DISCS OF VARIOUS SIZE, WHEELS OF DEATH WAGON, TABLE TOP, BARREL OPENINGS, SHIELDS, AND EXECUTION WHEELS,
- 4 VIEW OF NAPLES (c 1562-1563) PANEL 15 5/8 x 27 1/8 GALERIA DORIA ROTONDA  
 BASED ON DRAWINGS MADE 10 YEARS EARLIER, HAS TRANSFORMED ITS RECTANGULAR HARBOR JETTY INTO A CIRCULAR ONE WHICH ECHOES THE CURVING LINE OF THE SHORE, THE ARCS OF CLOUDS AND WHIRLS, AND THE FORMS OF SAILING SHIPS THAT ARE SCATTERED IN A WAVING CURVILINEAR ARRANGEMENT. HIS MEANS OF IMPOSING ORDER UPON NATURE UNIFIES THE CASUAL AND THE CONTROLLED. HE CALCULATES THE PLACEMENT OF SEPARATE ELEMENTS IN A SEARCH FOR A PATTERN OF CONTINUOUS LINEAR LINKAGE.
- 5 TOWER OF BABEL (1563) PANEL 44 7/8 x 61 KUNSTHISTORISCHES MUSEUM, VIENNA  
 CRUMBLING TOWER BEARS A CERTAIN RESEMBLANCE TO THE COLOSSEUM WHICH SYMBOLIZED THE DESTRUCTION OF THE PAGAN WORLD AND RETRIBUTION FOR THE ABUSES OF THE ONCE-POWERFUL CAESARS. SEEMS LIKE WARNING TO PHILIP II. SHOWS, WITH STRAIGHTFACED HUMOR, HOW THE EMPEROR'S VISIT TO THE STONEMASONS CAUSES OBSEQUIOUS DISRUPTION. COMPOSITION IS ALMOST COMPLETELY SUBSERVIENT TO THE FORM OF THE TOWER, BUT NO DETAIL WHICH CONTRIBUTES TO THE SCENE HAS BEEN NEGLECTED INCLUDING THE VAST SHADOW CAST ON THE IMPRESSIONISTIC DELINEATION OF DISTANT PARTS,

THE PROCESSION TO CATWARY (1564) PANEL 4E 7/526 7/62

KUNSTHISTORISCHES MUSEUM, VIENNA

IN A CIRCLE IN ANTICIPATION OF THE CRUCIFIXION

OSPECTACLE, CLOSER AT HAND WE SEE ONLY CALL US

INDIFFERENCE OR ENTOURAGE, REFERENCE TO

REFLECTED ON THE FAILURE OF CHRISTIANITY TO

CREATE A SENSE OF RESPONSIBLE BROTHERHOOD. ONLY

THE PROCESSION IS THE FORTRESS, GRABBERLY AND

MUNICIPALLY ELONGATED, AND JOINED IN ALMOST

A SEPARATE COMPOSITION, CONTRAST WITH THE BEAUTY

UNFELICITOUS MASS OF HUMILITY AROUND THEM, ONE

OF THE STRIKING FEATURING THE WANDERING LINE

OR RED-CENTER FIGURES WHO MOVE ACROSS THE MIDDLE

DISTANCE, CREATE A SENSE OF BUT EFFECTIVE SENSE

OF UNITY.

7 THE MASSIVE OF THE LADDER (1567) PANEL 4E 7/863  
KUNSTHISTORISCHES  
VICTORIAN ARGUMENTS THAT A UTTER PURPOSE  
SEEMS THE FROM CONVICING MAKE UP YOUR OWN MIND,

8 THE SENATOR OF SAINT JOHN THE BAPTIST (1566) ON AN PANEL  
373/1314 MUSEUM OF FINE ARTS, BUDAPEST.

WELL GOWNED MAN IN FORTRESS, MAKING THE PATH

RETURN BY GYPSY. CIVIL BEVOTED SPECIAL PARTNERSHIP TO

REPRODUCTION OF PATRIOTRY. MAN WITH TRODS ROSE AT

SHELL OF POOL, VACUOUS DARED SOME OF LISTENERS,

COULD BE BRUGEL, RECORDED CIVILIST WITH SKETCHES ALSO

9 CONVERSION OF SAINT PAUL (1571) PANEL 42 1/2 x 61 1/8 KUNSTHISTORISCHES  
MUSEUM, VIENNA  
DUKE OF ALVA COME TO ENFORCE INQUISITION. GOD STAY E SHU  
FROM HORSE AND BLINDEN HIM AS HE LEAD NEW TO RESCUE  
THE CHRISTIANS. SHOWS THOSE WHO IN BLACK WITNESSING HORROR-  
DUKE, WHO WAS USUALLY CLAD IN BLACK, MIGHT LEAVE FROM SCENE.



- 10 HUNTERS IN THE SNOW. (1565) PANEL 46 X 63<sup>3</sup>/<sub>4</sub> KUNSTHISTORISCHES  
WASTEFULNESS OF HUNTING AND POACHING - CONTRAST PEOPLE  
WHO ARE <sup>SINGLEING A PIG</sup> INDUSTRIOUS AND PLAYFULLY SKATE ON ICE,  
COMPOSITION FEATURES A CROSSING OF TWO DIAGONAL LINES,  
THE HUNTERS AND THE DOGS MERGE WITH DIAGONALS  
THAT MOVE TOWARD RIGHT, PART OF SERIES OF THE  
MONTHS JANUARY & FEBRUARY
- 11 THE HARVESTERS. (1565) PANEL 46<sup>1</sup>/<sub>2</sub> X 63<sup>3</sup>/<sub>4</sub> METROPOLITAN  
JULY & AUGUST? DOZING MAN WASTEL & INDUSTRIOUS  
COMPOSITION DOMINATED BY BROAD SWEEPING CURVE OF  
THE FIELD OF UNHARVESTED CORN, STABILIZED ITS  
POWERFUL DRIFT TO RIGHT BY CLOSING IT IN WITH A  
GREEN HEDGE ROW IN THE BACKGROUND AND GIVING STRONG  
EMPHASIS TO THE LARGE TREE AND THE GROUP THAT IS  
EATING IN ITS SHADOW
- 12 WEDDING DANCE IN THE OPEN AIR. (1566) PANEL 47 X 62 DETROIT HISTORICAL  
SANCTITY OF MARRIAGE HAS BECOME CONFUSED WITH ~~THE~~  
MAN'S PURSUIT OF PLEASURE. NOTE MAN IN BACKGROUND  
WITH BACK TURNED. COMPOSITION STRUCTURED BY TWO  
DIAGONALS CROSSING IN THE DISTANCE - POSES CATCH  
MOVEMENT OF DANCE. FASCINATING WAY HE HAS SPOTTED  
AREAS OF RED, WHITE, AND OTHER COLORS THROUGHOUT.  
THIS MANNER OF CREATING SUBSIDIARY PATTERNS WITHIN,  
SHOWS HIS ATTENTIVENESS TO ABSTRACT ELEMENTS OF DESIGN
- 13 WEDDING BANQUET (C 1567) PANEL 44<sup>7</sup>/<sub>8</sub> X 64<sup>1</sup>/<sub>2</sub> KUNSTHISTORISCHES  
SIGNIFICANCE OF MARRIAGE SACRAMENT - GLUTTONY AND OSTENTATION  
CHILD WEARS PEACOCK FEATHER, SYMBOL OF PRIDE, COMPOSITION  
FEATURES STRONG DIAGONAL SWEEP TO LEFT, BUT IT IS  
STABILIZED BY POSTS, AND THE POWERFUL FIGURES OF  
BAG-PIPERS AND THOSE WHO ARE SERVING THE GUESTS,
- 14 THE PEASANT DANCE (C 1567) PANEL 44<sup>7</sup>/<sub>8</sub> X 64<sup>5</sup>/<sub>8</sub> KUNSTHISTORISCHES  
LATE STYLE USING FEWER FIGURES INCREASINGLY SIMPLE AND  
MONUMENTAL, RESULTS IN STRONGER SENSE OF UNITY AND  
OPPORTUNITY TO GIVE MORE INDIVIDUAL CHARACTER TO EACH  
PRIDE, GLUTTONY, ANGER, LUST TO THE LEFT

15 THE MAGPIE ON THE GALLOWS (1568) PANEL 18 $\frac{1}{8}$ " x 20"

HESSISCHES LANDE MUSEUM, DARMSTADT

MAKING USUAL CONTRAST BETWEEN TWO WAYS OF LIFE, REVEALS ON HILL VS INDUSTRIOUS MILLENS IN LOWER PLATEAU. WAY TO GALLOWS DISGRACEFUL END EASILY REACHED, CROSS A DIGNIFIED AND MERITORIOUS SACRIFICE AT THE END OF A LABORIOUS ASCENT. (MAGPIES MAY ~~BE~~ REPRESENT GOSSIPERS WHO ARE FIT ONLY FOR GALLOWS) CAREL VAN MANDER BLOOMSTER

→ MORE OF ALVA PRESENCE MORE APPARENT - MAY EXPLAIN LACK OF CANDOR

↓ 16 THE LAND OF ~~THE~~ FLOCK TIGNE (1567) PANEL 20 $\frac{1}{2}$ " x 30 $\frac{3}{4}$ " ALTA PINAKOTHEK <sup>MUNICH</sup>  
FOOL'S PARADISE A GOULD DREAM OF EARTHLY PARADISE

17 PARABLE OF THE BLIND (1568) TEMPERA ON CANVAS 33 $\frac{7}{8}$ " x 60 $\frac{1}{8}$ "  
MUSEO DI CAPO DIMONTE, NAPLES.

IF THE BLIND SHALL LEAD THE BLIND, ~~BOTH~~ <sup>BOTH</sup> SHALL FALL INTO THE DITCH MATTHEW 18:14. METAPHOR FOR <sup>LACK OF</sup> SPIRITUAL INSIGHT - DITCH OR PIT COMMON SYMBOL OF EITHER HELL OR ANY ONE OF 7 DEADLY SINS, EXPANDED TO SIX TO DEMONSTRATE FULLY KNOWS NO CLASS DISTINCTIONS, MAN WITH CROSS IS BEING MISLED. OBSERVATION OF REALITY SO KEEN THAT A FRENCH PHYSICIAN, DR TORRILHON WAS ABLE TO DIAGNOSE 5 DIFFERENT EYE DISEASES

18 THE CRIPPLES (1568) PANEL 7 $\frac{1}{8}$ " x 15 $\frac{1}{2}$ " LOUVRE ZHANG

(GENRE - SUBJECTS OF EVERY DAY LIFE TREATED REALISTICALLY)

MAY HAVE METAPHORICAL SIGNIFICANCE AS REFLECTIONS OF THE HANDICAPPED NATURE OF MAN IN HIS PILGRIMAGE THROUGH LIFE? BITS OF COSTUME SUGGEST MILITARY, PRIESTHOOD NOBILITY, WHILE THE FOXTAILS WATCH WHICH THEY ARE TAGGED

~~18 THE PEASANT~~ WERE OFTEN USED TO SYMBOLIZE DECEITFULNESS OR SLANDER, AND WERE THE EMBLEMS WORN BY THE LEADERS DURING THE CARNIVAL SERIES.

19 THE PEASANT AND THE BIRD NESTER (1568) PANEL 23 $\frac{1}{4}$ " x 26 $\frac{3}{4}$ "  
KUNSTHISTORISCHES MUSEUM VIENNA

THE ACTIVELY AGGRESSIVE MAN IS CLIMBING A TREE TO STEAL BIRD EGGS AND HE HAS LOST HIS HAT AND ALMOST HIS GRIP IN HIS EXCITEMENT. THE MAN POINTING MOCKINGLY AT THE PRECARIOUS SITUATION, IS ALMOST ABOUT TO FALL INTO A MUDDY DITCH ROBBER IN PURSUIT OF WORDLY VANITIES. SMUGNESS AND

SELF RIGHTEOUSNESS MEAN AN ACQUIESCENCE TO EVIL AS THE BLIND. THE UNDULATING LINE OF THE BROOK IS EFFECTIVELY ECHOED IN A PROCESSION OF VERTICAL TREE TRUNKS THAT LEAD TO THE WALKING PERSAN AND THEN TO A SERIES OF HORIZONTALS THAT IS STOPPED BY THE HOUSE AND TREE AT RIGHT.

20 MISANTHROPE (1568) TEMERA ON CANVAS 34 7/8 x 34 5/8  
MUSEO DI CAPODIMONTE, NAPLES

THE PURSE SNATCHER IS THE SOCIALLY AGGRESSIVE, WORDLY WISE MAN WHO VICTIMIZES HIS FELLOWS, THE OTHER FIGURE IN BLACK MOURNING REPRESENTS THOSE WHO RETIRE FROM THIS WORLD AND DO NOTHING TO FIGHT EVIL.

5 LE COUP DE LANCE (1620) OIL ON WOOD 169" x 122 1/2 MUSEE ROYAL DE BEAUX-ART  
 RARE AND BRUTAL REALISM, NOTE THE HORRIBLE DETAIL OF  
 THE LIFTED FLESH AND GUSHING BLOOD, AND THE UNRESENTANT  
 THIEF WHO ~~HAD~~ THE UNBEARABLE TORMENT OF HAVING HIS ~~BONES~~  
 BONES BROKEN BY THE SOLDIER HAS WRUNCHED ONE FOOT FREE  
 FROM THE NAILS. THE BELLIVANT COLORS RANGING FROM  
 BLOOD RED TO THE GOLDEN YELLOW OF MAGDALEN'S HAIR  
 THE SURGING COMPOSITION MOVING OBLIQUELY FROM THE  
 SPACE FROM LEFT TO RIGHT, WITH GREAT ELOQUENCE  
 COMPLETELY DOMINATE THE MACABRE ANECDOTAL  
 DETAILS AND HELP MAKE THIS SOMBER AND  
 PATHETIC PICTURE A GRAND EPIC

6 ADORATION OF THE MAGI (1624) OIL ON WOOD 176" x 132"  
 MUSEE ROYAL DES BEAUX ART, ANTWERP  
 ALL IS LARGE, OPULENT, AND ALIVE - A FEAST OF WARM  
 COLORS, REDS, GOLDS AND GREENS, APPLIED WITH  
 BRUSHSTROKES OF AN INCREDIBLE SURENESS AND  
 RAPIDITY. EVERYTHING IS UNIFIED IN ~~THE~~ ONE  
 SINGLE SPIRIT. PROCESSION OF KINGS POURS DOWN  
 ONTO THE SCENE IN A SWIRLING MOTION WHICH  
 STARTS AT THE UPPER RIGHT WITH THE ENORMOUS  
 CAMELS CUT OUT AGAINST A BRIGHT SKY, MOVES DOWN  
 TO THE LEFT, ROTATES AROUND THE MOON, AND CROSSES  
 BACK TOWARD THE LUMINOUS AREA WITH THE  
 BEAUTIFUL GROUP OF THE VIRGIN AND CHILD.

7 THE LANDING OF MARIE DE MEDICIS AT MARSEILLES (1622-1625)  
 OIL ON CANVAS 156 1/4 x 112 LOUVRE  
 THE BOLD UPWARD SURGING OF THE NAIADS IN THE  
 FOREGROUND LEADS WITH A POWERFUL, SWEEPING  
 MOVEMENT TO THE FIGURES ABOVE, AND SETS  
 THE RHYTHM FOR THE WHOLE PAINTING.

8 THE TRIUMPHAL ENTRY OF HENRY IV INTO PARIS (LATE 1620'S) OIL ON WOOD  
 19 1/2 x 33 METROPOLITAN SKETCH FOR LARGER PICTURE  
 SHOWING PATRON. DREW DIRECTLY WITH THE BRUSH ON THE  
 INITIAL PREPARATION IN BISTRE AND GRAY, USING COLORS DOMINATED  
 BY PINK AND BLUE. PRACTICAL BRILLIANCE CAN CREATE WITH  
 A FEW NOTES OF COLOR. FEW STROKES HE CAN CONSTRUCT A FIGURE,  
 ITS GESTURE, MOVEMENT AND WEIGHT COMPLETELY EXPRESSED.

