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VOCABULARY

academie—term for a drawing or study of a [nude] model

alla prima—Italian—at once, at one go

chromoluminarism—Seurat's term for his scientific impressionism, defined by the separation of colors into individual dots or patches which interacted optically for maximum luminosity.

cloisonnism-- Inspired by cloisonne enamel, stained glass, Japanese prints and folk art, the style is characterized in particular by strong bold contours/black outlines and areas of flat color.

conté-crayon—a black stick crayon

contre-jour—against the light

croquetons—Seurat's term for the small wooden panels he used for painting studies

divisionism—painting technique making use of color theory in which the application of dots or short strokes of complementary colors heightens their luminosity etc. The technique was inspired by optical theory and associated with neo-impressionist artists such as Georges Seurat.

en plein air—out of doors, before the motif

essence—oil with the linseed oil blotted out and thinned with turpentine

gouache—opaque watercolor

japonisme—French—the fascination with all thing Asian, especially Japanese woodcut prints, textiles, screens etc.

les XX (The Twenty)—group of 20 Belgian avant-garde artists who held annual exhibitions 1883-1893, inviting another 20 international artists to join them.

lithograph—means stone drawing—a print made on a lithographic stone, one stone/pull for each color in the print.

Neo-impressionism—coined by Félix Fénéon it is the name for a movement begun in the 1880s as a reaction to or evolution from French Impressionism.

pointillism—painting technique in which dots, or marks, are laid on side by side, making up a divisionist painting. Seurat despised the term pointillism. Signac used divisionism and so some museums avoid the term pointillism today.

Post-impressionism—art term coined by Roger Fry in 1910 when he organized the 1910 London exhibition Manet and the Post-Impressionists. It largely represents painters like Cézanne, Seurat, Gauguin and van Gogh and their fellows in that generation working around c1886 and thereafter.

Symbolism—a movement in both fin de siecle art and literature. Symbolist art concentrates on dreams, imagination and mythology. The symbols used are not those of mainstream iconography but intensely personal, private, obscure and ambiguous references. Symbolism in art was an international movement. In France, the Nabis (the Prophets) are representative of the movement.

Synthetism—term used by post-Impressionists like Paul Gauguin, Émile Bernard and Louis Anquetin to distinguish their work from Impressionism. Synthetism was connected to the term cloisonnism, and later to Symbolism.

Tachism—French for spot or patch—painting technique where patches of pure color are applied unmixed on a canvas. The Impressionists modified this technique by breaking up Manet's color patches into much tinier flecks, commas or dabs of color.

CAST OF CHARACTERS

Angrand, Charles 1854-1926

Anquetin, Louis 1861-1932

Aurier, G-Albert 1865-1892 critic

Bernard, Emile 1868-1941

Boch, Anna 1848-1936

Boch, Eugene 1855-1941

Cormon, Fernand 1845-1924 academic painter

Cross, Henri-Edmond 1856-1910

Dubois-Pillet, Albert 1846-1890

Durand-Ruel, Paul 1831-1922 art dealer

Fénéon, Felix 1861-1944 critic

Gauguin, Paul 1848-1903

Guillaumin, Armand 1841-1927

Laugé, Achille 1861-1944

Laval, Charles 1862-1894

Lemmen, Georges 1865-1916

Luce, Maximilien 1858-1941

Matisse, Henri 1869-1954

Maus, Octave 1856-191 critic

Pissarro, Camille 1830-1903

Pissarro, Lucien 1863-1944

Princeteau, René 1844-1914 Lautrec's teacher

Rysselberghe, Theo van 1862-1926

Seurat Georges-Pierre 1859-1891

Signac, Paul 1863-1935

Tanguy, Julien "Pere" 1825-1894, art dealer

Toulouse-Lautrec, Henri de 1864-1901

Valadon, Suzanne 1865-1938 artist and artist's model

Van Gogh, Theo 1857-1891 art dealer

Van Gogh, Vincent Willem 1853-1890

Vollard, Ambroise c1867-1939 art dealer