

Australian Impressionism 1885 - 1915





Clara Southern, Kitchen, 1912



May Vale, Girl Reading, 1890



Impressionist painting techniques

- Artists sought to create a fleeting effect
- stronger focus on colour and tones to create light effects
- Short thick brush strokes –often impasto (thickly applied)
- ‘wet on wet’ paint as there was no time to allow for drying
- "broken" brush strokes of mixed and pure unmixed colour
- paint not blended smoothly or shaded, but colours placed close to each other – leaving the eye of the viewer to mix
- lack of detail and outline
- Shadows were no longer painted in black or brown, but used complementary colours to create shadow effect
- use of more subtle tones and tonal graduations important



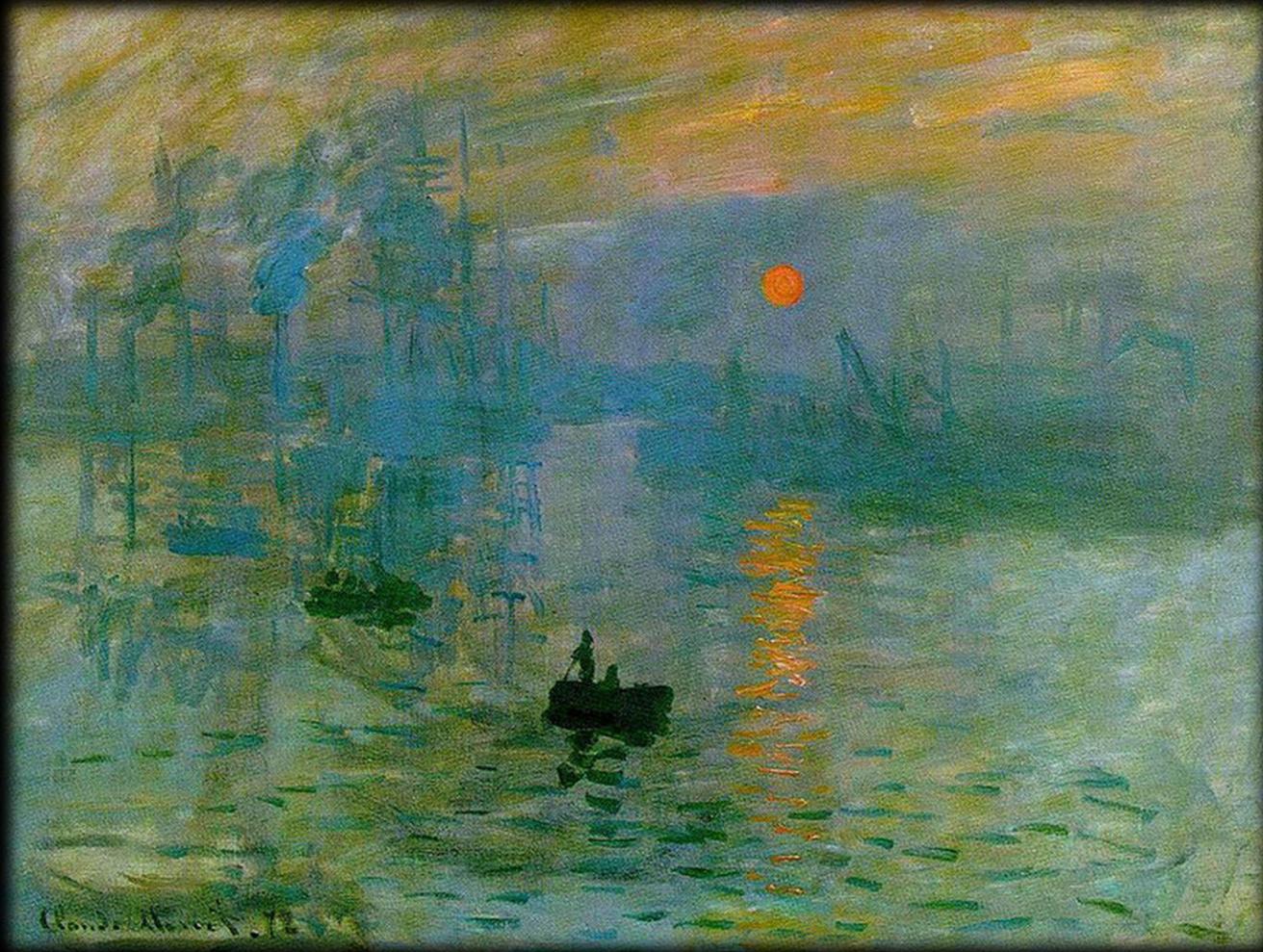
Key Artists

- Tom Roberts
- Arthur Streeton
- Frederick McCubbin
- Charles Conder
- Jane Sutherland

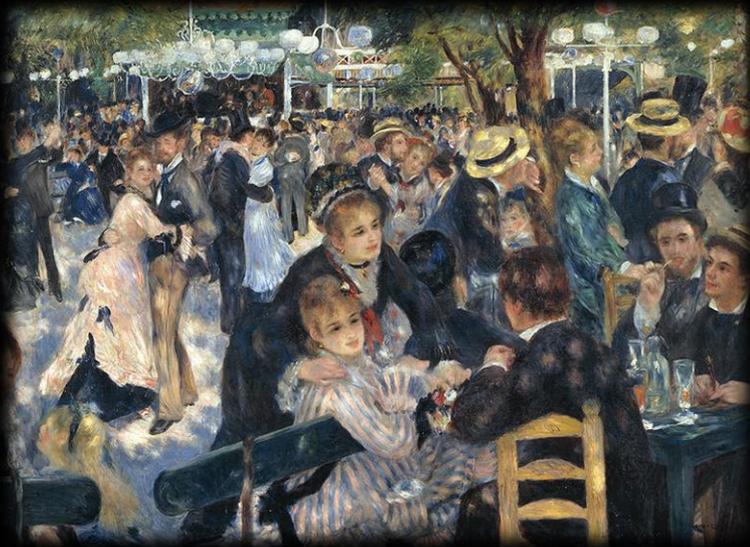
Also:

E Philips Fox	Walter Withers	Clara Southern
Louis Abrahams	Ethel Carrick	Julian Ashton May Vale
David Davies	Jane Price	Alice Bale
Charles Douglas Richardson		Tudor St George Tucker

French Impressionism
1860s – 1890s



French Impressionism 1860s – 1890s



Renoir, Moulin de la Galette, 1876



Edgar Degas, Dance Class, 1874



Manet, A Bar at the Folies-Bergère (1882)

“ Impressionism” in Australia

Generally, Australian Impressionism was less concerned with reflecting the life of the middle class at play in the suburbs than French Impressionism.

Leisure time tended to be represented by picnics in the bush or at the seaside. Most figures painted in these scenes were ‘impressions’ of a lifestyle rather than identifiable characters, as was more common in French Impressionism.

Australian Impressionism also tended to represent a more naturalistic view of the Australian landscape, painted outdoors, or presenting a romantic nationalistic view of Australian life in the bush.

(However, portraiture was popular, because as Roberts said, “It pays”.)

“ Impressionism” in Australia

Key features

- Painting outdoors (*en plein air*)
- Realism
- Naturalism
- Nationalism

“*Impressionism*” in Australia

Painting outdoors (*en plein air*)

Plein-air landscape painting tends to focus on intimate views and everyday scenes. The subject matter, including atmospheric effects, often has an informal quality.





Arthur Streeton, Still glides the stream, and shall for ever glide, 1890



Charles Conder, A holiday at Mentone, 1888

What enabled Plein Air painting in Australia?

