



Post-Impressionism

Hello everybody and welcome to today's episode. In this episode you will study about the Post-Impressionism which was a movement in prolongation of impressionism. This episode will discuss how Post-Impressionists accelerated the ideas of the Impressionists into new directions. Here we will concentrate on the personal styles of the artists that cocentrated on the emotional, structural, symbolic and spiritual elements. The Subject expert is Ms. Shilpi who works at Stupa 18 Gallery and I am.

Introduction:-

The term "Post-Impressionism" was coined by the English art critic Roger Fry while he primed an exhibition at Grafton Gallery in London in 1910. The show was called "Manet and the Post-Impressionists" which was exhibited from November 8, 1910



to January 15, 1911. The exhibition included the painters Vincent Van Gogh, Paul Cezanne, Paul Gauguin, George Seurat, André Derain, Maurice de Vlaminck and Othon Friesz, also the sculptor Aristide Maillol.

The concept of "Post-Impressionism" were somehow linked to the original Impressionist ideas and with time it departed from those ideas and developed their own modernist journey. **The expressive variations brought together under the Post-Impressionism varied from the technically oriented Neo-Impressionism initiated by Georges Seurat to the lavished Symbolism of Paul Gauguin.** This art movement defined a new era during which painting overstepped its traditional role as a window onto the world and rather it became a vision of the artist's mind and soul.

Shift from Impressionism to Post-impressionism:-



Impressionists rejected the official, government-sanctioned exhibitions, or salons, and were subsequently ignored by dominant academic art institutions were the originators of impressionism. They were in favor of independent exhibitions, the first of which was held in 1874. They painted landscapes and scenes of modern life, notably of bourgeois leisure and amusement. The Impressionists were interested in portraying transitory moments and concentrated on the fleeting effect of light, atmosphere and movement.

The art movement Post-Impressionism can be described as the reaction in the 1880s versus Impressionism. **It signified both an extension of Impressionism and a rejection of that style's intrinsic limitations.** This artistic style was led by Paul Cezanne, Paul Gauguin, Vincent van Gogh and Georges Seurat. The Post-Impressionists discarded the impulsive and naturalistic interpretation of light and color which was an important



characteristic of Impressionism. Instead Post-Impressionists gave emphasis on more symbolic content, formal arrangement and composition. However same as the **Impressionists, they gave stress on the artificiality of the picture. For the Post-Impressionists the color was independent from form and composition and was an expressive and aesthetic bearer of connotation.**

The objective of Impressionism was recording the nature in terms of the fugitive effects of colour and light. Whereas the Post-Impressionists rejected this restricted aim in favour of more ambitious expression.

The Post-Impressionists often exhibited together, but they painted mainly alone. Cezanne painted in remoteness at Aix-en-Provence in southern France, Paul Gauguin in 1891 took up habitation in Tahiti and Van Gogh painted in the countryside at Arles. The



choice of these isolated places gave them an opportunity to develop their own distinct style.

Post-Impressionists such as Paul Gauguin and Vincent van Gogh particularly concentrated on symbolic and highly personal meanings. While Post-Impressionists like Paul Cezanne and Georges Seurat focused on structure, arrangement, and the optical effects of color. Rather than simply representing their surroundings, they gave attention on the interrelations of color and shape to illustrate the environs around them.

The work of these artists created a base for several contemporary trends and for early 20th-century modernism. **In general, Post-Impressionism moved away from a naturalistic approach and headed toward the two major movements of early 20th-century 'Cubism and Fauvism' which craved to evoke emotion through colour and line.**



Although Post-Impressionism developed from Impressionism there was also divergence between the two. Impressionism placed contemporary landscape and city life on canvas and paid a lot of attention to light and color. On the other hand Post-Impressionism followed a more formal order while favoring symbolic content. Impressionist painters didn't give importance to emotion and sentiment and concentrated more on the subject.

Post-impressionist painters gave a lot of significance to the emotional aspect of human behavior and sentiments. The best examples are the works by Van Gogh.

Representative Artists:-

The Post Impressionists were a few independent artists who rebelled against the limitations of Impressionism. They developed a range of personal styles that focused on the emotional,



structural, symbolic and spiritual elements that they felt were missing from Impressionism. The major group of Post-Impressionists included Van Gogh, Paul Gauguin, Paul Cezanne, and George Seurat. All of these painters except Van Gogh were French, and most of them began as Impressionists and later each of them abandoned the style to form their own highly personal art.

Vincent Van Gogh (1853-1890):

Vincent Van Gogh was one of the most well-known post-impressionist artists. For him color was the principal symbol of expression. Van Gogh created the painting with a rapid application of paint and vigorous brushstrokes which expressed emotional qualities. **He tried to create harmony both by using intensified colors and by arranging them in their complementary and simultaneous contrasts.**



In 1886, he went to Paris to join his brother Théo, the manager of Goupil's gallery. In Paris, Van Gogh studied with Cormon, certainly met Pissarro, Monet, and Gauguin. Having met the new Impressionist painters, he tried to imitate their techniques; he began to lighten his very dark palette and to paint in the short brushstrokes of the Impressionists' style. Unable to successfully copy the style, he developed his own more bold and unconventional style.

Vincent Van Gogh relied upon saturated colors and broad brushstrokes to evoke his inner chaos. Along with Gauguin, he experimented with new move toward painting. They discarded academic representation, fine finish, and the Impressionist's fascination on typical optical concept. **He was influenced by a variety of sources one of that was the stylized representations of Japanese woodblock prints (Ukiyo-e).** In



the late nineteenth century, an appearance of Japanese goods and art into the European Market began Japonisme.

Another major inspiration for Van Gogh was Millet. Because of his work as a messenger, Van Gogh recognized with the lower classes. **Same as Millet, he considered farmers and laborers to be honorable people and that was apparent in his work.**

Millet's representation of peasants and the countryside impacted greatly on Van Gogh's early artworks. These themes can easily be seen in his artworks titled Head of an Old Peasant Woman with White Cap (1884), Two Peasant women, digging potatoes (1885), and Peasant woman sweeping the floor (1885).

The iconic despairing artist, Vincent Van Gogh struggled to convey his emotional and spiritual state in each of his artworks. Each painting provides a direct sense of how the artist viewed each scene, interpreted through his eyes, mind, and heart. **Some of his most famous works include 'Starry Night', 'Sunflowers'**



and 'The Night Cafe'. **Starry Night is repeatedly considered to be Van Gogh's peak achievement.** Different from most of his works, Starry Night was painted from memory and not out in the outdoor. In this artwork Van Gogh followed a strict principal of composition in which the forms are spread across the surface of the canvas. The forms are in an exact order to create balance and stress amidst the swirling strokes of the cypress trees and the night sky.

In 1882 Van Gogh started to experiment with lithography and went on to create a series of ten graphic works which included nine lithographs and one etching. **The Potato Eaters was intended for the marketplace and he made a lithograph of the piece so that it reached a broader audience.** Van Gogh's letters are also considered to be another form of artwork because they include sketches of pieces he was working on or had just



finished. These sketches in his letters show the progression of his masterpieces.