9 ALBERT AND NICOLAS RUBENS (c.1625-1626) OIL ON WOOD 62 $\frac{1}{4}$  x 36 $\frac{1}{4}$   
LICHTENSTEIN GALLERY, VAUZE (2 SONS)

SUMPTUOUS AND ELEGANT PORTRAIT FATHERLY LOVE AND  
PRIDE AMPLY EXPRESSED. ALIVE AGAINST MASSIVE COLUMN. BACKGROUNDS FACES

10 PORTRAIT OF GASPARD DEVIARTUS (c.1628) OIL ON WOOD 47" x 38 $\frac{1}{2}$ "  
MUSEE ROYAL DES BEAUX ARTS, ANTWERP

PERSONALITY NOT THROUGH INWARD & PSYCHOLOGICAL  
STUDY OF HIS FEATURES, BUT THROUGH THE SITTING AND HIS  
GESTURE. ALTHOUGH THE POSE IS RATHER FORMAL, THE  
PAINTING IS GIVEN A GREAT DEAL OF VITALITY THROUGH  
THE STRONG, LEVEL GAZE AND SENSITIVE HANDS. (IN HIS  
EXPRESSIVE FACE ESPECIALLY, THE TOUCHES OF RED AND  
BROWN CONTRAST VIVIDLY WITH THE SHINY, RICH, DEEP  
BLACKS OF HIS CLOTHING,

11 GARDEN OF LOVE (c.1632-1634) OIL ON CANVAS 78 $\frac{1}{4}$  x 111 $\frac{1}{2}$ " PRADO, MADRID  
PICTURE IS SUMMARY OF HIS OPTIMISM AND LOVE OF  
LIFE, ARISTOCRATIC GESTURES,

12 LANDSCAPE WITH A RAINBOW (MID 1630'S) OIL ON WOOD 37 $\frac{1}{4}$  x 48 $\frac{1}{2}$ "  
ALTE PINAKOTHEK, MUNICH

"RUBENS DELIGHTS IN PHENOMENA" PAINTED IN BROAD  
LOOSE MANNER OF HIS MATURE STYLE. MASSIVE FORMS OR  
ARCHITECTURE SELDOM APPEAR IN HIS LANDSCAPES, ALL  
IS ORGANIC AND IN MOTION. NATURE IN STATE OF FLUX  
NO WINTER SCENES, ONLY NATURE AT ITS RICHEST MOMENTS

13 FLEMISH KERMESS (c.1635-1638) OIL ON WOOD 58 $\frac{2}{3}$  x 102 $\frac{3}{4}$ " LOUVRE  
ONE OF HIS MOST COMPLEX COMPOSITIONS, SPELLBINDING  
RHYTHMS SWIRL BACK AND FORTH, "EVERYTHING JOSTLES  
EVERYTHING ELSE AND WINDS IN AND OUT IN A FERRAN DOLE,  
LIKE A CHAIN THAT MAKES A THOUSAND TURNS IN ORDER  
TO FILL UP EVERY CORNER OF THE CANVAS" EVERY FIGURE  
IS CAUGHT UP IN THIS MOVEMENT OF LIFE.

14 THE HORRORS OF WAR (1637-1638) OIL ON CANVAS 81 X 136  
PALAZZO PITTI, FLORENCE 30 YEARS WAR

MARS BLOOD STAINED SWORD AND SHIELD, THREATENING  
PEOPLE WITH GREAT DISASTER. PAYS LITTLE HEED TO  
VENUS, HIS MISTRESS, WHO ACCOMPANIED WITH AMORS  
AND CUPIDS, STRIVES WITH CARESSES TO HOLD HIM, MARS  
IS DRAGGED FORWARD BY THE FURY, ALKO WITH TORCH  
IN HER HAND. NEARBY ARE MONSTERS PERSONIFYING  
PESTILENCE AND FAMINE. FURTHER DESCRIBED ARE  
HARMONY, FECUNDITY, ARCHITECTURE, ARTS & LETTERS  
AND CONCORD ALL THREATENED OR DESTROYED BY  
WAR AND TITATORIEF STRICKEN WOMAN IN BLACK  
IS THE UNFORTUNATE EUROPE WHO FOR SO MANY  
YEARS NOW HAS SUFFERED PLUNDER OUTRAGE &  
MISERY MOVES WITH GREAT FORCE LATERALLY

CONTRAST OF COLD-HARD ARMOR OF MARS AND THE  
SOFT WARM FLESH OF VENUS - THE BLOOD RED  
CLOAK; THE PURPLISH BLUE SMOKE RISING ON RIGHT -  
AND THE DISTANT ORANGE GLOW OF FIRE, CONTRIBUTE  
FORCEFULLY TO CREATE A MOOD OF DRAMA, HORROR AND  
VIOLENCE. PAINTING ~~IS~~ BRUSHED WITH UNUSUAL  
VIGOR AND SWIFTNES, SO MUCH SO THAT IT HAS BEEN  
CRITICIZED FOR FAULTY DRAWING AND WEAK MODELING,  
BUT ITS STRONG COLOR HARMONIES, INEXORABLE MOVEMENT,  
AND PICTORIAL BRILLIANCE MAKE IT ONE OF THE  
MOST VIVID AND COMPELLING STATEMENT OF THE HORRORS OF WAR.

15 THE THREE GRACES (C 1639) OIL ON WOOD 87 X 71 1/4 PRADO.  
SOFT OPALESCENT FLESH TONES AGAINST DARK LANDSCAPE  
BACKGROUND. IRIDESCENT REFLECTIONS OF SKIN TONES,  
LIGHT IS SOFT AND GENERAL IN ORDER TO KEEP SHADOWS  
TO A MINIMUM CONCENTRATING ATTENTION. AMPLITUDE OF  
FIGURES SHOWN BY VIRTUOSO TECHNIQUES PRESSURE OF  
THUMB OF CENTRAL NUDE INTO ARM OF LEFT.

- 16 VENUS AND ADONIS (LATE 1630'S) OIL ON CANVAS  $77\frac{1}{2} \times 94\frac{1}{2}$  METROPOLITAN  
PEARLY WHITE BODY OF VENUS IS SET OFF SHARPLY AGAINST  
SWARTHY COLORING. HIGHLIGHTS ON FLESH - SHOW HOW WELL  
HE UNDERSTOOD REFLECTED LIGHT. MARVELOUS BLEND  
OF FORM AND COLOR ACHIEVED BY SUBTLE GRADATIONS  
OF COLOR AND LIGHT, WHICH ALSO CAUSE THE MASTERLY  
TRANSITIONS FROM FLESH TO CLOTH TO LANDSCAPE
- 17 HELENA FOURMENT AND HER CHILDREN (1636-1637) OIL ON WOOD  
 $44\frac{1}{2} \times 32\frac{1}{4}$  LOUVRE  
UNIQUE MOOD OF TENDERNESS AND JOY. VERY LIGHT  
IN TONE, A RAVISHING HARMONY IN PEARLY GRAYS AND  
BLACKS SET OFF AGAINST THE WARM RED HAIR AND  
ACCENTED BY TOUCHES OF BLUE IN THE BACKGROUND.  
MARVELOUS UNITY OF TONE AND FEELING AND THE  
OVERALL GOLDEN BROWN TONALITY IS PERFECTLY  
SUITED TO ITS MOOD.
- 18 LA PETITE DELISSE (THE FUR COAT) (C. 1638) OIL ON WOOD  $69\frac{1}{4} \times 32\frac{2}{3}$   
KUNSTHISTORISCHES MUSEUM, VIENNA  
ALL IS LIFE AND MOTION. HALF LIFTED FOOT - HALF TURNED  
BODY. NATURALNESS OF WOMAN HE LOVED. NOT CLASSICAL.
- 19 SELF PORTRAIT (1638) OIL ON CANVAS  $43 \times 33\frac{1}{2}$  KUNSTHISTORISCHES  
NOTE PLOVE ON GOAT HAND - MELANCHOLY LOOK
- 20 STUDIES OF A NEGRO (C. 1620) OIL ON WOOD <sup>20" x 26"</sup> TRANSFERRED TO CANVAS  
MUSÉES ROYAUX DES BEAUX-ARTS BRUSSELS  
LIGHT GRAY-BLUES, OCHRES, AND BROWNS ARE A PURE  
DELIGHT. EXPLORED MENTALITY AND CAUGHT WITH  
EXTRAORDINARY SHARPNESS HIS SERIOUSNESS AND SOLIDITY,  
HIS AMOUSH AND LOOK OF ASTONISHMENT ON ENTERING ANTWERP.  
MOLDED IN SWIFT BROAD STROKES WHICH CREATE IN  
A DIRECT AND SPONTANEOUS WAY THEIR MOVEMENT AND  
VOLUME

## REMBRANDT VAN RIJN

BORN LEYDEN JULY 14 1606 - WELL TO DO

60 SELF PORTRAITS

ANATOMY LESSON OF DOCTOR NICHOLOAS TULP 1632 COMMISSION  
GREAT CORPORATION PAINTINGS

AT TIME OF 'ANATOMY' LESSON STILL TESTING AND DEVELOPING  
HIS DESCRIPTIVE SKILLS AND STRUGGLING TO MASTER  
PROBLEMS OF COMPOSITION SUCH AS THE ESTABLISHMENT  
OF SPACIAL RELATIONSHIPS, THE ACCENTUATION OF  
NARRATIVE AND DRAMATIC ELEMENTS THROUGH  
EFFECTIVE, CONTROLLED LIGHTING AND THE CREATION  
OF SYSTEMATICALLY RELATED TONAL VALUES

WIFE SASKIA 1632 DIED 1642

LAVISH SPENDER

DECLARED BANKRUPTCY 1656

EASILY THE GREATEST DRAFTSMAN OF THE 17<sup>TH</sup> CENTURY  
AND PROBABLY ONE OF THE GREATEST OF ALL TIMES

AFTER BANKRUPTCY (1660) HENDRICKJE STOFFELS  
AND SON TITUS FORMED PARTNERSHIP WITH  
REMBRANDT AS EMPLOYEE

HENDRICKJE DIED 1663 1668 TITUS MARRIES AND DIES

DIED 1669

## SLIDES

1 LAUGHING SELF PORTRAIT OIL ON COPPER 6 7/8" x 4" MAURITS STUIS THE HAGUE  
1629-1630

IN THIS SELF PORTRAIT ATTEMPTS TO CAPTURE A FLEETING  
SPONTANEOUS EMOTION. RIGHT SIDE IN STRONG LIGHT, HIS  
BULBIOUS NOSE FAIRLY GLOWS WITH A VITALITY THAT IS  
MATCHED BY THE METALLIC GLITTER OF THE MILITARY  
COLLAR HE BORROWED. NOTICE BOLD CONTRASTS OF  
LIGHT AND DARK TO ACHIEVE A MAXIMUM DEGREE OF  
PICTORIAL ANIMATION. HOWEVER THE SOMEWHAT FROZEN  
QUALITY OF THE EXAGGERATED OPEN MOUTH AND STARRING-  
EYES APPEARS SELF CONSCIOUS AND IN NO WAY PREPARES  
US FOR THE PENETRATING CHARACTERIZATIONS OF HIS  
MATURE PORTRAITS

2 ~~ANATOMY L~~



- 2 ANATOMY LESSON OF DOCTOR NICOLAAS TULP (1632)  
 OIL ON CANVAS 66<sup>3</sup>/<sub>4</sub> X 95<sup>1</sup>/<sub>4</sub> MAURITSHUIS, THE HAGUE  
 THE CAREFUL PYRAMIDAL GROUPING OF THE FIGURES  
 CREATES A REMARKABLE DEGREE OF COHERENCE, AND YET  
 THE INDIVIDUALITY OF EACH SITTER IS MANIFEST.  
 FACES STAND OUT STRIKINGLY AGAINST DARK  
 COSTUMES AND WALLS. INSTEAD OF MERELY DESCRIBING  
 THE EVENT THE VERSATILE HANDLING OF LIGHT AND  
 DARK ACCENTS LEADS THE WORK AN AURA OF EXCITEMENT
- 3 DESCENT FROM THE CROSS (1633) OIL ON PANEL  
 35<sup>1</sup>/<sub>4</sub> X 25<sup>3</sup>/<sub>4</sub>" ALTE PINAKOTHEK, MUNICH  
 PROBABLY AWARE OF RUBENS'S <sup>POWERFUL</sup> 20 YRS. PREVIOUS AND  
 KNEW IT WOULD BE COMPARED. BORROWED THE SAGGING-  
 DOWNWARD MOVEMENT WHILE SLIGHTLY MODIFYING  
 THE POSITION OF THE MEN WITH LOWER CHRIST'S  
 BODY. ALTERED THE BUSINESS BY REMOVING  
 THE THREE MOURNING WOMEN FROM THE CENTRAL  
 ACTION AND PLACING THEM IN THE LOWER LEFT HAND  
 CORNER. STRENGTHENED PHYSICAL & PSYCHOLOGICAL  
 RAPPORT OF THE MAIN FIGURES BY FOCUSING  
 THE ONLY LIGHT ON THE WINDING SHEETS WHICH  
 FRAMES BODY OF CHRIST. PATHETIC BODY ~~HANDS~~ SAGS  
 HEAVILY EMPHASIZING THE "DEADNESS". THE  
 TWISTING OF THE HEAD WHICH FALLS LIMPLY TO  
 THE SIDE, AND THE OTHERWISE INELEGANT POSITIONING  
 OF THE BODY ARE A FAR CRY FROM THE SERENITY  
 AND CLASSICAL PROPORTIONS SO PROMINENT IN  
 THE RENAISSANCE VERSIONS OF THE SAME THEME  
 UNLIKE RUBENS CLASSICAL PERFECT HUMAN FORMS  
 EMPLOYED STARK REALISM. YOU ACTUALLY FEEL THE  
 PEOPLE DEPICTED ARE NOT ONLY PRESENT BUT  
 TRULY INVOLVED IN THE ACTION. FIGURE IN  
 BLUE ON THE LADDER IS REMBRANDT
- 4 THE RAPE OF GANYMEDE (1635) OIL ON CANVAS 67<sup>1</sup>/<sub>4</sub> X 51<sup>1</sup>/<sub>4</sub>  
 STAALICHE KUNSTAMMUNGEN DRESDEN LECHEROUS  
 INSTEAD OF BEAUTIFUL YOUTH WHO INSPIRED ZEUS TO ASSUME  
 FORM OF EAGLE AND CARRY HIM OFF TO OLYMPUS <sup>MT</sup> SUBSTITUTED  
 CITURBY <sup>WHINING</sup> ~~WITTING~~ CHILD, FRIGHTENED REACTION. STARTLING  
 CHIAROSCURO. EARTHLY IDIOM INSTEAD OF ELEGANT, POETIC

- 5 SASKIA AS FLORA (1635) OIL ON CANVAS  $48\frac{1}{8} \times 38\frac{3}{8}$   
NATIONAL GALLERY LONDON  
FRANCIFUL ROMANTIC, ROMAN GODDESS OF SPRING  
OVERBOARD TO GIVE ~~HAUGHTY~~ AND ELOQUENT AIR  
TEXTURAL VARIATION OF COSTUME DAZZLING MAKING  
IT DIFFICULT TO CONCENTRATE ON THE FACE, THE  
OVERLY RICH SETTING AND NUMEROUS PROPS SEEM  
TO OVERWHELM THE PERSONALITY OF THE SITTER,
- 6 THE BLINDING OF SAMPSON (1636) OIL ON CANVAS 93" x 119"  
STÄDELSCHES KUNSTINSTITUT, FRANFURT AM MAIN  
MOST BRUTAL OF <sup>HIS</sup> PAINTINGS 1630'S PRODUCED FORCE  
AND DRAMA. STRONG DIAGONAL LINE OF THE  
OUTSTRETCHED HALBARD INITIALLY DIRECTS VIEWERS  
~~EYES~~ <sup>GAZE</sup> TO THE TORTURED BLOOD SPATTERED FACE,  
WHERE IT RESTS BRIEFLY BEFORE JOURNEYING  
~~ON~~ UPWARD AND OUTWARD TO DELILAH FLEEING  
WITH THE SHORN HAIR OF THE DECEIVED HERO.  
COMBINATION OF DIAGONALS AND SWIRLING  
CIRCULAR MOVEMENT, ALMOST LIFE SIZE FIGURES,  
AS WELL AS THE FEELING OF VIOLENCE AND  
PATHOS, MOST THEATRICAL
- 7 A POLISH ~~BOB~~BEEMAN (1637) OIL ON PANEL  $38\frac{1}{8} \times 26$   
NATIONAL GALLERY WASHINGTON  
NOTICE THEATRICALITY OF RICH FURS AND  
GLITTERING GOLD CHAINS. DESPITE THEATRICALITY  
IMPRESSIVE SKILLS, TEXTURE OF THE CHAINS AND HEAD  
OF CANE, TO SOFT CUSHY VELVET AND SILKEN FUR,  
USES LIGHT NOT ONLY FOR MODELING AND TEXTURAL  
DEFINITION BUT TO CREATE MOOD. GLITTERING GOLDS  
AND WARM REDS, EMPLOYED EFFECTIVELY ARE ENHANCED  
BY SUBTLE HALF TONES OF THE SHADY BACKGROUND

14 THE SYNDIC OF THE DRIPPERS GUILD (1662) OIL ON CANVAS  
75 1/4 x 110" RUKMUSEUM, AMSTERDAM

TWO SIGNATURES WALL ABOVE WAINSCOTTING 1661, 1662 LES  
LEGIBLE ON TABLE COVERING, X RAYS SHOW THAT LESS  
SERVANT IN CENTER HAD BEEN TO EXTREME RIGHT OF  
MERCITANTS, PROBABLY BALANCE, HIGH DEGREE OF SYMMETRY  
AND TRANQUILITY RARE IN LATE WORKS, STRONG  
AND TIDY VERTICAL AND HORIZONTAL ACCENTS,  
NOTICE IMPORTANCE OF CHIEF OFFICER (OPEN BOOK  
STRONGEST LIGHT.) BUT DOES NOT SACRIFICE DIGNITY  
OF OTHER, NOTICE MUTED RED ORANGE OF TABLE COVER

