

The Impressionists Series

The Parkville Frame Gallery is pleased to offer **The Impressionists Series**. This series features a collection of reproductions of paintings created by some of the most well-known and well-respected impressionist painters. These images can be purchased either pre-framed in our gallery, or we can order these, and many other images, in a variety of sizes, and frame them to your specifications.



The Seine at Argenteuil (1875)

Claude Monet

Musée du Louvre, Paris

Date painted: 1875

How originally painted: Oil on canvas

Size: 23 1/2 by 31 3/8 inches

Where on display: Musée du Louvre, Paris

The Artist: **Oscar-Claude Monet** (French, 1840-1926) was the founder of French Impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein air (outdoor) landscape painting.

The Art: ***The Seine at Argenteuil*** (1875) Monet's paintings of the river at Argenteuil are among the crowning achievements of Impressionist art. Painted in loose brushstrokes and imbued with light and movement, *La Seine à Argenteuil* is an exquisite example from this series and a masterful illustration of the Impressionist style. The work was painted in 1875, during the years when Monet made Argenteuil his permanent home. It perfectly captures the combination of rural charm and modernity that first attracted Monet to the town and made it a place of such significance for his fellow Impressionists.



Pont des Arts, Paris (1867)
Pierre-Auguste Renoir
Norton Simon Museum

Date painted: 1867

How originally painted: Oil on canvas

Size: 24 x 39-1/2 inches

Where on display: The Norton Simon Foundation Museum, Pasadena, California

The Artist: Pierre-Auguste Renoir (1841--1919) and his companions stubbornly strove to produce light-suffused paintings from which black was excluded, but their pursuits led to many disappointments. Their paintings, so divergent from traditional formulas, were frequently rejected by the juries of the Salon and were extremely difficult to sell. Despite the continuing criticism, some of the Impressionists were making themselves known, as much among art critics as among the lay public. Renoir, because of his fascination with the human figure, was distinctive among the others, who were more interested in landscape. Thus, he obtained several orders for portraits and was introduced, thanks to the publisher Georges Charpentier, to upper-middle-class society, from whom he obtained commissions for portraits, most notably of women and children.

The Art: *Pont des Arts, Paris*: Planted in the heart of Paris, we stand on the Left Bank of the Seine, looking upstream toward the wrought-iron Pont des Arts. A ferry pulls up to the quayside, crowded with commuters and idlers from all walks of life: leisured ladies in bright crinolines and smartly turned-out dandies, scrappy street urchins and soldiers in crimson trousers, romping dogs and a blue-smocked working man, seated on the riverbank. Up the ramp at right, secondhand booksellers trade in the shadow of the domed Institut de France, while on the horizon at left appear the brand-new theaters of the Place du Châtelet. The crisp shadows and liberally applied black are typical of Renoir's early career, when the artist and his friend Monet set out to document their changing city in a celebrated series of views to which this one belongs.



The Harbor at Lorient (1869)
Berthe Morisot
National Gallery, Washington

Date painted: 1869

How originally painted: Oil on canvas

Size: 17 1/8 x 28 3/4 inches (unframed)

Where on display: National Gallery of Art, Washington, DC

The Artist: Berthe Morisot (1841--1895) was a French painter and a member of the circle of painters in Paris who became known as the "Impressionists". In 1864, Morisot exhibited for the first time in the highly esteemed Salon de Paris. Sponsored by the French government and judged by Academicians, the Salon was the official annual exhibition of the Académie des beaux-arts in Paris. Her work was selected for exhibition in six subsequent Salons. In 1874, she joined the Impressionists in the first of their own public exhibitions.

That exhibition included works by impressionist painters Paul Cézanne, Edgar Degas, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir and Alfred Sisley. The exhibition was held in the large glass-fronted Paris studio of the French photographer known simply as Nadar. Between 1874 and 1886 Morisot went on to participate in all but one of the following eight impressionist exhibitions. She was married to Eugène Manet, the brother of her friend and colleague Édouard Manet, also a well-known impressionist painter. In 1894 she was described by French art critic and historian Gustave Geffroy as one of "les trois grandes dames" (the three great ladies) of Impressionism, alongside Marie Bracquemond and American painter Mary Cassatt.

The Art: *The Harbor at Lorient* was painted when Berthe Morisot visited her newly married sister Edma Pontillon (also an artist), in the summer of 1869. Edma was living in Lorient because her husband was in the navy and she did not yet have any children. The two women were free to spend their time visiting friends and painting "en plein air" (outdoors). Berthe Morisot was experimenting with her painting method and working in a highly Impressionist style. The Harbor at Lorient was very well-liked by Morisot's friends which in part is why she displayed it in the Impressionists first Paris showcase in 1874.



Child in a Straw Hat (ca.1886)
Mary Cassatt
National Gallery of Art, Washington, D.C.

Date painted: 1886

How originally painted: Oil on canvas

Size: 25-11/16 x 19-3/8 inches (unframed)

Where on display: National Gallery of Art, Washington, D.C.