Vincent van Gogh painted about 30 self-portraits between the years 1886 and 1889. These self-portraits reflected his ongoing search of complementary colors and a bolder form. **His collection of self-portraits places him amongst the liveliest self-portraitists of all time.**

In spite of his lack of success during his lifetime, Van Gogh's legacy lives on having left a lasting impact on the world of art. Van Gogh is now seen as one of the most influential artists having helped out to lay the foundations of modern art. Today, Van Gogh is considered the utmost Dutch painter after Rembrandt. He finished more than 2,100 works, consisting of about 860 oil paintings and more than 1,300 watercolors, drawings and sketches. **His expressive and sensitive use of color and**



distinctive brushwork became hugely accepted and massively influenced Expressionism, Fauvism and early abstraction as well as many other aspects of 20th-century art.

Paul Gauguin (1848-1903):

Paul Gauguin was one of the most considerable French artists who primarily started with Impressionism movement. Later on he rejected the unconvincing quality of the impressionist brushstroke and suddenly initiated to develop his own style of painting generally referred to as Symbolism. **Gauguin did experimentation with new color theories and his approach to painting was semi-decorative.**

In the early 1890s he started traveling frequently to the south Pacific, where he developed a new style involving everyday



observations with mystic symbolism. He witnessed various communities of French Polynesia and other non-western civilizations to know more about the natural world. Gauguin researched about religious communities in rural Brittany and explored various landscapes in the Caribbean. **Gauguin spent time living and painting in Tahiti with exploring its exotic environment.**

Gauguin thought that the traditional European painting had become furthermore derivative and there was lack in symbolic depth. In comparison of European art, the art of Africa and Asia appeared to him full of mystic symbolism and dynamism. Influenced by folk art and Japanese prints, Gauguin moved toward Cloisonnism.

His style was strongly influenced by the trendy primitive art.

The use of bold colors, exaggerated body proportions and exposed contrast in his paintings helped to pave the way for the



Primitivism art movement and also made him different from his contemporaries.

Paul Gauguin is considered as a pioneer of Modernism as he developed these thoughts further in his theory of

‘Synthetism’. In 1888, Gauguin and Émile Bernard proposed a combination theory of art. It emphasized on the use of large flat planes and bright, unnatural color in combination with symbolic or primitive subjects. **‘The Yellow Christ’ is a typical artwork of Gauguin belonging to this period.**

The subject matter of his artworks was derived from religion, literature, or mythology. **His subjects varied from scenes of ordinary life such as ‘Two Tahitian Women’ to dark scenes such as ‘Spirit of the dead watching’**. His artworks were also frequently derived from memory or imagination and articulated a strong association with the subject matter that inspired the work.



His masterpiece was the monumental artwork titled ‘Where do we come from? Where we are? Where are we going?’.

He rejuvenated the art of woodcutting with his liberated and daring knife work and his expressive, asymmetrical shapes and strong contrasts. **He produced some fine lithographs and a number of pottery pieces**

Gauguin’s bold experiments in coloring led directly to the 20th century fauvist style in modern art as well as the expressionists.

Paul Cezanne (1839-1906):

Paul Cezanne was the prominent French artist of the Post-Impressionist era. He discontented with the Impressionist concept that painting is principally a reflection of visual perception.



Cezanne practiced a new kind of analytical discipline by adding volume, color, surface and brushstroke to achieve a sense of unified entity in his masterpiece.

He suggested that the landscape was constructed from the simple geometric components. In his mature artwork even a simple apple showed a clearly sculptural dimension. It is as if each item of still life, landscape even the portrait had been observed not from one but quite a few angles.

Cezanne's work demonstrates an excellence of design, color, composition and draftsmanship. His frequently repetitive, sensitive and examining brushstrokes are highly distinctive and clearly identifiable. **He used planes of color and small brushstrokes that build up to form complex ground.**

Cezanne's paintings express his concentrated study of his subjects, a searching gaze and process to deal with the complexity of human visual perception.



Paul Cezanne's paintings from the 1860s are unusual, bearing little obvious likeness to the artist's mature and more important style. The subject matter is dark and melancholy with including fantasies, imaginings, and religious images. An interesting characteristic of Cezanne's style in the 1860s was the sense of energy in his work. **The painter transformed the restive power of his previous years into the structuring of a pictorial language of his own typical style.**

His technique in early paintings is equally romantic, a lot impassioned. In his artwork **"Man in a Blue Cap" (1865-1866)** the application of pigments is done with a palette knife, forming a surface everywhere intense with impasto.

In 1872, Cezanne moved to Pontoise, France, where he spent two years working with Pissarro. Cezanne was convinced with the perception that one must paint directly from nature during this



period. With this change in artistic thinking the romantic and religious subjects started to vanish from Cezanne's canvases. His paintings from the last three decades of his life recognized new paradigms for the progress of modern art.

This new expression is evident in many of Cezanne's works, including 'The Bay of Marseilles, view from L'Estaque'(1885); 'Mont Sainte-Victoire' (1887); 'The Cardplayers' (1890-1892); 'Still Life with Jar, Cup, and Apples' (1877); and 'The Bathers' (1898-1905).

Perhaps the leading and the most dominant of the Post-Impressionists, Cezanne formed a tie between Impressionism and Cubism. Cezanne's methodical and time-based practice led the future Cubists to regard him their true mentor and also influenced the more materialist, artistic movements of Fauvism, Expressionism, and even complete abstraction. His innovative



experimentation was tremendously influential for the masters of modernity, such as Henri Matisse and Pablo Picasso.

George Seurat (1859-1891):

Georges Seurat was unsatisfied with the limitations of Impressionism. He was unconvinced with it due to the lack of accurate line and detail. **That's the reason he developed the technique of Pointillism or as it was otherwise called Neo-Impressionism which was in continuation of Post-Impressionism.** In the 1880s, Georges Seurat confronted Impressionism with his unique analyses based on the existing notions of optical and color theories. His approach was more scientific towards mixing of color which was applied in small dots of paint that intermingled optically when viewed from a distance. Nevertheless, he borrowed several of his approaches from Impressionism. Same as impressionists he loved modern subject



matter and scenes of urban leisure. Seurat's artworks appeared more like Impressionism than Pointillism. This was for the reason that he painted his sketches outside using an Impressionistic technique to rapidly capture the transitory effects of natural light and color. Then later he used complete his work with dots sitting in his studio.

In his artwork titled "A Sunday on La Grande

Jatte" represents Seurat's experimental technique, which was done characteristically in style of Neo-Impressionism.

This painting shows a familiar subject of the Impressionists and illustrates a landscape scene occupied with figures at leisure.

Seurat applied color in thick fields of tiny dots in order to imitate the colorful and vibrate appearance of natural light, which is also the result of the blending of the different colors of the spectrum. In the artwork titled 'The Circus' he used his typical technique to paint an unusual nighttime scene illumined by artificial light.



Later he was more interested in Gothic art and trendy posters, and the influences of these on his work make it some of the first modern art to create such unconventional sources for expression.

In Seurat's later work he left behind the calm, stately classicism of early pictures like *Bathers at Asnières*, and pioneered a more dynamic and stylized approach that was influenced by sources such as caricatures and popular posters. These brought a powerful new expressiveness to his work.

Seurat derived several of his theories about painting from his study of contemporary exposition on optics. He believed that lines tending in definite directions, and colors of a particular warmth or coolness, could have particular communicative effects. **He also practiced the discovery that contrasting or complementary**



colors can optically blend to give far more vibrant tones that can be attained by mixing paint alone. He named the method developed by him as 'chromo-luminism', however it is better known as Divisionism or Pointillism.