- Transport – new train lines around Melbourne to the beach and camp sites which enabled artists to paint at these locations
- Invention of oil paint in tubes in the mid 1800s enabling the easy transport of paint
- Photographs – the invention of the camera in the 1800s substantially freed up artists from needing to accurately record what they saw before them – also added the notion of cropping to suit composition
- Information from overseas about new ways of painting and the direct experience of Australian artists who travelled overseas
- Knowledge that it was easier to capture light as the artist saw it at the time rather than trying to replicate it in the studio
- Changes in teaching methods at art schools
- The opportunity for young artists to develop a new way forward for Australian art
- The Australian love of bush and mateship – i.e. weekends and summers where artists could spend time together (although this was more difficult for women artists)

“ Impressionism” in Australia

Realism

Up until the 1880's Australian art was substantially 'Colonial' art borrowing from the style of artists such as Glover and Von Guerard, who strongly influenced art tastes and teaching. Australian gum trees tended to resemble European foliage.

However, with new art masters such as Louis Buvelot and George Frederick Folingsby, students were encouraged to paint in a more realistic Australian style.

Whilst Folingsby, who Master of the School of Painting at the National Gallery School in 1882, discouraged painting outdoors, he stressed good drawing and 'broad and simple' work.

Louis Buvelot (1814–88), who taught at the Carlton School of Design, studied in Switzerland and Paris before arriving in Australia in 1865. Like the artists of the Barbizon School who strongly influenced his work, he worked *en plein air*, developing a great familiarity with particular landscapes, before finishing his work in the studio.



Von Guerard, Spring in the valley of the Mitta Mitta with the Bogong Ranges, 1866



John Glover At Matlock Mist Rising c 1814



Buvelot, Summer Afternoon Templestowe ,1866



Folingsby, Kitchen of castle of Hohenaschau, 1860s



Tom Roberts, A Sunday afternoon picnic at Box Hill , c1886

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“ Impressionism” in Australia

Naturalism

Naturalism led artists to reject the highly idealised and romanticised historical, mythological and religious subject matter that had traditionally been favoured in art in Europe. Instead, artists took their subjects from everyday life and sought to faithfully represent natural appearances.

Many artists developed a particular interest in rural life and themes.



Gericault, The Raft, 1818-19

Delacroix, Liberty Leading the People 1830





Clara Southern, Bush Camp, c1914



Jane Sutherland The Mushroom Gatherers c 1895

“ Impressionism” in Australia

Nationalism

The Australian Impressionist period was around our Centenary, so there was a high nationalistic feeling at the time.

However, although most Australians lived in cities as they do today, it was the bush and bush life that were seen as uniquely Australian and integral to the nation’s identity. This was reflected not only in art, but also in our literature and popular culture of the time.

The stories and poetry of Henry Lawson (1867–1922) and Banjo Paterson (1864–91) celebrated the ‘Australian’ values of stoicism, resourcefulness, independence, egalitarianism and freedom that grew out of the hardships of life in the bush. There was a strong sense of the bush ‘heroes’ and ‘heroines’.

Although Melbourne was known as ‘Marvellous Melbourne’ in the 1880’s, by 1891, the city was in depression.



Frederick McCubbin, The Pioneer, 1904



Frederick McCubbin, *Down on his luck*, 1889

Overseas Influences

Mainly as a result of overseas artists working in, or moving to, Australia, and following the visits of such artists as Tom Roberts to England, France and Italy.

ENGLAND

1870s and 80s.

