

EUROPEAN MASTERPIECES
RAU COLLECTION

September 5, 2004 - January 16, 2005



Educator Resource Packet

THE DAYTON ART INSTITUTE

Cézanne • Degas • Monet • Sisley

Dissarro • Gainsborough • El Greco



Pierre Bonnard (French, 1867-1947), *WINDOW OPENED AT URIAGE*, Oil on canvas, 75 cm (high) x 40 cm (wide), Collection Dr. Rau, Cologne © Peter Schälchli - SVO Art, Versailles / ARS, New York, 2004.

From Fra Angelico to Bonnard: Masterpieces From The Rau Collection is organized by SVO Art, Versailles, France.

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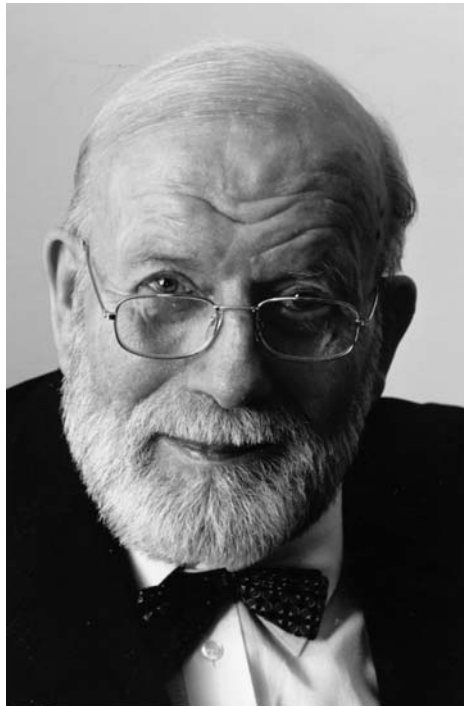


Canaletto (Italian, Giovanni Antonio Canal, known as Canaletto, 1697-1768), *SAINT MARK'S SQUARE*, 1740-1750, Oil on canvas, 58.5 cm (high) x 103 cm (wide), Collection Dr. Rau, Cologne © Peter Schälchli - SVO Art, Versailles, 2004.

INTRODUCTION

ABOUT THE EXHIBITION

The Dayton Art Institute proudly presents an exhibition of paintings from the renowned collection of Dr. Gustav Rau (1922-2002). On view from September 5, 2004 through January 16, 2005, the 95 paintings in the exhibition represent one of the world's most distinguished art collections, spanning more than 500 years and featuring rarely-seen masterpieces by Fra Angelico, El Greco, Fragonard, Gainsborough, Courbet, Monet, Renoir, Degas, Cassatt, Cézanne, Bonnard and others. The Dayton Art Institute is one of only two American museums to exhibit these treasures and the only venue in the Midwestern United States.



Dr. Gustav Rau.

ABOUT DR. GUSTAV RAU

The only child of a wealthy German industrialist, Gustav Rau was born on January 21, 1922 in Stuttgart. In his twenties, he joined the family business and eventually earned a doctorate in economics. At the age of forty, he decided to abandon his role in the family business to devote himself to humanitarian activities in Africa. He returned to school to become a doctor, graduating with a medical degree from Munich University. In 1971, he used the proceeds from the sale of his family businesses to establish a foundation to improve health care and education in Third World countries.

With a specialty was pediatrics, Dr. Rau's interest was in children and the effects of malnutrition. He decided the greatest need for his abilities existed in Africa. He worked initially in Nigeria, then in Zaire, and in 1977, he built a hospital in the remote village of Ciriri in Zaire (now the Democratic Republic of the Congo). Every year his hospital treated approximately 2000 children and adults, and he provided preventive medicine and nutrition to an

additional 8000 to 9000 area residents. In addition, Dr. Rau supported the education of more than 30,000 children and financed the medical training of Congolese doctors and paramedics. During his two decades in Africa, he lived a spartan lifestyle but allowed himself one indulgence – purchasing art. He made trips to Europe several times a year to build his collection. With the rolled-up cuffs of his pants revealing his hiking boots, Rau remained ever the bush doctor, even when bidding at international art auctions.

Before his death in 2002, shortly before his 80th birthday, Dr. Rau laid the plans for the continuation of his life's work. He willed his art collection to UNICEF with the provision that for the next 25 years it should be made available to the public and then dispersed and sold for the benefit of children in developing countries.

Dr.
Gustav
Rau

ABOUT THE RAU COLLECTION

Dr. Rau selected each work in his collection personally and without professional advice. Unlike most private collectors, he did not focus on a single area of art or attempt an academic survey of a time period or theme. Each individual work triggered his personal aesthetic response, and each acquisition was bought not for investment, but for the pure pleasure of looking at it. Still, the Rau Collection stands out for its historical breadth and offers a remarkable journey through more than 500 years of European painting as seen through one man's appreciative eye.

The following is a list of artists who are represented in the exhibition *MASTERPIECES OF THE RAU COLLECTION: From Fra Angelico to Bonnard*.

AELST, Willem van (c. 1626-after 1683)
 BAZILLE, Frédéric (1841-1870)
 BELLOTTO, Bernardo (1721-1780)
 BONNARD, Pierre (1867-1947)
 BOUCHER, François (1703-1770)
 BOUDIN, Eugène (1824-1898)
 CAILLEBOTTE, Gustave (1848-1894)
 CANALETTO, Giovanni Antonio Canal, known as Canaletto (1697-1768)
 CARACCILOLO, Giovanni Battista, (1578-1635)
 CASSATT, Mary (1844-1926)
 CEZANNE, Paul (1839-1906)
 CHAMPAIGNE, Philippe de (1602-1674)
 COROT, Jean-Baptiste Camille (1796-1875)
 COTER, Colyn de (active between 1480-1525)
 COURBET, Gustave (1819-1877)
 CRANACH, Lucas the Elder (1472-1553)
 CRIVELLI, Vittore (1440-1501)
 DEGAS, Edgar (1834-1917)
 DENIS, Maurice (1870-1943)
 DERAIN, André (1880-1954)
 DOLCI, Carlo (1616-1686)
 DONGEN, Kees van, Cornelius Theodurus Marie van Dongen known as Kees Van Dongen (1877-1968)
 DOU, Gerard(1613-1675)
 DUFY, Raoul Ernest Joseph (1877-1953)
 FRA ANGELICO, Guido di Pietro, known as Fra Angelico (1396 -1455)
 FRAGONARD, Jean-Honoré (1732-1806)
 GAINSBOROUGH, Thomas (1727-1788)
 GOYEN, Jan van (1596-1656)
 GRAFF, Anton (1736-1813)
 GRECO, El, Domenidos Theotokopoulos, known as El Greco (1541-1614)
 GREUZE, Jean-Baptiste (1725-1805)
 JAWLENSKY, Alexej von (1864-1941)
 LA TOUR, Maurice-Quentin de (1704-1788)
 LARGILLIÈRE, Nicolas de(1656-1746)
 LAURENCIN, Marie Mélanie (1883-1956)
 LEYSTER, Judith (1609-1660)
 LIEBERMANN, Max (1847-1935)
 LUINI, Bernardino (1485-1532)
 MACKE, August (1887-1914)