Seurat is a lot mentioned by artists with an importance in the visual effects of color, form, and light. Painter Bridget Riley has attributed him with influencing her particular brand of Op art.

Henri Rousseau (1884-1910):

In their search for more vivid styles and symbolic content Many Post-Impressionists were drawn to Primitivism. One of them was Henri Rousseau, a French Post-Impressionist artist exploiting Naïve or Primitive style. Naïve art was the style characterized with childish simplicity. **He is best known for his portraits as well as his paintings of jungle scenes.**



Basically self-taught, Rousseau developed a style that evidenced his lack of academic guidance. **In his artworks the absence of correct proportions, one-point perspective, and use of sharp, often unnatural colors made it typical of Naïve style.** These distinctive features resulted in his artwork imbued with a sense of mystery and peculiarity.

By 1884, he devotedly copied the works in the Louvre's collection and developed a style that subjugated his entire composition.

Rousseau's paintings at first look appear to present predictable subject matter. The simplified, abstracted forms and surface patterns that merge within the painted imageries derived solely from his imagination.

Rousseau was well recognized for his artistic portrayal of jungles.

He was inspired by illustrations in books and botanical gardens in

Paris. **Although he lacked any academic training, his**

reminiscent landscapes and jungle scenes, such as The

Sleeping Gypsy (1897) and The Dream (1910) were based



upon his interpretations of his subconscious, rather than the surrounding world.

Aside from exotic scenes, he also painted some small topographical images of suburbs and his city. In his view he had invented a new style of portrait landscape. **He did this by painting a striking view and then adding the portrait in the foreground.**

The unschooled technique and sense of childlike simplicity in his artworks resonated with the "primitivism" embraced by early 20th-century modern artists such as Pablo Picasso and Kandinsky, who saw the art forms such as African tribal masks and Russian folk art for their expression. André Breton hailed Rousseau as a "proto-Surrealist" for his art's dream-like and metaphysical features, and use of bright colors and clear outlines. His depiction



of the realm of dreams in an exceptional style was highly influential for the Fauvists, Cubists, and Surrealists.



Odilon Redon (1840-1916):

Odilon Redon was one of the principal figures of the Post-impressionists group. Later he was closely allied with Symbolism.

Redon's work depicts an exploration of his inner feelings and consciousness. His artworks consisted of general Symbolist subjects, such as detached heads, monsters, and unique illustration of classical mythology. His earliest works, charcoal drawings are characterized by mystery, melancholy, and fantasy and were supported by contemporary authors like Stéphane Mallarmé and Joris-Karl Huysmans. Redon himself was interested in literature and this interest was reflected in his art.

Till 1890, Redon was well-known entirely for his monochromatic works. **Between 1879 and 1899 created number of drawings and lithographs mostly in black and white.** His prints inspired those in particular who were associated with Symbolism.



From the late 1890 his artworks are more vibrant and colorful and he experimented in mixed media and easel paintings. But later on his artistic energies progressively moved toward color, and by 1900 he mostly created oil paintings and pastels. His art became more colorful and more decorative, leading to commissions for screens and murals. **Redon referred to nature but his depiction of nature was filtered through memory and imagination and produced surreal forms and stunning surfaces.**

Redon had an intense interest in the Buddhist religion and culture. **The depiction of the Buddha and influences of Japonism was increasingly seen in his work.** These were finely blended in his artworks such as in the painting 'The Death of the Buddha', 'The Buddha', and 'Vase with Japanese warrior' and many more.



Redon's non-naturalistic colors stimulated the Fauvists and his use of dreamlike descriptions and the way of positioning objects in an imaginary manner influenced Surrealism.

Later Developments:

Post-Impressionism covers a wide range of diverse artistic styles that all contribute to the common motivation of responding to the opticality of the Impressionist movement.

By 1910, art movements like Fauvism, Expressionism, and Cubism already subjugated the European avant-garde. Every new development in these major movements was based on the symbolism and structure advocated by the different Post-Impressionist styles.

The art of Paul Gauguin was a major influence in the development of Fauvism. The art of Vincent Van Gogh was an influence on Expressionism in the 20th century. The art of Paul Cezanne was an influence on the Cubists at the start of the 20th



century. The analytical method of Seurat's Pointillism influenced those artists who adopted more calculated approach to painting, particularly in the development of abstract art.

Critics set the various styles within Post-Impressionism into two general, contrasting stylistic movements; the first was the structured or geometric style that was the originator to Cubism while the second was the expressive or non-geometric art that led to Abstract Expressionism.

Scholars on post-impressionism:-

Robert Rosenblum explained: "Post-Impressionists ... felt the need to construct private pictorial worlds upon the foundations of Impressionism."

Rewald wrote that "the term 'Post-Impressionism' is not a very precise one, though a very convenient one."



Critic Jean Ajalbert, “Le Salon des impressionnistes,” *Revue Moderne*, June 20, 1886:

“They have managed to produce intense coloring with the help of observation as precise as it is simple. . . . They’ve avoided any muddiness in their painting by using tiny brushstrokes, little dotted points, or the juxtaposition of colors: the mixture occurs in the eye, not on the palette. They paint by attenuating, by modifying the local color of an object through reflections of the strongest adjacent color. They have, so to speak, restored the virginity of the eye, forgetting conventional colors in order to find, on their own, the right note. And they have succeeded.”

Visuals:-



1-Self-Portrait with a Straw Hat by Van Gogh,1887



2-Self-portrait by Van Gogh, 1889



3-Self-portrait without beard by Van Gogh, 1889



4-Almond Blossoms by Van Gogh, 1890



5-Cherry Tree by Van Gogh, 1888



6-Cypresses by Van Gogh, 1889



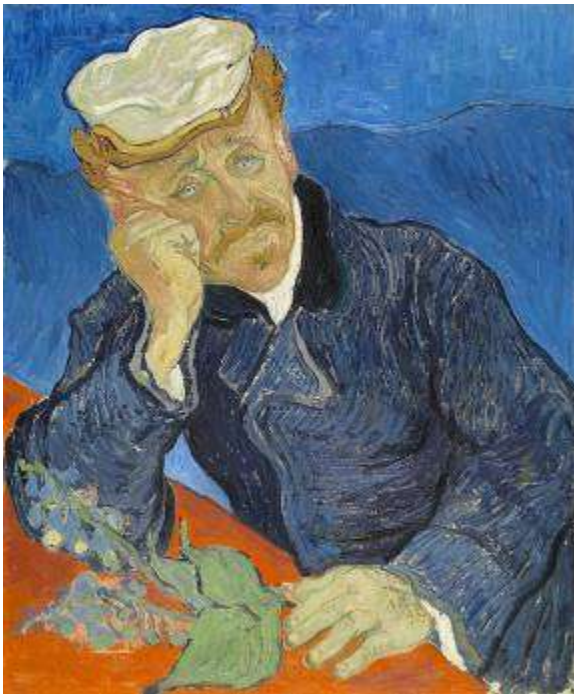
7-Cypresses with Two Figures by Van Gogh, 1889–90



