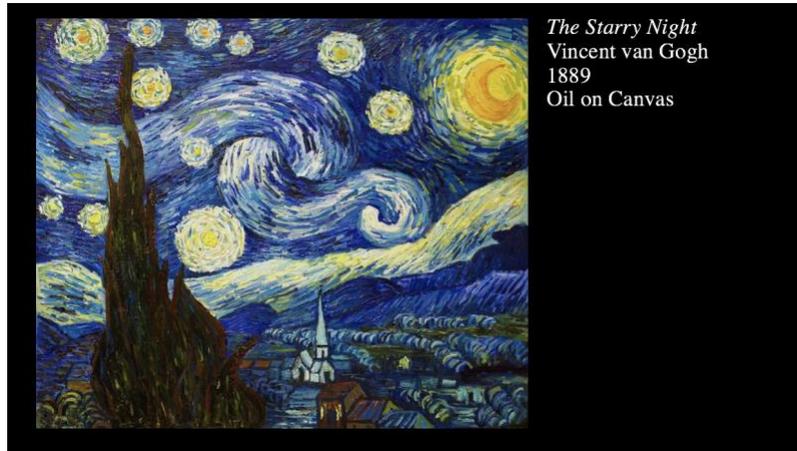


**RESPONSE QUESTION 1/3: Describe this painting in one paragraph.**



As many of you noted, *The Starry Night* uses varying colors and swirling shapes to show a very emotional night sky. The impastoed and visible brushstrokes add movement and dynamism to the swirling sky, and make it seem like the stars are actually flickering. The tree in the foreground, which shoots upwards, feels very close to the viewer and blocks our way into the painting.

**RESPONSE QUESTION 2/3: Compare and contrast these paintings in a paragraph.**



Responses for this question were great. Many of you discussed the flattening of the surface in *The Bathers* and compared this to the depth and perspective of *Diana and Actaeon*. Important to also note is the lack of modelling in Cézanne's figures and the naturalistic modelling in Titian's. This is related to the color schemes, which many of you talked about. The cool blues in Cézanne's work feels flat, while the natural hues of Titian's adds to the modelling and amplifies the naturalism.

## Student Questions

### **Was nudity a lot more accepted as time went on, or eventually did that trend plateau?**

Nudity tends to get more acceptable as we get closer to modernity in Europe, but it really depends on the culture. Think back to the beginning of the semester, when it was more common for figures to be nude than clothed.

### **When Gauguin says, “So I have finished a philosophical work on a theme comparable to that of the Gospel,” is he suggesting that his painting was inspired by biblical themes?**

Sort of. Gauguin was French and grew up in a predominantly Christian society. He is painting a scene in Tahiti and claims to be answering life’s great questions about life and death, which he is placing within a Christian context. So, he comparing his study of life and death in a “primitive” society to the story of the Gospels.

### **Is the technique used in the *Water Lilies* also Impasto?**

Yes. Impasto is the heavy application (thick) paint that often creates build up of paint on the surface.

### **How did people react to post-impressionism since it has a stark difference to techniques used in Renaissance paintings? Was there a lot of influence from countries outside of Europe to create the look of post-impressionism?**

Remember that there is a huge span of time between the Renaissance and the 18<sup>th</sup> century, and that artistic changes tend to happen fairly gradually (although there are moments of radical change). There was some pushback to new techniques and often artists weren’t popular until later in life or even after death. It really depends on the artist; Monet was extremely popular later in life and the French state built a special museum room for some of his *Water Lilies*, while people absolutely hated *Olympia*, which was painted by one of Monet’s mentors, Manet. There was some outside influence, such as from Japan. This is a time when artists are gathering together and forming groups outside of the official academy, so a lot of artistic changes are coming out of close connections between artists in the same place.

### **Is it true that most artists or their artworks get very famous or get noticed by the public only after they died? There are some rumors that I want to put down to rest.**

It really depends. The Renaissance masters (Leonardo da Vinci, Michelangelo, Titian, etc..) were extremely famous while alive. Monet’s popularity went up and down throughout his life. Van Gogh only sold 1 painting while alive but is one of the most famous artists now. Picasso was extremely popular for most of his life, but his later works were less well regarded until after his death. The nature of art-making changed from the Renaissance today. In the Renaissance, the wealthy classes were commissioning art, and it was more rare for an artist to make a work of art and then put it up for sale. By the Neoclassical period, that was changing. Now, anyone can make art and publicize it, so in a way it’s easier to gain exposure but there’s a lot more competition. Generally, when an artist dies the price of their work can go up because there’s no more being made, which makes their existing body of work that much more valuable.