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IMPRESSIONISM



Foreword

This Exhibition of Impressionism is the McDougall Art Gallery's contribution to the Christchurch Arts Festival for 1975. It has been organised entirely for the Gallery by the Assistant-Director, Barbara J. de Lambert. All of the exhibits have been drawn from New Zealand Collections, and public art galleries in the main, and the show has been timed to coincide with the Gallery's purchase of two Impressionist Prints by Degas and Cezanne. Most grateful thanks are extended to all those who have loaned works, principally the Auckland City Art Gallery, Dunedin Public Art Gallery, the Sarjeant Art Gallery, Wanganui, and to those who have in other ways helped to make this exhibition possible.

B. D. Muir.

Director.



'One morning, when we were painting, one of us, having no black, used blue instead Impressionism was born'. Renoir.

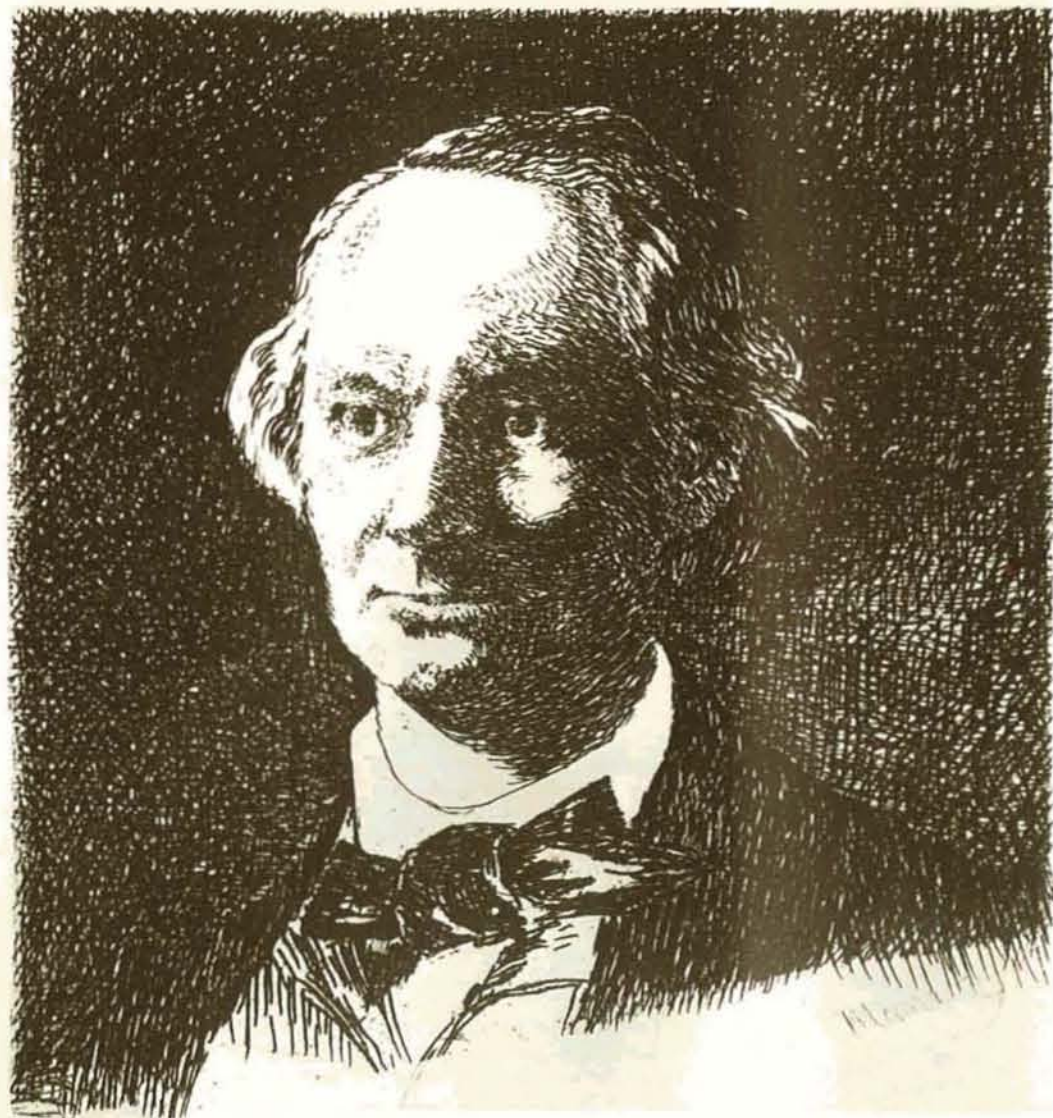
At the beginning of the 19th Century France was torn by particularly violent conflicts of ideas concerning both the functions of painting and the nature of art. Although these conflicts were temporarily eclipsed by the short triumph of the Impressionist movement, they were by no means resolved by it, and though these fundamental clashes have become attenuated and the climate of opinion has radically changed in the last fifty years, much the same cleavage is apparent in contemporary art. Individuals of genius, like Géricault and Daumier, together with painters of great talent such as Corot and those of the Barbizon School, had considerable influence on Impressionist painting, but the movement as a whole must be seen against a background of the struggle between classical, romantic, and realist painting, of which Ingres, Delacroix, and Courbet respectively were the main exponents.

