**Lesson 4**

**Post-Impressionism**

**THE COURSE TEXT and WORKSHEET (required to be completed and submitted)**

**Name and parallel group (A or B): ……………………………………………………………………………..**

**Date of submission: ………………………………………………………………………………………………………**

*Before you read*

**Warm-up questions**

Who was the initiator of Post-impressionism? What are the differences

between crucial Impressionism and Post-impressionism? Was Postimpressionism

as credited as Impressionism?

**Skimming the text**

Read the text’s title (headings and subheadings) and

• Write some of the text’s keywords in the following blanks.

……………… ……………… ……………… ………………

• Write the names of some important people and places given in the

reading passage.

……………… ……………… ………………… ………………

• Read the first sentences of each paragraph. What do you think the

reading is probably about?

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

**Group work**

Discuss the following terms in groups and compare your answers with

your partners.

• Impressionism’s limitations • Color’s expressive power

• Documentary illustration • Spiritual vision

• Exaggeration • Informal movement

*Part Ι. Reading*

**Post-Impressionism**

[1] ‘Post-impressionism’ was not a formal movement or style. The Postimpressionists

were a few independent artists at the end of the 19th

century who rebelled against the limitations of ‘Impressionism’. They

developed a range of personal styles that focused on the emotional,

structural, symbolic and spiritual elements that they felt were missing

from ‘Impressionism’. Their combined contributions formed the artistic

roots of modern art for the next eighty years.

[2] *The Yellow Christ* is a classic example of Post-impressionist painting

style. It depicts some traditional Breton women praying at a roadside but it

is not a documentary illustration of the scene; it is an attempt to portray

the spiritual vision that they experience in their prayer. In this painting

*Gauguin* was inspired by the naive simplicity of a wooden 17th century

crucifix that he saw in a church and he used its primitive form and

autumnal yellow color as a key to the work. He then simplified his

drawing, boldly outlines his shapes and exaggerates his color to magnify

the heightened emotion of women's meditation.

**Image: PAUL GAUGUIN (1848-1903)**

[3] *Vincent Van Gogh* embraced the vivid color of ‘Impressionism’ but

discarded any Impressionist ideas about the careful analysis and effects of

color and light in nature. This was far too scientific an approach for this

temperamental Dutchman whose instincts were tuned to the expressive

power of color. When ‘Impressionism’ was filtered through the heightened

perception of *Van Gogh*'s vision, the results pushed art towards

‘Expressionism’, an exploration of the spiritual and emotional side of art.

[4] *Georges Seurat*'s frustration with the limitations of ‘Impressionism’,

particularly its lack of accurate line and detail, drove him to develop the

technique of ‘Pointillism’ or as it was otherwise called, NeoImpressionism.

This was a more scientific approach to the mixture of

color which was applied in small dots of paint that blended optically when

viewed from a distance.

**Image: GEORGES SEURAT (1859-1891)**

[5] One often sees works by *Seurat* that look more like ‘Impressionism’

than ‘Pointillism’. This is because he painted his sketches outside using an

Impressionistic technique to quickly capture the fleeting effects of natural

light and color. He would then take these preparatory sketches back to his

studio and rework them using his more methodical Pointillist technique.

This allowed him to take a more considered and classical approach to

composition, using sharper lines and more clearly defined shapes while

still retaining the vitality of Impressionist light and color. In sum, the

analytical method of *Seurat*'s ‘Pointillism’ influenced those artists who

adopted more calculated approach to painting, particularly in the

development of abstract art.

*Part ΙΙ. Word study: Pronunciations, definitions and examples*

**Blend (v.) /**blend/

Mix (a substance) with another substance so that they combine together as

a mass.

*Simply* ***blend*** *a teaspoon of salt into the pot of stew.*

**Discard (v.) /**disˈka:rd/

Get rid of (someone or something) as no longer useful or desirable.

*Every crisis makes us* ***discard*** *our traditional way of looking at things.*

**Exaggerate (v.)** /ɪɡˈzædʒəreɪt/

Represent (something) as being larger, greater, better, or worse than it

really is.

*It is tempting to* ***exaggerate*** *or embellish while narrating.*

**Heighten (v.) /**ˈhītn/

(1) Make (something) higher. (2) Make or become more intense.

*At the moment, the country is trying to find a way to* ***heighten*** *the*

*educational level.*

**Magnify (v.)** /ˈmægnəfī/

Make (something) appear larger than it is, esp. with a lens or microscope.

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*Conventional microscopes use lenses to* ***magnify*** *tiny things.*

**Primitive (adj.) /**ˈprimətiv/

(1) Relating to, denoting, or preserving an early stage in the evolutionary

or historical development of something. (2) Not developed or derived

from anything else.

*It was unquestionably* ***primitive*** *and certainly barbaric.*

**Retain (v.)** /rɪˈteɪn/

(1) Continue to have (something). (2) To keep the possession of. (3) To

keep in one's memory.

*Put the container in a plastic bag to* ***retain*** *humidity.*

**Spiritual (adj.) /**ˈspɪrɪtʃʊəl/

(1) Of, relating to, or affecting the human spirit or soul as opposed to

material or physical things. (2) Of or relating to religion or religious belief.

*Instead of worldly aspects, consider the* ***spiritual*** *ones.*

**Temperamental (adj.) /**ˈtemp(ə)rəmentl/

(1) (Of a person) liable to unreasonable changes of mood. (2) Of or

relating to a person's temperament.