Artists in the Ram Collection

MANÉ-KATZ, Emmanuel (1894-1962)
MANET, Edouard (1832-1883)
MARQUET, Albert (1875-1947)
Master of the Life of Mary (active from 1460 to 1490)
MILLET, Jean-François, known as Francisque Millet (1642-1679)
MONET, Claude (1840-1926)
MORANDI, Giorgio (1890-1964)
PATER, Jean-Baptiste (1695-1736)
PISSARRO, Camille (1830-1903)
POST, Frans (1612-1680)
POURBUS, Frans the Younger (1569-1622)
REDON, Odilon (1840-1916)
RENI, Guido (1575-1642)
RENOIR, Auguste (1841-1919)
REYNOLDS, Joshua (1723-1792)
RIBERA, José de (1591-1652)
ROBERT, Hubert (1733-1808)
RUISDAEL, Salomon van (after 1600-1670)
SÉRUSIER, Paul (1863-1927)
SIBERECHTS, Jan (1627-1703)
SIRANI, Elisabetta (1638-1665)
SISLEY, Alfred (1839-1899)
SLEVOGT, Max (1868-1932)
STRÜB, Jacob (active in early 16th century)
TER BORCH, Gerard (1617-1681)
TER BRUGGHEN, Hendrick (c. 1588-1627)
TIEPOLO, Giandomenico (1727-1804)
TOULOUSE-LAUTREC, Henri de (1864-1901)
VALLOTTON, Félix Edouard (1865-1925)
VIGÉE-LE BRUN, Elisabeth- Louise (1755-1842)
VLAMINCK, Maurice de (1876-1958)
VOLAIRE, Pierre Jacques, known as Chevalier (1729-before 1802)
VUILLARD, Edouard (1868-1940)
WITTE, Emmanuel de (1615/17-1691/92)
WRIGHT, John Michael (1617-1694)
ZULOAGA Y ZABALETA, Ignacio (1870-1945)

The Renaissance

THE COLLECTION

I. THE RENAISSANCE

The Renaissance was a time of “rebirth” or the revival of ideals from Greek and Roman culture that had been largely lost during the Middle Ages. In the 14th century, Florence, Italy was the center for this awakening, probably because it was at the center of trade routes, was economically strong, supported scholarship, and provided patronage for the arts. From Florence the Renaissance then spread to Rome and Venice, and by 1500, to the rest of Europe, including, the Netherlands, Germany, France, Spain, and England. The culmination, or High Renaissance of the early 16th century, saw its peak with artists such as da Vinci, Michelangelo and Raphael. Following this came the Late Renaissance or Mannerism.

The Renaissance brought a shift in interest from the supernatural to the natural world. A surge of new ideas about the Christian God, the world, knowledge and human nature could be seen in literature, art, architecture and science. A new sense of the individual, known as humanism, produced radical changes in the representations of the world and people. A rediscovery of Greco-Roman traditions helped artists to depict the human form with greater accuracy, and the expansion of scientific knowledge and an understanding of anatomy and **perspective** gave the artists the tools they needed to build upon what Greek and Roman culture had achieved. An interest in classical models and rules of proportion nurtured artists to follow a rigorous system of composing pictures to achieve balance, harmony, and the ideals of beauty. Exploration of new continents and scientific research boosted man’s belief in himself, while, at the same time, the **Protestant Reformation** decreased the power of the church. As a result, the study of God was replaced by the study of the human being as artists explored all facets of life on earth. There were major breakthroughs during the Renaissance that contributed to the new styles of representing reality:

1. Perspective – Artists developed a more convincing means of depicting perspective, both linear and **atmospheric**, to create the illusion of depth on a flat surface. This discovery became a foundation of European painting.
2. Light and shadow – **Chiaroscuro**, which means “light/dark” in Italian, was a new technique for modeling forms in painting. Lighter parts seemed to emerge from darker areas, producing the illusion of three-dimensional forms on a flat surface.
3. Pyramid configuration – Images in a painting were arranged to create a **symmetrical** composition that builds to a climax at the center, with the figure’s head as the focal point.
4. Oil on stretched canvas – This became the prevalent medium during the Renaissance. With this medium artists were able to create a greater range of rich colors with smooth gradations of tone, allowing for the depiction of more realistic textures and three-dimensional forms.

Fra Angelico
 (Guido di Pietro, known as Fra Angelico)
 Italian, b. Florence before 1396 – d. Rome 1455
SAINT NICHOLAS OF BARI, 1424-1425
 and
SAINT MICHAEL, 1424-1425
 Tempera and gold leaf on wood

These two paintings, the first known works by Fra Angelico, were executed as part of the much larger *Virgin and Child between the Angels, Saint Thomas Aquinas and Saint Barnabas, and Saint Dominic and Saint Peter Martyr* in the high altar at San Domenico. The altarpiece was dismantled at the end of the 18th or early 19th century, and fragments of it now reside in various museums and collections throughout the world.

Fra Angelico was a painter, manuscript illuminator and a Dominican friar who rose from obscure beginnings as a journeyman illuminator to a renowned artist whose last major commissions were monumental fresco cycles in St. Peter's and the Vatican Palace, Rome. His stylistic characteristics include luxurious garments, **luminescent** color and chiaroscuro modeling of complexions. He operated the largest and most prestigious workshop in Florence and was the leading master in Rome by the mid-15th century.