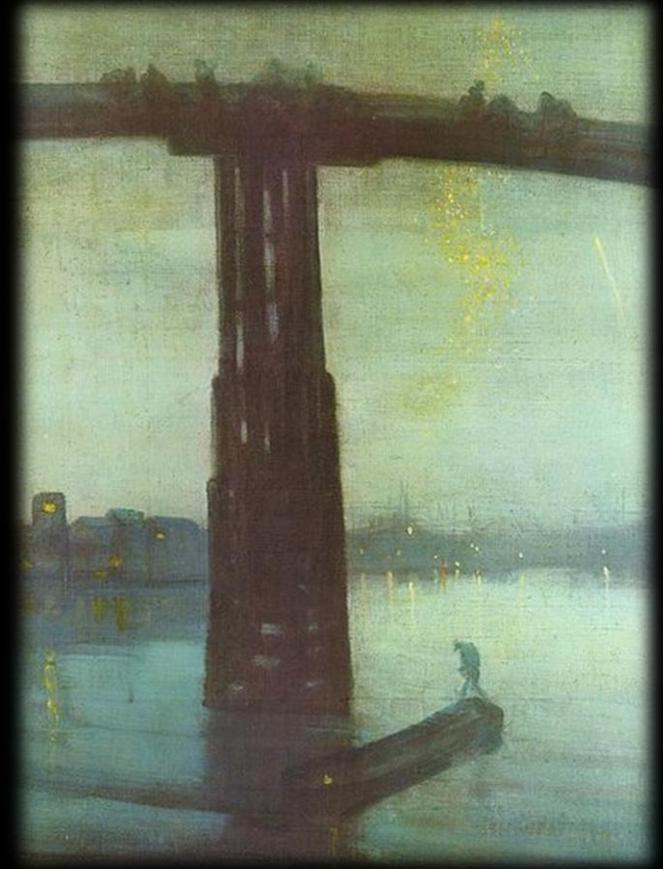


James Mc Neill Whistler

*Harmony in Grey and Green:
Miss Cicely Alexander 1872-4*

Aesthetic movement

belief in 'art for art's sake'.



*Nocturne: Blue and Gold - Old
Battersea Bridge c. 1872-5*



Tom Roberts, Lily Stirling , (c. 1890)

ENGLAND

Joseph Mallord William Turner (1775-1851)



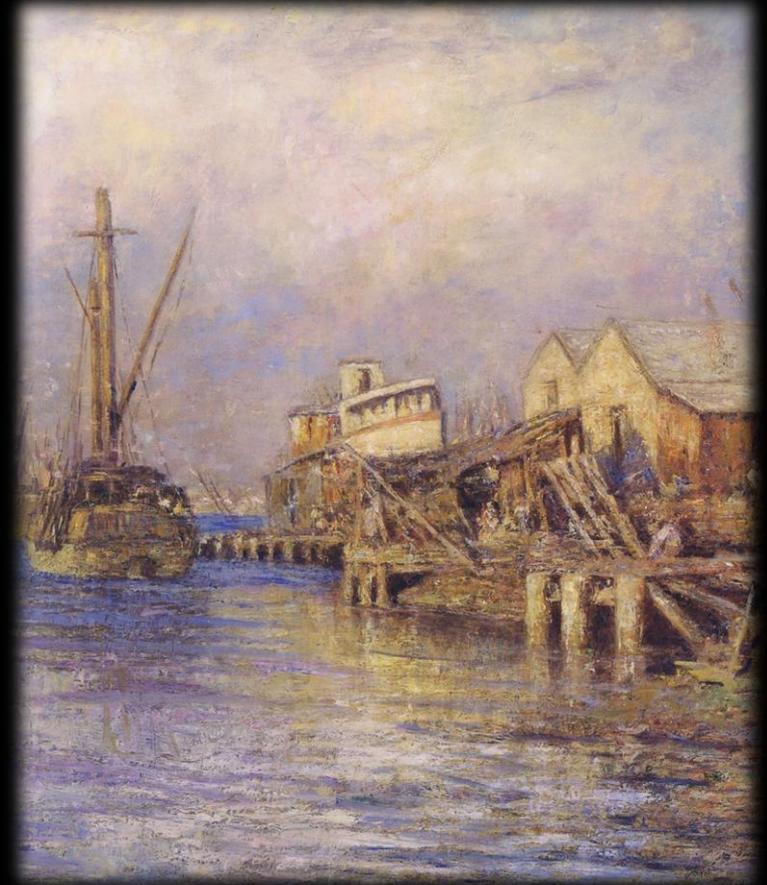
Ancient Rome; Agrippina Landing with the Ashes of Germanicus 1839