*Due to his* ***temperamental*** *nature, he was named ' Tempi '.*

**Tune (v.) /**tyu:n/

(1) Adjust (a musical instrument) to the correct or uniform pitch. (2)

Adjust (a radio or television) to the frequency of the required signal.

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***Tune*** *the violin before the concert.*

*Part ΙΙΙ. Exercises*

**A. Open questions**

Based on the text you have read, answer the following questions orally.

1- How are ‘Impressionism’ and ‘Post-impressionism’ different?

2- What was missing in ‘Impressionism’ based on ‘Post-impressionist’

point of view?

3- What is ‘Pointillism’?

4- Which one has been more influential in development of ‘Post-impressions’:

Seurat or Van Gogh?

5- Which one do you like better, ‘Impressionism’ or ‘Post-impressionism’?

**B. Comprehension check**

Read each statement and decide whether it is true or false. Write “T”

before true statements and “F” before false ones.

…..... 1. Post-impressionists were a few dependent artists in the 19th

century who rebelled against ‘Impressionism’.

……. 2. Post-impressionists focused on the emotional, structural,

symbolic and spiritual elements of painting.

……. 3. Van Gogh embraced any Impressionist ideas about the

careful analysis and effects of color and light in nature.

……. 4. Seurat's frustration with the loss of accurate lines and details

of ‘Impressionism’ drove him to develop the technique of

‘Pointillism’.

……. 5. Seurat’s ‘Pointillism’ was a scientific approach in

comparison with the painting conventions of that day.

……. 6. ‘Impressionism’ was much more limited than ‘Postimpressionism’.

**C. Multiple choice questions**

Read the reading passage carefully and select the most appropriate

answer for each of the following multiple-choice test items.

1- Vincent Van Gogh discarded …………….

A) emotionalism in painting.

B) focusing on the details of subject matters.

C) impressionist ideas about the careful analysis of color and light in

nature.

D) self-expression in painting.

2- ‘It’ in paragraph 4 refers to …………….

A) ‘Impressionism’. B) frustration.

C) Pointillism’. D) limitation.

3- ‘Preparatory’ in paragraph 4 is closest in meaning to …………….

A) ‘satisfactory. B) finally.

C) introductory. D) auditory.

4- The Post-impressionists were …………….

A) a few independent artists.

B) formal, famous artists.

C) many experienced artists

D) some unknown artists.

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5- ‘Post-impressionism’ …………….

A) lasted for just a few years.

B) resulted in other schools to advent.

C) was very popular in its age.

D) was the result of ‘Impressionism’.

**D. Word formation**

Fill in the blanks with the appropriate words from the following table.

Make necessary changes.

**Noun Verb Adjective Adverb**

exaggeration exaggerate exaggerative exaggeratedly

height heighten high/heightened highly

spirit/spirituality spiritual spiritually

magnification magnify magnific magnifically

1. Stop it! Why are you …………. a very trivial situation like this?

2. Yesterday, the boss delivered a speech about the financial problems

but his words …………. the tension.

3. She plays an unimportant role of this episode but she tries to

………………. her own role in the press.

4. He is a divine man and focuses on …………. values.

5. I …………. recommend you to watch that movie. It is fantastic.

**E. Synonym finding**

Find a single word in the passage which means:

1 revolt, rise up (para.1) ……………………..

2 figurative (para.1) …………………….

3 motivate, arouse (para.2) …………………….

4 plainness (para.2) …………………….

5 thought, reflection (para.2) ……………………..

6 reject (para.3) ……………………..

7 combination (para.4) ……………………..

8 introductory, initial (para.5) ……………………..

9 permit (para.5) …………………….

10 estimate (para.5) ……………………..

**F. Matching**

Match the words in column Ι with their appropriate equivalents in

column ΙΙ. Insert the letters in the parentheses provided. There are more

choices in column ΙΙ than required.

**column Ι column ΙΙ**

1 desirable (……) a. irrational, unfair

2 unreasonable (……) b. absent

3 adjust (……) c. perception

4 missing (……) d. keep, hold

5 heightened (……) e. set, regulate

6 understanding (……) f. superior, elevated

7 retain (……) g. blend

h. wanted, pleasing

**G. Cloze test (classroom activity)**

There are some missing words in the following text. Find the best

choice for each blank and mark it in your book.

Post-Impressionism is a term best used within *Rewald*'s …..(1)…… in a

strictly historical manner, concentrating on French art between 1886 and

1914, and re-considering the altered positions of …..(2)….. painters like

*Claude Monet, Camille Pissarro*, *Auguste Renoir*, and others — as well as

all new brands at the turn of the century. The …..(3)….. of war, in August

of 1914, indicated probably far more than the beginning of a World War\_

they signal a major break in European cultural history, too. Along with

general art history information given about ‘Post-Impressionism’ works,

there are many museums that offer additional history, …..(4)…… and

gallery works, both online and in house, that can help viewers understand

a deeper meaning of ‘Post-Impressionism’ in ….(5)….. of ‘fine art’ and

traditional art applications.

**1**. A) exclusion B) constitution C) description D) definition

**2**. A) impressionist B) realist C) romantic D) cubist

**3**. A) explanation B) exhaustion C) declaration D) assertion

**4**. A) information B) generalities C) realities D) forms

**5**. A) terms B) times C) realms D) words

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