Antonio Solario
 (also known as Lo Zingaro)
 Italian, active in the Marches and Naples during the first
 quarter of the 16th century
VIRGIN AND CHILD, early 16th century
 Oil on wood

(See large color reproduction)

In Solario's painting we see a landscape background that is painted in a precise and delicate manner with gold highlights on tree trunks and foliage. The use of atmospheric perspective creates a feeling of depth and vast space. The *Virgin and Child* exhibit thin eyebrows and eyelids curving over almond-shaped eyes and chubby faces with thin gold halos. All are trademarks of the artist's style. The presentation of the group, wrapped in the Virgin's heavy mantle, is an excellent example of a Renaissance innovation in composition - a pyramid configuration. Little is known about Solario's career except for accounts of his training in Venice. He probably painted frescoes in Naples, but nothing is known about the rest of his career or the date of his death.

El Greco
(also known as Domenikos
Theotokopoulos)
Greek, b. Candia, Crete, 1541 –
Toledo, Spain 1614
SAINT DOMINIC IN PRAYER, 1600-1610
Oil on canvas

St. Dominic in Prayer portrays the saint contemplating a crucifix in an austere landscape. The black and white colors of the Dominican costume is perfectly suited to the theme of the hermit in prayer. The Dominicans, a Catholic order founded in the 13th century, were Counter-Reformation preachers and beggars who split their time between prayer and study. Missionaries in the New World, they were highly influential in El Greco's time. The artist focuses attention on the saint's folded hands and aristocratic face, made longer by the pointed goatee. The composition has a low viewpoint that accentuates the pyramidal shape. El Greco painted this same subject a number of times, and there are three known versions in museums around the world. The freedom in technique, exaggerated shapes and very elongated figure create a mystical feeling that is in harmony with the spiritual revival that was taking place in Spain during the Counter-Reformation.



One of the most original and interesting painters of the 16th century, El Greco was renowned in his lifetime for his originality and extravagance. He had a brilliant career as a painter of portraits and religious subjects. Originally from Crete, El Greco traveled to Venice and Rome and finally settled in Spain. He is considered to be the last and most famous of the Mannerist painters.

Mannerism

Mannerism, which occurred in the early and mid-16th century, asserted an aesthetic ideal that emphasized grace, variety, and virtuoso display. Artists abandoned realism based on the observation of nature and exaggerated ideals of beauty and form. Compositions were often asymmetric with figures crowded, forms elongated and distorted, and colors lurid, all creating the impression of tension, movement, and artificial lighting. Signaling a major shift in Italian culture, Mannerism resulted from the High Renaissance quest for originality, as well as a reaction against the Renaissance emphasis on the ideal.

I. THE BAROQUE

At the beginning of the 17th century, Catholic popes in Rome began financing magnificent cathedrals and grand works to display their faith's triumph in response to the **Counter Reformation** and to attract new worshippers. This marked the beginning of the Baroque era. From Italy Baroque influences spread to France, a country of absolute monarchy, where an interest in non-religious themes flourished. In Catholic countries like Flanders, art from the Baroque era was of a religious nature, while in Protestant lands, such as England and the Netherlands, religious imagery was forbidden. In the Netherlands, an interest in still lifes, portraits, landscapes, and **genre scenes** was driven by a prosperous merchant class that included avid collectors.

The Baroque (which at the time meant the absurd or grotesque) combined the advanced techniques and grand scale of the Renaissance with the emotional intensity and drama of Mannerism. The paintings of this era are alive with bright contrasting colors and filled with movement, activity and emotion. A mastery of illusion was emphasized with artists often creating vast spaces on a grand scale. Occurring at a time of strengthened Catholic faith, absolutist states, and new scientific discoveries (Descartes and Newton changed ideas of cosmology and the universe), artists from all over Europe came to Rome to study Classical antiquity and masterpieces by Italian artists of the Renaissance. They then returned home to develop styles that ranged from realistic to flamboyant. However, the common theme throughout Baroque art was a sensitivity to and mastery of light to achieve theatrical exuberance that had an emotional impact. The Baroque era came to an end in the mid-18th century, but not before producing such artistic geniuses as Caravaggio, Rubens, Rembrandt, and Velasquez.

Guido Reni
 Italian, b. Bologna 1575 – d. Bologna 1642
DAVID DECAPITATING GOLIATH, 1606-1606
 Oil on canvas

In this painting, Reni, a deeply devout painter, depicts the extraordinary combat between David and Goliath the Philistine (Isamiel 17:49-54) as told in the book of Samuel. David comes to the aid of the Israelite army, already ranged in a line against the Philistines led by the giant Goliath. The young David advances towards Goliath with a sling as his only weapon. He throws a stone that strikes Goliath's forehead. "He fell on his face to the ground...David ran and stood over the Philistine, and took his sword and drew it out of his sheath, and killed him, and cut off his head with it."



One of the greatest and most influential of the 17th century Italian painters, Reni exemplified the sophisticated and complex art of Bologna, where he became its leader. Influenced by Greco-Roman art and Raphael, he sought ideal beauty, with his work especially celebrated for its compositional and figural grace. Visits to Rome also strongly influenced Reni. He was particularly struck by the art of Caravaggio, adopting certain characteristics of the artist. In *David Decapitating Goliath* we see Reni's bold use of brilliant color. Reni's glowing and dramatic light demonstrates his interest in expressing intense emotion, particularly in religious works.



Hendrick Ter Brugghen
Dutch, b. Deventer? C. 1588 d. Utrecht 1629
BACKGAMMON PLAYERS, 1627
Oil on canvas

The subject of backgammon players is related to the Northern Europeans' moralizing depictions of the gambling scene at the foot of the cross of Christ's crucifixion. Dutch and Flemish artists isolated the card players motif, however, as seen in this genre scene of the soldiers by Ter Brugghen. The composition is tightly framed with a diagonal, **asymmetric** view, in which the artist skillfully arranges the figures. The artist uses a softened chiaroscuro and plays with the repetition of colors on the clothing of the figures. The armor of the figure in the foreground is magnificent in detail, creating a contrasting texture in the work.

Hendrick Ter Brugghen, one of the leading painters in Utrecht in the 1620s, was one of a group known as the "Utrecht Caravaggisti" since they adapted Caravaggio's subject matter and style to suit Dutch taste for religious and secular paintings. These early exponents of Carravagism in Northern Europe produced paintings that reflect Caravaggio's influence in their use of sharp light, dramatic timing and everyday detail.

