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)
The Victorian Age

Paul Cézanne (1839, France)

"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

“Starry Night” (1889)

Wheatfield with Crows (1890)

Night Café (1888)
The Victorian Age

• Van Gogh (1853, Holland)
  – 1888: Van Gogh 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