

Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection



Paul Cézanne
Mont Sainte-Victoire, c. 1904-06
(La Montagne Sainte-Victoire)

oil on canvas

Collection of the Henry and Rose Pearlman Foundation,
on long-term loan to the Princeton University Art Museum

TEACHER'S STUDY GUIDE WINTER 2015

Vancouver
Artgallery

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Vancouver Art Gallery

Teacher's Guide for School Programs

The exhibition *Cézanne and the Modern* showcases over fifty masterpieces of Impressionist and Post-Impressionist art. Among the artists represented are Paul Cézanne, Vincent van Gogh, Amedeo Modigliani and Édouard Manet. Assembled by Henry and Rose Pearlman, the collection is one of the most distinguished private collections of early Modern art in the United States, comprising paintings, watercolours and sculptures.

DEAR TEACHER:

This guide will assist you in preparing for your tour of *Cézanne and the Modern*. It also provides follow-up activities to facilitate discussion after your Gallery visit. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *Cézanne and the Modern* has three main goals:

- to introduce students to the work of Impressionists and Post-Impressionists,
- to consider diverse artistic traditions and disciplines,
- to explore individual artworks within historical, social and cultural contexts.

THE EXHIBITION: *Cézanne and the Modern*

During the 1940s and '50s, Henry and Rose Pearlman built an exceptional collection of Modernist works. Central to the Pearlmans' collecting interests were two artists, the great Expressionist painter Chaïm Soutine, of whose work Henry Pearlman was one of the earliest American collectors, and most importantly, Paul Cézanne.

Cézanne and the Modern comprises some fifty works and includes major paintings by Paul Cézanne, Edgar Degas, Amedeo Modigliani, Henri de Toulouse-Lautrec, Édouard Manet and Vincent van Gogh, among others, as well as sculpture by Paul Gauguin, Wilhelm Lehmbruck and Jacques Lipchitz. The works by Degas and van Gogh are significant ones painted during their careers, as is Modigliani's monumental portrait *Jean Cocteau* (1916), one of the artist's most important paintings.

The highlight of the Pearlman Collection is an astonishing group of twenty-four works by Cézanne, including six oil paintings and a singular collection of eighteen watercolours that covers his entire career as an artist. The watercolours, which clearly show Cézanne's radical technical innovation, have a subtle beauty and richness that reward the viewer who makes repeated visits to the exhibition. Because the works on paper are so sensitive to light, half of them will be exhibited during the first half of the exhibition and the remainder will be on view during the second half.

This exhibition marks the first time in more than fifty years that the collection has travelled, and the Vancouver Art Gallery showing will be the only one in Canada.

PREPARING YOUR STUDENTS: Nudes in Art

The tour does not focus on images containing nudity, but students may see some images of the nude body as they walk through this exhibition. It can be helpful to talk with students beforehand about images of the nude in art, and to encourage them to examine their own responses to the work and to think about why an artist might choose to include a nude body in a work of art.

A good place to begin is simply to inform students that some of the works of art they will see when they visit the Gallery will contain images of nude bodies. People who visit the Gallery have all kinds of different responses to these images. Some people laugh, others feel embarrassed or uncomfortable. All of these responses are normal. But why? Why is the body so humorous and/or embarrassing? Ask the students whether they fall into hysterical laughter when they are in the shower or bath. Probably not. Part of the surprise of seeing a nude figure in a museum is just that: we are accustomed to our unclothed bodies only in private. To see one in public is a shock. Artists know this too. In showing the nude body, they remind us that the human body can mean many things.

Nudity can be a symbol of:

- **Privacy:** The artist observes a very private moment when the person in the artwork is alone or with someone he or she loves.
- **Innocence:** Many Christian religious images produced over the last five hundred years include images of angels figured as nude babies, and the Christ child is often depicted nude. Like all babies, these figures are innocent, indifferent to their nudity.
- **Bravery:** When Michelangelo sculpted the famous statue of David, he spoke of David's nudity as a symbol of bravery. David faced a giant without any protection on his body, relying on his faith and his skill to keep him safe.
- **Vulnerability:** Nudity can represent a lack of defence—a person who has nothing and has nowhere to hide.

