

Do You Know that Pointillism is Part of the Post Impressionist Period of Art?

By Meg Hay

Both Impressionism and Post Impressionism were reactions to the staid but popular Paris Salon, held by the French Academie of Beaux Arts. Many of original Impressionists were a part of the Salon des Refuses (a title meaning rejected by the Salon), and were considered almost scandalous in their approach to art. Now, over 100 years later, Impressionism and Post Impressionism are some of the most popular styles of art.

Impressionists rejected the strict, polished style of the Paris Salon, which favored historical or mythological subjects, muted colors, and detailed finishes. Typical artists of the Academie include Jacques Louis David (below is his painting of Napoleon from 1801), whose paintings were both highly detailed, polished, and classically influenced.



Compare this to Claude Monet's painting called *Impression: Sunrise*, completed in 1871, and from which Impressionism got its name. What a difference! One is polished and refined, the other painterly and fresh. Both are lovely, just dramatically different styles.



Impressionist painters sought to capture the immediate *impression* of a particular moment. This was characterized by short, quick brushstrokes and an unfinished, sketch-like feel. Artists used modern life as their subject matter, painting situations like dance halls and sailboat regattas rather than historical and mythological events.

Pointillism in turn, was a reaction to the lightness and freshness of Impressionism. Georges Seurat, the painter behind this movement and creator of *Sunday Afternoon on the Island of La Grande Jatte*, declared Impressionism dead and his style the replacement. This painting is huge, about 7 x 10 feet, and hangs in the Chicago Art Institute. It took him a full two years to paint!



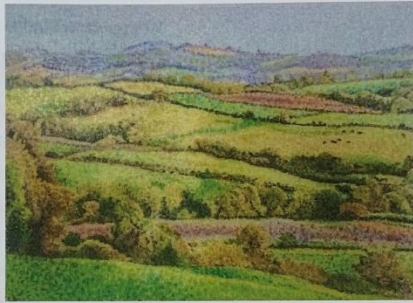
Pointillism is a late 19th-century painting technique where small, distinct dots of pure, unmixed color are applied in patterns to form an image. *Instead of blending paint on a palette or canvas,* artists rely on "optical mixing," allowing the viewer's eye to blend the colors from a distance, resulting in increased luminosity and vibrant, shimmering effects.

I saw a recent article in Ann Kullberg's *Color* magazine by Mary Lenart about Pointillism in Colored Pencil and was intrigued. In a way, it goes against typical CP teaching: *there is no effort at blending!* While there are layers of color applied in dabs or scumbles, the layers are not blended. Instead, the viewer's eye is responsible for blending the colors to form a cohesive painting.

POINTILLISM

BY MARY LENERT

I have always enjoyed and appreciated the ability to create the photorealistic effects one is able to achieve with colored pencils. I love the smooth and seamless transitions created by layering and blending multiple colors. I have spent countless hours using the techniques and color theory that my teacher Andria Burchett has taught me throughout the years.



Join us at the June 18 meeting of the CPPG at Everglades at 1 pm, where we will all create a painting of birch trees in the Pointillist style (similar to the one on the right in article). The Guild will provide the paper, outline to trace, color reference photo, and graphite transfer paper (if you have your own, please bring). You provide a drawing board, eraser, red pen, a graphite pencil, and the following Prismacolor pencils:

Cream 914, Yellow Chartreuse 1004, Chartreuse 989, Apple Green 912, Dark Green 908, Indigo 901, 90% Warm Grey 1058, 20% Warm Grey 1051, and Greyed Lavendar 1026 (optional). If you don't have dark grey, use Black 935. If you use another brand of pencil, please search Google for a conversion chart.