20 SELF PORTRAIT (1669) OIL ON CANVAS NATIONAL GALLERY LONDON  
SEEMS READY TO FACE LIFE OR DEATH WITH EQUANIMITY  
AND WRY HUMOR, NO RICH COSTUME DETAILS, GARMENT  
OF SECONDARY IMPORTANCE, STRAIGHTFORWARD COMPOSITION  
BRUSHSTROKES SUMMARY, DETAILS SCARCELY VISIBLE,  
SO VIEWER IS FORCED TO CONCENTRATE ON FEATURES  
OF THE ARTIST

GOYA

DIED APR 16 1828 AGE 82

PARALLEL TO REMBRANDT EARLY DARLING OF SOCIETY HUMBLE Obedience  
 LATER THE HUMAN CONDITION ~~OBEDIENT~~ RINDT WORLD OF  
 GOD GOYA ~~WAS~~ OF SATAN. BOTH DEVOTED TO ONLY  
 SURVIVING SON TITUS ~~TO~~ JAVIER. IN LONELY LATE YEARS  
~~TO~~ TO HOUSE KEEPER COMPANIONS ~~TO~~ LEOCADIA WENS  
 BORN - FRANCISCO JOSÉ DE GOYAY LUCIENTES IN FUENDE TODOS  
 MARCH 30 1746. FIRST COMMISSION 1771 MARRIED 1773  
 JOSEFA BAYEU P. 1742 ILLNESS LEFT HIM DEAF

- 1 CONDESSA DE CHINCHON OIL ON CANVAS 51" X 45 1/2" PRIVATE (1783)  
 RENDERING BROAD AND COLORFUL, PURE AND FREE  
 PAINTING WITH LIGHT AND LIQUID BRUSH STROKES
- 2 MARQUESA DE PONTEJOS (C1786) OIL ON CANVAS 83" X 49 3/4"  
 NATIONAL GALLERY WASHINGTON  
 COSTUME MANTEL OF SHIMMERING PINKS AND GREYS  
 ACCENTUATED BY CARNATION. BACKGROUND SIMPLY A FOL.  
 WITH ALL ITS PRETTY ARTIFICIALITY IT IS ONE OF  
 THE MOST ENCHANTING PORTRAITS <sup>HE</sup> EVER PAINTED,  
 NEVER AGAIN SO LIGHT HEARTED
- 3 DON MANUEL OSORIO DE ZUNIGA (THE RED BOY) (1787-1788)  
 OIL ON CANVAS 50" X 40" METROPOLITAN  
 DELICATE FACE TRANSPARENT AND PALE IN CONTRAST  
 TO LUMINOUS FINERY. ALL MOTION IS SUSPENDED, BUT ONE  
 CAN IMAGINE ALL THESE BREASTS BREAKING LOOSE IN THE NEXT  
 INSTANT, WHEN THESE MONSTROUSLY INTENT CATS,  
 FOREBODING EVIL, JUMP AT THE MAGPIE AND TEAR  
 APART THE FRAGILE CASE CREATING DISORDER AND  
 ETERNAL SORROW. BY INTRODUCING THE DARK FORCES  
 OF EVIL HE GAVE DOIGNANTLY TO THIS PORTRAITAL OF INNOCENT YOUTH,
- 4 THE FAMILY OF THE DUKE OF OSUNA (C1784) OIL ON CANVAS 88" X 68"  
 PRADO, MADRID  
 FULL OF SUDDEN ANGLES, AND AWKWARD STIFFNESS,  
 WHICH MAKES IT ARRESTING IF NOT DISTURBING. NORMALLY  
 FLOWING LINES AND EASY GRACE. NO ARTFUL COMPOSITIONAL  
 DEVICES PAINTED IN BEAUTIFUL LIGHT AND MUTED TONES

AGE 45

- 5 THE MANIKIN (1791) OIL ON CANVAS 105" X 63" Prado Madrid  
 CARTOON FOR TAPESTRY, FLAT COLORS WITH AS LITTLE GRADATION AS POSSIBLE, SIMPLIFIED FORMS, AND AVOIDANCE OF DEEP PERSPECTIVE. LAMPOON ON THE FICKLENESS OF WOMEN
- 6 DON SEBASTIAN MARTINEZ (1792) OIL ON CANVAS 36<sup>5</sup>/<sub>8</sub>" X 26<sup>1</sup>/<sub>8</sub>" METROPOLITAN  
 DELICATE CONTRAST BETWEEN SHIMMERING SILK COAT, STRIPED IN BLUE & GREEN AND THE MODISH YELLOW UNBE BREDCITES PORTRAIT MARKS THE END OF THE FIRST ANONYMOUS PERIOD OF THE ROCOCO ARTIST, THE SOCIALLY SUCCESSFUL PORTRAITIST AND DESIGNER OF ROYAL TAPESTRIES
- 7 THE BURIAL OF THE SARDINE (1793) OIL ON WOOD 32<sup>1</sup>/<sub>2</sub>" X 24<sup>1</sup>/<sub>4</sub>"  
 ACADEMIA DE SAN FERNANDO, MADRID  
 PUN ON LAST DAY OF EATING OF MEAT SAROVE TUESDAY MADRID GRAS MASKED DANCERS ARE STIFF AS PUPPETS ON A STRING SEEMING TO LEAD A DANCE OF DEATH, FOLLY IS REAL, DESPERATE MACABRE. SHORT AGITATED STROKES, CAPTURES THEIR JERKY GROTESQUE MOVEMENTS. SUBJECT MATTER AND TECHNIQUE ARE IN NEW STYLE THAT IS HIGHLY ORIGINAL AND MORE MODERN THAN ANYTHING PAINTED AT THE TIME.
- 8 THE MADHOUSE (1794 OR AFTER) OIL ON WOOD 17<sup>3</sup>/<sub>4</sub>" X 28<sup>3</sup>/<sub>8</sub>"  
 ACADEMIA DE SAN FERNANDO, MADRID  
 MADNESS IS SEEN AS A HORRIFIC SPECTACLE, NO SOCIAL OR MORAL COMMENT. LOOSELY COMPOSED. PAINTED IN LUMINOUS, NEUTRAL TINTS OF OCHRE & GREY, ACUTE DESCRIPTION OF MAN'S SHADOW-LAND, PAINFUL AND AS TERRIFYING AS A NIGHT MARE
- 9 FRANCISCO BAYEN Y SUBIAS (1795) OIL ON CANVAS 44<sup>1</sup>/<sub>8</sub>" X 33<sup>1</sup>/<sub>8</sub>" Prado,  
 POSTHUMOUS COMMISSION DIED IN 1795 (BROTHER IN LAW WAS GOYA'S SPONSOR)  
 SUPPRESSED ALL DETAILS AND ATTRIBUTES OF THE PAINTER'S CRAFT, VERTICAL POSITION STRESSES BAYEN'S ERECT AND STERN POSE, SHOWS UNHAPPY AND DISAPPOINTED MAN

- 10 THE WITCHES SABBATH (EL AQUELARRE) (c 1795-98) OIL ON CANVAS  
17 1/8 x 12 1/8 LÁZARO GALLIANO MUSEUM, MADRID  
SKELETAL EXTRAORDINARY GIFT FOR VISUALIZING  
MONSTERS AND SCENES OF DIABOLIC HAPPENINGS WAS  
EQUALED ONLY BY HIERONYMUS BOSCH.
- 11 NUTCHESS OF ALBA (1797) OIL ON CANVAS 82 3/4 x 58 3/4  
HISPANIC SOCIETY OF AMERICA NEW YORK  
REMINISCENT OF TAPESTRY CARTOONS, DRESS IS RESPLENDENT  
SIMPLY BY VIRTUE OF BRILLIANT BRUSHWORK, LARGE EYES.  
RINGS ON HAND ALBA & GOYA. INDEX POINTS TO INSCRIPTION  
IN SAND "SOLO GOYA" GOYA ALONE. 35 AND CAPRICIOUS 55 AND DEAF  
"DREAM OF LYING AND INCONSTANCY" HE REPRESENTED  
HIMSELF GRASPING THE ARM OF THE FICKLE, TWO FACED  
DUTCHESS WHO EXTENDS HER HAND TO OTHER COMPANIONS.
- 12 SAINT ANTHONY RAISING <sup>A</sup> THE DEAD MAN 1798 FRESCO  
DETAIL FROM CHURCH OF SAN ANTONIO DE LA FLORIDA.  
RAISING MAN TO FIND MURDERER AND SAVE INNOCENT MAN,  
BEHIND RAIL CLASSES MINGLE NOBODY PAYS ATTENTION  
MIRACLE TOOK PLACE IN 13<sup>TH</sup> CENTURY GOYA BROUGHT IT TO HIS DATE,  
JOYFUL LIGHT COLORS, ABBREVIATED TECHNIQUE AND DEEP  
CHARACTERIZATION THAT FORE SHADOW THE 19<sup>TH</sup> CENTURY  
FROM DELACROIX TO THE IMPRESSIONISTS.
- 13 INFANTA DOÑA MARÍA JOSEFA (1800) OIL ON CANVAS 29 1/4 x 32 1/2 PRADO  
OIL SKETCH PAINTED WHAT HE SAW. ORANGE RED PRIMING OF  
THE CANVAS ENABLED HIM TO ACHIEVE LIVELY FLESH TONES  
QUICKLY WITH FEW EXTREMELY LIQUID STROKES OF THE BRUSH,  
FAMILY OF CHARLES IV. LIFELIKE QUALITY LOST IN PICTURE
- 14 MASAS ON A BALCONY (1800-1805) OIL ON CANVAS 76 3/4 x 49 1/2 METROPOLITAN  
PAINTED WITH EXTRAORDINARY VIRTUOSITY. SPARKLING EMBROIDERY  
OF THEIR DRESS IS DONE WITH THICK PIGMENT APPLIED BY  
RAPID THRUSTS OF THE PALETTE KNIFE WHICH CONTRASTS  
WITH OTHER PARTS OF DELICATE TRANSPARENCY
- 15 MASA CLOTTED (BEFORE 1805) OIL ON CANVAS 37 1/4 x 74 3/4 PRADO  
COOL WHITES AND GREYS - ENLIVENED BY PINK SASH AND MUSTARD  
COLORED SLEEVES, ALBAS DISINTERRED TO PROVE NOT DUTCHESS  
PAINTED AFTER HER DEATH

16 THE BULLFIGHT (c.1810) OIL ON CANVAS  $35\frac{3}{4} \times 49\frac{3}{4}$  METROPOLITAN  
EXCITEMENT IS EXPRESSED BY RAPID SKETCHY BRUSHWORK  
TO INDICATE MOVEMENT HE USED SHORT AND OF AGITATED  
STROKES AND QUICK TOUCHES THAT CAN BE CALLED  
IMPRESSIONISTIC DRAMATIC EFFECT OF SUN AND SHADE IN  
ARENA, GOYA HAS BROUGHT INTO FULL PLAY BY CONTRASTING  
DARKER AND LIGHTER MASSES

17 THE THIRD OF MAY (1814) OIL ON CANVAS  $104\frac{3}{4} \times 136$  PRADO  
UNLIKE OTHER PAINTINGS CELEBRATING HISTORICAL  
EVENTS, THERE IS NO RITETIC, NO CONTRIVED SYMBOLISM,  
NO TRADITIONAL PICTORIAL FORMULA, NO STALE STUDIO  
ATMOSPHERE. IN FACT NO STUDIES EXISTS. THE BRUTALITY  
OF THE SCENE IS CONVEYED WITH BRUTAL DIRECTNESS  
AND SIMPLICITY. WE REALLY SEE ONLY TWO FIGURES THE  
UNIFORMED SOLDIER READY TO FIRE, AN ANONYMOUS  
POWER MULTIPLIED IN A ROW OF SIMILAR ANGULAR, ALMOST  
ABSTRACT SHAPES, AND THE SPANIARD IN WHITE  
SHIRT, HIS ARMS THROWN UP IN VIOLENT GESTURE  
OF DEFIANCE AND DEPRER, THE GESTURE IMPLYING  
A SORT OF PROFANE CRUCIFIXION. LANTERN ON GROUND  
ILLUMINATES, CREATING A DRAMATIC PATTERN OF LIGHT  
AND DARK. LIKE NEWS REPORTER CAPTURED FLASH OF  
SINGLE MOMENT. PERMANENT STATEMENT THAT IS  
CRIM REFLECTION ON OPPRESSION AND REVOLUTION,  
ON ARMED POWER AND PATRIOTIC SUFFERING.  
NAPOLEON, MURAT SPANISH WAR OF INDEPENDENCE 1808

18 SATURN DEVOURING A SON (1819-1823) <sup>TRANSFERRED TO CANVAS</sup> OIL ON PLASTER  $57\frac{1}{2} \times 32\frac{3}{4}$  PRADO  
PART OF BLACK PAINTINGS ON WALL OF HIS COUNTRY HOUSE.  
BRUTALLY FRANK AGGRESSIVELY DISTURBING. MESSAGE OF  
VIOLENCE & NEPRAVITY. DAILY REMINDER OF MAN'S  
TRUE NATURE. THE INTENSE ACTION OF FRIGHTENED  
BEATING, THE INTENSIFIED UGLINESS OF JARRING  
LIMBS AND THE UNDISGUISED SENSUAL EXCITEMENT

19 DON RAMÓN SATUÉ 1823 OIL ON CANVAS 41" x 32"

RIJKSMUSEUM, AMSTERDAM.

MAN & HIS HUMANITY, NO MORE SHIMMERING BROCADES, LACES, MEDALS AND GILDED FURNITURE, NEW REALITY, NO ELEGANT STANCE. A MAGIC FORCE SEEMS TO EMANATE PAINTED IN FEW COLORS MOSTLY BLACK, BIT OF RED VEST. RESTRAINT GIVES RICHNESS AND MAGNIFICENCE.

20 THE MILKMAID OF BORDEAUX (c 1827) OIL ON CANVAS 29 1/2 x 26 1/4 PRADO

PLACED @ DDLY LOW AND HEAVILY INTO BOTTOM, FIGURE HAS SCULPTURAL QUALITY OF MASSIVE VOLUME.

SHE APPEARS AS ONE OF THE FATES WHO DECIDE MAN'S DESTINY AND LIFE SPAN. PAINTED ONLY THE ESSENTIAL, NOTHING SUPERFLUOUS, NOTHING INCIDENTAL, HER PROLETARIAN UGLINESS IS TRANSLATED INTO BEAUTY THROUGH THE GRACEFUL RHYTHM OF SOFTLY CURVING FORMS AND OUTLINES, AND THROUGH SPARKLING COLORS, IN LAYER OVER LAYER OF THE LOADED BRUSH, GOYA MIXES ORANGE AND BLUES INTO A SHIMMERING PAINT TEXTURE. A MANTLE OF LIGHT ENVELOPES THE WHOLE ~~PICTURE~~ <sup>FIGURE</sup>, THIS WONDERFUL LUMINOSITY HERALDS THE FUTURE ART OF IMPRESSIONISM AND MAKES THE MILKMAID THE ANCESTRESS TO THE WOMEN PAINTED LATER BY EROTT AND RENOIR.



EDWARD GERMAINE HILAIRE de GAS

BORN JULY 14 1834

DIED SEPT 27 1917

WEALTHY BOURGEOISE NEVER MARRIED ~~NOT~~ KNOW LOVE AFFAIRS  
STUDIED LAW AND ART <sup>1853</sup> ATTRACTED TO LINE EXCELLED IN DRAWING  
DROPPED LAW IN 1854 LINE RATHER THAN TONE.

1870 WAR WITH GERMANY - VOLUNTEERED FOR MILITARY DUTY -  
SEVERE COLD HURT HIS ALREADY WEAK VISION PARTICULARLY RIGHT  
PROGRESSIVELY WORSENEW WITH TIME 1874 FATHER DIED BANKRUPT  
HAD TO SELL TO LIVE. SHOWN WITH IMPRESSIONISTS BUT WAS NOT.  
SPRAYED PASTEL LAYERS. HAD TUB BROUGHT INTO. AFTER 1845  
ACHIEVED NEW RICHNESS OF COLOR EYESIGHT CONTINUED TO  
DETERIORATE MAKING IT IMPOSSIBLE TO CONCENTRATE ON  
EXACT DELINEATION OF FORMS. THE ISOLATION OF HIS  
NEAR BLINDNESS AND SELF IMPOSED SECLUSION FORCED  
HIM TO TURN INWARD, RESULTING IN STRONGLY EXPRESSIONIST  
WORKS. WHILE HE CONTINUED TO DEPICT THE SAME SUBJECTS  
THE FORMS ARE DISTORTED AND FIGURES ASSUME ANGULAR,  
JUTTING POSES. THE PASTEL, NOW HIS EXCLUSIVE MEDIUM,  
IS LAID DOWN IN BROAD SLASHING STROKES, LAYER UPON  
LAYER. THE BACKGROUNDS ARE NO LONGER DEFINED BUT  
BECOME A MASS OF ABSTRACT LINE. HIS FIGURES HAVE  
A HEAVINESS AND SCULPTURAL WEIGHT, LOSING ALL SENSE  
OF INDIVIDUAL CHARACTER. EVERY THING IS CONCEIVED IN  
TERMS OF PURE COLOR - BRIGHT ORANGES, VIVID PINKS  
AND REDS, HARSH GREENS - CREATING A TOTALLY RICH,  
JEWEL LIKE BRILLIANCE. AFTER RODIN GREATEST  
FRENCH SCULPTOR OF HIS TIME BALLERINAS, HORSES AND  
WOMEN BATHING BY 1908 BLINDNESS PROGRESSED SO HE  
COULD NOT WORK IN PASTEL. MOVED IN WAX FOR A  
FLOW YEARS.