Impressionism was not a synthesis of these movements. It owed much to the realist school, adapted and enlarged the great colour discoveries of Delacroix and rejected the classicism of Ingres.

Ingres and his followers, 'classical' in the sense that their work derived from Raphael, David, and Roman painters of the 17th Century, were obsessed with the virtues of the antique and preached the supremacy of line and ordered arrangement. Delacroix, a Romantic revolutionary, based his art on Rubens and the Venetians, revitalised the whole theory of colour, and placed movement and dynamic stresses above all else. Courbet the creator of an objective realism, deliberately unconcerned with the past or the future, proclaimed that painting is a concrete art and does not consist of anything but the representation of real and existing things'. But though their ideas corresponded to the philosophical tendencies of their time, the rigid terminology of romanticism and realism does not always correspond to the orientation of their works. The young artists who emerged from the studios of the *Beaux Arts* in the 1850's were confronted with clearer artistic issues than those of today.

They were in revolt against the Academy, against the official art of the Salons, they were enthusiastic and immensely hardworking. They acknowledged Delacroix as their master, but their attitude to nature came nearer to that of Courbet. Above all they were attracted to the open air, to light, to sun and to movement. It was inevitable that groups formed amongst the more adventuresome, also that those with more independent spirits should meet, discuss and exchange their ideas and their theories.

The first exhibition of such a group took place in 1874, in the Salons of the photographer Nadar, under the title of 'The Limited Company of Painters, Sculptors and Engravers'. This was made up of some thirty artists who included Monet, Renoir, Sisley, Boudin, Caillebotte, Cals, Degas, Lepine, Pissarro, Guillaumin, Berthe Morisot and de Nittis. Violent protests broke out from the critics and public; the latter had still hardly digested the realism of Courbet, the former because of an innate lack of ability to absorb anything new.



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One of the critics Louis Leroy, coined the word 'Impressionist' to ridicule a picture of Monet's entitled, 'Impression, Rising Sun', — a perfectly legitimate description on the part of the artist, for what the Impressionists always did paint was not the rising sun but the impression which sunrise made on them. Among the few writers and friends who supported the group were Duranty, Theodore Duret and the particularly enlightened dealer, Durand Ruel. The word 'Impressionism' was thus coined almost accidentally, as a result of a journalistic catchword. Later, to most people the title became attractive and synonymous with a system of painting, in which the brush strokes are visible, apparently spontaneous, the image summarises rather than explains, and the picture has a quality which makes it appear instinctive, — a rendering due to the inspiration of the moment rather than to planning or forethought. Because Impressionist pictures are frequently landscapes and still-lives, the style became identified with those subjects — the purple shadow thrown by an orange on the white tablecloth, became the signature of hundreds of painters.

Monet, writing in 1915 bewailed the fact that 'since the appearance of Impressionism, the official salons, which used to be brown have become blue, green and red'. The style itself, the apparent ease with which a painting could be made, its rapidity, its dissociation from long studio training, all these factors contributed later to make it an easily accessible style,

once the public were accustomed to the colour dissonance and the manner in which the paint was applied to the surface. Impressionism, at its best was a remarkable reflection of the idyllicism of city dwellers concerning the open air. Socially it reflected the leanings of a middle class, suspicious of an art which strove to stress ideas or philosophies. Pure Impressionism did not stress the predicament of the painter, but rather it reflected a contentment, in some cases of worship of nature, which formed a reaction from romanticism. The art of painting was transferred from the studio into the open air. Historically the appeal of this attitude was tremendous and from 1878 until the close of the century good Impressionist painters, often basing their ideas on the work of Manet, were to be found throughout Europe, (Sickert in England, Liebermann in Germany, Repin in Russia). The Impressionist movement at its height consisted of a loose grouping of painters and cannot in any way be called a school. Some of the ideas of Impressionism, in so far as they are concerned with perception and interpretation of nature and seek to broaden the range of the senses, were used in the music of Debussy, in Rodin's sculpture, and, often coupled with symbolism — in the works of certain poets. Little connection exists between these parallel manifestations, and the only formal attempt at a rationalisation of theory is found in the later writings of Paul Signac, (1863-1935), a follower of Seurat.