What are you wearing?

Another way to approach this topic is to think about clothing instead of nudity. What do clothes tell us about a person? Clothing can send messages about:

- the time in history
- age and culture
- wealth and style
- the wearer's profession
- stereotypes and expectations

Some artists and art historians suggest that the nude figure is set free from all of the “distracting” information transmitted by what we wear, and becomes just a human being, from any time, place or culture.

ARTISTS' BACKGROUND

The following information briefly introduces some of the artists whose work may be explored in the school tour.

Paul Cézanne (1839–1906)

Paul Cézanne was born and raised in Provence, France. Against his father's wishes, he decided to become an artist, moving to Paris to achieve his goal. Along with many important Impressionist painters, he exhibited his work in the first Salon des Refusés, an exhibition displaying work rejected by the Paris Salon, in 1863. Although Cézanne exhibited with the Impressionists on numerous occasions, his work is considered to best exemplify Post-Impressionism. He is often described as the artist who formed a bridge between nineteenth-century Impressionism and twentieth-century Cubism.

Cézanne's often repetitive, exploratory brushwork is highly characteristic and clearly recognizable. He used planes of colour and small brushstrokes to form complex fields and structured order. Much of his early work is concerned with the figure in the landscape imaginatively painted. Later in his career, he became more interested in working from direct observation and in simplifying naturally occurring forms to their geometric essentials.

Jacques Lipchitz (1891–1973)

Born in Druskininkai in Lithuania (now part of Soviet Russia), Jacques Lipchitz was a sculptor inspired by the Cubist art movement. His father, a building contractor, opposed Lipchitz's desire to become a sculptor, but his mother was understanding and arranged for him to go to Paris in 1909. He studied at the École des Beaux-Arts, the Académie Julian and the Académie Colarossi. Through his friendship with Diego Rivera and Pablo Picasso, Lipchitz participated in the Cubist movement from about 1914 and made low-reliefs and sculptures. His first one-man exhibition was held at the Galerie Léonce Rosenberg, Paris, in 1920. His keen interest in Cubism led to the creation of open, transparent sculptures with ribbons of metal. Later in his career, he began to use allegorical subject matter drawn from classical mythology and the Old Testament, with more naturalistic anatomy and an emphasis on twisting forms. He lived mainly in the United States from 1941 on, but spent the summers in Italy. His late works include a number of monumental sculpture commissions.

Édouard Manet (1832–1883)

Édouard Manet was a French painter who depicted everyday scenes of people and city life. Born into a bourgeoisie household in Paris, France, in 1832, he was a leading artist in the transition from Realism to Impressionism. Manet was interested in painting from a young age, and although his parents disapproved of his interest, he eventually went to art school and studied the old masters in Europe. Throughout his career, he was influenced by other Impressionists, especially Claude Monet and Berthe Morisot. Their influence encouraged his use of lighter colours, but Manet retained his distinctive use of black, uncharacteristic of Impressionist painting. His work is considered "early Modern," partly because of his black outlining of figures, which draws attention to the surface of the picture plane and the material quality of paint. Known for the flatness of his paintings due to his loose handling of paint, Manet also effectively captured the effects of light and atmosphere while painting outdoors. By the time of his death, in 1883, he was a respected revolutionary artist.

Amedeo Modigliani (1884–1920)

Amedeo Modigliani was a Jewish Italian painter and sculptor who worked mainly in France. Born in Livorno, Italy, Modigliani started his artistic studies in Italy before moving to Paris in 1906. Known for his portraits and figures, he developed a unique style characterized by the elongation of faces and figures in his many paintings and drawings. From 1909 to 1914, however, he devoted himself mainly to sculpture. He was particularly focused on portraits and full figures of humans, both in his paintings

and sculptures, and he was associated with Expressionism. His interest in African masks and sculpture is also evident in his work, especially in the treatment of the sitters' faces: flat and masklike, with almond eyes, twisted noses, pursed mouths and elongated necks. Amedeo Modigliani had little success during his life, but after his death he achieved greater popularity. He died at age thirty-five in Paris, of tubercular meningitis.