Jan Siberechts
Flemish, b. Antwerp 1627 – d. London 1703
THE ART LOVER'S CABINET, 1661 – 1672
Oil on canvas

(See large color reproduction)

The Art Lover's Cabinet depicts a kind of interior scene that was highly popular in 17th century Antwerp but rare for an artist like Siberechts. This painting is one of only four interior scenes in his body of work that includes about 100 landscapes. Here we see a couple surrounded by their collection of paintings and sculptures, which have been identified by art historians as specific works by known artists. The gold tones throughout the painting unify the work, an example of Siberechts' keen interest in depicting a warm light.

Jan Siberechts was a Flemish painter who settled in England. He is best known for his landscape paintings, his hunting scenes and his "portraits" of English country homes that were commissioned by wealthy English patrons. His work exercised considerable influence on English landscape painting, and he is regarded as the father of British landscape.

Caravaggio

Caravaggio was the most original painter of the 17th century. He injected new life into Italian painting after the sterile artificiality of Mannerism. Taking realism to new and radical lengths, he painted figures with an uncompromising realism. Caravaggio advocated direct painting from life, often using lower class and even disreputable people as his models. His use of chiaroscuro, dramatic lighting and strong color intensified the impact of his work. Untraditional, his work was considered to be vulgar or profane by some, but for major artists like Rubens, Velasquez and Rembrandt, he was a daring innovator.

III. ROCOCO

Rococo had its beginnings in Paris in the early 18th century and became the prevailing style of the day for architecture, design and painting. The name Rococo, first used to describe the decorative arts only, was derived from the “rocaille” motif of shellwork and pebbles ornamenting grottoes and fountains. Viewed as the final phase of the Baroque era, Rococo art was different because of its lighter approach and an increased prevalence of secular rather than religious subjects. It was a development from and a reaction to what was perceived as the heavy boldness of Baroque art. It became noted for its asymmetry, naturalism, curvilinear delicacy and elegance. This lightness, grace, playfulness, and intimacy was seen first in interior decoration, such as floor designs, furniture construction, motifs on china, clothing, silverwork, etc. Paintings of the period were executed in light colors, using curving forms and delicate figures depicted with a lighthearted approach. From France, which produced the artists Watteau, Boucher and Fragonard, Rococo spread to other parts of Europe, including England, Germany, Austria, and Italy.



François Boucher
French, b. Paris 1703 – d. Paris 1770
THE FLUTE LESSON, 1751
Oil on canvas

(See large color reproduction)

In this charming, bucolic scene, the artist uses a palette of very soft colors, with the only bright note the yellow sleeve and red drapery of the shepherd. Blue unites all the group's components. The scene was painted with brisk brushstrokes and various

kinds of paint to achieve different effects. Brown lines around the child's left leg and coat and red drapery beneath the hat give the figure a sense of motion. This is the second time Boucher painted this image - the first was done in 1748 and contained older figures. *The Flute Lesson* served as a model for tapestries, and the composition can be seen on the back of a sofa in the National Gallery of Art in Washington.

This Rococo painter, engraver and designer best embodies the frivolity and elegant superficiality of French court life at the middle of the 18th century. His career was hugely successful and he received many honors, including an appointment as King Louis XV's painter in 1765. He mastered every branch of decorative and illustrative painting, from colossal schemes of decoration for the royal chateaux of Versailles to designs for fans and slippers. He revitalized history painting by turning traditional mythological themes into witty scenes of social events and outdoor activities his so-called **fête galante** paintings. However, toward the end of his career when French taste changed, he was attacked by the critics for his stereotypical color and artificiality.

Canaletto
 (Giovanni Antonio known as Canaletto)
 Italian, b. Venice 1697 –
 d. Venice 1768
SAINT MARK'S SQUARE, 1740 - 1750
 Oil on canvas

This painting shows the eastern side of Saint Mark's Square in Venice where we see the famous basilica's main facade. The square is a bustle of activity. The composition creates a rhythm with its three poles and the bell tower (on the far right). This is further emphasized with the repeated architectural features: pinnacles, pilasters, and columns. Canaletto uses his usual palette of gray, beige, blue and pink, creating a luminescence to heighten the colors as well as strong contrasts of light and shade.

During the 18th century, landscape painting in Italy evolved into a new form that kept with the character of Rococo, that is "veduta," or view painting. Canaletto was the most famous view painter of the 18th century. Apart from 10 years spent in England, he lived in Venice. He painted landscapes, cityscapes, festival and ceremonial events in a manner that was often topographically correct. However, in some works he rearranged the buildings to tighten the composition and occasionally added features to produce a "capriccio" – a painting with added imaginary aspects. Canaletto was highly successful with the English, who wanted souvenirs of their Grand Tours of Italy. He produced for them a series of views of Venice. The British Royal Collection has the largest group of his paintings and drawings.



Joshua Reynolds

British, b. Plympton 1723 – d. London 1792

PORTRAIT OF REBECCA WATSON, 1758

Oil on canvas

Reynolds was one of the most productive and successful portrait painters in the history of European art. He had a remarkable versatility in his range of response to the sitter, and he particularly liked painting children. He knew how to make them appealing, intimate and friendly. This portrait of Rebecca Watson was painted after the recent death of her father, a British Admiral who had a distinguished military career. It may explain her expression, which is solemn, serious and dreamy. The blue, gray and yellow harmonies complement one another and the impasto technique and rich colors, characteristic of Reynolds, attract the eye.

Influences of the Rococo style can be seen in British works of the 18th century. Joshua Reynolds, the foremost portrait painter in England during this time, frequently placed his sitters in poses based on earlier European Old Master paintings or antique sculpture. This was intended to invoke classical values, enhance the sitter's dignity, and raise the status of portrait painting. His approach was quite successful. A hard working artist, he was said to work everyday, receiving as many as up to six sitters per day, with up to 150 patrons a year. As first president of the Royal Academy in London, he did more than anyone to raise the status of art and artists in Britain, and may well be the most important figure in the history of British painting. His use of rich color, strong lighting and free handling of paint greatly influenced later generations of painters.