The Impressionist group in France falls into several sections. One is represented by Monet and Sisley who consistently followed a systematic method of rendering impressions and optical sensations, relying on the breaking up of the surface of a picture, working in high chromatic harmonics, using perspective as it occurred, but reluctant to apply it in any theoretical manner, and forsaking any deliberate use of contour.

Their aim was to guide the eye on to the surface and to relinquish any attempt to rationalise the reading of a painting. Light and shade, the general harmony of the picture and local colour tended to be evenly balanced. The subject is suggested by circumstance and the intention is to create an image which is apparently casual. Others like Cezanne and Renoir, who used Impressionism in its pure sense for a certain period in their careers, relinquished it as being insufficient for their purpose and inadequate for their aims; Renoir, largely as the result of his contact with Italian Renaissance painting especially that of Venice, during his visit to Italy in 1882; Cezanne owing to the slow evolution of his vision in the course of years of an intense, concentrated and heroic struggle with nature.

Camille Pissarro, who may almost be called doyen of Impressionism, consistently followed its broad trends, though his work changed radically at certain periods of his life. For some years he adopted the theories and techniques of



George Seurat and Paul Signac, both of whom represent offshoots of the movement and whose style, after 1886, became known as Neo-Impressionism. Two of the most important painters of the 19th Century, Manet and Degas who, though closely linked with Impressionists must also be considered apart despite the fact that Degas exhibited with them. Both he and Manet influenced them. Manet is often referred to as the head of the Impressionist School, but this is extremely misleading since his painting derives much more from an earlier historical 'Impressionism' and only assumes the direct methods of the style in the seventies. Degas never allowed himself to be called an Impressionist, and affirming the supremacy of drawing over colour, was often highly critical of his colleagues. Toulouse-Lautrec is the artist most closely associated with this attitude. The latter half of the 19th Century, essentially optimistic in its opening stage, was marked by an aggressive attitude on the part of the painters towards the established artistic values of their time. This attitude created fairly well defined groupings of artists and these in turn permitted many painters of minor, but nevertheless creative talent, to express themselves without the fierce competition and unscrupulousness of the Twentieth Century.



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All dimensions are given in millimetres for prints, and centimetres for paintings. Height before width.

Graphics.

Cezanne, Paul (1839-1906). French School.

Probably best known of all the Impressionists and certainly one of the most significant figures in painting during the last hundred years. Born in Aix-en-Provence, the son of a wealthy banker and tradesman, he studied there and later at the Academie Suisse in Paris, where from 1862 he devoted himself to painting. He lived in Paris until 1870 when he fled from the Franco-Prussian war to L'Estaque. In 1872 he joined his old associate Pissarro at Pontoise, and under his influence he began to paint landscapes in an Impressionist technique. He exhibited at the first Impressionist Exhibition of 1874. One of his pictures was among those that aroused the greatest public displeasure. During the 1870's Cézanne digested the theories of colour and light which the Impressionists were then developing. His great achievements lay in the direction of an ever more subtle analysis of colour and tone, quite different from the Impressionist analysis in that they sought to capture the surface, an impression, and therefore painted quickly.

In 1886 after his father died he found himself rich and able to live in seclusion in Provence. In 1890 he was invited to exhibit in Brussels. His first big show was held in 1895, and from about 1900 he was fairly widely recognised.

- (1) Guillaumin.
Etching.
156 x 113 mm.
McDougall Art Gallery.

Degas, Edgar (1834-1917). French School.

Born in Paris of a wealthy family. Studied at the École des Beaux-Arts under a pupil of Ingres, whose early work he admired and reflected. By the late 1860's however he had begun to develop a more casual composition probably influenced by Manet and also Whistler. He was a frequent member of the circle which gathered round Manet where among others he met Cézanne, Renoir, Pissarro, Monet, and Sisley. During the Franco-Prussian war he stayed in Paris. He exhibited in the Salon until 1870 and in 1874 took part in the first Impressionist Exhibition, as he did in the subsequent seven. His work could only be seen in public at these group exhibitions (always received with hostility and ridicule) and at the dealer, Durand-Ruel. Unlike some of the others, Degas had a private income. He recorded with terrible perception the manners and movements of a society which he observed as though it were a different world. Technically he was one of the greatest experimenters and innovators and he used various media, including etching although in later life he used pastel more than any other medium.

- (2) Manet en Buste.
Etching.
130 x 105 mm.
Auckland City Art Gallery.
- (3) Manet Assis Tourné à Droite.
Etching.
195 x 125 mm.
McDougall Art Gallery.

Desboutin, Marcellin Gilbert (1823-1902). French School.

Born at Cevilly. Spent much time working in Italy. He was a talented writer, as well as a painter and engraver. Began exhibiting in the Paris Salon in 1878. He was a principal exponent of the drypoint technique in which medium he produced portraits of the most famous of his contemporaries. He was a gold medalist in 1889, and decorated with the Legion of Honour in 1895.