Chaïm Soutine (1893–1943)

Chaïm Soutine was a Russian painter of Belarusian Jewish origin. Known as an Expressionist artist, Soutine lived and worked in Paris at the height of the modern era. He attended the École des Beaux-Arts, where he developed a unique painting technique. Soutine was innovative in the way he chose to represent his subjects: a thick impasto of paint covering the surface of the canvas, visible brushwork, unique forms and a vivid colour palette, which revealed his inner torment. Despite dominant trends toward abstraction during that time, Soutine maintained a firm commitment to recognizable subjects, producing a full range: still life, landscape and figure paintings. Throughout his life, Soutine's early experience of religious persecution had a large influence on both his personality and his art.

Henri de Toulouse-Lautrec (1864–1901)

Born into an aristocratic family in the south of France in 1864, Henri de Toulouse-Lautrec was a painter, printmaker, draftsman and illustrator. As a teenager he broke both legs, and they did not heal properly because of a genetic condition that was unknown at the time. Therefore, he was not able to participate in typical aristocratic pastimes and focused on his painting and drawing instead. Toulouse-Lautrec is among the best-known painters of the Post-Impressionist period. Famous for his posters, influenced by Japanese styles, he often portrayed marginalized populations with humanity in his art and was particularly interested in the theatrical life of Paris. He excelled at capturing people in their working environment, amid the colour and the movement of nightlife, and was masterly at portraying crowd scenes showing distinctive individual figures. Through his life, Toulouse-Lautrec created thousands of artworks both to memorialize his friends and to advertise venues he frequented. He suffered from alcoholism and a number of congenital health conditions, and he died at age thirty-six in Paris.

Vincent van Gogh (1853–1890)

Vincent van Gogh was a major Post-Impressionist painter of Dutch descent. He started drawing as a child but did not begin painting until his late twenties, and completed many of his most famous works in the last two years of his life. As a young man, he pursued his hope of leading a life of religious devotion, but in 1880 he moved to Brussels to become an artist. In 1886, van Gogh moved to Paris, where he first saw Impressionist art and was inspired by its colour and light. His work included landscapes, still lifes, portraits and self-portraits, as well as paintings of cypresses, wheat fields and sunflowers. During the last ten years of his life he produced more than 2,100 artworks. His work, known for its rough beauty, emotion and bold colours, greatly influenced twentieth-century art, but throughout his life Van Gogh remained poor and virtually unknown. In 1890, after years of painful anxiety and frequent bouts of mental illness, he died in France at age thirty-seven, from a self-inflicted gunshot wound.

MODERN EUROPEAN ART MOVEMENTS

Realism (c. 1840–1870)

Realism began in France as a reaction to classic academic art. Inspired by the democratic reforms made during the French Revolution (1789–99) as well as developments in photography in the early 1800s, realist painters focused on subjects and social classes that were not previously associated with high art, and began depicting contemporary life from direct observation. Their vision became known as the “Modern.”

Impressionism (c. 1860–1885)

Impressionism, which originated in France, can be distinguished by loose, broken brushstrokes, non-naturalistic colours and a focus on the effect of light within a painting’s composition. Despite the fact that Impressionist works took traditional forms, such as landscapes and portraits, the movement was considered anti-academic. The use of bright, unblended colours combined with the painting of modern-day subjects shocked audiences in Europe.

Post-Impressionism (c. 1885–1905)

The term “Post-Impressionist” was applied to artists working in France who were interested in carrying forward the developments of Impressionism, but who pushed the movement further by representing phenomena beyond what the eye sees. Post-Impressionism gave artists the freedom to distort forms, simplify colours and add symbolism to their paintings. The development of synthetic pigments also added a sense of the unnatural to the bright colours in these works.

Expressionism (c. 1905–1925)

The Expressionist movement began in Germany in 1905 and was soon embraced by artists and aficionados across Europe. Rather than depicting nature as it appears, Expressionist artists distorted reality to convey their subjective experiences. Many Expressionist works feature a flat dimensionality, visceral paint application and spontaneous brushwork. With the advent of World War I, many artists adopted this style as a reaction to the horrors of war.