1 BELLETT FAMILY (1858-1860) 78 3/4 x 99 1/2 OIL ON CANVAS LOUVRE  
AUNT & UNCLE ESTRANGED DUE TO EXILE. AUNT DOMINATES, ARM AROUND  
INTROVERTED DAUGHTER GIOVANNA, OTHER CHILD, GIULIA, ACTIVE  
AND ANIMATED TURNS TOWARD HER FATHER, PENSIVE AND WITHDRAWN  
COMPOSITION CENTERS ON DARK PYRAMIDAL SHAPE OF BARONESS,  
CLEAR CONTOUR SET OFF BY SOLID WALL AND EMPHASIZED BY THE  
FRAMED PICTURE. BARON IS VIRTUALLY SEPARATED BY LEG OF  
TABLE AND EDGES OF FIREPLACE & MIRROR. THE MIRROR IS  
AMBIGUOUS AND INDEFINITE WHILE THE OBJECTS ON THE  
MANTLE DISTRACT ATTENTION FROM THE MAN'S HEAD. REALISTIC  
DEPICTION - DECENTRALIZED COMPOSITION, SENSITIVE USE OF PATTERNS  
ABSTRACT SHAPES

2 SPARTAN BOYS AND GIRLS EXERCISING (1860-65) OIL ON CANVAS  
42<sup>7</sup>/<sub>8</sub> X 61" NATIONAL GALLERY LONDON

BAS RELIEF LIKE DISPOSITION OF THE FOREGROUND FIGURES ACROSS THE PICTURE PLANE IS CONTRASTED TO THE SPACIAL DEPTH CREATED BY THE SEPARATION OF THE YOUTHS BY THE OPEN CENTER, FILLED IN BY A BACKGROUND OF SPARTAN ELDERNS. FIGURES NATURALLY POSED AND MODELED. PSYCHOLOGICAL INTERPLAY BETWEEN TWO GROUPS OF ADOLESCENTS CREATING A SEXUAL AWARENESS AND TENSION. <sup>COMBINED</sup> SILHOUETTES AND CROSSED LIMBS OF THE FIGURES INTO TWO COMPLEX UNITS, THE ONE ON THE LEFT COMPACT AND CHALLENGING, THE OTHER OPEN AND RELAXED

3 WOMAN WITH CHRYSANTHEMUMS (1865) OIL ON CANVAS 29 13/16 METROPOLITAN

STILL LIFE DOMINATES, ALMOST OVERSHADOWS FIGURE; PLACES WOMAN AT FAR RIGHT. MASS OF FLOWERS DOMINATES CENTER, WHILE THE GLASS DITCHER AND LADY'S GLOVES HELD TO BALANCE COMPOSITION. JAPANESE SHALLOWNESS OF SPACE, ACCENTED BY FLOWERED WALLPAPER AT LEFT, BLENDS REAL CHRYSANTHEMUMS INTO A SINGLE PATTERN. VIEW OF FLOWER GARDEN THROUGH WINDOW AT RIGHT ECLIPSES THIS PATTERNING. WHILE THERE ARE SOME BRIGHT SPOTS OF COLOR IN THE BANQUET, YELLOW, RED, AND PARTICULARLY WHITE, THE PICTURE IS SUBDUED WITH SHADES OF BROWN PREDOMINATING. HAS GONE BEYOND VISUAL APPEARANCE TO CAPTURE INNER MOOD AND PERSONALITY.

(THERAPE)  
4 LE VIOL (1868-1872) OIL ON CANVAS 31<sup>7</sup>/<sub>8</sub> X 45<sup>5</sup>/<sub>8</sub> PRIVATE.

ZOLA'S MADELEINE FÉRAT. CONFESSES AFFAIR WITH HUSBAND'S BEST FRIEND. FEELING OF FRUSTRATION AND TENSION CONVEYED BY MANIPULATION OF ELEMENTS. ROOM APPEARS SMALL, OBJECTS FILLING SPACE CREATING FEELING OF PHYSICAL CONFINEMENT. DEEP CENTRAL PERSPECTIVE DRAWS VIEWER INTO PICTURE. MYSTERIOUS ALMOST OMINOUS EFFECT OF SHADOWED LIGHTING FROM SINGLE LAMP. GREAT ATTENTION TO DESCRIPTION OF SETTINGS AS IN NATURALIST NOVEL. NARROW VIRGINAL BED SYMPTOMATIC OF HER DOMESTIC TRAGEDY. CAPTURED PSYCHOLOGICAL STRUCTURE BETWEEN TWO CHARACTERS, QUIET DESPAIR OF WOMAN, SUPPRESSED EMOTION OF MAN.

- 5 THE FALSE START (1864-1872) OIL ON CANVAS 12<sup>5</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> PRIVATE  
COMPOSITION DOMINATED BY FOREGROUND HORSE, WHOSE BEAUTIFULLY DRAWN SILHOUETTE STANDS OUT AGAINST THE GREEN TURF. BY PLACING HORSE TO LEFT OF CENTER, MOVEMENT FORWARD IS EMPHASIZED. SHAPES OF WOMEN'S OPEN PARASOLS CREATE A DECORATIVE PATTERN. WHILE DRENCITED IN SUNLIGHT, GENERAL COLORING IS RESTRAINED AND COOL
- 6 THE COTTON OFFICE, NEW ORLEANS (1873) OIL ON CANVAS 29<sup>1</sup>/<sub>8</sub> x 36<sup>1</sup>/<sub>4</sub> MUNICIPAL MUSEUM, PAU, FRANCE  
DEEP PERSPECTIVE PULLS VIEWER IN DIAGONALLY TO RIGHT SPATIAL RECESSION ACHIEVED BY SLANTING FLOOR, OVERLAPPING FIGURES AND EXAGGERATED DIMINISHING OF <sup>SIZE OF</sup> FIGURES. THE RHYTHM OF THE REPEATED RECTANGLES OF THE WINDOWS. COLOR IS MINIMIZED, CONTRASTING BLACK AND WHITE AND SHADES OF TAN PREDOMINANT
- 7 THE REHEARSAL (c.1873) OIL ON CANVAS 31<sup>7</sup>/<sub>8</sub> x 25<sup>3</sup>/<sub>8</sub> DUMBARTON OAKS <sup>WASH D.C.</sup>  
GIVES IMPRESSION OF SNAPSHOT DUE TO SUSPENDED MOVEMENT AND GESTURES, CROPPING BY FRAME, AND ASYMMETRICAL COMPOSITION. COLOR IS RESTRAINED, MARVELOUSLY OPEN, LIGHT, AND AIRY. CHALK WHITE SHADES OF SOFAS CLOTHING AND DOOR AGAINST THE SALMON PINK WALLS AND BROWN FLOOR WITH THE SINGLE BRIGHT RED ACCENT IN FOREGROUND CREATE STRIKING EFFECT
- 8 THE BALLET SCHOOL (1873-74) OIL ON CANVAS 18<sup>3</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>2</sub> CONCORAN GALLERY <sup>WASH D.C.</sup>  
BRIGHT DAYLIGHT FILTERS THROUGH WINDOWS AT LEFT, SILHOUETTING THE SPIRAL STAIRCASE AND SETTING OFF THE DANCERS AGAINST FLOOR AND DARK WALL. THE SENSE OF A CONTAINED, LIMITED SPACE IS BROKEN AND EXTENDED BY THE WINDOWS AND DISTANT ROOM BEYOND.
- 9 THE DANCE CLASS OF MONSIEUR PERROT (1874) OIL ON CANVAS 34 x 30 LOUVRE  
PERSPECTIVE LIKE "COTTON OFFICE" AS IN JAPANESE PRINTS FLOOR TILTS UPWARD, EMPHASIZED BY DIAGONAL LINES OF FLOOR BOARDS. MIDDLE ARE NOTICEABLY SMALLER IN SCALE, INCREASING SENSE OF MOVEMENT TOWARD BACK. EVENLY LIT, COLOR RESTRAINED AND COOL BALANCED BY GIRLS SASHES. MIRROR ADDS DIMENSION. GIRL SCRATCHING ITCH BACK WONDERFULLY UNORTHODOX EXAMPLE OF HIS SEARCH FOR UNIQUE POSE DOG-HUMOROUS TOUCH WATERING CAN SPRINKLE DOWN DUST

- 14 THE LAUNDRESSES (1892) OIL ON CANVAS (WORTON SIMON COLLECTION)  
 CONTRASTING ACTION WORKING & RELAXING. MARVELOUS  
 EXAMPLE OF ABILITY TO SIMPLIFY ACTION INTO AN ESSENTIAL  
 GESTURE (RIGHT) LONG CURVE OF BACK, NECK AND HEAD  
 EMPHASIZES RIGIDITY OF THEIR STRAIGHT ARMS AS WEIGHT  
 OF BODY PRESSES DOWN. OTHER PAUSES TO STRETCH AND YAWN  
 MAKES PERFECT FOIL. WHITENESS OF ENTIRE COMPOSITION  
 BEAUTIFULLY CONVEYS THE LIGHT FILLED AIRY ATMOSPHERE  
 OF WORK ROOM. VIEWERS ATTENTION FINALLY CENTERS  
 ON NEARLY ABSTRACT STACK OF IRONED AND STARCHED  
 SHIRTS WHOSE STIFFNESS, CONTRASTS TO THE LIMP  
 & EXHAUSTED CONDITION OF THE WOMEN.
- 15 THE MILLINERY SHOP. © (1895) OIL ON CANVAS 39 1/8 x 43 3/8 COTICRHO  
 PICTURE IS, IN FACT A STILL LIFE OF HATS. ROUND EMPHATIC  
 SHAPES OF THE FANCY HAT DRESSES ARE CONTRASTED TO  
 THE REPEATED VERTICALS OF THEIR STANDS THE LONG  
 GREEN RIBBON IN THE CENTER AND THE WINDOWS BEHIND,  
 THE VARIED COLORS AND RICH MATERIALS OF THESE HATS  
 ALSO CONTRAST WITH THE WOMAN'S PLAIN JANE PROFILE AND SIMPLE DRESS.
- 16 THE TUB (1886) PASTEL ON PAPER 27 1/2 x 27 1/2 HALL STEAD MUS <sup>FARMINGTON</sup> CONN.  
 HE DOES NOT IDEALIZE, BEAUTIFY OR SENTIMENTALIZE. THE  
 TENSE OUTSTRETCHED ARM AND LINE OF BODY DIVIDE THE  
 COMPOSITION DIAGONALLY CONCENTRATING <sup>ATTENTION</sup> ~~EXPRESSION~~ ON  
 HAND GRASPING SPONGE. THE EMPHATIC SHAPE OF THE  
 ROUND BASIN, ECHOED BY THE CURVES OF THE HEAD AND  
 HIPS, DOMINATES THE UNUSUAL SQUARE FORMAT. SURROUNDED  
 BY VARIOUS SOFT MATERIALS CONTRASTING WITH SOLIDITY OF  
 BODY AND BASIN. WHOLE SCENE IS BATTEN IN DIFFUSE LIGHT  
 WHICH SUBTLY MODELS THE FIGURE, REVEALING THE CONTOURS  
 AND PROTRUSIONS OF THE BACK. PASTEL IS LAID DOWN WITH  
 PRECISION AND EVENNESS, USUALLY IN CLOSE PARALLEL STROKES.
- FAILING EYESIGHT  
 17 BEFORE THE START © (1893) PASTEL ON PAPER 27 1/2 x 24 1/2 PRIVATE  
 LANDSCAPE GENERALIZED. CONTRAST BACKGROUND WITH  
 FOREGROUND FIGURES. HORSES LEGS IN BACKGROUND COMBINE  
 TO FORM COMPLEX DECORATIVE PATTERN. COLOR IS BRIGHT  
 AND VIVID, NO LONGER RESTRAINED. SUPERIMPOSING LAYERS  
 OF PASTEL WHICH GIVES A RICHNESS AND DEPTH TO SURFACE.

- 18 WOMAN AND HER TOILETTE PASTEL ON PAPER  $29\frac{7}{16} \times 25\frac{1}{2}$  CHICAGO  
 NODE FIGURE HAS ACHIEVED A MASSIVE AND HEROIC QUALITY, FAILING EYESIGHT - EMPHASIS IS ON BOLD ALMOST SCHEMATIC RENDERING OF ESSENTIAL GESTURE; BACKGROUND AND ACCESSORIES HAVE LOST ABILITY TO DEFINE THE SPACE, ABANDON DISCIPLINE OF LINE ALLOWED HIMSELF THE FREEDOM ~~TO USE~~ TO USE THE MOST EXTRAVAGANT AND INTENSE COLORS, LATE WORK HAS EXPRESSIONISTIC POWER AND EXHUBERANCE,
- 14 MME ALEXIS ROUART AND HER TWO CHILDREN (C1905) PASTEL ON PAPER  $63 \times 55\frac{1}{2}$  MUSEE DU PETIT PALAIS, PARIS  
 WORKING LARGER SO HE CAN SEE FORMS, GROUPS MOTHER AND SON - TURNING DAUGHTER IN OPPOSITE DIRECTION TO SUGGEST POSSIBLE EMOTIONAL CONFLICT, MEANING IS IMPRECISE DUE TO THE INARTICULATED BODIES, LACK OF NARRATIVE DETAIL AND IN SUBSTANTIAL SETTING, UNINTERESTED IN OR UNABLE TO CAPTURE INDIVIDUALITY, FACES ARE DISTORTED, EVEN UGLY, AND THERE IS A GENERAL RESTLESSNESS AND INDECISION IN THE COMPOSITION,
- 20 BALLET SCENE (C1906-1908) PASTEL ON CARDBOARD  $30\frac{1}{4} \times 43\frac{3}{4}$  NATIONAL  
 BODIES OVERLAPPING TO CREATE A COMPLEX AND DRAMATIC PATTERN OF LIMBS, PROGRESSIVE RHYTHM OF THEIR ARRANGEMENT, EACH DANCER IN A VARIATION OF THE POSE OR THE NEXT, CREATES A CINEMATIC QUALITY, DETAIL HAS BEEN ELIMINATED, BOLD ESSENTIAL FORMS OF THE DANCERS DOMINATE THE COMPOSITION, ACHIEVING THE SIMPLIFICATION AND CONCENTRATION FOUND IN HIS SCULPTURE, THE ENTIRE PICTURE IS DRENCHED WITH AN EXOTIC AND INTENSE COLOR, CRUSHED DOWN ON PAPER LAYER UPON LAYER, IT IS AN EXTRAORDINARY ACHIEVEMENT THAT DEGAS COULD TRIUMPH OVER HIS TERRIBLE AFFLICTION TO CREATE SUCH A POWERFUL AND MOVING WORK,



BORN FEB 25 1841 LIMOGES DIED DEC 3 1919

PARIS 1845

PICTURE ACCEPTED 1863

YEARS 1870 TO 1883 IMPRESSIONIST PERIOD

DID NOT CALL SELF AN ARTIST SKILLED ABOUT TECHNICAL THINGS

1874-1881 PAINTED THE MASTERPIECES

1 PORTRAIT OF MADAME JEANNE LAFITTE (1864) OIL ON CANVAS 32" X 25 1/8"

LOUVRE AND MUSEUM

EARLIEST WORK EXIST. DESTROYED MUCH DONE PREVIOUS

FORMAL POSE - RED, WHITE & BLUE IS APPLIED WITH SUCH

SUBTLETY THAT THE TRICOLOR IS NEVER SUGGESTED. LUSTROUS

FLESH TONES, DELICATE AS CHINA. CHINA PAPER FLOWERS

2 DIANA (1867) OIL ON CANVAS 70 3/4 X 50 1/2 NATURAL

REJECTED BY SUEZ JURY - TRIED TO MAKE RESPECTABLE

FULLNESS OF PIGMENT, REALIZATION OF TONE, FLESH TONES

LIKE MARBATH AND SPANISLUCKY

3 LISE (1867) OIL ON CANVAS 71 1/2 X 44 1/2 FOLK WANE-HUS ESSEN

ACCEPTED BY SUEZ COLOR DEFERS ON THE FUDORMENT

4 LA GREEN OUVRE (1869) OIL ON CANVAS 26" X 31 1/8 NATURAL STOCKHOLM

POETIC - RENDERED VIVID CONTRASTS, BUSH WORK IMPUSIVE,

NO SHARP IMAGE, FIGURES TEND TO BLEND.

5 CONTRAQUE (1870) OIL ON CANVAS 27 1/2 X 48 1/4 NATURAL

INDISGUISED STUDIO WORK WITH ALL PARTS CAREFULLY

SELECTED AND ARRANGED, THE LADY'S HEAD (PROBABLE)

PAINTED PARTIAL AND THE GOSAMER DELICACY OF

HER VEIL AND BLOUSE SO MASSIVE THERE THAT HER

DESIREABILITY AS A WOMAN IS MUTED. FUSED FORMAL

SELF-CONSCIOUS WITH AN EMPHATIC EXPRESSION OF

SENSIBILITY TO AVOID THE VULGAR AND BAWDY.