- (4) Portrait of Edgar Degas.
Drypoint.
221 x 132 mm.
Auckland City Art Gallery.

Forain, Jean Louis (1852-1931). French School.

Born at Rheims. Studied in Paris. His influences were Rembrandt, Goya, Manet, Degas and Toulouse Lautrec. He was a painter as well as a graphic artist, who concentrated often on the sardonic humour of court scenes and legal procedures, expressively conveyed with a minimum of line and tonality.

- (5) In Court.
Drawing.
45 x 46.2 cm.
McDougall Art Gallery.

Manet, Edouard (1832-1883). French School.

Born Paris, of a well-to-do family, who reluctantly let him study under Couture from 1850-56. He then reacted very strongly against his teacher's academic history painting and began to paint scenes from everyday and the seamier sides of life, although his earlier studies of Velasquez, Goya and Frans Hals stood him in good stead. His work was often rejected by the Salon, and when hung held to ridicule. After 1870, due partly to the influence of Berthe Morisot, he adopted the Impressionist technique. He longed for recognition and refused to exhibit in exhibitions organised by Degas, although he was friendly with Monet, Renoir, Sisley and Pissarro. At the end of his life he was honoured with the Legion of Honour and his work grew in acceptance as Impressionist works began to affect academic painting. His graphic works were influenced by the work of Goya.

- (6) Lola De Valence
Etching.
235 x 161 mm
Auckland City Art Gallery
- (7) Olympia
Etching.
132 x 183 mm
Auckland City Art Gallery
- (8) Charles Baudelaire (Profile)
Etching, 1862.
104 x 85 mm
Auckland City Art Gallery
- (9) Charles Baudelaire (Full Face)
Etching, 1865.
104 x 85 mm
Auckland City Art Gallery
- (10) Eva Gonzales
Etching, 1870
231 x 154 mm
Auckland City Art Gallery
- (11) Jeanne
Etching
150 x 107 mm
Auckland City Art Gallery.



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Renoir, Auguste (1841-1919). French School.

Born Limoges. One of the greatest painters affected by Impressionism. From age 13 years he worked in a china factory as a painter of porcelain, which disposed him towards a light palette typical of Impressionism. In 1861 he spent time in the studio of Gleyre, an academician, where he met Manet, Bazille and Sisley. He was also influenced by the works of Watteau, Boucher and Fragonard which he studied at the Louvre. The main influence on his early work was Courbet. In 1868 he worked outdoors with Monet, whose influence helped to produce colours higher in key and freer in technique. He exhibited in the first three Impressionist exhibitions and in the seventh. After 1877 he was successful in getting some of his portraits into the Salon. He visited a number of countries abroad after 1879, studying art as he went, particularly Rubens to whom his work owed a great deal. In 1906 he settled in Cagnes in the South of France. Crippled by arthritis he painted with brushes stuck between his fingers or strapped to his wrist.

- (12) Baigneuse Assise.
Etching, 1897
219 x 136 mm.
Auckland City Art Gallery.
- (13) La Danse A La Campagne
Etching
220 x 136 mm.
Auckland City Art Gallery
- (14) Portrait of Auguste Rodin
Lithograph, 1914
400 x 390 mm.
Auckland City Art Gallery.
- (15) Le Chapeau Épingle
Etching, 1893.
132 x 93 mm.
Auckland City Art Gallery



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Sickert, Walter Richard (1860-1942). English School.

With Wilson Steer, (see catalogue Number 40) the most important of the British Impressionists. He worked at the bottom of the tone scale, and his light effects gleam out from sombre colours and tones. His colour lightened considerably towards the end of his life. He was deeply influenced by Whistler and Degas. He was at various times connected with the stage and most of his best works are scenes of London music halls and their audiences. The open air had no appeal for him. In 1911 he founded the Camden Town Group and he later belonged to the London Group (which absorbed the Camden Town one). As well as a painter he was an etcher of note.

- (16) Ennui
Etching
228 x 178 mm.
Auckland City Art Gallery
- (17) Little Sally Walters
Lithograph
330 x 222 mm.
Auckland City Art Gallery
- (18) The Old Bedford Music Hall
Etching
280 x 182 mm.
Auckland City Art Gallery.
- (19) Conversation.
Pen and ink drawing on ruled paper.
322 x 198 mm.
Auckland City Art Gallery.
- (20) Reclining Nude
Charcoal and Ink Heightened with white on grey paper, 1908
230 x 330 mm.
Auckland City Art Gallery

17



Signac, Paul (1863-1935). French School.