Cubism (c. 1907–1930)

Cubism originated with Pablo Picasso’s 1907 painting *Les Femmes d’Alger (O.J.)*, and progressed through his collaborations with Georges Braque. A radical departure from traditional art, a Cubist work abstracts and disassembles its subject, presenting it at different angles and times simultaneously. Cubist compositions often appear fragmented, with geometricized forms broken into shallow planes.

PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

Objective:

Students read, research and share information about some of the artists represented in *Cézanne and the Modern*.

Materials:

- ❑ writing materials
- ❑ Internet. Some useful websites:
 - www.artcyclopedia.com
 - www.wikipedia.com
 - www.artandculture.com
 - www.biography.com
- ❑ Artist Information Sheet (pp. 10–11), Modern European Art Movements fact sheet (p. 12) Student Worksheet (p. 13)

Process:

1. Divide the students into seven groups. Cut up the Artist Information Sheet (pp. 10–11) and assign one artist to each group.
2. Give each student a copy of the Modern European Art Movements sheet (p. 12) and the Student Worksheet (p. 13) and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and search the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by each artist on a separate piece of paper. Do not label with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images, and have the class guess which image is by which artist.

Conclusion:

Discuss:

- What were some of the most interesting things that students learned or discovered?
- Which artists and/or kinds of artwork made students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to find out more about?

Artist Information Sheet

Paul Cézanne

- Born in France in 1839, died in 1906
- Studied art and exhibited with Impressionist painters, became known as a Post-Impressionist who paved the way for future artists
- His paintings were shown in the first exhibition of Salon des Refusés in Paris in 1863
- His art was misunderstood and discredited by the public during most of his life
- Used small, repetitive brushstrokes
- Typically painted figures, landscapes, still lifes

Jacques Lipchitz

- Born in Lithuania in 1891, died in 1973
- Studied in Paris at the École des Beaux-Arts, the Académie Julian and the Académie Colarossi
- Known for his sculptures
- Participated in the Cubist art movement from about 1914
- His early Cubist works were abstract, using ribbons of metal
- His later works focused on allegorical subject matter from classic mythology and the Old Testament

Édouard Manet

- Born in France in 1832, died in 1883
- Leading artist in the transition from Realism to Impressionism
- Had a passion for art from an early age
- Became an artist against his family's wishes
- Painted everyday scenes of people and city life
- Did not like to layer his paints and preferred to work from subject matter that was directly in front of him

Amedeo Modigliani

- Born in Italy in 1884, died in 1920
- Started his artistic studies in Italy and continued them in Paris
- Interested in and influenced by African art
- Was both a painter and a sculptor typically associated with Expressionism
- His unique style was characterized by the elongation of faces and figures

Chaïm Soutine

- Born in Belarus in 1893, died in 1943
- Studied art in Lithuania and Paris
- Developed an individual style concerned with shape, texture and vivid colour over representation
- An Expressionist artist
- His paintings are mostly still lifes, portraits, landscapes and figures

Henri de Toulouse-Lautrec

- Born in France in 1864, died in 1901
- Part of the Post-Impressionist art movement
- Typically painted scenes of nightlife and the theatre in Paris
- Most famous for his posters and paintings
- Excelled at capturing people and crowds with colour and movement
- Had a painterly but linear style, which emphasized the contours of his figures

Vincent van Gogh

- Born in Holland in 1853, died in 1890
- Drew from a young age, started painting in his late twenties
- Initially wanted to become a pastor, decided to be an artist instead
- Major Post-Impressionist painter
- Completed most of his works in the last two years of his life
- His works are known for their rough beauty, thick brushstrokes and bold colour
- Typically painted portraits, landscapes and still lifes

Modern European Art Movements Fact Sheet

Realism (c. 1840–1870)

- Realism began in France as a reaction to classic traditional art
- Realist painters focused on subjects and social classes that were not previously associated with high art, such as ordinary people and everyday life
- It sought to portray real and typical contemporary people and situations with truth and accuracy
- Depicted contemporary life from direct observation
- The Realist style became known as the “modern”

Impressionism (c. 1860–1885)