8-Daubigny's Garden by Van Gogh, 1890



9-First Steps after Millet by Van Gogh, 1890



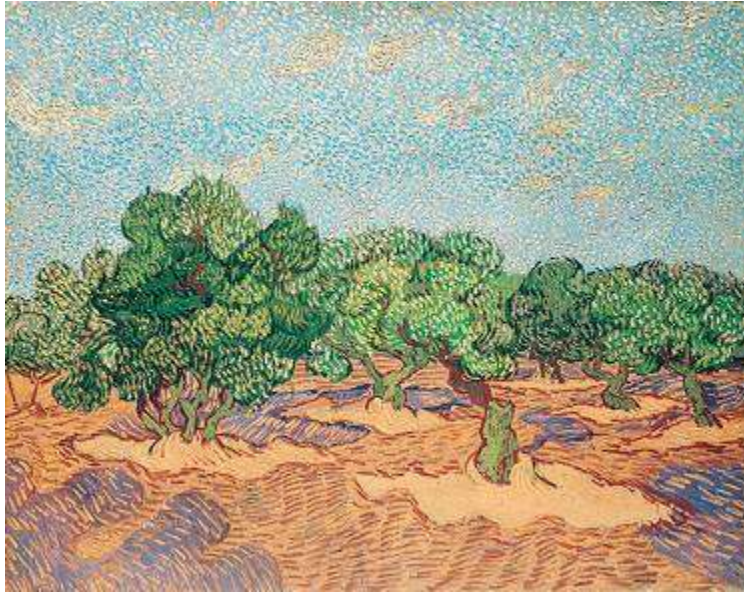
10-Portrait of Dr. Gachet by Van Gogh, 1890



11-Joseph Roulin (The Postman) by Van Gogh, 1888



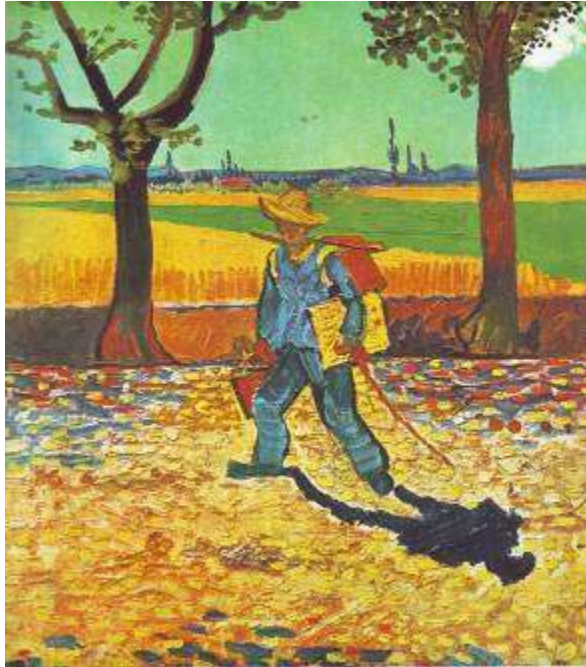
12-Portrait of Pere Tanguy by Van Gogh, 1887



13-Olive Trees by Van Gogh, 1889



14-Olive Trees with the Alpilles in the Background by Van Gogh, 1889



15-Painter on the Road to Tarascon by Van Gogh, 1888





16-Paul Gauguin's Armchair by Van Gogh, 1888



17-Red vineyards by Van Gogh, 1888





18-Road in Etten by Van Gogh, 1881



19-Road with Cypress and Star by Van Gogh, 1890





20-Rooftops, View from the Atelier The Hague by Van Gogh, 1882, Watercolour



21-Roses by Van Gogh, 1890



22-Still Life with Absinthe by Van Gogh, 1887



23-Starry Night by Van Gogh, 1889



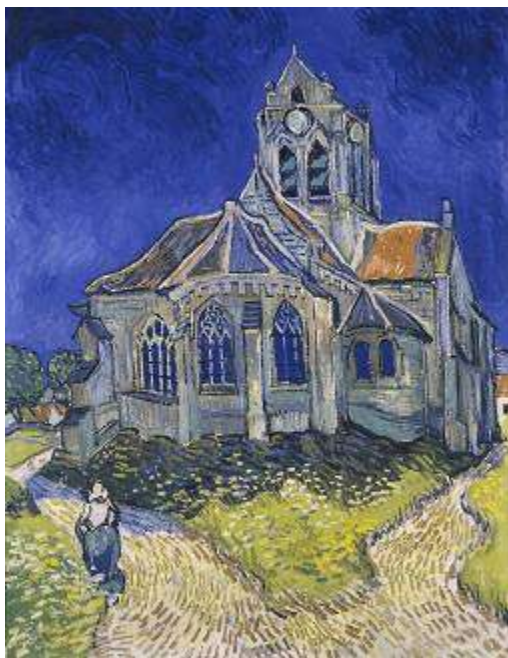
24-Starry Night Over the Rhone by Van Gogh, 1888



25-Sunset at Montmajour by Van Gogh, 1888



**26-The Café Terrace on the Place du Forum, Arles, at Night
by Van Gogh, 1888**



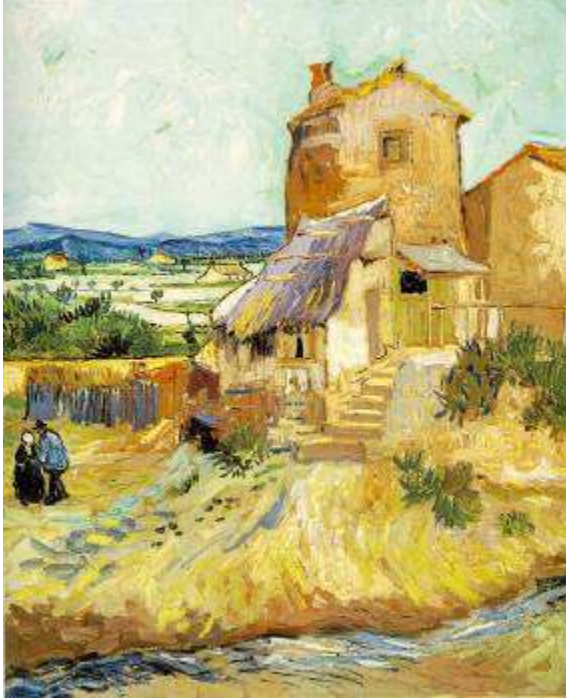
27-The Church at Auvers by Van Gogh, 1890



