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## **GLOSSARY OF TERMS**

Caravaggisti--stylistic followers of the 16th-century Italian Baroque painter Caravaggio.

complementary colors: Colors that fall directly opposite each other on the color wheel.  
Example: blue—orange. (see the color wheel below)

contre-jour—"against the light"—where a figure is cast into shadow by stronger light behind

diptych—a two-part (usually hinged) painting

Divisionism--Late nineteenth century painting technique that involved using tiny adjacent dabs (points) of primary color to create the effect of light. The technique was inspired by optical

theory and associated with neo-impressionist artists such as Georges Seurat and Paul Signac. Seurat favored the term 'chromo-luminarism', which conveys his dual interest in intensifying the effect of color and light. The technique (often popularly but incorrectly called pointillism, a term Paul Signac repudiated in favor of Divisionism), is a hallmark of Neo-Impressionism. Divisionism attempted to put impressionist painting of light and color on a scientific basis by using optical mixture of colors. Instead of mixing colors on the palette, which reduces intensity, the primary-color components of each color were placed separately on the canvas in tiny dabs so they would mix in the spectator's eye. Optically mixed colors move towards white so this method gave greater luminosity.

en plein air: French for "in the open air." In art, it means sketching or painting out of doors, before the motif, as opposed to in a studio.

Fauvism—paintings by Matisse, Derain et al from c1905 to about 1910 characterized by strong colors and fierce brushwork. The group were called les fauves--the wild beasts--because of their use of strident, often non-naturalistic colour and their apparently wild application of paint. Their subjects were highly simplified so their work

was also quite abstract. The name was coined by the critic Louis Vauxcelles when their work was shown for the first time at the salon d'automne in Paris in 1905. As well as Matisse and Derain, the group included Georges Braque, Raoul Dufy, Georges Rouault, Maurice de Vlaminck.

Fauvism can be seen as an extreme extension of the post-impressionism of Van Gogh combined with the neo-impressionism of Seurat.

Grisaille—in painting a work painted in shades of grey.

Impressionism-- A movement or style in the history of painting characterized by the representation of momentary effects of light on color.

Impressionists were interested in depicting contemporary life in a new objective manner by rendering an "impression" of what the eye sees at one particular moment.

Midi—general term referring to the south of France, including the region of Provence.

mistral-- Name given to the strong wind that blows along the Mediterranean coast of France, primarily in the winter.

Neo-impressionism--The name given to the post-impressionist work of Georges Seurat, Paul Signac and their followers who, inspired by optical theory, painted using tiny adjacent dabs of primary color to create the effect of light. Neo-impressionism is characterized by the use of the divisionist technique (often popularly but incorrectly called pointillism, a term Paul Signac repudiated). Divisionism attempted to put impressionist painting of light and color on a scientific basis by using optical mixture of colors. Instead of mixing colors on the palette, which reduces intensity, the primary-color components of each color were placed separately on the canvas in tiny dabs (points) so they would mix in the spectator's eye. Optically mixed colors move towards white so this method gave greater luminosity. This technique was based on the color theories of M-E Chevreul, whose book *On the law of the simultaneous contrast of colors* was published in Paris in 1839 and had an increasing impact on French painters from then on, particularly the impressionists and post-impressionists generally, as well as the neo-impressionists.

pointillism—see Divisionism

polyptych—a multi-paneled painting e.g. an altarpiece of several parts

predella-- is the painting or sculpture along the frame at the bottom of an altarpiece.

a premier coup—painting a premier coup means painting “at one go”—painting quickly and without overworking.

Primary colors are blue, yellow, red: Colors from which all other colors are derived; primary colors cannot be mixed from other colors. (see color wheel below)

replica—a copy of an artwork by the artist himself.

Salon des Refusés—seminal Exhibition of 1863 of artists whose works were rejected by juries for the Paris Salon, the annual, state-sanctioned exhibition of contemporary art. Among the artists in the Salon des Refusés were Whistler, Manet, Pissarro, and Cézanne.

Secondary colors: Colors made by mixing equal proportions of any two primary colors. Example: red + blue = violet. (see color wheel below)



sur le motif--"before the motif." It is used to describe working outdoors directly in front of the scene being painted.

Tenebrism, (It. Tenebroso), is a style of painting using dramatic illumination, very pronounced chiaroscuro, where there are violent contrasts of light and dark and where shadow becomes a dominating feature of the image. Often demonstrates literal and figurative enlightenment, e.g. The Conversion of St. Paul.

Translations—Van Gogh's term for his interpretations of art prints. Rather than replicate, he interpreted the works through his color, brush and

triptych—a three-panel painting or three carved panels joined together side by side.