Born and died in Paris. A follower of Seurat whose style he imitated. He was the most outspoken of the Neo-Impressionists and his book 'De Delacroix au Neo-Impressionisme' published in 1899 is regarded as the text-book of the movement. Studied in Paris at the College Rollin. He was a man of action (a keen sailor) as well as an intellectual.

- (21) Bateaux Sur Le Seine
Etching and Drypoint
129 x 188 mm.
Auckland City Art Gallery



Toulouse-Lautrec, Henri de (1864-1901) French School.

Began to study in Paris in 1882. Exhibited at the Salon des Independents from 1899. In 1891 his poster designs brought him immediate recognition and he held a one-man show in 1893. In 1895 he made the first of several visits to London where he knew Oscar Wilde and Aubrey Beardsley. He was deeply influenced by the technique and subject matter of Degas and by Japanese prints, which had considerable effect on most of the Impressionists. His subject matter comprised some portraits, scenes from dance halls, cafes, the circus and a great number of nudes. He was a superb draughtsman with a gift for conveying rapid movement and the whole atmosphere of a scene with a few strokes. He was not interested in light as were the other impressionists, but in form and movement.

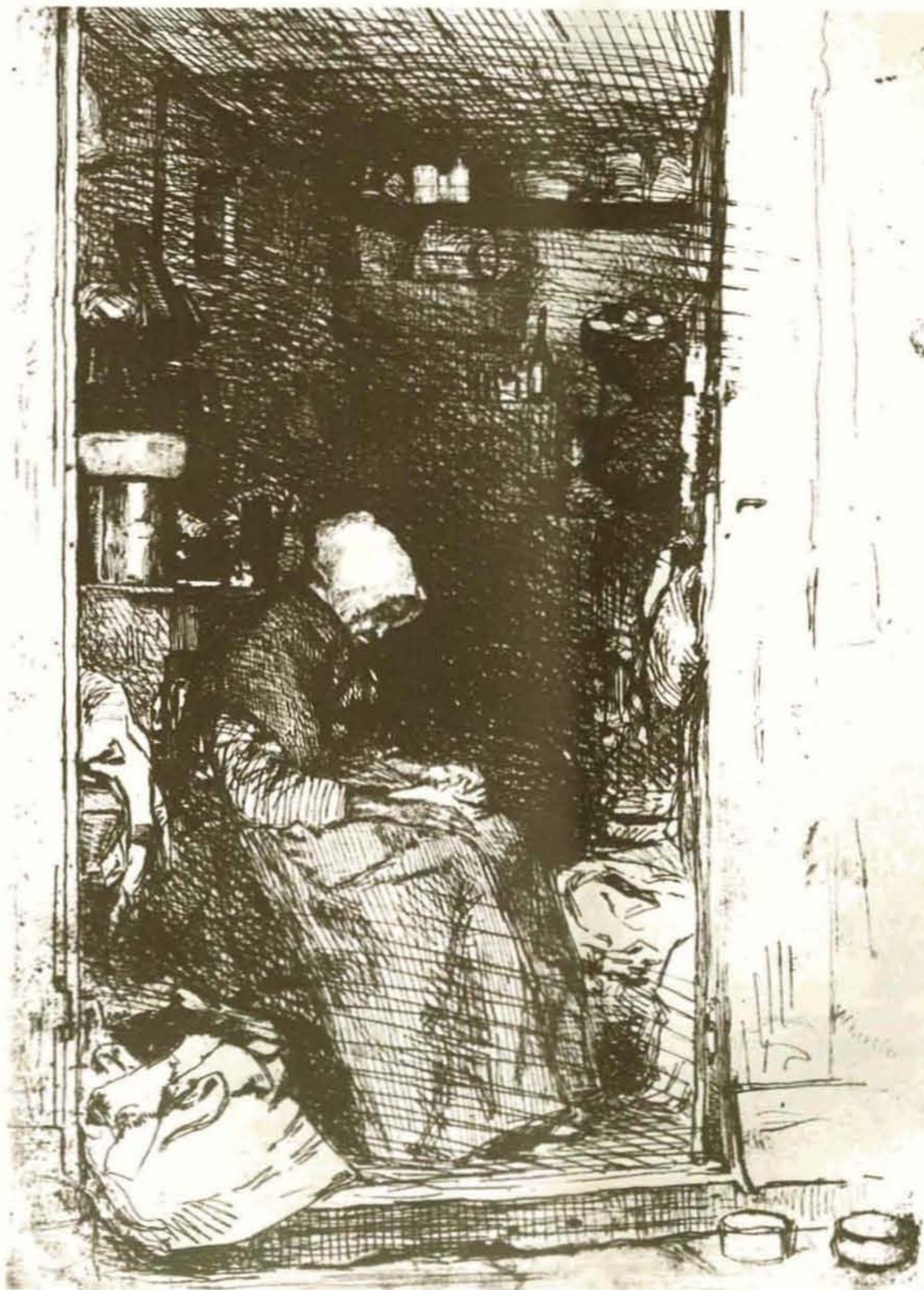
[22] Mary Hamilton
Lithograph, 1896.
270 x 120 mm.
Auckland City Art Gallery



Whistler, James Abbott McNeill (1834-1903). American School.