IV. IMPRESSIONISM

Born in France in the 1860s, Impressionism was the first complete artistic revolution since the Renaissance. The Impressionists were not a formal group but rather a loose association of artist linked by similar beliefs who banded together for the purpose of exhibiting their art. The central figures were Paul Cézanne, Edgar Degas, Edouard Manet, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, and Mary Cassatt, who all had friendly ties of varying degrees. Manet was much respected as the leader and senior figure of this group, even though he never exhibited with them.

The Impressionists reacted against academic teaching and convention. They revolted against the basic principle that art should convey intense personal emotion. In radical departure from tradition, Impressionist artists rejected Renaissance perspective, **balanced** composition, idealized figures and chiaroscuro. Instead, they represented immediate visual sensations through color and light. Their main goal was to present an impression of what was seen in a brief glimpse and to depict their subjects as they looked in changing light and weather conditions. Encouraged by the invention of photography and scientific research into color and light, they sought to look at the world with a new freshness and immediacy. Their techniques included short, choppy brushstrokes of brightly colored paint with daubs of color placed side by side. Their painted shadows were not gray or black but composed of many colors.

The work of the Impressionists differed drastically from the norm in both approach and technique. They painted outdoors directly from nature, instead of the usual method of sketching outside and then finishing the work in the studio. Replacing the traditional narrative and historical paintings were the Impressionists' quick snapshots of nature and contemporary life. Landscape and scenes of bourgeois activities were themes most typical of the Impressionists, but they also painted other subjects.



Camille Pissare, (French, 1830-1903), THE COURTHOUSE AT PONTOISE, 1863, Oil on canvas, 33 cm (high) x 40.7 cm (wide), Collection Dr. Rau, Cologne
© Peter Schälchli - SVO Art, Versailles, 2004.

The early Impressionists were rejected by the traditional establishment. When denied access by the **French Salon**, they took matters into their own hands and staged their own art exhibitions. In fact, the term Impressionism was coined when it was derisively applied to a picture by Monet that was shown at the first Impressionist exhibition held in Paris in 1874. Although initially beset with hostility and financial hardships, by the 1880s, the Impressionists began to not only win critical acceptance but financial success as well. Surprisingly, Americans were the first patrons of the Impressionists, responding to the new style sooner than the Europeans. When no French museum had yet to acquire an Impressionist work, paintings were entering public collections in

the United States. Impressionism's influence would prove to be enormous, with much of late 19th and early 20th century painting a development of or reaction to this influential style.

Claude Monet
 French, b. Paris 1840 – d. Giverny 1926
WOODS AND UNDERGROWTH, 1865
 Oil on canvas

Woods and Undergrowth was painted early in Monet's career while he was staying in the small village of Chailly-en-Biere. The forests there were popular for artists who came in search of a refuge from civilization. Here Monet worked outdoors, painting many landscapes. The use of greens and browns may show the influence of the **Barbizon** School, but different from the Barbizon painters is Monet's attention to light. Monet was so obsessed with portraying the transitory qualities of light that he would haul many canvases out to the site where he was working replacing one canvas with the next as the light changed. He would venture outdoors regardless of weather conditions and was even swept over by a wave once while painting on the beach.



While Edouard Manet was painting subjects of modern life without breaking entirely with the art of the past, Claude Monet was leading a group of slightly younger associates who sought a completely fresh and immediate vision. After an early career that included commercial art and caricature, Monet became interested in painting outdoor scenes, recording nature directly to convey his immediate impressions. In the late 1860s and early 1870s, along with Pierre-Auguste Renoir, Monet worked to create a mature Impressionist style. Although diligent to his cause, Monet suffered appalling poverty, even pawning his possessions to buy paint. It wasn't until 1886 that he was recognized and began to enjoy financial success. His life-long passion for open-air painting never wavered throughout his 60-year long career.

Edouard Manet (1832-1883)

Manet is a key figure in the development of Modern Art, although he was reluctant to champion the avant-garde and wanted nothing more than to have official recognition. Born into an upper-middle class Parisian family, he was drawn to an artistic career at a very early age. He displayed his work for the first time at the official Salon in 1861, but a few years later caused a scandal with his failure to portray the nude in an idealized manner in his candid painting *Luncheon on the Grass*. He soon discovered open-air painting and became the unofficial leader of the Impressionists, a group which he refused to join. Although he saw himself as following in the tradition of the great masters, his paintings translated these traditions into modern terms. He portrayed life in a candid way with a radical shift in technique that made his images appear flat and hard. Late in his career he worked with both Monet and Renoir, and his work became indistinguishable from the Impressionists.



Pierre-Auguste Renoir
 French, b. Limoges 1841 – d. Cagne-sur-Mer 1919
HEAD OF A WOMAN OR WOMAN WITH A ROSE, c. 1876
 Oil on canvas

(See large color reproduction)

This female head was one of fifteen paintings Renoir put on display at the second Impressionist exhibition in 1876. By then he had earned a sound reputation with the middle class as a portrait painter. Using short, brisk and tightly-knit brushstrokes, Renoir created iridescent flesh-tones and silky hair. Renoir is considered one of the founders of Impressionism.

Born into a poor family that moved to Paris when he was a young child, Renoir began earning a living as a painter on porcelain. He later met Monet, Bazille and Sisley and worked outdoors with them. He tackled every genre throughout his long and varied career – nudes, figures, landscapes, portraits and still lives – with a light-hearted approach, probably influenced by the French Rococo masters. Sometimes his interest was in the interpretation of the reflection of light and at other times he was more concerned with line and color.

Camille Pissarro
 French, b. Saint Thomas, Virgin Islands
 1830 – d. Paris 1903
THE ROAD FROM SAINT-GERMAIN TO LOUVECIENNES, 1870
 Oil on canvas



In 1869, Pissarro went to Louveciennes, probably to paint with Monet, Sisley and Renoir, all of whom were living nearby. When *The Road from Saint-Germain to Louveciennes* was painted, Pissarro was moving towards a new style with smaller formats, a palette of ochre, pink, green and blue tones, a freer technique and the use of a palette knife to make broad, fresh strokes.

Soon after the painting of this picture, during the Franco-Prussian War, Pissarro fled the advancing Prussian army to England, where Monet had also gone. When Pissarro returned to Paris, he found his home had been ransacked and many works destroyed. The painting seen here is one of the few works that has survived from this period.

