

The Victorian Age

- Painting
 - Emancipation of color: color becomes “the” painting
 - Monet
 - Cezanne
 - Van Gogh
 - Gauguin
 - Matisse

The Victorian Age

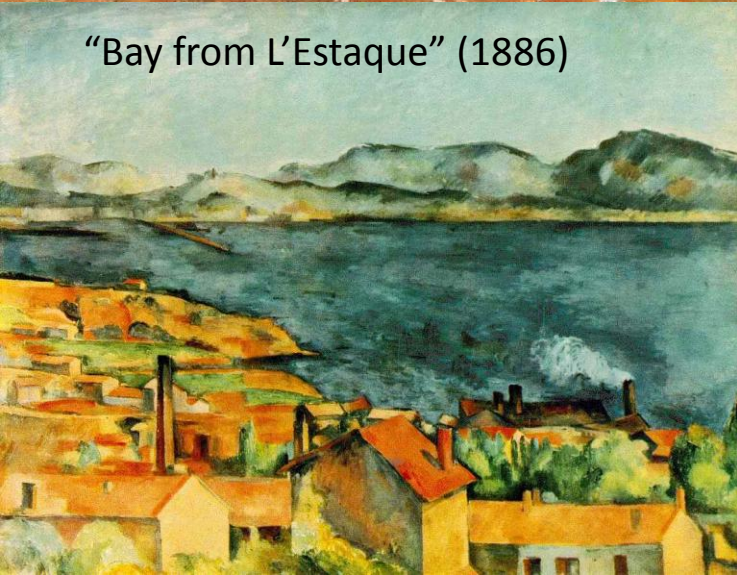
- **Paul Cezanne (1839, France)**
 - **Still life and landscape: absence of change, movement, time**
 - **Timelessness**
 - **Multiple perspectives in the same painting (“Still Life With Fruit Basket” in which each object is painted from a different perspective)**
 - **Color instead of line, shading, perspective**
 - **Color to create a sense of depth**
 - **Cezanne abstracts form the way Van Gogh abstracts color**
 - **Reducing objects to the fundamental forms (cones, cylinders, spheres)**



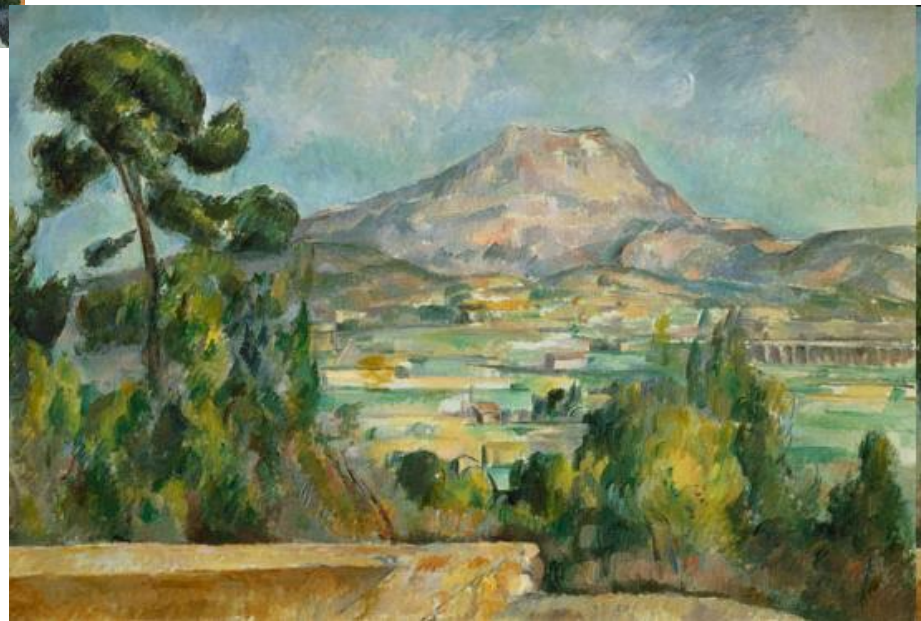
"Still Life With Fruit Basket"

"Large Bathers" (1905)

"Montagne Sainte-Victoire" (1906)

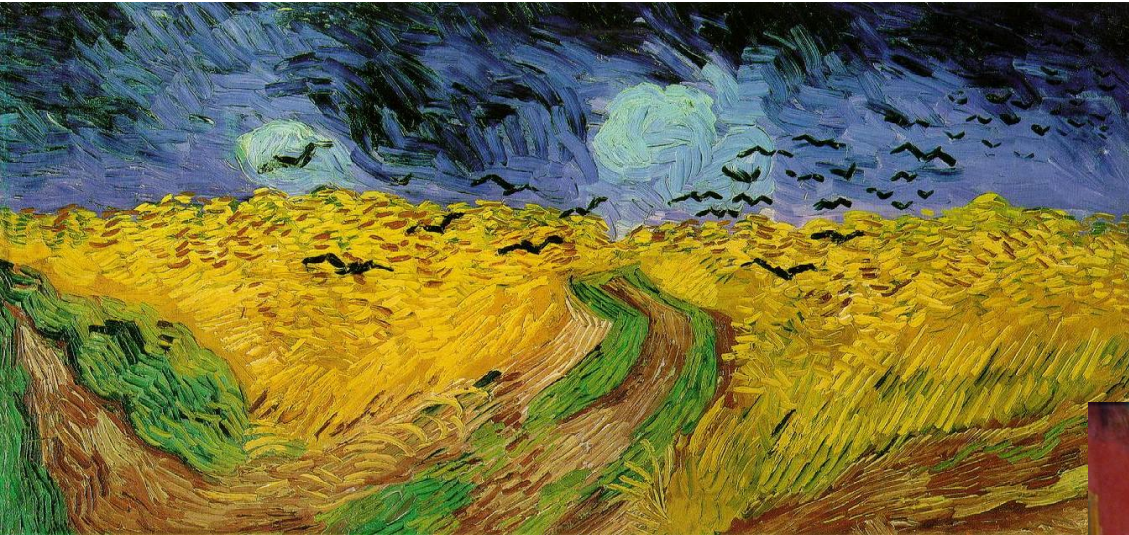


"Bay from L'Estaque" (1886)



The Victorian Age

- Van Gogh (1853, Holland)
 - Emotional use of color



Wheatfield with Crows (1890)



“Starry Night”
(1889)



Night Café (1888)

The Victorian Age

- Van Gogh (1853, Holland)
 - 1888: VanGogh cuts his ear



The Victorian Age

- Painting
 - Paul Gauguin (1848, France)
 - Color to cause emotion
 - “Color expresses something by itself”
 - The grass is red in “Vision After the Sermon”
 - Non-Western traditions
 - Japanese ukiyo-e
 - Allegorical quality
 - Musical quality

“Vision After the Sermon” (1888)



The Victorian Age

- Painting
 - Paul Gauguin



“La Orana Maria” (1891)

The Victorian Age

- **Painting**
 - **Paul Gauguin (1848, France)**



“Where Have We Come From” (1897)

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>