Born Lowell, Massachusetts, attended West Point Military Academy, 1851-54, before working as a navy cartographer, which taught him the techniques of etching. In 1855 he went to Paris to study painting, meeting Fantin-Latour and Degas. He was also influenced by Courbet. In 1859 he moved to London but continued to visit Paris frequently. His mastery of etching was never disputed even by the most venomous critics of his paintings. He was later influenced to some extent by Manet, but even more so by Japanese art which was then becoming known in Europe.

[23] La Vieille Aux Loges
Etching, 1858
208 x 147 mm.
Auckland City Art Gallery





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Paintings:

Brown, Sir John Arnesby (1866-1955) English School.

Born at Nottingham. Painted landscapes and portraits. Studied at Nottingham School of Art. In 1890 exhibited at the Royal Academy of which, after 1903, he was an associate member. He settled at St. Ives in Cornwall and was a significant figure in the early years of this century.

- (24) Sunlight on the River.
Oil
28.5 x 36.5 cm
Dunedin Public Art Gallery
- (25) On The Uplands
Oil
68.4 x 88.4 cm.
McDougall Art Gallery.

Ciardi, Emma (1879-1933) Italian School.

- (26) New Spring
Oil
33.6 x 36 cm.
Sarjeant Art Gallery, Wanganui.

Fidler, Harry. English School.

Born at Salisbury, and a noted painter with a particularly distinctive airy quality in his work.

- (27) The Harvest.
Oil
40.8 x 28.8 cm.
Sarjeant Art Gallery, Wanganui.

Foottet, F. F. English School. Active c1870-c1930.

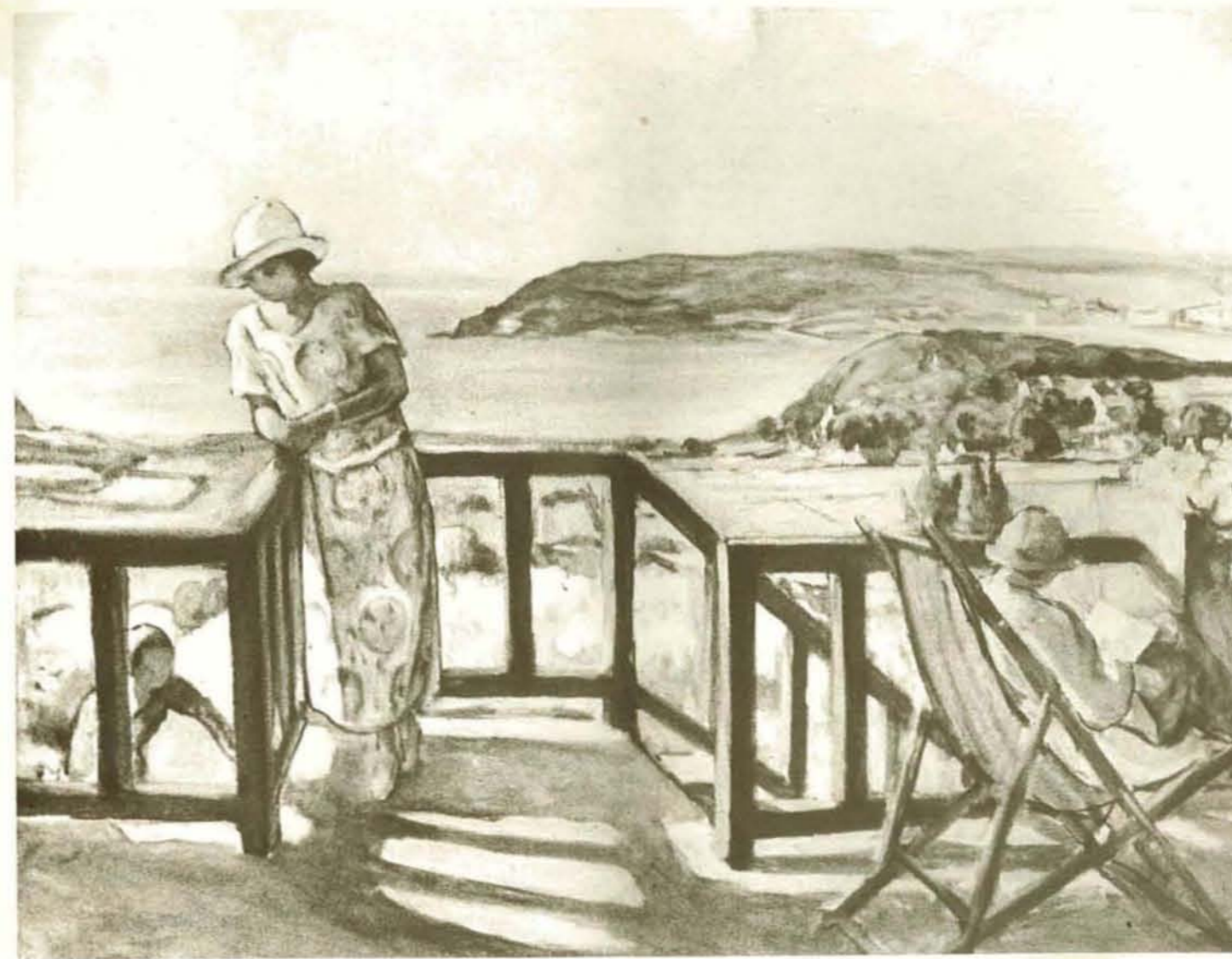
A painter and lithographer born in Yorkshire, who exhibited at the Royal Academy. A landscape painter who was briefly a pupil of Ruskin. He later moved to Derby with short visits to London and Paris. From 1901 he painted figures and landscapes in the Impressionist manner.