28-White House at Night by Van Gogh, 1890



29-The Yellow House by Van Gogh, 1888



30-The Old Mill by Van Gogh, 1888



31-The Night Cafe by Van Gogh, 1888



32-Van Gogh's Chair by Van Gogh, 1888



33-View of Arles with Irises by Van Gogh, 1888



34-View of Arles-Flowering Orchards by Van Gogh, 1889





35-The Harvest by Van Gogh, 1888, Oil on canvas



36-Wheat Field with Cypresses by Van Gogh, 1889



37-Wheatfield under Thunderclouds by Van Gogh, 1890



38-Wheatfield with Crows by Van Gogh, 1890, Oil on canvas



39-The Red Vineyard by Van Gogh, 1888



40-The Round of the Prisoners by Van Gogh, 1890



41-The Sower by Van Gogh, 1888



42-Two Peasant Women Digging in a Snow-Covered Field at Sunset by Van Gogh, 1890



43-Farmhouse with a digging over Peasant-woman by Van Gogh, 1885



44-Peasant woman sweeping the floor by Van Gogh, 1885



45-Two Peasant women digging potatoes by Van Gogh, 1885



46-Head of an Old Peasant Woman with White Cap by Van Gogh, 1884



47- The Sower by Jean-François Millet, 1850



48-The Potato Peeler by Van Gogh, 1885



49-The Potato Eaters by Van Gogh, 1885



50-The Gleaners by Jean-François Millet, 1857



51-The Potato Eaters by Van Gogh, 1885, Nuenen Lithograph



52-Sunflowers by Van Gogh, 1888



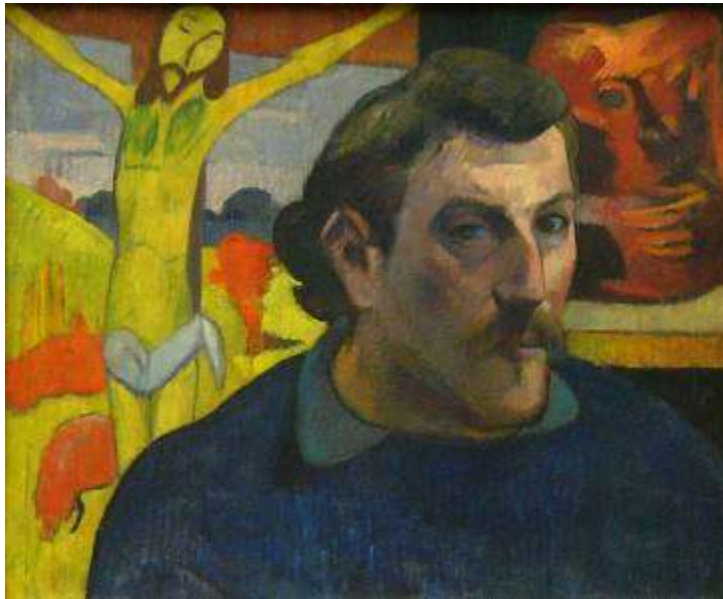
53-Letter Sketches-'Bedroom' by Van Gogh



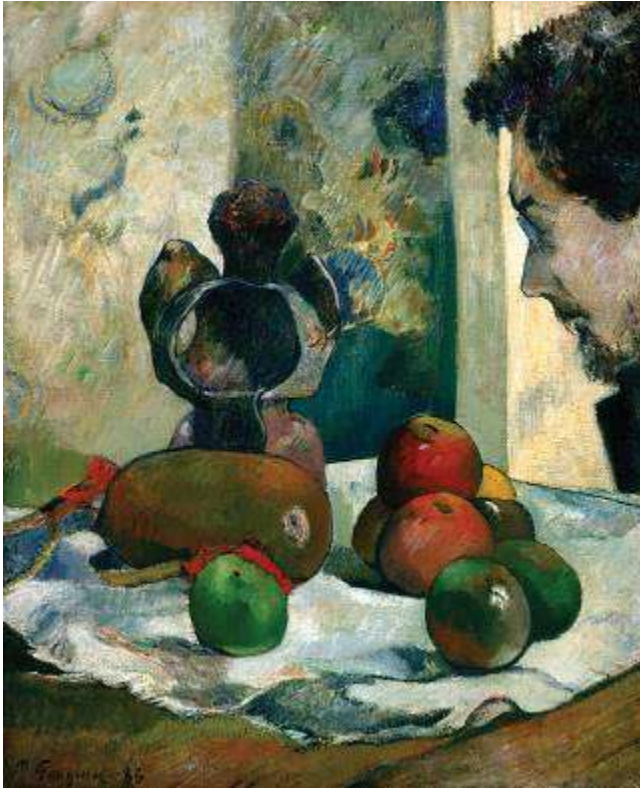
54-Road to Tarascon by Van Gogh, 1888, Drawing



55-The Blooming Plumtree (after Hiroshige) by Van Gogh, 1887



56-Self-portrait by Paul Gauguin, 1889



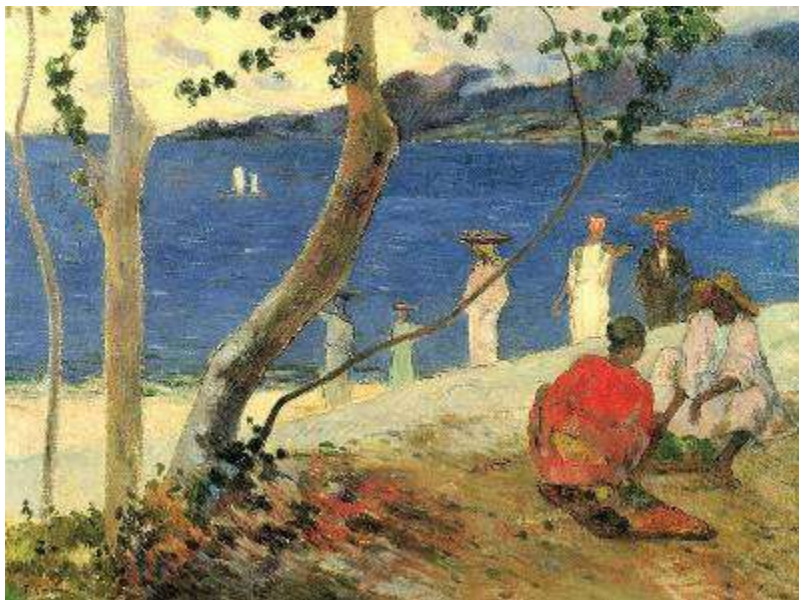
57-Still Life with Profile of Laval by Paul Gauguin, 1886