- Originated in France with a group of Paris-based artists
- Impressionism can be distinguished by loose, broken brushstrokes, non-naturalistic colours and a focus on the effect of light and its changing qualities
- Although Impressionist works depicted traditional subject matter such as landscapes and portraits, the movement was considered non-traditional
- The use of bright, unblended colours combined with the painting of modern-day subjects shocked audiences in Europe

Post-Impressionism (c. 1885–1905)

- Post Impressionists were artists working in France who were interested in extending the developments of Impressionism, but who pushed the movement further by depicting beyond what the eye sees
- Post-Impressionism gave artists freedom to distort forms, simplify colours and add symbolism to their paintings
- The development of synthetic pigments also added a sense of the unnatural to the bright colours in these works

Expressionism (c. 1905–1925)

- The Expressionist movement began in Germany in 1905
- Expressionist artists distorted reality and were not interested in depicting nature as it appears
- Expressionist works often feature a flat dimensionality, expressive paint application, unnatural colours and spontaneous brushwork
- With the advent of World War I, many artists adopted this style as a reaction to the horrors of war

Cubism (c. 1907–1930)

- Cubism originated with the work of Pablo Picasso and Georges Braque
- Considered the most influential art movement of the 20th century
- A radical departure from traditional art, a cubist work abstracts and disassembles its subject, simultaneously presenting it at different angles
- Instead of depicting objects from one viewpoint, the artist depicts the subject from multiple viewpoints
- Cubist compositions often appear fragmented, with geometricized forms broken into shallow planes

Student Worksheet

	Personal Information	Type of Art and Movement	Known for	An Artwork
Paul Cézanne				
Jacques Lipchitz				
Édouard Manet				
Amedeo Modigliani				
Chaïm Soutine				
Henri de Toulouse-Lautrec				
Vincent van Gogh				

PRE-VISIT ACTIVITY: Working *en plein air* (all levels)

Objective:

Students are introduced to the process of working outdoors directly from nature.

Discussion:

Both Impressionism and Post-Impressionism refer to influential artistic movements arising in late nineteenth-century France. Artists in this exhibition, such as Cézanne and van Gogh participated in these movements and painted contemporary landscapes and scenes of modern life, instead of drawing on past art or historical and mythological narrative for their inspiration. Interested in capturing transitory moments, they paid attention to the fleeting effect of light, atmosphere and movement. In contrast to traditional artists of their time, they confronted nature and modern city life directly by moving out of the studio to the streets and countryside. They painted *en plein air* (in the open air) using a palette of pure colours.

Materials:

- ❑ drawing pads, or clipboards and sheets of paper
- ❑ pencils
- ❑ pencil crayons *OR* crayons/pastels *OR* paint

Process:

1. Discuss how Impressionist and Post-Impressionist painters often painted outside as opposed to inside a studio. They did this in order to capture the effects of natural light, atmosphere and movement. Gardens, landscapes and flowers were among their most frequently painted subjects.
2. Choose an outdoor area with some greenery, one or more trees or flowers. Have the students decide on a perspective; for example, from far away or close up.
3. Have them look closely at the greens and yellows of the leaves, the browns and greys of the trunk and branches, the colours of the flowers, the blues and greys of the sky. Remind them that landscape painters like Cézanne didn't use just one colour, but mixed and blended colours and shades to create rich, dense surfaces.
4. Have the students sketch lightly with pencil to create a composition and plan out their work.
5. Once they have completed their light pencil markings, have them start applying colour. Encourage them to fill the page with quick detail—short strokes of colours, lines and shapes that include all the elements in their line of vision.
6. Encourage them to fill the page, layering on and blending colours as they work.

Conclusion:

- Display the students' work.
- Have them look at all the work and talk about similarities and differences in styles, perspectives, colours and composition.
- Discuss the process. How easy or hard was it to create the work? What are the differences between working outdoors and indoors? How did working outside affect their work?

PRE- or POST-VISIT ACTIVITY: Why the Long Neck? (all levels)

Objective:

Students create a portrait inspired by Amedeo Modigliani's work, while exploring abstraction.