The Artist: American artist **Mary Stevenson Cassatt** (1844 - 1926) was one of the leading artists in the Impressionist movement of the later part of the 1800s. She was born in Allegheny City, Pennsylvania. Though women of her day were discouraged from pursuing a career, Cassatt enrolled in Philadelphia's Pennsylvania Academy of the Fine Arts at age 16. In 1866, she moved to Paris where she began her studies with private art lessons in the Louvre.

The Art: ***Child in a Straw Hat*** is one of many paintings Cassatt made of little girls appearing to play dress-up. But where Cassatt often portrayed girls taking pleasure in the act of role-playing, here the child's expression suggests that she is not enjoying herself. Isolated and required to stand still, her demeanor conveys a mixture of pensiveness, frustration, and boredom. While the subject matter captures a languid moment, the paint is handled energetically. Broad, visible brushstrokes are used throughout the composition, forming abstract patterns in some areas, such as the white sleeves of the blouse and smock. The paint was applied quickly and directly to the canvas, in a manner referred to as *alla prima*, which lends an appearance of spontaneity to the work.



The Seine has the Bouille, Gale (1894)
Alfred Sisley
Musée des Beaux-Arts de Rouen, France

Date painted: 1894

How originally painted: Oil on canvas

Size: 80 x 100 cm.

Where on display: Museum of Fine Arts, Rouen, France



The Artist: Alfred Sisley (1839—1899) Alfred Sisley is one of Impressionism's most unjustly overlooked artists. This may perhaps be due to the fact that Sisley straddled two different cultures, having been born to English parents in France and later dividing his time between the two countries. As such, though he worked as one of the key figures in French Impressionism, he remained something of an outsider. Unlike many of his peers, who examined urban life, industrialization, and people, Sisley was almost exclusively a painter of landscapes, a subject from which he rarely strayed.

What's more, there is a moodiness and distinct colorism in his works that suggest an influence from earlier periods of English and French art, especially the Barbizon school. As such, Sisley created his own unique brand of Impressionism that foreshadowed many of the new painting styles that would emerge in Europe after the turn of the 20th century.

The Art: *The Seine has the Bouille, Gale* (1894) Like the English landscape artist John Constable, Sisley only liked to paint places he knew well, and he particularly liked the Seine and Thames valley areas. His works - like those of Monet and Camille Pissarro (1830-1903) - are what art historians would call 'pure' Impressionism. Even so, because his work never evolved outside of this area, his paintings have been largely neglected, and while he is relatively famous, very few of his works are known. Confining himself largely to naturalism and the genre of landscape painting, he rarely attempted figure painting and always found that the Impressionist style met his artistic needs.



A Bar at the Folies-Bergere (1882)

Edouard Manet
Private Collection

Date painted: 1882

How originally painted: Oil on canvas

Size: 37.8 x 51.2 inches

Where on display: The Samuel Courtauld Institute of Art Gallery, London

The Artist: Edouard Manet (French, 1832--1883) was a highly contradictory figure. On the one hand he was a very innovative painter, whose groundbreaking works - *Dejeuner sur L'Herbe* (1863) and *Olympia* (1863) - heralded the arrival of modern art while scandalizing critics and public alike. In addition, he was associated with the avant-garde art of the French Impressionist painters, becoming a figure of admiration for younger painters like Monet (1840-1926) and Renoir (1841-1919). On the other hand, however, he remained a fundamentally conservative artist and individual. He was a great admirer of the Old Masters - notably the schools of Spanish painting and Venetian painting - and respected the traditions of academic art championed by the official Salon. His greatest artistic ambition - sadly unrealized at his death - was to be elected a member of the French Academy.

The Art: *A Bar at the Folies-Bergere* This picture, painted when Manet was terminally ill, maintains the artist's contradictory outlook. On the one hand it features a modern setting in The Folies-Bergere - the most famous and modern of Paris's cafe-concert halls, which was noted among other things for its new-fangled electric lights. In addition, its brushwork is Impressionistic and its framing has been influenced by the new art of photography. On the other hand, its meaning is totally obscure, even baffling, dealing as it does with a problem that occupied Manet throughout his working life: the relationship, in figurative painting, between *reality* and *illusion*. Probably modelled on *Las Meninas* (1656), the enigmatic Baroque masterpiece by Velazquez, the picture seems to be a straightforward frontal image of a barmaid serving behind her marble-topped counter, who looks out at us, the viewer/customer. Then we notice the huge mirror behind her and the confusing reflections it contains.