Pissarro was a central figure in the Impressionist group, and in fact, he was the only artist who exhibited in all eight Impressionist exhibitions. Although Pissarro and Monet were friends and often worked by one another's side, the two artists had no direct influence on each other's work and developed their own styles. A much respected father figure to others in the group, Pissarro's talents as a teacher made him influential among artists of greater stature than himself, like Cézanne and Paul Gauguin.

Mary Cassatt

American, b. Pittsburgh, Pennsylvania 1844 – d. Le Mesnil-Theribus, France 1926

LOUISE FEEDING HER CHILD, 1899

Pastel on brown paper

Louise Feeding Her Child has been hailed by critics as a genuine masterpiece. Cassatt focused her work on the world she knew the domestic and social life of upper class women. Here we see a mother and child, a favorite subject of Cassatt. The luminous color and fluent brushwork, characteristic of her work, are seen here in the bright bodice and delicate light tones, heightened by a few discreet black outlines.

Mary Cassatt was born in the United States and moved to France at a young age to pursue her artistic career. Although painting was seen as an unsuitable career for a woman, she was able to pursue it because of her own wealth. After studying in Italy, Spain and Belgium, Cassatt settled in Paris and soon became acquainted with the Impressionists. Persuaded by Degas to exhibit with the group, she joined their circle and became a prominent member, producing many pastels, drawings and engravings of these warm and intimate maternal subjects. She exercised influence on American taste by urging her wealthy friends to buy Impressionist works.



V. POST-IMPRESSIONISM AND EARLY 20TH CENTURY ART

Post-Impressionism, was for the most part a French movement. Its height of popularity was from 1880 to 1905, after Impressionism had been recognized and applauded. The Post-Impressionists built upon the work of their predecessors by reacting to it. They wanted to take painting a step beyond Impressionism and make it more substantial, instead of just capturing a passing moment. Rejecting the Impressionists' concern for the naturalistic depiction of light and color, the Post-Impressionists favored an emphasis on abstract qualities or symbolic content. Breaking into two groups, some, like Georges Seurat and Paul Cézanne, concentrated on formal, near-scientific design and composition, while others, like Vincent Van Gogh, Paul Gauguin, and Henri de Toulouse-Lautrec, emphasized expression of their emotions and sensations through color and light. Although each Post-Impressionist painter developed his or her own distinct style, as a group they were moving away from the naturalism of Impressionism towards the series of avant-garde movements, such as Fauvism and **Cubism**, that would revolutionize European art in the decade leading up to World War I.

Paul Cézanne
 French, b. Aix-en-Provence 1839 –
 d. Aix-en-Provence 1906
THE SEA AT L'ESTAQUE, 1876
 Oil on canvas

(See large color reproduction)

In 1870, during the Franco-Prussian War, Cézanne spent several months in L'Estaque, a small fishing village on the Gulf of Marseilles. He returned in 1876, when he received a private commission to paint a view of the bay. In this painting, Cézanne is breaking away from Impressionism and developing a complex construction of space with varying levels of depth. The colored masses are differentiated by his ability to vary his painting techniques. The foreground is portrayed as a close, composite world in motion, with each tree and house like a silhouette, painted in small brushstrokes to attain a lumpy, thick texture. In the background, the sea and island are stable elements of smooth textures. Surfaces appear flat instead of modeled, and there is strong contrast created between warm and cool colors. In later years, Cézanne would return to this same place to paint works characterized by even more rigorous geometry.



Cézanne struck up a friendship with the Impressionists early in his career and after being rejected by the Salon, exhibited his work at their exhibitions. Even though he had a close association with the Impressionists and was tutored in open-air painting by Pissarro, he was too much of a loner to join any group. Panned by critics, the public and even his peers, he retreated to Aix in 1886 and worked tirelessly on his art. He remained somewhat obscure until 1895, when he had his first one-man show and became revered by a younger generation of artists. Cézanne's art was radical because of his approach to surface appearances. Instead of imitating reality as it appears to the eye, he penetrated its underlying geometry, simplifying objects to near abstract forms. Cézanne's work influenced artists such as Georges Braque and Raoul Dufy.

Symbolists and the Nabis

Symbolists and the Nabis

Symbolism was an artistic and literary movement that began about 1885 as a reaction to Impressionism and **Naturalism**. The Symbolists wanted to explore hidden worlds and express a subjective vision. This vision was based on a variety of things: dreams, the imaginary, medieval legends, silence and anguish. Although the Symbolists shared a common outlook, they did not create a uniform style. They experimented with abstract ways of conveying ideas, often through distorted or exaggerated figures, as well as symbols. Around 1890, a second generation of Symbolist artists came together under the name “Nabis,” a term taken from Hebrew that means “prophet.” Chief characteristics of their style include **arabesques** and a taste for the decorative as symbolic. They had a fondness for indoor scenes and Parisian life but also painted images from mythology and dreamlike, imaginary scenes.

Maurice Denis
French, b.
Granville 1870 –
d. Paris 1943
JULY, 1892
Oil on canvas

(See large color reproduction)

Denis often made use of themes based on Symbolist and Medieval epic poetry, like the image seen here of a woman in a



garden of paradise, where pale tones underscore a dreamlike atmosphere. *July* was one of four paintings that were exhibited in 1892 under the title *Four Panels for the Decoration of a Young Girl's Bedroom*. Depicted are female silhouettes in an imaginary ornamental landscape with wide bands of color representing various aspects of the scene. Flat paint application, patterning, and anti-naturalistic color characterized Denis' work at this time. The theme of picking flowers is less important to Denis than the repetition of arabesques and other formal elements. The silhouette of the figure bending over by the tree is a kind of “emblem” that was also used to illustrate a poem by Paul Verlaine and reappeared in an 1894 cartoon for stained-glass windows. Japanese influence is seen in the depiction of space that employs a strong foreground placed in front of a flattened background.

Denis met Pierre Bonnard, Edouard Vuillard and Paul Serusier in 1888, and the following year, they formed the Nabis group. Denis became the movement's theoretician. He devoted a large share of his work to decoration but was also a highly talented illustrator and prolific author. A mystical artist, he was a devout Catholic who attempted to revive religious painting.