Discussion:

Characterized by elongated proportions and mask-like faces, influenced by such sources as African art, Modigliani's portraits are both specific and uniform. Each portrait uniquely reveals its sitter's character, but uses recurring motifs, specifically long necks and almond-shaped eyes. Other key elements of Modigliani's portraits are the slanted heads, the horizontal eyes and mouths, and the vertical curved line of the nose. Although his portraits are still as descriptive as figurative realistic portraits, they have the directness and expression of abstract art.

Materials:

- ❑ black construction paper, ideally 11x17"
- ❑ pastels

Process:

1. Discuss portraiture with the students. What is a portrait? Why do portraits exist? What kinds of portraits have they seen before? Do all portraits look realistic?
2. Discuss Realism vs. abstraction.
3. Show the students a few examples of Modigliani's portraits. What do they notice? How are the portraits realistic? How are they abstract? How are they similar? How are they different? How does he paint the eyes, neck and nose?
4. Have students work with partners, sitting across from each other at a table or at their desks.
5. Have each student draw a portrait of his/her partner, keeping in mind Modigliani's style: elongated neck, almond shaped eyes, vertical curved line for the nose, etc.
6. Have students start with a white pastel to outline their main lines and forms, then add colour. Students should use black pastel to outline and emphasize facial features and neck.
7. Encourage students to fill the page and to choose a colour for the background.
8. Display the portraits. See examples of portraits on following page.

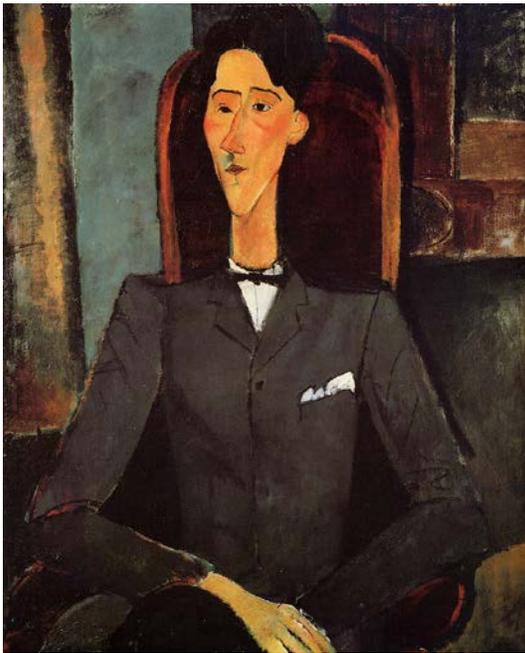
Conclusion:

Discuss:

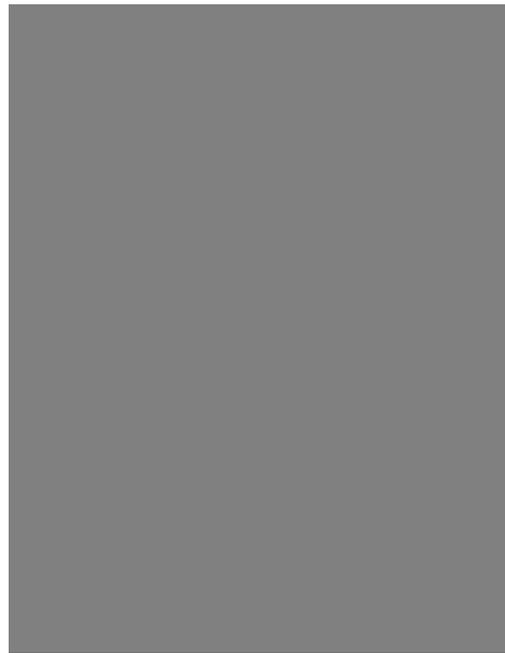
- How do the realistic and abstract portraits differ?
- Do portraits need to be realistic? Why or why not?
- How are the students' portraits similar? How are they different?



<http://kidsartists.blogspot.com>



Amedeo Modigliani, *Jean Cocteau*, 1916



Amedeo Modigliani, *Portrait of a Woman*, 1919

PRE- or POST-VISIT ACTIVITY: Still Life Shapes (primary and intermediate levels)

Objective:

Students create a still life collage inspired by the work of Paul Cézanne.