- (28) The Invalides Bridge, Paris.
Oil
72 x 86.4 cm.
Sarjeant Art Gallery, Wanganui.

Gore, Spencer Frederick (1878-1914) English School.

Born at Epsom, studied at the Slade School of Art from 1896 until 1899. In 1904 he visited France and met Sickert with whom he lived and worked and was strongly influenced by, as well as by late Impressionist painting in general. From 1910 (when Roger Fry organised the first Post-Impressionist Exhibition in London) he was strongly influenced by Cézanne and Gauguin. In 1908 he helped found the Allied Artists Association, and in the following year was elected a member of the New English Art Club. In 1911 he was the first President of the newly founded Camden Town Group.

- (29) Tennis, Mornington Crescent Gardens.
Oil
48.2 x 57.6 cm.
Auckland City Art Gallery.



3

Guillaumin, Armand (1841-1922). French School.

Born in Paris, he studied at the Academie Suisse, where he met Cézanne and Pissaro. In 1863 he exhibited at the Salon de Refusés and from 1874 to 1886 with the Impressionists. Travelled extensively in France and visited Holland in 1904, spending his last years at Grozard and the Cote d'Azur.

- (30) Seascape
Oil
50.4 x 61.4 cm.
Auckland City Art Gallery.

Hayes, Claude. English School.

Painter of still life and landscape. A prominent member of the nineteenth century English school and the Royal Institute of Water Colour Painters. Exhibited regularly at the Royal Academy.

- (31) The Young Angler.
Watercolour
24 x 15.8 cm.
Sarjeant Art Gallery, Wanganui.

Lebasque, Henri (1865-1937) French School.

Studied at the School of Fine Arts, Angers. He moved to Paris in 1886 where he met and studied with Bonnard. He first exhibited at the Paris Salon in 1896. He was an associate of Pissaro. He was also influenced by Bonnard, and to some extent by the Fauves in his late work.

- (32) Across the Bay
Oil
67.5 x 85.3 cm.
McDougall Art Gallery.

Ludovici, Albert (1820-1894) English School.

A painter of Italian extraction who lived and worked in London.

- (33) A Street in Brittany
Oil
21.6 x 31.2 cm.
Sarjeant Art Gallery, Wanganui.



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35

Martin, Henri (1860-1943) French School.

Born at Toulouse, was a pupil of Jean Paul Laurens in Paris. From 1878 he exhibited regularly at the Paris Salon. He studied for a period in Italy in 1885 and was influenced by pointillism which resulted in a change of style in his work. Martin received many important official commissions which included the decoration of the Hotel de Ville in Paris, for which he received the Legion of Honour.

- (34) Workman with a Pick.
Oil
56.6 x 71 cm
Auckland City Art Gallery

O'Connor, Roderick (1861-1940) French School.

An Irish American born in Roscommon. He was a student at London University and later in Antwerp. Settled in Paris and became a pupil of Carolus Durain. O'Connor was a friend of Gauguin and Emile Bernard with whom he later reacted against Impressionism. He was a man of independent means and was never compelled to sell his work although he exhibited with the Salon des Independants from 1890.

- (35) The Farm
Oil
46 x 57.6 cm
Auckland City Art Gallery

Sidaner, Henri (1862-1939) French School.

