



# The Impressionist

**Kelly Mass**



## The Impressionist:

Monet, Renoir and the Impressionist Landscape National Gallery of Ireland, Museum of Fine Arts, Boston, 2002     Paul Dukas and the Impressionist Milieu Everett Vernon Boyd, 1982     Reminiscences of the Impressionist Painters George Moore, 1906     **American Painters of the Impressionist Period Rediscovered** Colby College. Art Museum, 1975

**Impressionism** Kelly Mass, 2024-01-09 The art movement known as Impressionism unfolded in the 19th century showcasing distinctive characteristics such as delicate yet visible brushstrokes open compositions and an emphasis on portraying light in its dynamic and ever changing qualities This movement which emerged in the 1870s and 1880s was propelled by a group of Paris based artists who garnered attention through their independent exhibitions In the cultural landscape of France the Impressionists faced staunch opposition from the established art milieu Critic Louis Leroy in a satirical review published in the Parisian daily *Le Charivari* coined the term Impressionism in response to Claude Monet's painting titled *Impression soleil levant* Impression Sunrise The movement's initial surge in the visual arts paved the way for analogous developments in music and literature collectively recognized as impressionist expressions Pioneering Impressionists challenged the norms of academic painting aligning themselves with the avant garde spirit initiated by artists like Eugène Delacroix and J M W Turner Their canvases were brought to life through freely applied brushstrokes prioritizing color over rigid lines and forms Venturing beyond the confines of studio painting these artists inspired by the likes of Delacroix and Turner delved into the portrayal of contemporary life Still lifes portraits and landscapes typically confined to studio settings found a new dimension as Impressionists embraced the outdoors capturing the transient effects of sunlight en plein air

**Scribner's Magazine** Edward Livermore Burlingame, Robert Bridges, Alfred Sheppard Dashiell, Harlan Logan, 1891     Harper's New Monthly Magazine, 1887     **The Tablet**, 1889     *The American Amateur Photographer*, 1902     *ARTnews*, 1956     The Impressionists Martha Kapos, 1991 A group of young artists in 1874 in opposition to the established authority of the Salon and the Academy decided to show their work directly to the public in an exhibition which they organized themselves The artists forming the core of this group Pissarro Degas Sisley Cezanne Monet Renoir and Morisot came to be known as the Impressionists Seen to be following the independent spirit of Manet they were immediately identified as the avant garde and their first exhibition became an historic landmark in the development of modern art We now tend to see the landscapes of Impressionist paintings as perfect images of nature It is easy to overlook their startling and fragmented appearance at the time they were painted The documents in this book show how the paintings looked to contemporary eyes to both the critics and the artists Some of the criticism these paintings received is almost as famous as the works themselves and several important documents appear here in English translation for the first time The book tells the story of the personal struggles debates problems and solutions involved in a new way of painting that quickly led in unforeseen directions and took enormous risks with the traditional means of representing the world in art These experiences

are revealed in the letters and recorded comments of the artists themselves and in the writings of friends and contemporary critics many of whom such as Baudelaire Zola Valery Mallarme Huysmans Laforgue and Mirbeau were also novelists and poets The continuing interpretation of Impressionism within the changing art and art criticism of the twentieth century is examined through the writings of artists such as Leger Kandinsky Masson Matisse and Hofmann as well as recent critics philosophers and art historians including Meyer Schapiro Gaston Bachelard Clement Greenberg and Lawrence Gowing The text is illustrated with 116 colour plates and 117 black and white reproductions of photographs documents and contemporary cartoons prints and drawings After Harvard Martha Kapos studied painting and the history of art at the Chelsea School of Art where she is now teaching Her art criticism has appeared in various magazines including Artscribe Art Monthly and Screen A collection of poems was published in 1989 by the Many Press

**A History of French Painting from Its Earliest to Its Latest Practice** Clara Cornelia Harrison Stranahan, 1899      **Scribner's Magazine ...** , 1891      Forum and Column Review , 1899      **Harper's New Monthly Magazine** Henry Mills Alden, 1894 Harper s informs a diverse body of readers of cultural business political literary and scientific affairs      **London Society** , 1898      The Methodist Review , 1900      *Liverpool and Manchester Photographic Journal* William Crookes, T.A. Malone, George Shadbolt, J. Traill Taylor, William Blanchard Bolton, Thomas Bedding, 1897      **Eclectic Magazine** , 1886      *The Literary World* , 1899

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