Discussion:

Paul Cézanne frequently painted still lifes, which held his interest throughout his entire career. These were produced in the studio, with simple props: a cloth, some fruit, a vase or bowl. His repeated use of these types of objects in his paintings reveals that Cézanne was focusing his attention on the layout of the objects and the treatment of space, and that he was studying the effects of light on shapes. In their simplicity, Cézanne's still lifes often depict richly orchestrated compositions of overlapping shapes, patterns, colours and textures.

Materials:

- construction paper in a variety of colours
- scissors
- glue
- pastels or crayons
- a selection of fruits, a bowl or basket

Process:

1. Discuss and define the term still life for the students. Provide some examples of Cézanne's still lifes for the students to study.
2. Arrange a still life display using fruits, a bowl or basket and other articles of your choice.
3. Ask students to look at the shapes of the different fruits and forms.
4. Have students choose a selection of construction paper and draw the forms they observe in the still life on their chosen paper.
5. Have students cut out their fruit and bowl or basket shapes.
6. Have students look carefully at the texture, pattern, light and shadow on the fruits and objects.
7. Have students use pastels or crayons to shade and add detail to their construction paper cutouts.
8. Have each student choose a background sheet and create a composition by layering and overlapping their shapes on it. Have them glue their shapes onto the paper.
9. Display the collages. See examples on following page.

Conclusion:

Discuss:

- Have students look at all the work and talk about the similarities and differences in colour, shapes, shading, texture and composition.
- Discuss the process. How easy or hard was it to create the work? What are the differences between creating a shape collage and creating a painting or drawing?
- Do students perceive a simple bowl of fruit differently now? In what ways?



<http://brookwoodelementary.com>



Paul Cézanne, *Three Pears*, c. 1888-90



Paul Cézanne, *Still Life with Apples*, c. 1890

VOCABULARY

abstract/abstraction: a style of art that can be thought of in two ways:

- a) the artist begins with a recognizable subject and alters, distorts, manipulates or simplifies elements of it;
- b) the artist creates purely abstract forms that are unrecognizable and have no direct reference to external reality (also called non-representational art)

Cubist/Cubism: an early-twentieth-century avant-garde art movement pioneered by Georges Braque and Pablo Picasso. In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

Expressionism: Expressionism was a Modernist movement, initially in poetry and painting, originating in Germany at the beginning of the twentieth century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality.

Impressionism: a late nineteenth-century art movement that focused on everyday subject matter, and sought to capture ephemeral qualities of light and specific moments of time. Paintings included visible brushstrokes and often showed unusual visual angles.

landscape: artwork in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and are often concerned with light, space and setting.

Modern/Modernist: a historical period of art practice—from 1850 to 1970—during which approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

Post-Impressionism: a genre of painting that grew directly out of Impressionism, but rejected its limitations. Artists continued to use vivid colours, thick paint and real-life subject matter, but were more inclined to emphasize geometric forms, to distort form for expressive effect and to use unnatural or arbitrary colour.

Realism: an artistic movement that began in France in the 1850s. It sought to portray real and typical contemporary people and situations with truth and accuracy, and not to avoid unpleasant or sordid aspects of life. Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes brought by the Industrial and Commercial revolutions.

Salon des Refusés: French for “exhibition of rejects,” any exhibition of works rejected by the jury of the official Paris Salon, but the term is most famously used to refer to the *Salon des Refusés* of 1863.

Still life (plural **Still lifes**): a work of art depicting mostly inanimate subject matter, typically commonplace objects either natural (food, flowers, dead animals, plants, rocks or shells) or fabricated (drinking glasses, books, vases, jewellery, coins, pipes and so on).

RESOURCES

Print:

Friedman, Jane, Sharon Herson and Audrey Walen, eds. *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, New Haven CT: Yale University Press, 2014.

Krumrine, Mary Louise. *Paul Cézanne: The Bathers*. New York: Harry N. Abrams, 1990.

Krystof, Doris. *Modigliani*. Germany: Taschen, 2000.

Online:

www.artcyclopedia.com

<http://brookwoodelementary.com>

<http://sandburgartenrichment.blogspot.ca>

<http://www.theartstory.org>

www.wikipedia.com

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