Impressionism to Symbolism
Study Questions for Chapter 27 pg. 979-1001

1. What two works of art from the 16th-century does Édouard Manet “quote” in the Le Déjeuner sur l'Herbe, 1863?

2. How do the four figures interact with each other in the painting?

3. What happened in April 1874? Who was there? What did it have to do with Napoleon III’s Le Salon des Refusés in 1863?

4. How does Claude Monet’s painting Sunrise, 1873, give a name to an entire movement of Art?

5. How are Monet and Camille Pissarro alike and different with regard to technique and subject matter?

6. Who is Olympia and how might she be perceived as a feminist hero?

7. What is Japonisme and how does Monet use it in Terrace at Sainte-Adresse, 1867?

8. What was Pierre-Auguste Renoir’s goal in Moulin de la Galette, 1876?

9. Who are the men in Edgar Degas’ painting The Rehearsal on Stage, 1874?
10. How do Mary Cassatt’s style and artistic goals shift from *Woman in a Loge*, 1879, to *Maternal Caress*, 1891?

11. Look at the face of the girl on the right in Berthe Morisot’s *Summer’s Day*, 1879. According to the author we (as the viewers) are, “invited to share in their enjoyment of the delicious weather and pleasant surroundings.” Do you agree? Why or why not, based on your observations?

12. What is the big discrepancy between reality and the reflected image in Manet’s *A Bar at the Folies-Bergère*, 1881-82?

13. What are the exaggerations in James Abbott McNeill Whistler’s *Nocturne: Blue and Gold- The Old Battersea Bridge*, 1872-75 and what inspired them?

14. How does Renoir’s *Bathers*, 1887 turn away from Impressionism’s ideas and style? How does it stay the same?

15. What does Monet’s *Rouen Cathedral*, 1894 symbolize? How?

16. Unlike the Impressionists, who sought to capture the transitory effects of light and atmosphere, Paul Cezanne did what?
17. Define the French word *repoussir* and explain how the tree in Cezanne’s *Mont Sainte Victoire*, 1885-87 exemplifies this word.

18. What are the technical errors (list at least 4) in Cezanne’s *Still Life with a Basket of Apples*, 1890-94?

19. How does this painting convey something other than reality?

20. Compare in 3 important observations Cezanne’s *The Large Bathers*, 1906 to Renoir’s *Bathers* from 1887.

21. What is divisionism and how is it used in Georges Seurat’s *La Grande Jatte*, 1884-86?

22. How does Vincent Van Gogh express his thought, “Just as we take the train to get to Tarascon or Rouen, we take death to reach a star.” in his painting *The Starry Night*, 1889?

23. Why did Paul Gaugin leave his wife and 5 children? Where did he travel?

24. What are the three divisions in Gaugin’s *Day of the God*, 1894? Explain the difference in style and content of each division.
25. What is a **femme fatale** and how does Gustave Moreau’s painting *The Apparition*, 1874-76 exemplify this concept?

26. How does Odilon Redon’s *The Marsh Flower, a Sad and Human Face*, 1885 relate to the Theory of Evolution and the Modern Crisis?

27. What movement of Art was inspired by Henri Rousseau’s *The Sleeping Gypsy*? Explain?


29. What is the significance of the masks in James Ensor’s *The Intrigue*? How do the masks reveal more than they hide?