58-Winter Landscape by Paul Gauguin, 1879



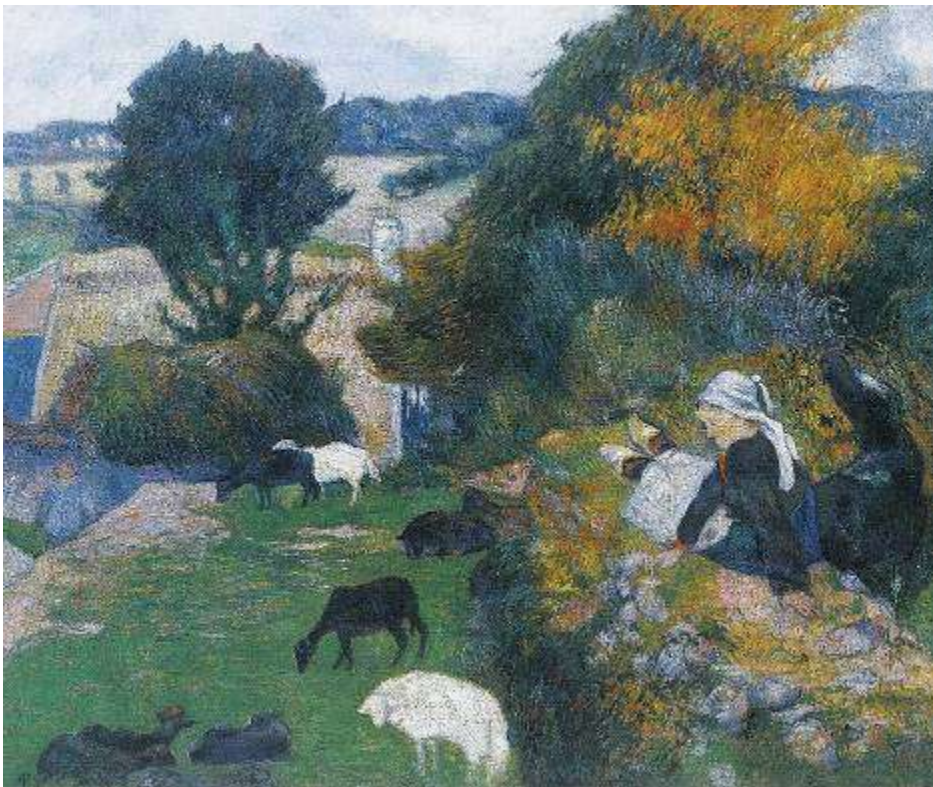
59-Women Bathing by Paul Gauguin, 1885



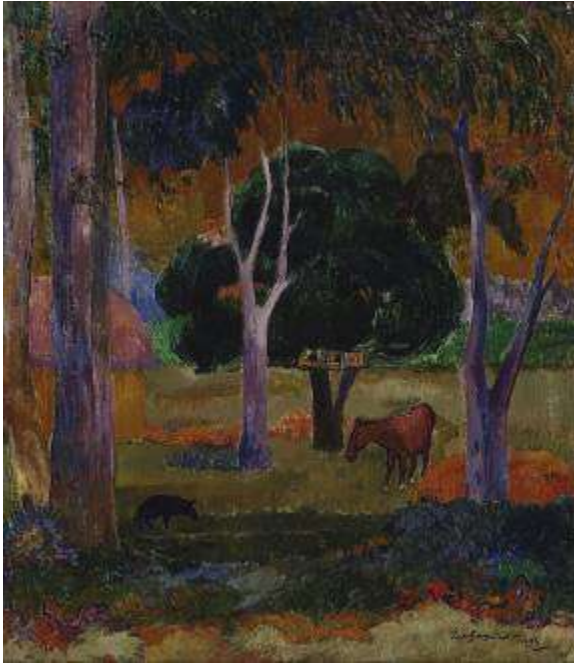
60-Bord de Mer II by Paul Gauguin, 1887



61-Conversation Tropiques by Paul Gauguin, 1887



62-La Bergère Bretonne by Paul Gauguin, 1886



63-Landscape with a Pig and a Horse by Paul Gauguin, 1903



64-Huttes sous les arbres by Paul Gauguin, 1887



65-Painter's Family in the Garden in Rue Carcel by Paul Gauguin, 1881



66-Breton Girl by Paul Gauguin, 1886



67-Ia Orana Maria (Hail Mary) by Paul Gauguin, 1891



68-Among the Mangoes by Paul Gauguin, 1887



69-At the Pond by Paul Gauguin, 1887



70-Woman with a Flower by Paul Gauguin, 1891



71-Marquesan Man in a Red Cape by Paul Gauguin, 1902



72-Martinique Landscape by Paul Gauguin, 1887



73-Maternité II by Paul Gauguin, 1899



74-The Seed of the Areoi by Paul Gauguin, 1892



**75-The Painter of Sunflowers- Portrait of Vincent Van Gogh
by Paul Gauguin, 1888**



76-Tahitian Landscape by Paul Gauguin, 1893, Oil on canvas



77-The Market Gardens of Vaugirard by Paul Gauguin, 1879



78-Still life with Exotic Birds by Paul Gauguin, 1902



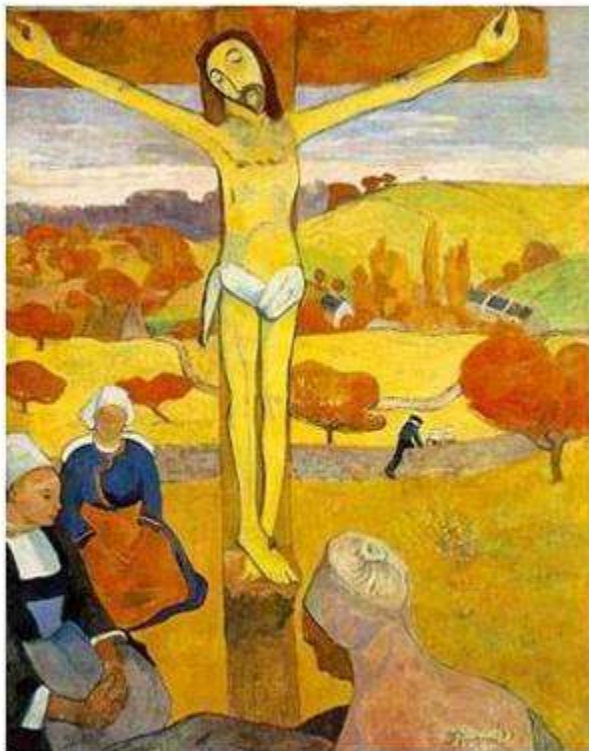
79-Still Life with Teapot and Fruit by Paul Gauguin, 1896



80-Riders on the Beach by Paul Gauguin, 1902



81-Sacred spring sweet dreams by Paul Gauguin, 1894



82-The Yellow Christ by Paul Gauguin, 1889, Oil on canvas



83-Two Tahitian Women by Paul Gauguin, 1899



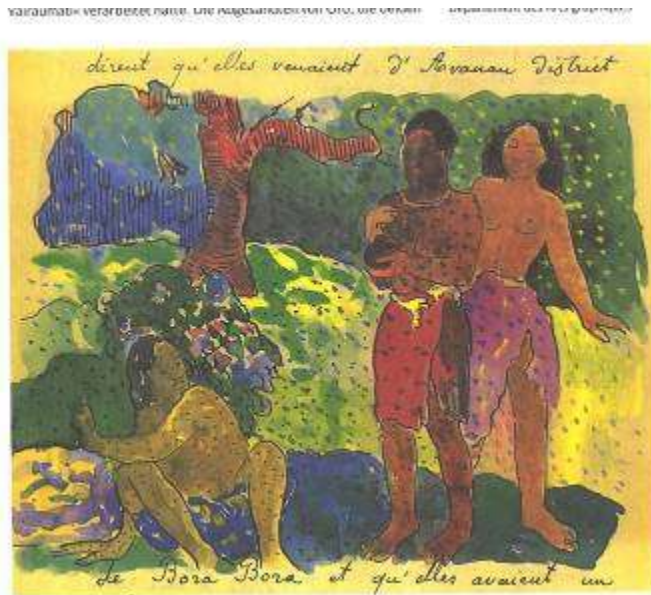
84-Spirit of the Dead Watching by Paul Gauguin, 1892



85-Where Do We Come From.What Are We.Where Are We Going by Paul Gauguin, 1897, Oil on canvas



86-Tahitian Faces by Paul Gauguin, 1899



87-Page from Paul Gauguin's notebook



88-Breton Bather by Paul Gauguin, 1886



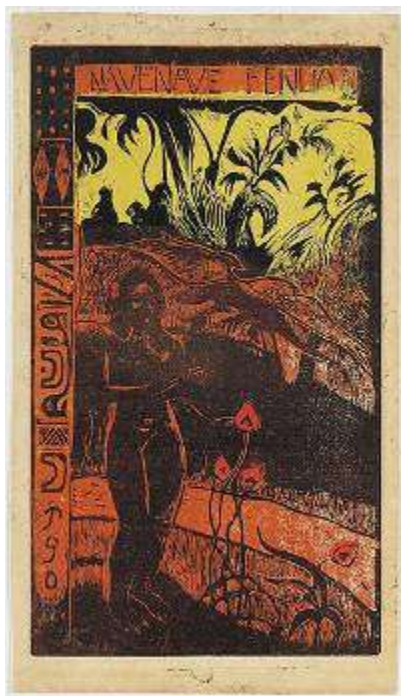
89-Change of Residence by Paul Gauguin, 1899, Woodcut