Dunstanborough Castle, Northumberland circa 1828



*Arrival of the Duke and Duchess of York,
Melbourne, 1901 c.1908*



The Old Slip, Williamstown, 1915

ENGLAND

John Constable (1776 –1837)

The Hay Wain (1821)



Wivenhoe Park (1816)





Jane Sutherland, Girl in a Paddock, 1890

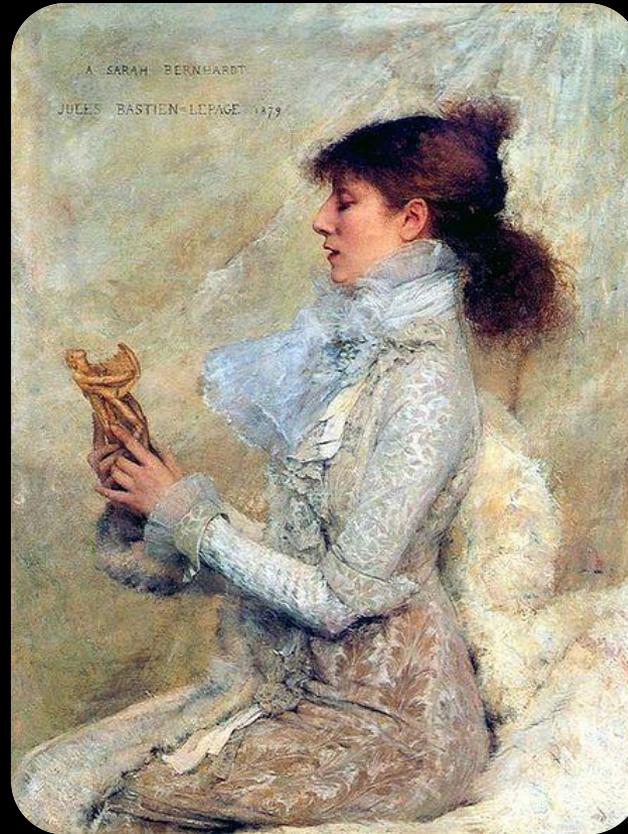
FRANCE

Jules Bastien-Lepage (1848 –1884)

Naturalist and Realist



Joan of Arc 1879



Portrait of Sarah Bernhardt
1879



All Souls' Day, c. 1882

FRANCE

Gustave Courbet (1819 –1877)

Realist



The Stone Breakers, 1849



Seaside, 1860's.

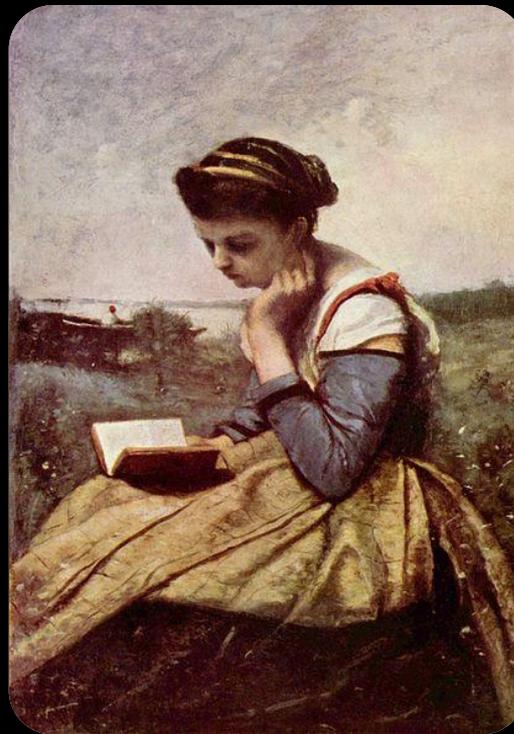
FRANCE

Jean-Baptiste-Camille Corot (1796 – 1875)