6 SALOMON'S ARGENT TUB (1873-1874) OIL ON CANVAS 19 1/8 X 25 1/4 PORTLAND

CONTRAST OF FORM WITH INTER, LEADING TO A SATISFYING TENDENCY,

NOTICE HORIZONTAL AND VERTICAL RECTILINEAR ELEMENTS, SOME

CORVILIERE ELEMENTS

- 7 LA LOGE (1874) OIL ON CANVAS 31"x25" COULSTON INSTITUTE GAL, LONDON  
COMPLEXION, FLAWLESS AND REFINED, MORE SO BY CONTRAST OF  
BEARDED RUDDINESS OF ESCORT. MASTER OF PATTERN, BLACK  
FORBIDDEN BY IMPRESSIONIST PALETTE, RENOIR CALLED IT  
"QUEEN OF COLORS" USED TO HEIGHTEN SOME AREAS NOT  
AS DARKENING AGENT GIVING AN ALMOST UNNATURAL SHEEN  
AND RADIANCE TO LIGHT SPACES. HE AVOIDS SHARP CONTRASTS  
WHICH COULD JAR BY MODULATING WITH PALE BLUES AND GREYS.
- 8 GIRL WITH WATERING CAN (1876) OIL ON CANVAS 39½"x28¾" NATIONAL  
SEEMS ARTLESS BUT IS ~~SUBTLE~~ AND EXQUISITELY CONCEIVED.  
REDUCED AREAS OF PATH AND LAWN TO NEARLY FLAT  
PATTERNS OF VARIEGATED SHIMMERING-COLOR. IMPRESSIONIST  
PALETTE. PRUSSIAN BLUE REPLACES BLACKS AND GREYS, SO THAT  
BLUE PERMEATES AND CLEARLY IMPLIES THE WARM SUMMER  
SKY ABOVE. DARKENS AREAS ABOVE HEAD TO CREATE FEELING  
OF GENTLE SPACE, AND TO CALL ATTENTION TO BRIGHT RED  
RIBBON. MAGICAL IMAGE - HEIGHTENED BEAUTY AND GRACE,
- 9 LE MOULIN DE LA GALETTE (1876) OIL ON CANVAS 51½"x69" LOUVRE  
PAINTING HAS ACQUIRED BLUE TONALITY. CERTAIN COLORS WERE  
TRANSPARENT AND HAD DISAPPEARED. BLUES ARE PERMANENT. UNEQUALITY  
COLOR ALONE DOES NOT DETERMINE CHARACTER. FORMS ARE  
DIFFUSED, CONTOURS SOFTENED. DAPPLING OF SUNLIGHT AND RANDOM  
SPOTTING OF LIGHT AREAS, GIVE SHIMMERING VISION. LIGHT ENHANCES  
DESTROYS ALL BLEMISHES.
- 10 MADAME CHARPENTIER AND HER CHILDREN (1878) OIL ON CANVAS METROPOLITAN  
DEPARTED FROM BUSY MANNER OF IMPRESSIONISTS TO CONSTRUCT  
ON PYRAMID. FORMS HAVE GREATER SOLIDITY, CLOSE  
EXAMINATION BUILT ON GLAZES AND LIGHT IMPASTO. WEDDED  
STATELY FORMAL CONSTRUCTION WITH FINE SENSITIVE USE  
OF PAINT. HEAVY USE OF BLACK, NOT AS A DARKENING AGENT,  
BUT AS A COLOR <sup>CAUSING</sup> SERVES AS RICH CONTRAST, OTHER AREAS TO SHIMMER <sup>GLOW</sup>
- 11 MADAME CHARPENTIER AND HER CHILDREN (DETAIL OF STILL LIFE)  
NO COARSE FOODS CHOSEN (APPLES, ASPARAGUS OYSTERS) BUNCHES  
OF GRAPES, THE MOST SENSUOUS OF FOODS. FLOWERS PREFERRED ROSE, HIS  
ROSES HAVE WARMTH OF FLESH, FLESH QUALITY OF ROSE PETALS,  
GRAPES LIQUID, TRANSLUCENT, ABSORB SOME LIGHT AND ARE  
RICH IN COLOR



- 12 TWO LITTLE CIRCUS GIRLS (1879) OIL ON CANVAS  $5\frac{1}{2} \times 38\frac{1}{2}$  CHICAGO  
ROUTINE IN PERFUNCTORY MANNER, PENSIVE AND A BIT  
WEARY. SEES THEIR BEAUTY BUT DOES NOT SENTIMENTALIZE.  
SCENE GLOWS WITH WARM ORANGE LIGHT NO CIRCUS GLITTER  
REDUCED MODELING TO A FEW ACCENTS OF TONE, CONTOURS,  
RIBBONS, SPANGLED FRINGE, SO TURN THE EYE THAT FORM  
IS SUGGESTED WITHOUT ACTUAL MODELING WITH LIGHT AND SHADE
- 13 THE ROWERS LUNCH (1879-1880) OIL ON CANVAS  $21\frac{1}{2} \times 25\frac{3}{4}$  CHICAGO  
VIBRANT, HAPPY, ENJOYING SOME RELIEF FROM THE  
EXERCISE AND HEAT.
- 14 SAN MARCO (1881) OIL ON CANVAS  $25\frac{3}{4} \times 32$  MINNEAPOLIS  
DELIGHT WITH CITY. LIGHT, REFLECTION, INSUBSTANTIALLY,  
AND COLOR. REPRESENTS AS A BYZANTINE GEM GLISTENING  
IN A GOLDEN SUN, HAS USE OF LIGHT GLORIFIES THE GLORIOUS  
YOU CAN FEEL HIS ENTHUSIASM.

## DRY PERIOD

- 15 THE BATHERS (1884-1887) OIL ON CANVAS  $45\frac{1}{2} \times 67$  PHILADELPHIA  
HARSH OR DRY PERIOD. FELT IMPRESSIONISM BY STRESSING  
LIGHT EFFECTS AT EXPENSE OF OTHER VALUES. LED NOWHERE,  
WANTED TO STRESS DRAWING AND DEFINITION OF CONTOUR  
AND FORM AND MORE RIGOROUS CONSTRUCTION, PYRAMIDAL  
CONSTRUCTION. SETTING REMAINS IMPRESSIONISTIC AND  
LIGHT IS SO COMPLETELY ABSORBED AS PART OF THE SCENE  
THAT SHADOW ALMOST DOES NOT EXIST. SKIN IS OPALESCENT  
AND WATER PEARLY SOFT. EVEN ROCKS SEEM GENTLE TO  
TOUCH. DESPITE NEW "DISCIPLINE" WORK LACKS NOTHING  
IN THE WAY OF INNOCENCE, BLOOM AND APPEAL.
- 16 THE WASHERWOMEN (1886-1889) OIL ON CANVAS  $22\frac{1}{4} \times 18\frac{1}{2}$  BALTIMORE  
CONSIDERED PATRIARCHAL SOCIETY NORMAL. WASHING IS  
WOMENS WORK, MORE WHOLESOME AND NATURAL. WOMEN  
BLOSSOM WITH HEALTH AND CONTENTMENT. REVERTS TO  
MORE TYPICAL RENOIR IMPRESSIONISM. CONTOURS ARE  
SOFTENED AND FORMS ARE ALLOWED TO MERGE WITH EACH  
OTHER. SCENE SEEMS IDYLIC RECOLLECTION OF  
DISTANT BUT PLEASANT MOMENT.

(DAUGHTERS OF CATULLE MENDES) RENOIR 4

- 17 AT THE PIANO (1892) OIL ON CANVAS  $45\frac{3}{8} \times 35\frac{1}{2}$  LOUVRE  
SHOWS NON-PROFESSIONALS IN INTIMATE SETTING, MAKING  
MUSIC FOR PERSONAL PLEASURE.
- 18 BATHER DRYING HER ARM (1912) OIL ON CANVAS  $93 \times 74$   
MUSEU DE ARTE, SAN PAULO, BRAZIL  
TeVoll ~~Notes~~ "A PAINTER WHO HAS THE FEEL OF BREASTS AND  
BUTTOCKS IS STUPEFIED" WOULD IMAGINES HIS NUDES TO BE  
PROVOCATIVE AND EROTIC. THEY ARE SENSUAL, WARM,  
~~PRE~~ AND ALIVE BUT THERE IS NOT THE SLIGHTEST  
HINT OF PORNOGRAPHIC. THEY TEND TO ASSUME  
A POSE WHICH IS TRADITIONAL AND SUGGEST THE  
STUDIO RATHER THAN THE BEDROOM, MODELS "SKIN THAT TAKES FOLLOWING" <sup>1)</sup>
- 19 ON THE TERRACE (1891) OIL ON CANVAS  $39\frac{3}{8} \times 31\frac{1}{2}$  CHICAGO  
WOMAN AND CHILD APPEAR ALMOST SUSPENDED IN A  
HAZY, LUSIT ATMOSPHERE WHICH IS SO DIFFUSED AND  
INDEFINITE AS TO MAKE THE FIGURES QUITE SUBSTANTIAL  
BY COMPARISON. THE LADY, AS BEFITS HER GOOD MANNERS,  
GRANCES TO ONE SIDE, WHILE THE CHILD, INNOCENT  
OF SUCH NICKTIES, FIXES HER GAZE DIRECTLY ON THE  
VIEWER.
- 20 THE JUDGEMENT OF PARIS (c 1914) OIL ON CANVAS  $38 \times 46$  PRIVATE  
MERCURY AND PAUS LOOK LIKE WOMEN. PROBABLY SAME  
MODEL FOR NUDES. GABRIELLE, FAMILY MAID, POSED FOR  
2 MALES. EFFECT AMUSING AND DISARMING. COULD BE  
CONSIDERED NAIVE. CHARACTERISTIC OF MODERN ARTISTS  
ALMOST TOTAL INDIFFERENCE TO NARRATING STORY,  
NUDES HEAVY SET, FULL HIPS STRESSED FURTHER BY  
SMALL BREASTS, HIGH AND FAR APART TYPICAL OF  
RENOIR'S LATE PERIOD, SPACE IS SHALLOW, FIGURES  
DOMINATE AND FILL FOREGROUND. RESEMBLES CLASSICAL  
BAS-RELIEF.

BORN PARIS JUNE 7 1848 DIED MAY 8 1903 AGE 55

- 1 THE SWINE AT THE PORT D'ENNA (1875) OIL  $25\frac{1}{8} \times 36\frac{1}{8}$  LOUVRE  
STILL A DILETTANTE PRE-IMPRESSIONIST - VALUES TAKE  
PRECEDENCE OVER COLORS - SOMBER QUIET WORK  
STRICTLY TRADITIONAL IN ITS PERSPECTIVE
- 2 BRETON PEASANT WOMEN (1888) OIL  $28\frac{1}{4} \times 35\frac{3}{4}$   
BAVARIAN STATE PAINTING COLLECTIONS, MUNICH  
IMPRESSIONIST, LACKED ORIGINALITY, GIFTED  
BUT MINOR FOLLOWER OF IMPRESSIONISTS. QUIET  
WHITE HEADDRESSES LIGHT UP, YET THE CONCERN  
WITH DECORATIVE PATTERNS - SUCH AS THE RHYTHMIC  
REPETITION IN COLORS AND IN THE WOMEN'S STRETCHED  
HEADDRESSES - SOON TO LEAD TO LARGE FLAT PLAINES OF  
COLOR, CLEARLY STAMPS THIS WORK AS POST-IMPRESSIONIST
- 3 THE VISION AFTER THE SERMON (JACOB WRESTLING WITH THE ANGEL)  
(1888) OIL  $28\frac{3}{4} \times 36\frac{1}{4}$  NATIONAL GALLERY OF SCOTLAND EDINBURGH  
TWO SCENES "REAL" FIGURE OF PRIEST & 2 WOMEN, SEPARATED  
BY FREE FIGURES OF WRESTLERS, NEW CLOISONNÉ LIKE  
TECHNIQUE APPEARS IN FLAT AREAS OF COLORS SURROUNDED  
BY STRONG OUTLINES. (NOTE IN PARTICULAR THE LARGE  
BACKGROUND OF EVENLY APPLIED FLAMING CRIMSON)  
BROAD SIMPLE, LINES AND COLORS. PRESENTED TO  
SMALL CHURCH AND REFUSED
- 4 LES ALYS CAMPS (1888) OIL  $36\frac{1}{4} \times 38\frac{3}{4}$  LOUVRE  
CONCENTRATED ON FLAMING HUES OF AUTUMN, BRILLIANT  
YELLOW AND ORANGES, OBLITERATED NUANCES - SETS  
IMPRESSIONISM'S LIGHT AND SITADE
- 5 LA BELLE ANGELE (1889) OIL  $36\frac{1}{4} \times 28\frac{3}{4}$  LOUVRE  
MADAME ANGELE SATRE "WHAT A HORROR" (APPEARS  
PERUVIAN FERTILITY GODDESS. HUSBAND ENRAGED  
BELIEVED A PRE-COLUMBIAN WORK TO BE IMAGE OF IT)

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- 6 SELF PORTRAIT 1889 OIL  $31\frac{1}{4} \times 20\frac{1}{4}$  NATIONAL  
IN THIS ARTIST PORTRAYS HIMSELF WITH HALO,  
WHICH SUGGESTS THAT HE, AS THE LEADER OF A  
NEW MOVEMENT, A NEW SCHOOL CONSIDERED HIMSELF  
AN EXCEPTIONAL BEING, SCORNED AND DERIDED AS IS  
EVERY ONE WHO OFFERS NEW VISIONS, NEW IDEAS.
- 7 BRETON CAVALARY (THE BRETON CHRIST) 1884 OIL  
 $36\frac{1}{4} \times 28\frac{3}{4}$  ROYAL MUSEUMS OF FINE ARTS, BRUSSELS.  
STARK CONTRAST CREATED BY THE MELANCOLIC  
CHROMATICS OF THE SCULPTURE AND THE CHEERFUL  
COLORS OF MEADOW, SEA AND SKY. SUBSTITUTED BRETON  
WOMAN FOR ST GEORGE.
- 8 NIRVANA (PORTRAIT OF HENRI DE HAAN) (CA 1890) GOUACHE  
<sup>JACOB</sup>  
 $8\frac{1}{2} \times 11\frac{1}{8}$  WADSWORTH ATHENEUM HARTFORD CONN.  
CALM OR SINLESS STATE OR CONDITION OF MIND  
ATTAINED THROUGH THE DYING OUT OR EXTINCTION OF SIN  
PAYS NO ATTENTION TO 2 WOMEN WHOSE EXPRESSIONS  
ARE ANGUISH.
- 9 PORTRAIT OF MARIE DERRIEN 1890 OIL  $25\frac{5}{8} \times 21\frac{1}{2}$   
ART INSTITUTE OF CHICAGO  
REMINISCENT OF Cézanne, DIAGONAL PLACEMENT  
OF SITTER, SOLIDITY, ANGULAR RHYTHMS AND EXPRESSIONLESS  
FACE. BACK GROUND CÉZANNE'S STILL LIFE WITH COMPOTIER
- 10 STREET IN TAHITI 1891 OIL  $45\frac{1}{2} \times 34\frac{7}{8}$  TOLEDO MUSEUM  
REVERTS TO LINEAR PERSPECTIVE. COLORS ARE STRONG  
AND GLOWING. UNLIKE OTHER ARTISTS.  
(MELANCOLIQUE)
- 11 REVERIE (1891) OIL  $37" \times 26\frac{1}{4}$  NELSON GALLERY K.C. MO.  
POLYNESIANS HE DESCRIBES AS HAPPY PRINTS AS  
MELANCOLIC. (MODEL-TEHURA) NOTE THE MODULATION  
OF REDS, FILLING ABOUT HALF THE PICTURE. WOMAN  
CHAIR, PAINTING ON WALL REALISTIC, NO DEFINITION  
ON WALL OR FLOOR THROUGH CONVENTIONAL RECESSING  
OR SHADING. SITTER AND CHAIR SEEM TO EXIST IN  
ISOLATION. LIKE MODigliani