90-Woman with Mangoes by Paul Gauguin, 1898



91-Nave Nave Fenua (Delightful Land), woodcut in Noa Noa series by Paul Gauguin, 1893–94





92-Nave Nave Fenua (Delightful Land), woodcut in Noa Noa series by Paul Gauguin, 1894



93-At Play in Fresh Water by Paul Gauguin, 1893–1894



94-Bathers in Brittany by Paul Gauguin, 1889



95-Jug in the Form of a Head, Self-portrait by Paul Gauguin, 1889



96-Oviri by Paul Gauguin, 1894, partially glazed stoneware



**97-Vase Decorated with Breton Scenes by Paul Gauguin,
1886-87**



98-Self-Portrait by Paul Cezanne, 1879-1882, Oil on canvas



99-A Modern Olympia by Paul Cezanne, 1873-1874



100-Bathers by Paul Cezanne, 1874–75



101-Bather by Paul Cezanne, 1885–1887



102-Les Grandes Baigneuses by Paul Cezanne, 1898–1905



103-The Bathers by Paul Cezanne, 1898–1905



104-Still Life with Apples and a Pot of Primroses by Paul Cezanne, 1890



105-Still Life with a Ginger Jar and Eggplants by Paul Cezanne, 1893-94



106-Still Life with Jar, Cup, and Apples by Paul Cezanne, 1877



107-The Black Marble Clock by Paul Cezanne, 1869–1871



108-Dish of Apples by Paul Cezanne, 1875–77



109- Man in a Blue Cap by Paul Cezanne, 1866



110-Boy in a Red Waistcoat by Paul Cezanne, 1888–1890



111-Harlequin by Paul Cezanne, 1888-90, Oil on canvas



112-The Artist's Father by Paul Cezanne, 1866



113-The Overture to Tannhäuser -The Artists Mother and Sister by Paul Cezanne, 1868



114-Woman in a Green Hat (Madame Cezanne) by Paul Cezanne, 1894–1895



115-The Card Players by Paul Cezanne, 1892-95, Oil on canvas



116-Château Noir by Paul Cezanne, 1900–1904



117-Houses in Provence- The Riaux Valley near L'Estaque by Paul Cezanne



118-Jas de Bouffan by Paul Cezanne, 1876



119-Jas de Bouffan by Paul Cezanne, 1885–1887



120-L'Estaque by Paul Cezanne, 1883–1885



121-Mont Sainte-Victoire and Château Noir by Paul Cezanne, 1904 – 1905



122-Mont Sainte-Victoire and the Viaduct of the Arc River Valley by Paul Cezanne, 1882–85



123-Mont Sainte-Victoire by Paul Cezanne, 1887



124-Mont St. Victoire by Paul Cezanne, 1902-04



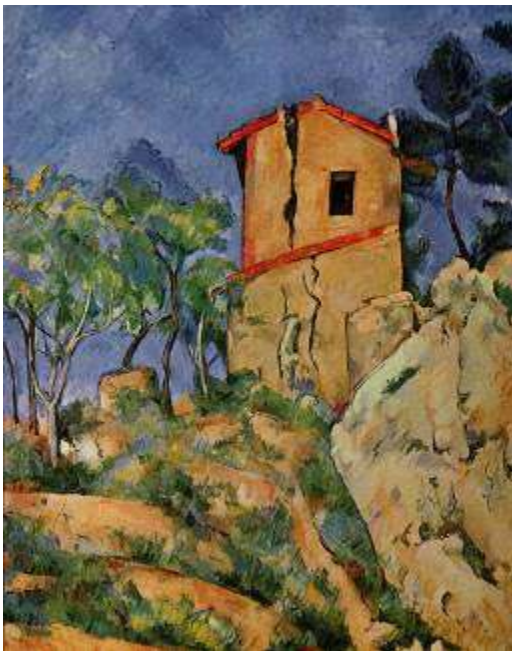
125-The Bay of Marseilles, view from L'Estaque by Paul Cezanne, 1885



126-The Château at Médan by Paul Cezanne, 1880, Oil on canvas



127-The Fishermen by Paul Cezanne, 1875



128-The House with the Cracked Walls by Paul Cezanne, 1892-1894



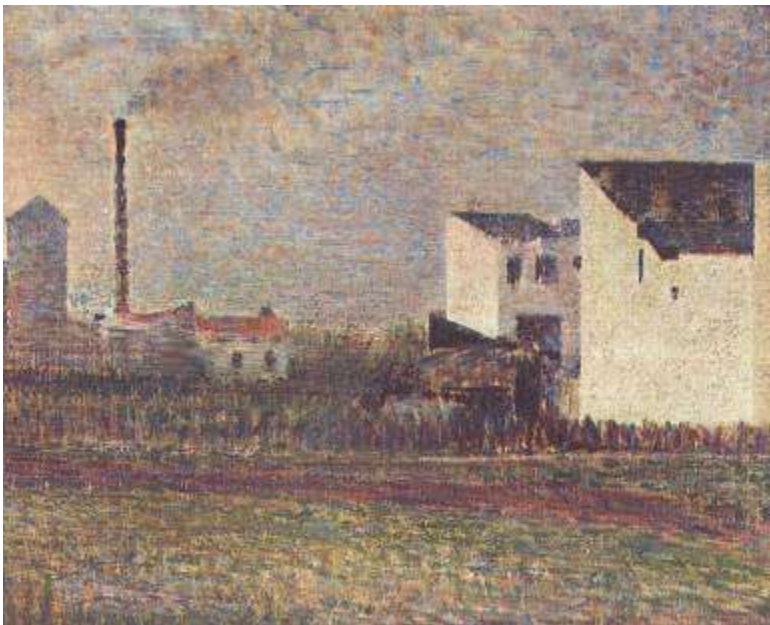
129-The Neighborhood of Jas de Bouffan by Paul Cezanne, 1885-1887



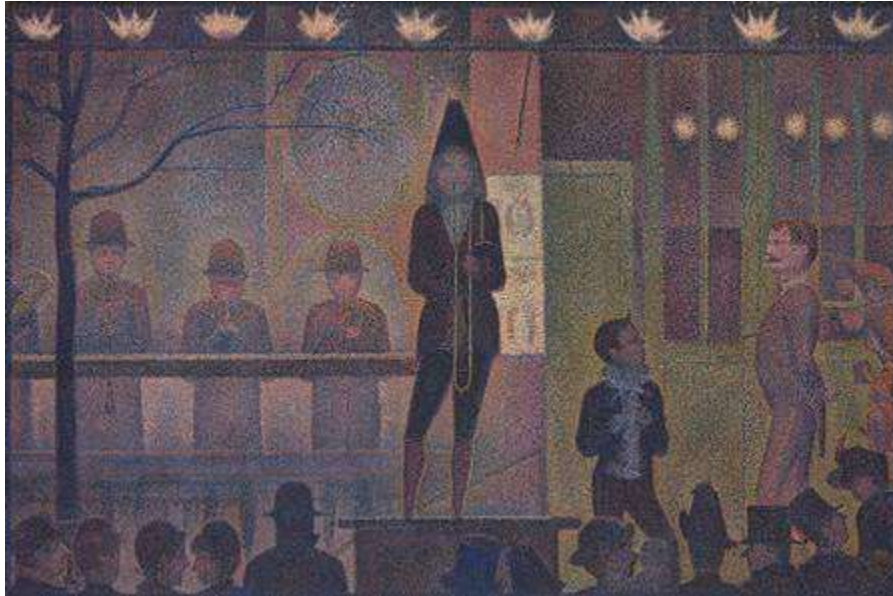
130-A Sunday Afternoon on the Island of La Grande Jatte by George Seurat, 1884-86, Oil on canvas