Fauvism

Fauvism

Fauvism only lasted from 1904 to 1908, but it was one of the first major **avant-garde** art movements of the 20th century. Fauve artists like Henri Matisse, Maurice Vlaminck, André Derain, and Raoul Dufy made a radical departure from tradition after seeing the work of the Post-Impressionists. Their work is characterized by the use of intense, vivid non-naturalistic colors, often straight from the tube, to communicate a raw intensity of experience. The first exhibition of their work so shocked the critics that they were dubbed the Fauves (French for wild beasts). With most of the group, Fauvism was a temporary phase through which they passed in the development of widely different styles. The exception was Matisse, who continued to explore the beauty of pure color throughout his career. Although short-lived, Fauvism was highly influential, particularly on the development of German Expressionism.



Maurice de Vlaminck
French, b. Paris 1876 –
d. Paris 1958
***FAUVE LANDSCAPE NEAR
CHATOU, 1907***
Oil on canvas

Part of a series that Vlaminck painted in the Ile-de-France, this work was created on the banks of the Seine near Chatou. Vlaminck uses the three primary colors in thick fat strokes that heighten the contrast. He squeezed the paint from the tube directly onto the canvas and then spread the pigment on with a knife. However, in contrast to the

thick paint, he let the bare canvas show in the lines of the two houses, using the color and texture of the canvas as part of the composition. Characteristic of Fauve painting, the color is **arbitrary**, or independent of the motif.

As a young man, Vlaminck earned his living mainly as a racing cyclist and orchestral violinist. He also worked as a journalist, writing for anarchist papers and painting in his spare time. A self-taught artist, he shared a studio with Derain. The works they created during this time exhibited similarities. He became a leading exponent of Fauvism, using paint straight from the tube in vigorous, exuberant compositions, usually landscapes. He also wrote novels, memoirs and was a pioneering collector of African art.

Expressionism

The Expressionists, alongside the Fauves, were reacting to Impressionism. They wanted to express their personal feelings. Emotions, anguish, and sometimes violence, were found in their paintings expressed by the use of contrasted, outrageous color, simplified composition, distorted and exaggerated forms, and heavy brushstrokes.

The movement, from 1905 to 1930, found its origins in the work of Van Gogh, Gauguin and Edvard Munch. Expressionism spread throughout Europe with artists such as Gustav Klimt, James Ensor, Egon Schiele and Oskar Kokoschka, finding its most illustrious painters in Germany.

Emmanuel Mane-Katz

Russian, b. Kremenchuk 1894 – d. Haifa 1962

THE RABBI, 1925

Oil on canvas

By the time Mane-Katz completed this painting, he had developed a style that focused on traditional Judeo-Slav themes. He gradually became known as one of the painters of the Jewish soul, alongside his elders Amedeo Modigliani and Chaim Soutine. *The Rabbi* is outstanding for its powerful composition. Derain's influence is seen in the use of pure colors, such as the crimson beard that attracts the viewer's attention. The background, painted in small, light, luminous strokes that range from red on the right to blue on the left, intensifies the colors in the beard.

Born in the Ukraine, Mane-Katz was immersed in Jewish tradition during his childhood. His father wanted him to become a rabbi, but the young artist broke the Mosaic Law forbidding the representation of images and learned to draw in secret. He traveled to Paris in 1913, then throughout Europe, where he became familiar with the work of the Old Masters as well as his contemporaries, including Derain, who had a decisive influence on him.



THE MUSEUM'S COLLECTION

To see other works by some of the artists represented in the Rau Collection, visit the Berry Wing of European Art where the following works are on view. You will see many other works from those same time periods.

Italian Baroque

Circle of Guido Reni *Mary Magdalen Between Two Angels*, 1575-1642

Dutch Baroque

Hendrick Terbruggen *A Boy Violinist*, 1626
 Jacob van Ruisdael *Landscape with a Waterfall and Castle*, 1670
 (Nephew of Salomon van Ruisdael)

18th century portraits and landscapes

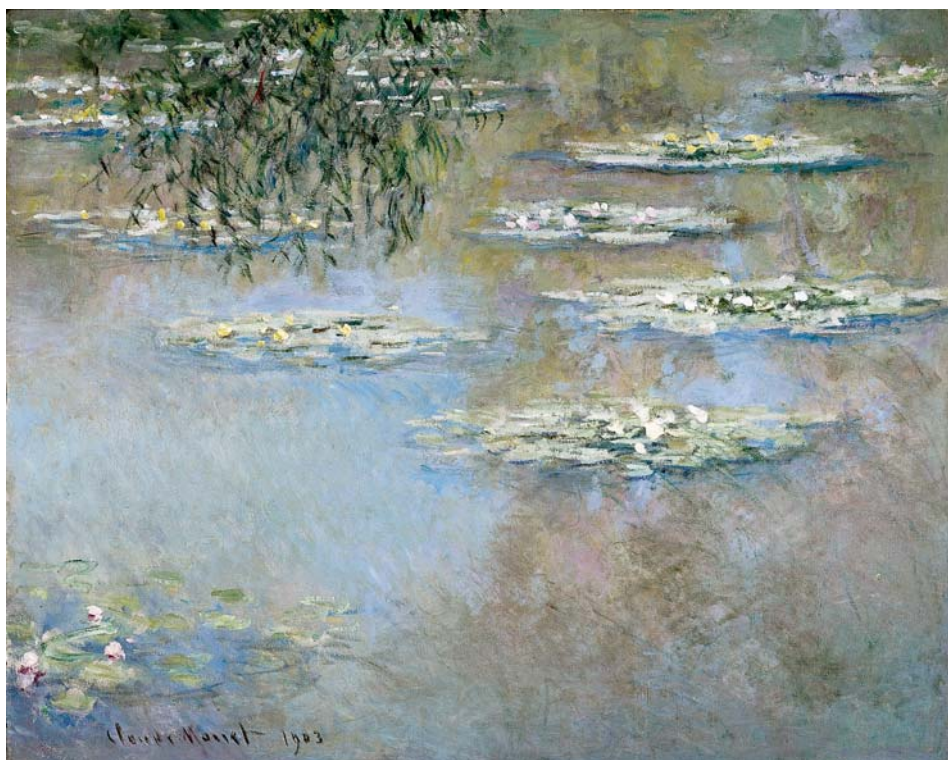
Joshua Reynolds *Henry, 8th Lord Arundell of Wardour*, c. 1764-67
 Bernardo Bellotto *View of the Pantheon*, 1740s

French Impressionists

Edgar Degas *After the Bath*, c. 1895
 Claude Monet *Waterlilies*, 1903

American Impressionists

Mary Cassatt *Portrait of a Woman*, 1872



Claude Monet (French 1840-1926), WATERLILIES, 1903, Oil on canvas, 32 x 40 inches, Gift of Mr. Joseph Rubin, 1953.11.