- 12 LA ORANA MARIA (WE GREET THE MARY (1891) OIL  
 44 $\frac{3}{4}$  x 34 $\frac{1}{2}$  METROPOLITAN  
 SUBTLE CONTRAST OF FLAT, UNIFORMLY COLORED SURFACES WITH SOME MORE SOFTLY MODELED DETAILS THE GREAT SIMPLICITY OF POSTURES COMBINES WITH THE RICH FLOW OF THE EXOTIC GARMENTS AND NATURE TO MAKE THIS AN UNFORGETTABLE PICTURE WHICH EXUDES A RELIGIOUS FEELING,
- 13 TAHITIAN LANDSCAPE (1891) OIL 26 $\frac{3}{4}$  x 36 $\frac{3}{8}$  MINNEAPOLIS (LAST OF ART)  
 COLORS STRONGER HERE THAN IN TEMPERATE ZONE BUT GAUGUIN INTENSIFIED THEM, COLOR EMOTION
- 14 UNDER THE PANDANUS (1891) OIL 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$  MINNEAPOLIS  
 EVERYTHING STYLIZED, ART NOUVEAU DESIGN CREATED THROUGH INTERPLAY OF CURVES AND ANTI-CURVES. RHYTHMICAL PATTERN IS MADE BY THE COMBINATION OF VERTICALS, NATIVE WOMEN, ECHOED BY TREE TRUNKS AND THE HORIZONTALS, BEACH LINE & HORIZON
- 15 THE BOY OF THE GOD (MAHANA NOATUA) (1894) OIL 27 $\frac{1}{8}$  x 35 $\frac{5}{8}$   
 ART INSTITUTE OF CHICAGO  
 STAGED - WATER FILLED WITH CURIOUS STAPES, EXOTIC, ALMOST UNCANNY
- 16 TWO TAHITIAN WOMEN (FEMMES AUX MANGOS) (1899) OIL  
 37 $\frac{1}{2}$  x 28 $\frac{3}{4}$  METROPOLITAN  
 WOMEN COMBINE STRENGTH WITH GRACE
- 17 RIDERS ON THE BEACH (1902) OIL 25 $\frac{7}{8}$  x 29 $\frac{7}{8}$   
 MUSEUM FOLKWANG, ESSEN GERMANY  
 BOTH ANIMALS & MEN ACCURATELY DRAWN SHADOWS ABSENT. STRONG "UNNATURAL PINK OF BEACH  
 (TAIL OF THE BARBARIANS)
- 18 CONTES BARBARES (1902) OIL 54 $\frac{1}{4}$  x 35 $\frac{1}{2}$  MUSEUM FOLKWANG  
 NOTE DWARF MARQUESAS TOHOTUA ON RIGHT  
 JACOB MEIER DE HAAN DIED SEVERAL YEARS BEFORE PAINTED FROM MEMORY

- 19 L'APPEL (THE CALL) 1902 OIL 51 1/4 x 35 1/2 THE CLEVELAND MUSEUM  
 SO SERENE SO WELL BALANCED, FULL OF MYSTERY  
 LESS STYLIZED BUT LOADED WITH SPIRITUALITY,  
 PINKS AND REDS AND VIOLETS PREVAIL, NOT IN FLAT  
 COLORS BUT IN <sup>MODULATIONS BY</sup> SHORT PARALLEL HATCHINGS THAT WERE  
 CHARACTERISTIC. HE DOES NOT DESCRIBE, HE OFFERS  
 SUGGESTIONS; HE HINTS
- 20 BRITON VILLAGE UNDER SNOW (1903) OIL 25 1/2 x 35 1/4 LOUVRE  
 JUST BEFORE HE DIED. NOSTALGIC LOOK BACK, MUTED  
 COLORS HARK BACK TO IMPRESSIONISM AND EVEN  
 EARLIER TRADITIONAL STYLES.

DRAWING WIFE AT 25

1883 QUIT JOB ALMOST 35

EMBARKED FOR PANAMA 1887 - FORCED TO MANUAL WORK

WENT TO MARTINIQUE MAURITIA & NYSEWITERY

WORKED HIS WAY BACK AS SAILOR

2 MONTHS WITH VAN GOGH AT ARLES 1888 KNIFE

TOOK TRAIN TO PARIS

APR 1891 AGE 43 LEFT MARSEILLES TO TAHITI

BACK IN 2 YRS 4 MONTHS WITH 4 FRANCS

FEB 1895 PASSAGE TO TAHITI ARRIVED JULY

APR 1903 SENTENCED TO ~~TWO~~<sup>3</sup> MONTHS IN PRISON FOR  
 TAKING SIDES WITH NATURE

ONLY 10 YEARS OF ACTIVITY BORN MARCH 30 1853 3 PHASES  
 NETHERLANDS, 1880 AUGUST TO FEB 1886 DRAWINGS  
 OF PEASANTS AND LANDSCAPES EARTH COLORS TRADITIONAL  
 PALETTE, 2 YEARS IN PARIS FEB 1886 FEB 1888 BRIGHT  
 COLORS OF IMPRESSIONISM AND NEO-IMPRESSIONISM -  
 JAPANESE PRINTS - FEB 1888 UNTIL HIS DEATH IN JULY 1890  
 HIS OWN INDIVIDUAL MANNER FOR WHICH HE IS JUSTLY FAMOUS.

1 THE DRAWBRIDGE (ARLES (MARCH APRIL 1888) OIL ON CANVAS  
 RIJSMUSEUM KRÖLLER-MÖLLER, OTTERLO

LUMINOUS BLUES OF SKY AND WATER PERFECT FOIL FOR  
 LIGHT YELLOW TIMBERS OF THE BRIDGE AND DOCKS  
 AND TERRA COTTAS OF STONE WORK. THE SHADOWED  
 UNDERSIDES OF THE YELLOW TIMBERS ARE PAINTED IN  
 A NEAR COMPLEMENTARY BLUE. BRUSH WORK ANIMATES  
 EVERY SURFACE. CONTRAST THE SERENE SMOOTHNESS  
 OF THE SKY WITH THE SPLINTERING REFLECTION IN  
 THE WATER. GAIETY OF THE PEASANTS AND COLOR,  
 ROUGH GRASSES IN FOREGROUND SEEM TO GROW  
 BECAUSE OF THE UPWARD SURGE OF BRUSH STROKES

2 THE POTATO EATERS NUNEN (APRIL MAY 1885) OIL ON CANVAS  
 32 1/4 "x 45" ~~VAN GOGH~~ VINCENT VAN GOGH FOUNDATION AMSTERDAM  
 NO CONVENTIONAL SMOOTHNESS - RUGGEDNESS ECHOES THE PERSISTENT  
 NOTICE DARKNESS OF FLESH TONES GIVES UNITY. HEADS  
 AND HANDS HAVE SUCH VITALITY AND HUMAN INTEREST  
 THAT ONE IS FORCED TO LOOK AT THEM SEPARATELY.  
 SHUTTING WALL AT RIGHT DISTURBING - NOT NECESSARILY  
 FAULTY BUT NOT CONVENTIONAL, TO BRING LIFE ISM

3 LITTLE GARDENS ON BUTTE MONTMARTRE (PARIS 1887) OIL ON CANVAS  
 37 3/4 "x 47 1/2 STEDELINK MUSEUM, AMSTERDAM  
 COMPARE SLIDE 2 TOTALLY DIFFERENT ARTIST. RATHER  
 THAN IMPRESSIONIST STROKES WHICH SEEM TO LIE ON  
 SURFACE - VAN GOGH'S ARE PLACED IN SEQUENCES THAT  
 COMPEL THE EYE TO FOLLOW THEM. SUPERNATURALLY  
 ANIMATED SURFACES OF ROAD AND FIELDS AND THE  
 STRONGLY MARKED RECEDED DIAGONALS OF THE  
 PERSPECTIVE SUSTAINED BY THE PLACEMENT OF FENCES  
 AND BUILDINGS CAUSE A PLUNGE INTO DEEP SPACE

12 THE NIGHT CAFE (ARLES SEPTEMBER 1888) OIL ON CANVAS  
 YALE UNIVERSITY NEW HAVEN  
 DOMINANT COLORS COMPLIMENTARY RED AND GREEN,  
 VARIATIONS IN GREENS AND REDS TO ORANGES

13 BEDROOM AT ARLES (ARLES OCTOBER 1888) OIL ON CANVAS  
 28 1/2" x 36" ART INSTITUTE OF CHICAGO  
 A SURPRISING WIDE-ANGLE VIEW INCLUDES THREE WALLS  
 AND A FLOOR, SEEN IN SHARPLY RISING PERSPECTIVE,  
 WHICH DRAWS YOU INTO INTIMATE PARTICIPATION IN  
 THE SCENE. THE SIMPLE FURNITURE TAKES ON  
 IMPRESSIVENESS FROM THIS PERSPECTIVE, THE BED  
 BECOMES MONUMENTAL, THE TABLES AND CHAIRS  
 ASSERT THEMSELVES WITH THEIR CLEAR, ANGULAR  
 FORMS SEEN FROM ABOVE. STRIVES FOR SUGGESTION  
 OF REST HE HAS PAINTED FLOOR PREDOMINANTLY IN  
 GREEN HUES. HERE THE GREEN AND COOL BLUE-VIOLETS  
 OF THE WALLS ARE AN OBVIOUS FOIL FOR THE WARM  
 COLORS OF THE FURNITURE. BESIDES THIS BALANCE  
 OF COLOR, A BALANCE OF FORMS IS CREATED BETWEEN  
 THE TABLE AND CHAIR AT THE LEFT AND BED AT RIGHT.

14 THE IRON BRIDGE OF TRINQUETILLE (ARLES OCTOBER 1888)  
 OIL ON CANVAS 28 3/4 x 36 1/8 PRIVATE  
 NEUTRAL COLORS. ENHANCED WARM-COOL CONTRAST  
 BETWEEN COLD BLUE OF IRONWORK AND WARM NEUTRAL  
 TIVE OF CONCRETES. BLUES AND GREENS ARE PICKED  
 UP IN SHAD ED AREAS OF SEPS AND BELOW SURFACE  
 OF BRIDGE. ONLY A TOUCH OR TWO OF ORANGE OR  
 YELLOWS INTRODUCES UPON THE GENERAL NEUTRALITY OF  
 THE COLORS. FOREGROUND TREE BISECTS THE KIOSK WHICH  
 IN TURN BISECTS THE CONCRETE BUTTRESS OF THE  
 BRIDGE BEHIND IT. BALANCING VERTICAL LINE IS  
 EXTENDED FROM FOREMOST FIGURE ON THE STEPS  
 TO THE LAMP POST BEHIND IT AND INTO THE STRUCTURE  
 OF THE BRIDGE. THESE LINES FLANK THE MONUMENTAL  
 COLUMNS AT THE END OF THE BRIDGE WHICH BECOME  
 AN INEVITABLE CENTER OF INTEREST BECAUSE SO  
 MANY LINES AND ACCENTS CONVERGE TOWARD THEM



- 15 LA BERCEUSE (WOMAN ROCKING A CRADLE) ARLES JAN FEB 1889  
OIL ON CANVAS 36<sup>3</sup>/<sub>8</sub>" X 28<sup>3</sup>/<sub>4</sub>" RIKSMUSEUM KRÖLLER MÜLLER, OTTERLO  
PERSONIFYING MOTHERHOOD, COARSELY PAINTED BUT NOT LACKING COLOR SUBTLETY. THICK BLACK LINES SOMEWHAT SURPRISING ANGULAR DEFINE THE FIGURE AND THE CHAIR, AND CONTAIN UNMODELED FLAT FIELDS OF COLOR. THE DISCORDANT COLORS, SUCH AS THE GREEN SKIRT, ORANGE HAIR, PINK & GREEN BACKGROUND, WERE SOFTENED BY THEIR CONTRAST WITH THE BROAD FLAT AREAS OF RED AND GREEN.
- 16 THE OLIVE ORCHARD (SAINT REMY NOVEMBER 1889) OIL ON CANVAS  
28<sup>3</sup>/<sub>4</sub>" X 36<sup>3</sup>/<sub>4</sub>" NATIONAL GALLERY  
SOFT NOT INTENSE COLORING. TOWED DOWN THE COLORS TO STRESS GENTLE SILVER & GREENS WITH AN OCCASIONAL TOUCH OF BLUE, PURPLE, AND EARTH TONES, HE HAS IN NO WAY CURTAILED HIS FASCINATION WITH RHYTHMIC SURFACES ON THE GROUND AND IN TWISTING TREE TRUNKS. EVEN THE LEAVES DO NOT HANG DOWN, REALISTICALLY RESPONDING TO GRAVITY, BUT SEEM TO SWIRL UPWARD. TO DESCRIBE THE WOMEN PICKING OLIVES HE ADOPTED A PRIMITIVISTIC, BOLD DARK OUTLINE FILLED WITH FLAT COLORS. THERE IS A CORRELATION BETWEEN THE SIMPLE ACTIONS OF THE PEASANTS AND HIS STYLE OF RECORDING THEM.
- 17 ROAD WITH CYPRESSES SAINT REMY (FEBRUARY 1889) OIL ON CANVAS  
36<sup>3</sup>/<sub>4</sub>" X 29" RIKSMUSEUM KRÖLLER-MÜLLER, OTTERLO  
DISTURBING RESTLESSNESS, THE JAGGED LINES AND SINUOUS CURVES IN THIS CURIOUS NIGHT SCENE ARE STABILIZED BY THE SOAKING MASS OF THE CYPRESS TREE AND TWO HOPE CELESTIAL ORBS. SUSTAINED A SURPRISING COLOR BRILLIANCE IN FIELD OF CLOUDS, THE CYPRESSES, THE SKY AND - IN THE DISTANT YELLOW CART AND THE GREEN ROOFED HOUSE WITH ITS LIGHTED WINDOW, ONLY THE ROAD WHICH SHINES MIRROR LIKE AND CATCHES REFLECTIONS OF GREEN BLUE, AND YELLOW, CONVEYS THE EXPERIENCE OF A NIGHT SCENE. DESPITE THE EXCITEMENT OF VARIED DIRECTIONS IN THE BRUSH STROKES, THE WRITING OF CLOUDS TREES AND EARTH, THE PICTURE MAINTAINS A SENSE OF CALM.

18 THE RESURRECTION OF LAZARUS <sup>SANCT</sup> GARDENY (MAY 1890)  
OIL ON CANVAS 18<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>2</sub> V.V.G.

FROM REMBRANDT ETCHING. LEFT OUT CHRIST AND ALL MARVELLING-SPECTATORS AT THE MIRACLE. CAN'T COMPETE, IT REMAINS THEATRICAL.

19 PORTRAIT OF DR. GAUCHET ADOERS (JUNE 1890) OIL ON CANVAS  
26" x 22<sup>3</sup>/<sub>8</sub> PRIVATE

DOCTOR SUFFERED FROM NERVOUS TENSION, WHOLLY FALLIBLE RATHER THAN IDEAL, HUMAN BEING, ~~BE~~ ARBITRARY COLORIST IS EVIDENT IN THE VIVID REDS ON THE TABLE TOP Juxtaposed TO THE GREEN LEAVES OF THE PLANT OR THE BRIGHT YELLOW OF THE BOOKS AGAINST THE BLUE COAT AND BACKGROUND. THE QUITE VIVID GREEN HUES, USED TO GIVE DETAIL IN THE FACE AND HANDS BECOME ENTIRELY ACCEPTABLE IN THE GENERAL INTENSITY OF THE TOTAL PICTURE.

20 CROWS OVER THE WHEAT FIELD ADOERS (JULY, 1890)  
OIL ON CANVAS 20" x 40<sup>3</sup>/<sub>4</sub> V.V.G.

IN THE WILDERNESS OF HIS BRUSHSTROKES VAN GOGH SURRENDERS TO HIS SUBJECTIVE VISION. PAINTING FROM OBSESSIVE COMPULSIONS REVERSING PERSPECTIVE AND EVEN TONAL CONTRASTS IN THE DARK SKIES,

BEYOND THE LIMITS OF 19<sup>th</sup> CENTURY VISION INTO A POWERFUL ANTICIPATION OF ABSTRACT EXPRESSIONISM, THREE SEETHING PATHS THROUGH THE WHEAT FIELDS CONVERGE AS IF IN TORRENTS OF ENERGY UPON THE FOREGROUND. TWO DISTANT CLOUDS LEAP TOWARD US WHILE THE WHEAT SURGES WILDLY IN THE DISTANCE, DIFFERENT FROM RADIANT OPTIMISM.

BORN NOV 24 1864 DIED SEPT 9 1901

CONGENITAL DEFECT AND TWO ACCIDENTS 15 MONTHS APART - LBPT WITH 2 BROKEN LEGS. BY SIXTEEN EVIDENT THAT LEGS WOULD NOT DEVELOP PROPERLY - REST OF GROWTH NORMAL ONLY FOUR FT 6".

- 1 COUNT DE TOULOUSE-LAUTREC DRIVING THE MAIL COACH TO NICE (1881) OIL ON CANVAS MUSÉE DU PETIT PALAIS, PARIS  
HAS PLEIN AIR BRILLIANCE OF IMPRESSIONISM. BRUSHWORK IS BOTH FREE AND PRECISE, WITH THE COLOR - THE WHITES AND REDS IN PARTICULAR - LAID ON FRESHLY AND DIRECTLY WITHOUT THE SCUMBLING AND MURKINESS OF HIS LATER WORK.
  
- 2 COUNTESS DE TOULOUSE-LAUTREC BREAKFASTING AT MALDRÔME (1883) OIL ON CANVAS 36 1/4 x 31 1/2 MUSÉE TOULOUSE LAUTREC  
GREAT TENDERNESS AND AFFECTION. THE EARLY GRASP OF IMPRESSIONISM - SHIMMERING COLOR - THE WHITES OF THE DRESS CUPS AND SAUCER AND THE FLOWING DRAPES ARE A TOUR DE FORCE. ~~FREN~~ HANDLING OF THE FORM MOVES FROM A REALISTIC TREATMENT OF THE FACE AND HANDS OUTWARDS TO AN INCREASINGLY SKETCHY AND IMPRESSIONIST APPROACH TO THE INTERIOR AND LANDSCAPE BEYOND.
  