131-Bathers at Asnières by George Seurat, 1884



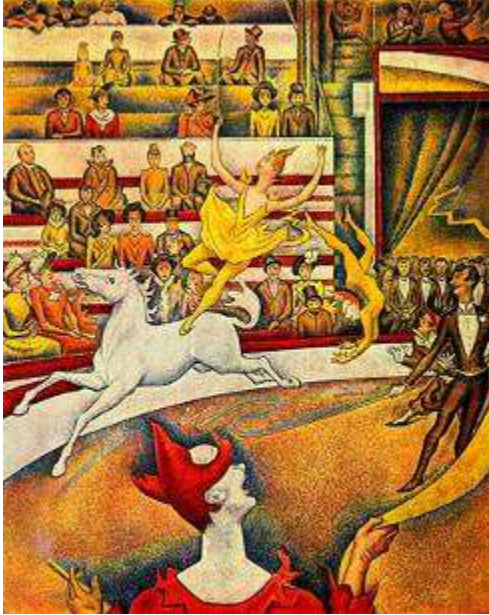
132-The Suburbs by George Seurat, 1882–83



133-Circus Sideshow by George Seurat, 1887–88



134-Le Chahut by George Seurat, 1889-90, Oil on canvas



135-The Circus by George Seurat, 1890



136-The Laborers by George Seurat, 1883



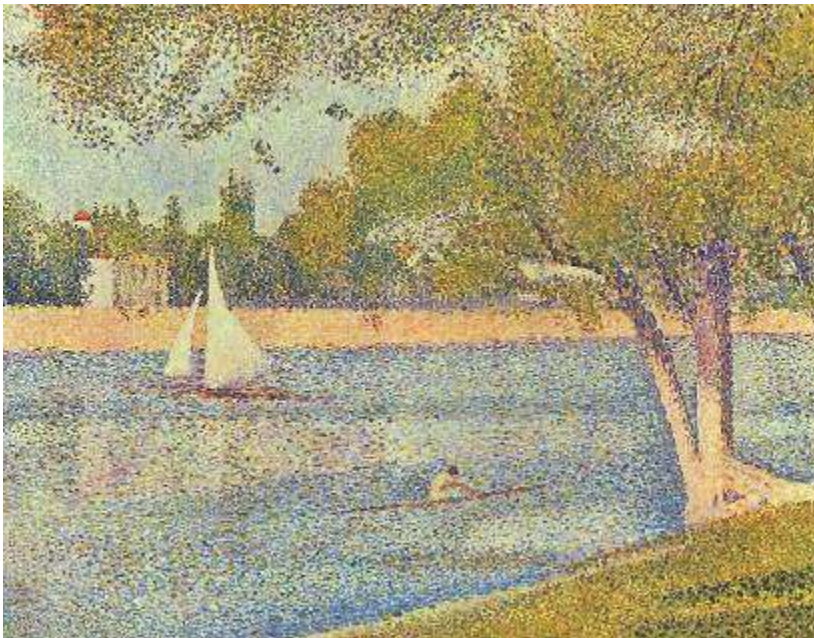
137-Fishing in the Seine by George Seurat, 1883



138-Gray weather-Grande Jatte by George Seurat, 1888



139-The Eiffel Tower by George Seurat, 1889



140-The Seine and la Grande Jatte - springtime by George Seurat, 1888



141-View of Fort Samson by George Seurat, 1885



142-Self-portrait with a Lamp by Henri Rousseau, 1903



143-Portrait of Monsieur X (Pierre Loti) by Henri Rousseau, 1910



144-A Carnival Evening by Henri Rousseau, 1886



145-Bouquet of Flowers by Henri Rousseau, 1909-1910



146-The Dream by Henri Rousseau, 1910



147-The Football Players by Henri Rousseau, 1908



148-The Centenary of Independence by Henri Rousseau



149-The Hungry Lion Throws Itself on the Antelope by Henri Rousseau, 1905



150-The Mill by Henri Rousseau, 1896



151-The Sleeping Gypsy by Henri Rousseau, 1897



152-Tiger in a Tropical Storm (Surprised) by Henri Rousseau, 1891



153-Portrait of George Seurat



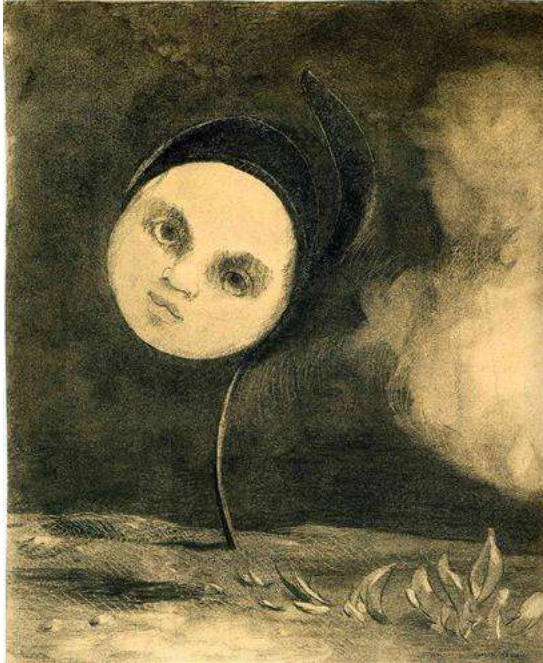
154-Self-Portrait by Odilon Redon, 1880



155-Guardian Spirit of the Waters by Odilon Redon, 1878



156-Caliban by Odilon Redon, 1881, Charcoal



157-Head on a stem by Odilon Redon, Charcoal



158-Lumière by Odilon Redon, 1893, Lithograph



159-Christ by Odilon Redon, Lithograph



160-Plate V in The Temptation of Saint Anthony by Odilon Redon, 1888, Lithograph



161-The Temptation of Saint Anthony by Odilon Redon, 1888,
Lithograph



162-Chariot of Apollo by Odilon Redon



163-Christ in Silence by Odilon Redon, 1897, Charcoal



164-Flower Clouds by Odilon Redon, 1903



165-Ophelia among the Flowers by Odilon Redon, 1905-1908



166-Pandora by Odilon Redon, 1914



167-Papillons by Odilon Redon, 1910



168-The Buddha by Odilon Redon, 1906-07



169-The Death of the Buddha by Odilon Redon, 1899



170-Vase with Japanese warrior by Odilon Redon, 1905, Pastel on paper