

## IMPRESSIONISM AND BEYOND

While the galleries of our world-renowned Impressionist and Post-Impressionist collection are being renovated and the collection is garnering new fans at the Kimbell Art Museum in Fort Worth, Texas, use this guide to delve deeper into the Impressionist movement. Discover who influenced the group, the artists that the Impressionists in turn influenced, and how the movement revolutionized the art world.

***Amédée-David, The Comte de Pastoret (1823–26)***  
by Jean-Auguste-Dominique Ingres

GALLERY 220



When the Impressionists came on the scene in the late 19th century, the French art world was dominated by academic work such as this elegant portrait by Jean-Auguste-Dominique Ingres. Rendered with exacting detail, the work of Ingres exalted epic moments or aristocratic nobles. The Impressionists, conversely, shockingly employed free and loose brushwork to depict scenes from modern life. Differences notwithstanding, the renowned Impressionist Edgar Degas once owned this exemplar of academicism.

***Cliff Walk at Pourville (1882)*** by Claude Monet

GALLERY 225



With his careful observation of the effects of light, Claude Monet was the leading Impressionist landscape painter. In fact, it was the title of his 1873 painting of an industrial seascape, *Impression, Sunrise*, that prompted a contemporary art critic to derisively label the group “Impressionists.” In *Cliff Walk*, the tiny human figures are overwhelmed in the vastness and power of the surrounding natural environment.

***The Valley of Arconville (c. 1887)*** by Theodore Robinson

GALLERY 171



One of the few Americans who gained entrance into Monet’s intimate circle, Theodore Robinson was both the French artist’s student and his friend. Dating from the time when the two artists first met, this painting marks Robinson’s transition to the Impressionist style. Exhibited in the 1889 Society of American Artists exhibition, this work helped disseminate Impressionist ideas to artists in the United States.

## *The Little Pond, Appledore* (c. 1890) by Childe Hassam

GALLERY 171



After admiring Impressionist works during several visits to Paris, American Childe Hassam adapted the innovative French style to scenes he considered to be particularly “American.” This painting of the picturesque Appledore Island, off the coast of New Hampshire, clearly reflects the artist’s evolving interest in the bright palette, relaxed brushwork, and dramatic light effects.

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## *A City Park* (c. 1887) by William Merritt Chase

GALLERY 171



French Impressionist work was first presented in the United States in an 1886 New York City exhibition, and perhaps this is where William Merritt Chase derived inspiration for this work. The dazzling light, vibrant colors, and fluid handling of the work exemplify the outdoor setting that invigorated the Impressionists. As Chase commented, “I want all the light I can get. When I have found the spot I like, I set up my easel and paint the picture on the spot. I think that is the only way rightly to interpret nature.”

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## *A Sunday on La Grande Jatte*—1884 (1884–86)

by Georges Seurat

GALLERY 226



Georges Seurat’s masterpiece was shown in the eighth and last Impressionist group exhibition in 1886, but in many ways the work broke with the group’s style. In place of loose, painterly brushwork, Seurat developed his meticulous Pointillist technique based on the latest scientific theories of light and color. Seurat’s innovative technique coincided with what would become known as Post-Impressionism, and influenced fellow artists Camille Pissarro, Paul Signac, and Vincent van Gogh.

We hope you’ll return to the museum in late December when our prized Impressionist and Post-Impressionist collection is reunited with “La Grande Jatte” in richly refurbished galleries. Visit the Michigan Avenue information desk to enter our raffle for a chance to win a weekend trip to Chicago to celebrate this spectacular homecoming.