The Harvest (1888)
Vincent van Gogh
Van Gogh Museum, Amsterdam

Date painted: 1888

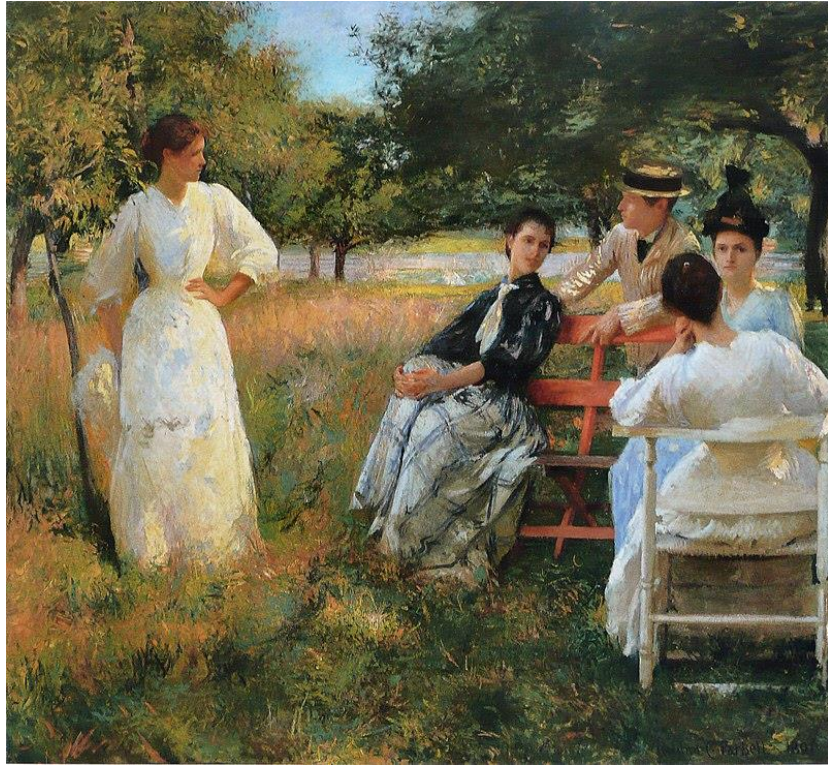
How originally painted: Oil on canvas

Size: 2' 5" x 3' 0"

Where on display: Van Gogh Museum, Amsterdam

The Artist: Vincent van Gogh (1853--1890) was Dutch, not French, as were the original impressionist painters. He was, however, one of the most well-known "post-impressionist" artists for whom color was the chief symbol of expression. Vincent was highly emotional, lacked self-confidence and struggled with his identity and with direction. He believed that his true calling was to preach the gospel. It took years for him to discover his calling as an artist. In 1886, he went to Paris to join his brother and art dealer Théo. In Paris, Vincent studied with Cormon, and inevitably met Pissarro, Monet, and Gauguin. Having met the new Impressionist painters, he tried to imitate their techniques; he began to lighten his very dark palette and to paint in the short brush strokes of the Impressionists' style. Unable to successfully copy the style, he developed his own more bold and unconventional style.

The Art: *The Harvest* You can almost feel the dryness and heat in this painting of the flat landscape around Arles in the south of France. Van Gogh combined the azure blue of the sky with yellow and green tones for the land to capture the atmosphere of a summer's day. He worked in the wheat fields for days at a time under the burning sun. This was an immensely productive period, in which he completed ten paintings and five drawings in just over a week, until a heavy storm brought the harvest season to an end. Van Gogh wanted to show peasant life and work on the land – a recurring theme in his art – and painted several stages of the harvest. We see a half mowed wheat field, ladders and several carts. A reaper works in the background, which is why he titled the work *La moisson* or, 'The Harvest'. Van Gogh considered it one of his most successful paintings, writing to his brother Theo that the 'canvas absolutely kills all the rest'.



In the Orchard (1891)

Edmund Tarbell

Foundation for the Arts Collection, Chicago, Illinois

Date painted: 1891

How originally painted: Oil on canvas

Size: 60 3/4 x 65 1/2 inches

Where on display: Foundation for the Arts Collection, Chicago, Illinois

The Artist: Edmund Charles Tarbell (American, 1862–1938) In Paris, Tarbell was deeply impressed by the fresh attitudes and revolutionary techniques of the Impressionists. Their preference for working out-of-doors, their high-keyed palette, and their loose, rapid brushwork became characteristics of his style. A member of the Ten American Painters, his work hangs in the Boston Museum of Fine Arts, Metropolitan Museum of Art, National Gallery of Art, Smithsonian American Art Museum, Corcoran Gallery of Art, DeYoung Museum, National Academy Museum and School, New Britain Museum of American Art, Worcester Art Museum, and numerous other collections. He was a leading member of a group of painters which came to be known as the Boston School.

The Art: Tarbell's 1891 *plein air* painting entitled ***In the Orchard*** established his reputation as an artist. It depicts his wife with her siblings at leisure. Tarbell became famous for impressionistic, richly hued images of figures in landscapes. His later work shows the influence of Johannes Vermeer, the 17th-century Dutch painter. In such works, Tarbell typically portrays figures in genteel Colonial Revival interiors; these studies of light and tone are executed with restrained brushwork and color.