- 3 PORTRAIT OF VINCENT VAN GOGH (1887) PASTEL ON CARDBOARD 22 1/2 x 18 1/2 VINCENT VAN GOGH FOUNTAIN, AMSTERDAM.  
LAUTREC'S DRAFTSMANSHIP MAKES THE COLORED LINE OF PASTEL A NATURAL MEDIUM FOR HIM, AS THE EASE AND FACILITY OF THIS PORTRAIT SO AMPLY DEMONSTRATE. VAN GOGH IS RENDERED WITH THE HEIGHTENED COLOR AND CROSSHATCHING CHARACTERISTIC OF VAN GOGH'S OWN WORK. THE SHARP LINEAR OUTLINES OF THE PROFILE PROVIDE A DRAMATIC COUNTERPART TO THE SOFTER CROSSHATCHED AREAS AND GIVE A PICTORIAL AND PSYCHOLOGICAL TENSION TYPICAL OF LAUTREC.
  
- 4 LILY GRENIER IN A KIMONO (1888) OIL ON CANVAS 22" x 18" (PRIVATE)  
LITTLE RELIANCE ON DECORATIVE ELEMENTS, ESSENTIAL REALISM WITH JAPANESE DECOR. JAPANESE KIMONO GIVES HIM AN OPPORTUNITY TO PLAY BRIGHT AREAS OF COLOR AGAINST THE FREE AND INVENTIVE HANDLING OF PATTERNS.

- 5 GRENLE DE BOIS (THE MORNING AFTER) (1884) OIL ON CANVAS  
 18 1/2 x 21 3/4 Fogg Art Museum, Harvard University  
 PRESENTING PROFILE IN STRONG RELIEF AGAINST CROSS  
 HATCHING IS SIMILAR TO PORTRAIT OF V.V.G. HERE SHAPES  
 ARE GIVEN GREATER DEFINITION AND SPACE IS MORE  
 CLEARLY ARTICULATED (POSED BY SUZANNE VALADON  
 MOTHER OF MAURICE UTRILLO)
- 6 THE DANCE AT THE MOULON ROUGE (1890) OIL ON CANVAS, 45" x 59" PRIVATE  
 THE LADY IN THE FOREGROUND, PROVIDES A BRILLIANT COUNTERPOINT  
 TO THE MUTED TONE OF THE REST OF THE CANVAS. IT HAS A  
 STRONG RECKING-FOREGROUND PLANE ON THE LEFT AND  
 FRIEZE LIKE MASSING OF FIGURES IN THE BACKGROUND. USED  
 OPEN SPACE AS A FOIL FOR THE MOVEMENT OF THE DANCERS.
- 7 MADEMOISELLE DIHAU AT THE PIANO (1890) OIL ON HARDBOARD  
 26 3/4 x 19 1/4, Musée Toulouse Lautrec, Albi  
 THE CLOSENESS OF TEXTURE AND ALL-OVER TONALITY OF THIS  
 PAINTING CONTRIBUTE A FEELING OF WARMTH AND INTIMACY,  
 THE HANDS POISED ANGULARLY OVER THE KEYBOARD  
 AND THE SHARP OUTLINE OF HER INTENSE PROFILE CONTRAST  
 VIVIDLY WITH THE GENERAL SOFTNESS OF HER DRESS AND  
 THE INTERIOR. THE BOOKS, PAINTINGS AND SHEET MUSIC  
 PROVIDE THE ONLY OTHER CONTRAST AND DEFINE THE  
 CLOSE INTERIOR SPACE. THE WHITE SHEET MUSIC ON THE  
 STAND LENDS AN AWKWARD IMMEDIACY TO THE SCENE
- 8 AT THE NOUVEAU CIRQUE; FIVE STUFFED SHIRTS (1891) WATERCOLOR  
 ON PAPER ON CANVAS 23 3/4 x 16 3/4 PHILADELPHIA, PA.  
 BLACK LINEAR ELEMENTS APPEAR THROUGHOUT THE COMPOSITION  
 IN SUCH A WAY AS TO SUGGEST A POSSIBLE DISTRIBUTION OF  
 LEAD TO HOLD THE SEGMENTS OF ~~LEAD~~ STAINED GLASS TOGETHER,  
 THE SERPENTINE FORMS ~~OR SHAPES~~ ARE HANDLED WITH  
 A ROBUSTNESS AND ENERGY DIFFERING MARKEDLY FROM THE  
 USUAL PRECIOUS AESTHETICISM OF ART NOUVEAU. CONTRAST  
 OF FORM OF THE LADY'S COSTUME COMPARED WITH THE UNCONSTRAINED  
 SIMPLICITY OF THE ACROBATIC DANCERS FLOWING ROBE.

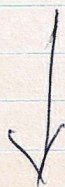
- 9 REINE DE JOIE (1892) COLOR LITHOGRAPH  $5\frac{1}{4} \times 35$  MUSEE-TOULOUSE  
HAS MADE WONDERFUL USE OF YELLOW, RED AND BLACK TO ACHIEVE THE FULLNESS OF COLOR DESIGN. THE OLIVE-GREEN LETTERING FORMS A VISUAL SCREEN THAT IS BALANCED BY THE PATTERN OF THE TWO YELLOWS IN THE BACKGROUND; THE BLACK IS USED ONLY FOR MASS, WHILE THE LINEAR DETAIL IS EITHER RED OR GREEN. THE FIGURES OF THE AGING ROUE AND HIS "QUEEN OF JOY" GIRL FRIEND, DELINEATED WITH RED AND GREEN LINES FORM AN INTRICATE PATTERN. THE DARING Juxtaposition OF PURE COLORS AND THE USE OF PATTERN AND LINEAR DETAIL, WORK HARMONIOUSLY TO A SINGLE VISUAL EFFECT.
- 10 THE ENGLISHMAN AT THE MOULIN ROUGE (1892) COLOR LITHOGRAPH  
 $18\frac{1}{2} \times 14\frac{1}{4}$  MUSEE TOULOUSE LAUREC  
THE TOTALLY PURPLE FIGURE OF THE ENGLISHMAN, SO ECONOMICALLY INDICATED AGAINST THE COMPLEMENTARY ORANGE SHOWS HIS MASTERY OF LINE AND MASS AND FURTHER DEMONSTRATES HIS INTEREST IN ABSTRACT RELATIONSHIPS.
- 11 LOIE FULLEN AT THE FOLIES BERGERE (1893) COLOR LITHOGRAPH  
 $13\frac{1}{3} \times 10\frac{1}{4}$  MUSEE TOULOUSE LAUREC, ALBI  
PORTRAYAL OF CONTINUOUS MOTION. SERPENTINE DANCE  
ELECTRIC LIGHTS
- 12 MONSIEUR BOILEAU IN A CAFE (1893) GOUACHE ON CANVAS  $31\frac{1}{2} \times 25\frac{9}{8}$  CLEVELAND  
TWO TABLES MAKE A POWERFUL DIAGONAL THRUST. TILTED TABLE TOPS, THE FLOOR PLANE, AND THE BAR BEHIND TO ADD TO THE DISCOMFORT. BY CONTRAST LAUTREC'S PATRICK BAISTS IN COMFORTABLE SPACE
- 13 THE ACTRESS MARCELLE LENDER (1895) COLOR  $12 \times 8\frac{3}{4}$  BIBLIOTHEQUE <sup>PARIS</sup> NATIONALE  
THERE ARE NO PERSONAL OR PSYCHOLOGICAL OBSERVATION, ONLY THE PROJECTION OF A DRAMATIC STAGE PERSONALITY. THE FREE OPEN SKETCHINESS IS CHARACTERISTIC OF LATE IMPRESSIONISTIC DRAWING. THE RUFF AROUND HER NECK, THE CONTOURS OF HER HAIR, FACE AND RIBBONS ARE DELINEATED WITH GREAT FLUENCY AND FREEDOM. THE INFLUENCE OF JAPANESE ART CAN BE SEEN IN THE BOLD USE OF RED AND GREEN AREAS AND THE OFF CENTER COMPOSITION THEY CREATE.

- 14 GABRIEL TAPIÉ DE CÉLEYRAL (1894) OIL ON CANVAS  
43 $\frac{1}{4}$  X 22" MUSÉE TOULOUSE-LAUTREC, ALBI

ALTHOUGH BROADLY PAINTED, THERE IS LITTLE OR NO CARICATURE OR ROLE PLAYING IN THIS PORTRAYAL. THIS REALISTIC APPROACH TO THE ~~SCENE~~ FIGURE CONTRASTS WITH THE SETTING - THE CORRIDOR OF THE COMÉDIE FRANÇAISE. THE RED OF THE RUG IS MOST LIKELY A REALISTIC DETAIL, HOWEVER AGAINST THE STRANGE FIGURES IN THE BACKGROUND, AND THE RED REFLECTION IN THE MIRROR ON THE LEFT, IT TAKES ON A SINISTER ASPECT, BATHING THE SCENE IN A MACABRE LIGHT FROM WHICH THE FIGURE OF GABRIEL IS ISOLATED BY TWO BLUE VERTICAL STRIPES AND THE DARKER BLUE OF HIS SUIT.

- 15 ALFRED LA GUIGNE (1894) OIL ON CARDBOARD 35 $\frac{1}{2}$  X 24 $\frac{3}{4}$  NATIONAL  
ALTHOUGH ALMOST FORMING A SINGLE MASS, THE THREE FIGURES SEEM ISOLATED FROM ONE ANOTHER. IT IS A BRILLIANT MIXTURE OF LINEAR AND PAINTERLY ~~VALUES~~ TOUCHES. THE OPENNESS OF THE RIGHT HAND SIDE, IS BALANCED BY THE CROWDED, MORE COLORFUL LEFT HAND PART, PROVIDING SIMULTANEOUSLY A SENSE OF STABILITY AND OF MOVEMENT. THE BRIGHTNESS OF THE COLOR IN THIS WORK ONLY SERVES TO EMPHASIZE THE TINSEL DRABNESS OF THESE UNDERWORLD TYPES.

- 16 YVETTE GUILBERT TAKING A CURTAIN CALL (1894) PHOTOGRAPHIC  
ENLARGEMENT OF LITHOGRAPH HEIGHTENED BY COLORS OF SPIRIT 18 $\frac{3}{8}$  X 9 $\frac{3}{8}$  MUSÉE TOULOUSE-LAUTREC, ALBI  
MUST BE FIRST COMBINATION OF PHOTOGRAPH AND PAINTING BY AN IMPORTANT ARTIST. IT RETAINS ALL THE FRESHNESS OF A SKETCH PLUS THE VIVIDNESS OF COLOR WASHES.



17 LA TROUPE DE MADMOISELLE EGLANTINE (1896) COLOR LITHOGRAPH 24" X 31 1/2", MUSEE TOULOUSE LAUTREC, AUBI

THE YELLOW, BLUE, AND RED INKS ARE USED PURELY, WITHOUT MIXING, TO OBTAIN MAXIMUM COLOR CONTRAST; THE CHANGES IN COLOR ARE BY DENSITY OF APPLICATION, THE YELLOWS, MOVING FROM THE LARGE DOTS OF THE STAGE FRONT TO THE SMALLER CLOSER ONES OF THE FLOOR TO THE SOLID YELLOW OF THE BACKGROUND, PROVIDING A SENSE OF SPACE WITHOUT DISTURBING THE FLATNESS OF THE POSTER SURFACE. THIS EFFECT IS ALSO ENHANCED BY THE DIMINISHING SCALE OF THE STATS OF THE <sup>3</sup>DANCERS ON THE RIGHT. THE POSTER IS MADE LIVELY THROUGH REPETITION AND VARIATION; BY THEIR VERTICAL THRUST, THE BLUE HATS STABILIZE THE COMPOSITION DESPITE THE FACT THAT THEIR DIMINISHING SCALE CREATES SPATIAL TENSIONS. THE HORIZONTAL DIRECTION OF THE RED PRINT AND YELLOW BACKGROUND SETS THE LIMITS OF THE FORWARD THRUST OF THE DIAGONAL LINE OF DANCERS, WHO ARE AT ONCE A LARGE SIMPLE MASS AND FOUR DISTINCT PERSONALITIES. THE STOCKINGED LEGS IN BROWNISH-PURPLE SHOW A VARIATION OF FORM AND GESTURE WHICH BELIES A SEEMINGLY CASUAL RENDERING.

18 WOMAN AT HER TOILETTE (1896) OIL ON CANVAS 25 1/2 X 20 7/8 LOUVRE

THE RECEDING PLANE OF THE FLOOR IS PUNCTUATED BY A SERIES OF BROKEN CIRCLES, THE SPREAD OF THE PETTICOAT ECHOES THE ARC OF THE WICKER FURNITURE, THE BROKEN CURVE OF THE TUB REPEATS IN A MINOR KEY, THE CIRCLE FORMED BY THE CHAIRS AND THE MODEL. AT THE CENTER, THE FIGURE OF THE GIRL IS THE UNIQUE COLUMN LIKE ELEMENT,

19 MAXIME DETHOMAS AT THE OPERA BALL (1896) CARDBOARD 27 1/2 X 20 3/4 NATIONAL

SIZE EMPHASIZED BY CROWDING HIM AT A TABLE TOO SMALL FOR HIS KNEES IN A CHAIR WHICH DOESN'T HOLD HIM, THE INSTABILITY OF THE FURNITURE EMPHASIZED HIS IMPASSIVE BULK, AND THE SOBRIETY OF HIS DRESS AGAINST THE FRIVOLOUS PINK OF THE MASKED FIGURE PLAYS UP THE IMPROPRIETY OF THE SITUATION

LAUTREC 6

20 PORTRAIT OF PAUL LECLERQ (1897) OIL ON CANVAS 21 1/4 x 25 1/4 LOUVER  
AS IS TRUE OF MOST OF LAUTREC'S SYMPATHETIC PORTRAITS,  
THE CLARITY OF THE FACE AND HANDS IN THIS PAINTING  
CONTRASTS SHARPLY WITH THE SKETCHINESS OF THE  
STUDIO INTERIOR.



BORN JULY 7, 1887      PEGAL SHAGAL

WE'VE NEEDED NEITHER AIRPLANES NOR WINGS TO FLY OVER TOWNS

- 1 THE SABBATH (1910) OIL  $35\frac{3}{8} \times 37\frac{3}{8}$  WALLRAF-RICHARTZ MUSEUM, COLOGNE  
MOTHER STANDING IN DOORWAY ON RIGHT, TIRED FATHER  
RESTS ON CHAIR, & CHILDREN TOO ARE TIRED. BUT IS NOT A  
CATEGORY PICTURE, THE VERY INTENSE COLORS, RATHER  
ARBITRARILY, ATMOSPHERE OF UNCANNY REALITY,
- 2 HALF PAST THREE (1911) OIL  $77\frac{7}{8} \times 57\frac{1}{2}$  PHILADELPHIA MUSEUM  
POET'S GREEN FACED HEAD IS PAINTED UPSIDE DOWN TO DEMONSTRATE  
HIS ECSTASY, HIS EMPHATIC BREAK WITH REALITY. LIKE  
EVERYTHING ELSE IN THE PICTURE, THIS ROTATION INTENSIFIES  
A FEELING OF MOVEMENT, DYNAMISM, AND BUOYANCY.  
ALL RULES OF ACADEMIC PAINTING HAVE BEEN ANNULLED  
THE LAWS OF GRAVITY NO LONGER EXIST
- 3 HOMAGE TO APOLLINAIRE (1911-12) OIL  $42\frac{1}{9} \times 78"$   
STEDELIJK VAN ABBE MUSEUM EINDHOVEN, NETHERLANDS  
CHACALL WON'T COMMENT. SEXES ARE NOT SEPARATED  
EVEN THO LEFT IS FEMALE. YOU MUST SEE IT YOURSELF
- 4 SELF PORTRAIT WITH SEVEN FINGERS (1912) OIL  $50\frac{7}{8} \times 48\frac{1}{8}$   
STEDELIJK MUSEUM, AMSTERDAM  
INFLUENCE OF CUBISM. ARTIST AS PAINTER. PALETTE  
IS STILL LIFE ITSELF. RUSSIA AND PARIS IN HEBREW  
WORKING ON PICTURE "TO RUSSIA, ASSES, AND OTHERS"
- 5 THE SOLDIER DRINKS (1912) OIL  $43\frac{1}{4} \times 37\frac{3}{8}$  GUGGENHEIM NEW YORK  
GEOMETRIC DISCIPLINE IN WHICH ALL RHYTHMS, ALL  
ANGULAR DETAILS, ALL HORIZONTALS, VERTICALS AND  
DIAGONALS HAVE THEIR PREORDAINED PLACE, TO  
GIVE THIS RUSSIAN FOLKSONG, A FORMAL STRENGTH  
THAT LIFTS IT FAR ABOVE THE PURELY ANECDOTAL