WORLD HISTORY

ART HISTORY

1400

1450...Medici family, founded by Cosimo the Elder (1389-1464), gains power in Florence
1450...Movable type for printing invented
1492...Columbus lands in the Bahamas

1400-1500...early Renaissance
1413...Pictorial perspective invented in Italy by Filippo Brunelleschi
1420s...perspective discovered

1500

1517...Reformation begins
1520...Magellan circumnavigates the globe
1534...Henry VII of England founds Anglican Church
1543...Copernicus announces that planets revolve around the sun

1500-20...High Renaissance
1503-06...Leonardo da Vinci paints the *Mona Lisa*
1508-11...Michelangelo creates frescoes on the Sistine Chapel ceiling
1534-41...Michelangelo works on the *Last Judgement*
1520-1600...Mannerism
1577...El Greco goes to Spain

1600

1609...Galileo invents the telescope
1620...Pilgrims land at Plymouth

1601...Baroque period begins
Caravaggio paints the *Conversion of St. Paul*
1642...Rembrandt creates *Nightwatch*
1648...Royal French Academy of Painting and Sculpture founded

1700

1714...Fahrenheit invents mercury thermometer
1720...Bach completes first *Brandenburg Concerto*
1776...American colonies declare independence
1787...Mozart becomes court musician to Emperor Joseph II
1789...French Revolution breaks out

1715...Louis XIV dies, French Rococo begins
1768...Joshua Reynolds heads the Royal Academy
1784-85...David launches Neoclassicism

1800

1815...Napoleon defeated at Waterloo
1823...Beethoven completes *9th Symphony*
1859...Darwin publishes *Origin of Species*
1861...U.S. Civil war breaks out
1863...Lincoln abolishes slavery
1881...Eiffel Tower built
1884...First motorcar built; first skyscraper built in Chicago

1837...Daguerre invents photography
1841...Collapsible tin tubes patented for oil paint
1860...Snapshot photography developed
1863...Salon des Refuses launches modern art
1873...First color photos appear
1874...Impressionists hold first group show
1880...van Gogh begins painting career
1883...Monet settles at Giverny
1885...Symbolism established
1889...van Gogh paints *The Starry Night*
1890...Monet's first *Haystack* series
1891...Rodin sculpts *Balzac*
1895...Cézanne has first one man show

1900

1903...Wright Brothers' first powered flight

1905...First Fauve exhibit, Expressionism, emerges
1907...Picasso paints *Les Femmes d'Alger (O.J.)*
1908...Braque's *Houses at L'Estaque* inspire term "Cubism"
1910...Kandinsky paints first abstract canvas
1913...Armory show launches Modernism in the U.S.
1914...World War I declared

GLOSSARY

Arabesques: A type of linear surface decoration based on foliage and calligraphic forms, usually characterized by flowing lines and swirling shapes; the use of flat patterns.

Arbitrary color: Color that is not based on the natural color of the object.

Asymmetry: An arrangement of parts that creates two halves that are not identical but may still create a balanced composition.

Atmospheric perspective: (aerial perspective) The perception of three-dimensional depth created when objects in the distance appear fuzzier and lighter in color, as if they are enveloped in an atmospheric haze.

Avant-garde: A term derived from the French word meaning “before the group” – denotes those artists or concepts of a strikingly new, experimental, or radical nature for the time.

Balance: The arrangement of the parts of a composition to achieve an equilibrium; visual weight is equally distributed on both sides of the work.

Barbizon School: A group of French landscape painters who worked near Barbizon, a village on the edge of Fontainebleau forest. They opposed classical conventions and were interested in a new development: painting landscape for its own sake. They advocated painting directly from nature, but usually only studies, finishing their work in the studio.

Chiaroscuro: Means light/dark in Italian and refers to the technique of modeling forms in painting in which lighter parts seem to emerge from darker areas, producing the illusion of rounded, sculptural relief on a flat surface.

Counter Reformation: A program of renewal launched by the Roman Catholic church in the 1550s in response to the Protestant Reformation of the early 16th century. As part of this program, the Church used art to encourage piety among the faithful and to persuade those it regarded as heretics to return to the fold.

Cubism: An art movement that abandoned the 500-year-old system of perspective and the related conventions for representing reality. One of the first radical developments of modern art, cubism abstracted the image, often simplifying the subject into geometric shapes and forms to create a new fragmented visual language.

Fête galante: A term used to describe many of the paintings of Watteau and his followers of the Rococo period in which romantic figures are shown in an idealized outdoor park-like setting, usually eating, dancing, flirting, or listening to music.

French Salon: Established in 1667 by the French Academy, the salon was the annual art show named for the room, or salon in the Louvre where it was originally held. Not just the officially sanctioned art fair, the Salon was the only public art exhibition in Paris. As such, the jurors wielded supreme power in standardizing tastes.

Genre scenes: These refer to scenes from everyday life. It often suggests the type of domestic subject matter favored by Dutch 17th century artists.

Glossary

Impasto: A thick or lumpy application of paint or deep brush marks, as distinguished from a flat, smooth paint surface.

Luminescent: A quality, or sense of illusion, of a glowing light coming from within a painting. The invention of oil paints allowed artists to create works that had a greater luminosity than the previously used tempera.

Naturalism: An approach to art in which the artist endeavors to represent objects as they are empirically observed rather than in a stylized or conceptual manner.

Perspective: A method of representing depth on a flat surface, utilizing such optical phenomena as the apparent convergence of parallel lines and diminution in size of objects as they recede from the viewer.

Protestant Reformation: A movement in the 16th century called “protestant,” because they protested against the practices and beliefs of the Catholic Church. This reformation succeeded in permanently breaking away from Rome. By the end of the 16th century, some form of Protestantism prevailed in Rotterdam and Martin Luther in Germany.

Symmetrical: An arrangement of parts in a composition so that the shapes, patterns, colors, etc. are identical on either side of a central boundary, mirroring each other exactly.

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