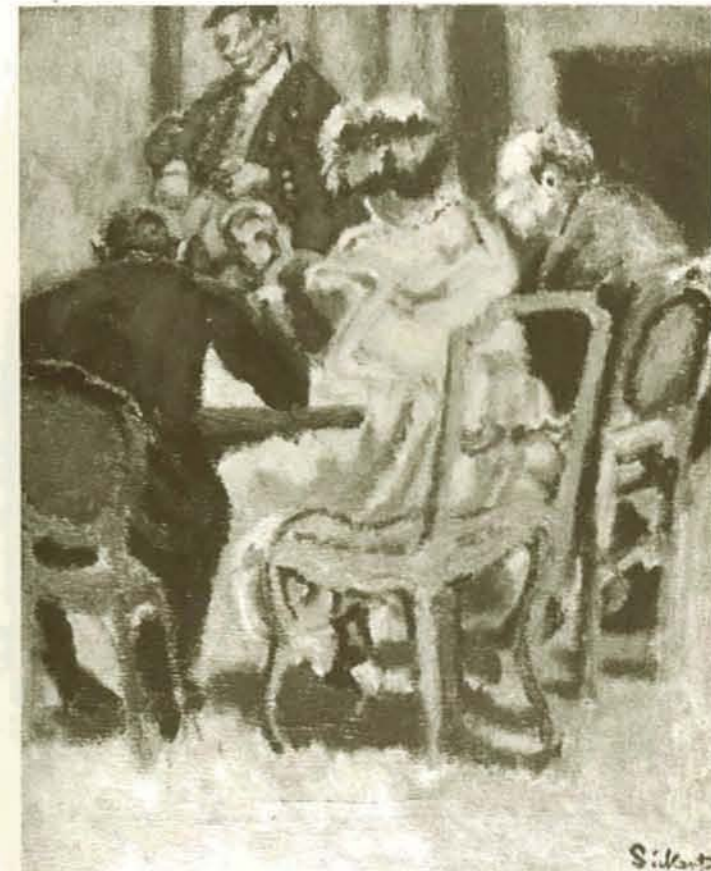
Born at Port Louis in Mauritius. His family returned to France in 1872 and settled at Dunkirk where he began his art studies. From 1880 to 1882 he worked at the École des Beaux Arts. His academic training was broken by the influence of Impressionism and his mature style developed during a visit to Bruges in 1899.

- (36) Still Life On A Table.
Oil
91 x 72 cm
Dunedin Public Art Gallery

Sickert, Walter Richard (1860-1942). English School.

For notes see entry in graphics section.

- (37) Baccarat, Dieppe
Oil
48.3 x 38.7 cm
Auckland City Art Gallery
(38) Old Hepple, The Fidler.
Oil
74 x 62 cm
Dunedin Public Art Gallery
(39) The Shoreditch Empire
Oil
68.6 x 47 cm
McDougall Art Gallery



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40

Simon, Lucien (1861-1945) French School.

Born and died in Paris. A particularly notable painter known for his portraits and scenes of rural life. Painted largely in Brittany and exhibited regularly at the Paris Salon. In 1900 he was awarded the Legion of Honour and a gold medal. His reputation was established from that time onwards.

(40) Chevaux Défilés.
Oil
50.4 x 64.8 cm
McDougall Art Gallery.

Steer, Philip Wilson (1860-1942) English School.

Born at Birkenhead. Studied at the Academie Julian and the Ecole des Beaux Arts, Paris, where he was influenced by the Impressionists, although his work also owed a great deal to that of Gainsborough and Constable. He was a painter of landscapes figure studies and portraits, in oils and watercolours. He had a considerable influence on the outlook of a generation of younger painters while teaching at the Slade School from 1893 to 1930. There he was closely associated with Henry Tonks. He was a foundation member of the New English Art Club.

(41) Sailing Boats. 1920
Watercolour
19.2 x 32.6 cm
Sarjeant Art Gallery, Wanganui.

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Stretton, Fred. English School.

(42) Springtime
Oil
32.6 x 49.4 cm
Sarjeant Art Gallery, Wanganui.

Watson, Harry (1871-1936) English School.

Born at Scarborough and educated at Scarborough School of Art, the Royal College of Art (where he was awarded a travelling scholarship) and the Lambeth School of Art. A significant figure in his time he was awarded a number of medals for his work.

(43) The Bathing Pool in the Doone Valley
Oil
80.6 x 126.2 cm
McDougall Art Gallery



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45

Williams, Terrick (1860-1937) English School.

Born at Liverpool he was a pupil in Paris of Bouguereau (an academic painter) and Tony Robert-Fleury. He was an exhibitor at the Paris Salon, and a frequent recipient of awards.

(44) Pol-de-Leon, Brittany, 1911.
Oil
38.4 x 52.8 cm.
Sarjeant Art Gallery, Wanganui.

(45) The Sewing Party
Oil
23 x 32.6 cm
McDougall Art Gallery

(46) Venice, Twilight
Oil
42.2 x 56.6 cm
McDougall Art Gallery.



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