- 6 THE FIDDLER (1912-13) OIL 72 $\frac{1}{2}$  X 58 $\frac{1}{2}$  - STEDELINK MUSEUM, AMSTERDAM  
 ONLY OUTLET FOR JEW IN EASTERN EUROPE, MUSIC.  
 GREEN FACED FIDDLER, THREE HEADS SEEM TO GIVE  
 IDEA OF GROWING UP. NOTE THE STRANGE WHITE FIGURE  
 IN THE CLOUDS ABOVE THE FIDDLER'S HEAD, AND ON  
 EITHER SIDE, FOOTPRINTS IN THE SNOW.
- 7 PARIS THROUGH THE WINDOW (1913) OIL 48 $\frac{1}{4}$  X 54 $\frac{3}{4}$  GUGGENHEIM N.Y.  
 ARE WE TWO FACED. DESPITE THE GAITY OF THIS  
 AMUSING PICTURE, THERE IS SOMETHING FRIGHTENING-ABSURD  
 EVEN NIGHTMARISH. NOTE MAJESTIC EQUAL TO  
 RENOU OR RENOIR
- 8 THE ACROBAT (1914) OIL 16 $\frac{1}{2}$  X 12 $\frac{7}{8}$  ALBRIGHT KNOX GALLERY BUFFALO  
 CITACALL "CLOWNS, ACROBATS, AND ACTORS AS BEINGS WITH  
 A TRAGIC HUMANITY," SOMETHING MELANCHOLY IN THE FACE,  
 THIN ARMS & LEGS. DESIGNS AND PATTERNS EXPRESS A  
 FEELING OF ACTION OR MOVEMENT, GAITY OF COSTUME  
 CONTRASTS STARKLY TO THEIR OWN SAD COUNTERPARTS,
- 9 THE PRAYING JEW (1914) OIL 46" X 35" ART INSTITUTE OF CHICAGO  
 DARK, AUSTERE, ALMOST DEPRESSING IS AN EXCEPTION,  
 OUTSTANDING FOR ITS ABSENCE OF STRONG, FERVENT  
 COLORS AND AGITATED MOVEMENT,
- 10 PURIM (1914-16) 18 $\frac{7}{8}$  X 27 $\frac{7}{8}$  PHILADELPHIA MUSEUM  
 2 PURIM MESSENGERS, WOODEN HOUSES AND FENCES DRAWN  
 REALISTICALLY, COLORS IMAGINARY. CHOSEN FOR  
 EMOTIONAL & DECORATIVE EFFECT
- 11 DOUBLE PORTRAIT WITH WINE GLASS (1917) OIL 91 $\frac{3}{4}$  X 53 $\frac{1}{2}$   
 MUSÉE NATIONAL D'ART MODERNE, PARIS  
 SEATED ON HIS WIFE'S SHOULDER'S RAISES HIS WINE GLASS  
 CELEBRATING DAUGHTER, DA?. CHEERFUL PICTURE  
 WHOSE EXHILARATION IS ENHANCED BY THE BRIGHT  
 COLORS, WHITE, BLUE-WHITE, MAUVE, RED & GREEN.  
 HARDLY ANY TRACE OF CUBISM IS LEFT

- 12 WDA AT THE WINDOW (1924) OIL  $41\frac{3}{8} \times 29\frac{1}{2}$  STEDELIJK MUSEUM, AMSTERDAM  
 VERY UNCHARACTERISTIC, NO ALLUSION TO VITEBSK, NO DISDAIN FOR LAWS OF GRAVITY AND PERSPECTIVE, SOFT GREENS AND BLUES AND A CHALKY WHITE PREDOMINATE, THE ONLY COLOR ACCENTS ARE SUPPLIED BY THE LOVELY BOUQUET OF FLOWERS
- 13 EQUESTRIENNE (1931)  $39\frac{3}{8} \times 31\frac{1}{8}$  STEDELIJK MUSEUM, AMSTERDAM  
 CHARACTERISTIC ~~THE~~ RARELY LEAVES ANY PICTURE SPACE EMPTY, TINY VIOLINIST, FIDDLER A MAN DANCING A DONKEY AND A ROOSTER, ABBREVIATED SKETCH OF VITEBSK. IS THIS MARC AND BELLA?
- 14 SYNAGOGUE AT SAFED (1931) OIL  $19\frac{5}{8} \times 36\frac{1}{4}$  STEDELIJK MUSEUM,  
 PERIOD ARCHITECTURE USUALLY USED AS POINT OF DEPARTURE FOR FANTASTIC DREAMS, HIS PALESTINIAN PICTURES ARE UNUSUALLY TRADITIONAL, AND MORE "PHOTOGRAPHIC" THAN HIS OTHER WORKS, ALTHOUGH A MINIMAL DISTORTION CONTAIN A DISTINCTIVE EMOTIONAL OVERTONE,
- 15 WHITE CRUCIFIXION (1938) OIL  $45\frac{1}{4} \times 55$  CHICAGO  
 PROTEST OF MAN'S INHUMANITY TO MAN. PALE GRAY DOMINANT. JESUS LESS REDEEMER THAN THE SUFFERING SERVANT, TRADITION STRIPED TALLIS OR SHAWL AROUND CRUCIFIXION WORLD IS IN TURMOIL, PEOPLE FLEE, ONE MAN CLUTCHES TORAH, TORAH CONSUMED BY FLAMES, HOUSES ARE BURNING. PEOPLE TRYING TO ESCAPE. OTHERS DEAD. BARBARIC SOLDIERS SWEEP DOWN ON FORLORN JEWISH VILLAGE. ALL MOVEMENT SWIRLS AROUND THE CENTRAL FIGURE, THE IMMOBILIZED CRUIST, IN THIS HOUR OF CRISIS,
- 16 AUTUMN VILLAGE (1939-1945) OIL  $32" \times 25\frac{7}{8}$  WADSWORTH ATHENEUM HOLLAND  
 SEVERAL FAVORITE MOTIFS VITEBSK, BARK BOSOMED WOMAN, FIDDLER AND WHITE GOAT, SEEM TO BELONG IN THE FOREGROUND, THOSE SURPRISED BY UNCONVENTIONAL PLACEMENT OF FIGURES AND OBJECTS MUST BE REMINDED THAT A PAINTER, LIKE A POET, MUST HAVE UTMOST FREEDOM IN HIS CHOICE OF MOTIFS, THE LICENSE TO PURSUE AN ILLOGICAL LOGIC OF HIS OWN, TO EVOLVE SUGGEST, THAT IS WHAT CHARMS THE IMAGINATION

- 17 WATZ (1943) OIL  $41\frac{3}{8} \times 28\frac{7}{8}$  MUSEE NATIONAL D'ART MODERNE, PARIS  
 UNRELATED BUT UNDER CURRENT OF HORROR AND FRIGHT  
 CAN BE FELT BY EVERY ONLOOKER, RED IN LOWER PART  
 OF PICTURE, SEEMS TO REFLECT THE FLAMES THAT ARE  
 SWEEPING THROUGH THIS EAST EUROPEAN SETTLEMENT.
- 18 AROUND HER (1945) OIL  $51\frac{3}{8} \times 42\frac{7}{8}$  MUSEE NATIONAL D'ART MODERNE  
 SEPT 2 1944 BELLA DIED MARRIED SINCE 1915  
 UNABLE TO WORK FOR NINE MONTHS. ARTIST WITH HEAD  
 UPSIDE DOWN. OVERALL BLUE CONVEYS AN UNBARTHLY  
 MYSTIC ELEMENT IN THIS TOUCHING PICTURE, WITH ITS  
 MOORNFUL sfumato. TRIBUTE TO A GREAT WOMAN.
- 19 THE RED AND BLACK WORLD (1951) GOUACHE  $83\frac{1}{2} \times 65\frac{1}{4}$  STEDLIJK AMSTERDAM  
 CARTOON FOR A TAPESTRY, GLOWING COLORS EMERGING FROM  
 DARK BACKGROUND HAVE SOMETHING OF THE  
 QUALITY OF A STAINED GLASS WINDOW. COLORS  
 INTENSE, OUTLINE FORCEFUL. LARGE AREAS ARE  
 FILLED WITH "ABSTRACT" CHROMATIC PATTERNS. Juxtaposition  
 OF DARK BACKGROUND AND JOYOUS FLAT COLORS, HE  
 CREATES A PLEASANT DREAM LIKE ATMOSPHERE
- 20 MOSES BREAKING THE TABLETS OF THE LAW (1955-56) OIL  
 $89\frac{3}{4} \times 59\frac{7}{8}$  WALLRAF-RICHARTZ MUSEUM, COLOGNE

## COLOR

SHOW COLOR CHART

COMPLEMENTARIES

NEGATIVE AFTER IMAGE

HUE, VALUE, TINT, SHADE

COMPOSITION

## COLOR

VALUE - SCALE OF GRAYS

## LINE DIRECTION

### VERTICAL

VERTICAL & VIRTUE

CHURCH STEEPLES PAINTING UPWARD

UPRIGHT MAN

### HORIZONTAL

QUIET AND RESTFUL

FALLEN OBJECT HAS COME TO REST

CAN BE SPEED LINE

### DIAGONAL

OFF BALANCE

NEEDS COUNTER BALANCE

### TRIANGLE

STABLE, EQUALLY BRACED ON ALL 3 SIDES

### OPPOSING DIAGONALS

WILL CROSS THEMSELVES OUT - COUNTERBALANCE ONE ANOTHER,

NO MATTER WHAT LINE OR LINES ARE DOMINANT IN A PICTURE SECONDARY DIRECTIONS WILL ALWAYS BE FOUND THE SMALLER AREAS OF PICTURES USUALLY REPEAT THE SMALLER AREAS OF PICTURES USUALLY REPEAT THE DESIGN OF THE LARGER FORMS. IT IS THIS PRINCIPLE THAT UNIFIES THE TOTAL PICTURE, CAUSING "FIRST THINGS TO BE SEEN FIRST", SECONDARY AREAS LATER. IT ALSO ONE QUALITY THAT DIFFERENTIATES A WORK OF ART FROM A PHOTOGRAPH OR A PURELY FICTUAL PICTURE

### CURVING LINE

THE CURVE IS A RHYTHMIC, MOVING LINE. A PICTURE BASED ON A CURVING LINE IS ART TO CONTAIN MANY OTHER RELATED CURVES, WITH ANGULAR FORMS SUBORDINATED. GAIETY, MOVEMENT AND ACTION ARE OFTEN EXPRESSED IN RELATED CURVING LINES

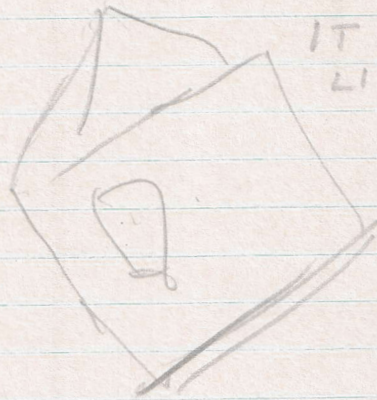
# COMPOSITION

WHEN A PICTURE IS MOSTLY LIGHT THE EYE IS DRAWN TO THE DARK ELEMENTS AND VICE VERSA

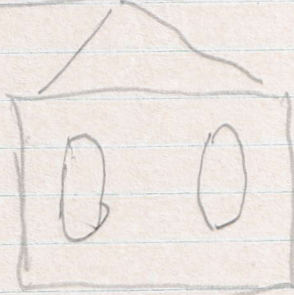
LARGER AREA THE NEGATIVE (NOT NECESSARILY THE BACKGROUND) AND THE SMALLER AREAS TO WHICH THE EYE IS DRAWN AS POSITIVE

IT IS NOT THE OBJECTS BUT THE DARK OR LIGHT PATTERNS OF OBJECTS, SHADOWS AND COLORS THAT CREATE POSITIVE OR NEGATIVE AREAS

OFF CENTER



IT SHOULD HANG LIKE THIS



BALANCE BUT UNINTERESTING  
EYE JUMPS BACK AND FORTH  
STATIC NOT DYNAMIC



MORE INTERESTING CONCEPTS

POSITIVE AREA WILL

- 1 CREATE A "PLEASING POSITIVE PATTERN"
- 2 HAVE DIFFERENT SHAPES OF DIFFERENT SIZES
- 3 BE IN "BALANCE"

SHOW BALANCE 1

HANG EVENLY WITH LEAD

## IMPRESSIONISTS

MOSTLY THEY WANTED TO WHAT THEY SAW WITHOUT ANY AFFECTATIONS, TO DISENTANGLE THEMSELVES FROM HOLLOW CONVENTION AND RELIANCE ON FORMULAE.

MONET WAS MOST COMMITTED. "WHEN YOU GO OUT TO PAINT, TRY TO FORGET WHAT OBJECTS YOU HAVE BEFORE YOU, A HOUSE, A FIELD OR WHATEVER. MERELY THINK, HERE IS A LITTLE SQUARE OF BLUE, HERE AN OBLONG OF PINK, HERE A STREAK OF YELLOW, AND PAINT IT AS IT LOOKS TO YOU, THE EXACT COLOR AND SHAPE, UNTIL IT GIVES YOU YOUR OWN NAIVE IMPRESSION OF THE SCENE BEFORE YOU.

ANY PAINTING WHICH STRESSES NATURAL LIGHT AT THE EXPENSE OF SHARPLY DEFINED IMAGES AND NARRATIVE DETAIL CAN BE SAID TO BE "IMPRESSIONIST"

LOOSE BRUSH WORK AND INTEREST IN MOMENTARY LIGHT,  
VERMEER, WATTEAU, POMPEIAN SUNT DYNASTY

FIRST IMPRESSIONIST SHOW APR 15 1874  
30 ARTISTS- CEZANNE, DEGAS, BOUDIN, MORISOT, MONET,  
PISSARRO, SISLEY, RENOIR  
ATTACKED CEZANNE MERCILESSLY - (IMPRESSION - SURPRISE - MONET)  
NOTHING SOLD  
PAINTED WHAT THEY SAW NOT QUALITIES THEY KNEW TO EXIST  
RECOGNITION

BRIGHT RAINBOW COLORS ALLOWED TO MIX IN THE EYE

BLUES AND VIOLETS REPLACE BROWNS AND GREYS

GLOSSY FINISHED SURFACES ARE REPLACED BY TEXTURAL QUALITY

NO STATED HIERARCHIES OF IMPORTANCE

SUBJECT MATTER TENDS TO LACK EXTRA AESTHETIC VALUES

## IMPRESSIONISM

1. IT ATTEMPTS TO DEPICT LIGHT - SUNLIGHT. IT SEES ALL OBJECTS IN TERMS OF LIGHT.
2. IT IS PRIMARYLY CONCERNED WITH LANDSCAPE PAINTING, AND MOST PARTICULARLY, LANDSCAPES PAINTED IN THE OPEN AIR, ON THE SPOT, NOT IN THE STUDIO.
3. IT DID EVERY THING POSSIBLE TO TURN COLOR AND PIGMENT INTO A REPRESENTATION OF LIGHT.
4. ITS INTENT IS ENTIRELY REALISTIC. IT IS NOT INSPIRATIONAL ESPECIALLY, NOT IMAGINATIVE OR SENTIMENTAL, NOT SYMBOLIC. IT IS NOT SO MUCH CONCERNED WITH HOW THE ARTIST FEELS ABOUT HIS SUBJECT - MOST DEFINITELY NOT WITH WHAT HE REMEMBERS ABOUT IT, BUT ONLY WHAT HE SEES AT A GIVEN MOMENT.



## FAUVE

1. EXTREME SIMPLIFICATION ~~BOTH~~ OF MEANS AND DELINEATION OF THE SUBJECT
2. APPLICATION OF LARGE, PATTERNED AREAS OF UNDIFFERENTIATED COLOR.
3. USE OF PURE AND VIOLENT COLOR IN STARTLING COMBINATION

## SURREALISM

MAKE THE MIND VISIBLE

MONET FIRST  
IMPRESSIONIST

MATISSE LEADER OF FAUVE

DEVELOPED FROM SEURAT GAUGUIN

NON REPRESENTATIONAL USE OF COLOR

VAN GOGH EXPRESSIONIST GAUGUIN FAUVE

FAUVES ANTI NATURALISTS

SEURAT ABSTRACT

GEZANNE - EXPRESSIONISM  
↓  
CUBISM

VAN GOGH EXPRESSIONISM

ROBERT'S PERSPECTIVE

TO ABANDON SHADOWS MEANT TO ABANDON MODELING AND  
ONCE LIGHT HAD BEEN FREED FROM THE TASK OF  
DEFINING VOLUME OF OBJECTS IN SPACE, IT COULD  
PUT ALL ITS POWER AND INTENSITY INTO A PATCH OF  
COLOR. FORM IS CREATED BY AREA OF COLOR

ROUALT ESTABLISHES MORE FIRMLY - FORSET IN FRAME  
SOMETIMES RESEMBLES THE LEADS OF STAINED GLASS  
WINDOWS

CUBISTS AIM AT EMERGENCE OF AN ABSOLUTE AND AUTONOMOUS  
REALITY

EXPRESSIONISM PAINTING VEHICLE OF PURE EMOTION

GAUGUIN  
↓  
FAUVE

SURREALISM - MAKE THE MIND VISIBLE

1452 LEONARDO  
1477? TITIAN  
1520-30 BRUEGEL  
1577 RUBENS  
1606 REMBRANDT  
1746 GOYA  
1834 DEGAS  
1841 RENOIR  
1848 GAUGUIN  
1853 VAN GOGH  
1864 TOULOUSE LA TREK  
1881 PICASSO  
1887 CHAGALL