CHAPTER THREE

Post-Impressionism

With a commercial preference for the work of the Post-Impressionists and Pissarro, the younger generation was influenced by the Post-Impressionists' approach to the world. The Post-Impressionists sought to expand the range of expression beyond the limits of the Impressionists, and their work was characterized by a greater emphasis on the use of color and form, and a more personal and subjective approach to the depiction of the world.

Degas' work, for example, reflects the Post-Impressionists' interest in the play of light and shadow, and the use of color to create a sense of depth and perspective. His paintings often feature everyday scenes, such as dancers practicing or women working in a laundry, and his use of color and form is more abstract and expressive than that of the Impressionists.

The Post-Impressionists also rejected the Impressionists' emphasis on the snapshot quality of their work and their concern with capturing the effects of light. Instead, they sought to create a more subjective and personal expression of their subjects, and their work often features elements of symbolism and metaphor.

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The Post-Impressionists, characterized by their desire to break away from the constraints of Impressionism, were a diverse group of artists who sought to express their inner visions and feelings through their work. Unlike the Impressionists, who focused on capturing the fleeting effects of light and color, the Post-Impressionists explored more abstract and symbolic forms. They believed in the subjective interpretation of the subject matter, and their works often convey an emotional and philosophical depth.

Key Figures:
- Paul Cézanne
- Vincent van Gogh
- Paul Gauguin
- Georges Seurat
- Paul Signac

Techniques and Characteristics:
- Cézanne: known for his reductive and analytical approach, experimenting with form and structure.
- Van Gogh: characterized by his vivid colors and expressive brushwork, often dealing with personal and emotional themes.
- Gauguin: moved towards a more abstract and symbolic style, influenced by Polynesian culture and nature.
- Seurat: developed the technique of pointillism, using small dots of color to create a harmonious whole.
- Signac: along with Seurat, explored the principles of color and harmony, focusing on the scientific aspects of color theory.

Influence:
The Post-Impressionists had a profound impact on the development of modern art. Their emphasis on personal expression and abstraction provided a foundation for future generations of artists, leading to various movements such as Fauvism, Expressionism, and Cubism.
Paul Sutner (1895-1965) had been working in France, but never to have worked the old-fashioned way of painting. His command of color, brushwork, and composition revealed his new approach to art. The idea of capturing the landscape as he saw it, rather than as it had been depicted by others, was a new philosophy in the context of modernism. He believed in capturing the essence of a scene, not just its outward appearance. His work was characterized by a sense of spontaneity and immediacy, as if he was pouring his emotions and thoughts onto the canvas. His colors were vibrant and bold, and his brushwork was loose and free. He was a pioneer in the development of his own unique style, and his work continues to inspire artists today.
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According to the artist, in painting, the viewer sees an image of a specific figure that is not actually there. The artist creates a sense of depth and space, but the viewer's perception is limited by the flatness of the canvas. The viewer's imagination fills in the gaps, creating a three-dimensional illusion. This effect is known as the illusion of depth.

In the context of this document, the artist refers to the illusion of depth as a form of deception, where the viewer is tricked into perceiving something that is not actually present. The artist suggests that this deception is a common characteristic of modern art, where the emphasis is on the flatness of the canvas and the viewer's imagination is used to create a sense of depth.

The artist also notes that the illusion of depth is not always intentional. Sometimes, the flatness of the canvas is an accidental result of the artist's technique. However, the artist argues that even accidental flatness can create a sense of depth through the viewer's imagination.

This section of the document is a reflection on the role of the artist and the viewer in creating the illusion of depth. The artist suggests that the illusion of depth is a form of deception, and that it is an integral part of modern art. The viewer's imagination is essential to creating a sense of depth, and the artist must carefully consider how to manipulate the viewer's perception to create the desired effect.
Post-impressionism

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This curious picture is like no other Gauguin work.

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While the exhibits Brueghel, Van Eyck, Anthonies

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The Vanities of the Spring, 1882 (94 x 119). The National Gallery of Scot.

Beginning (84 x 90). The National Gallery of Scot.

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During the 1880s, however, we're taking a new look at how we're seeing things in the world around us. The camera is now providing a new perspective, and artists are learning to use it. The Impressionists, for example, were more interested in capturing the essence of a moment than in depicting it perfectly. They used light and color to create a feeling of movement and atmosphere. This approach paved the way for the Post-Impressionists, who took it a step further. They explored new ideas and techniques, and their work is characterized by a sense of emotion and expression. This movement was part of a larger cultural shift in the 19th century, as people began to question traditional values and embrace new ideas. The result was a diverse and exciting period in art history. 

Vincenzo Van Gogh, 1889-1890. "Mauricio's Farm, near Leiden." Oil on canvas, 66 x 64 cm. (66.4 x 63.5 cm).
Post-Imressionism