Realist (Barbizon School)



Joan of Arc 1879



Woman Reading



All Souls' Day, c. 1882



John Peter Russell , Madam Sisley on the banks of the Loing at Moret , 1887

Ramon Casas (1866 – 1932) Spanish



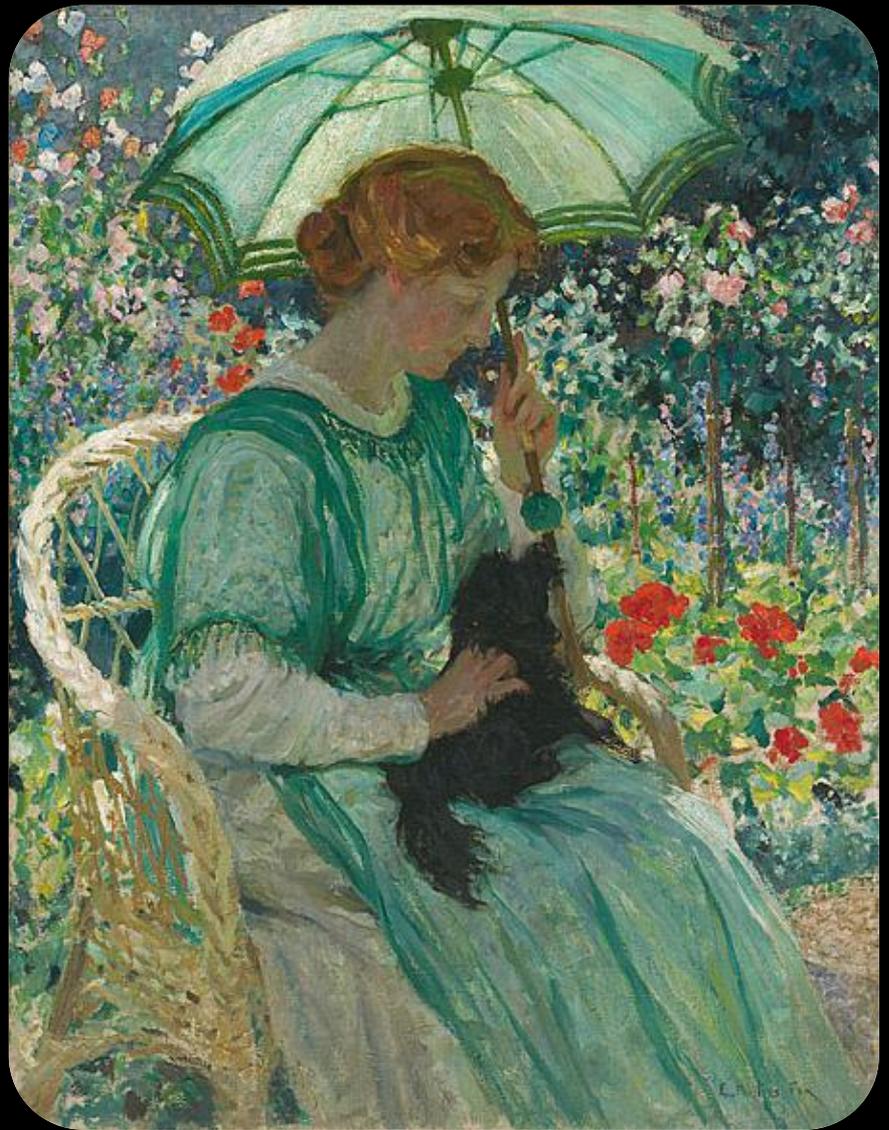
Ramón Casas, *Tom Roberts* 1883



Tom Roberts, A Moorish Doorway, 1883



E Phillips Fox, Art Students, 1895



E Phillips Fox, The green parasol, 1912

Overseas Artists working in Australia



Girolamo Nerli Black Rock c 1888



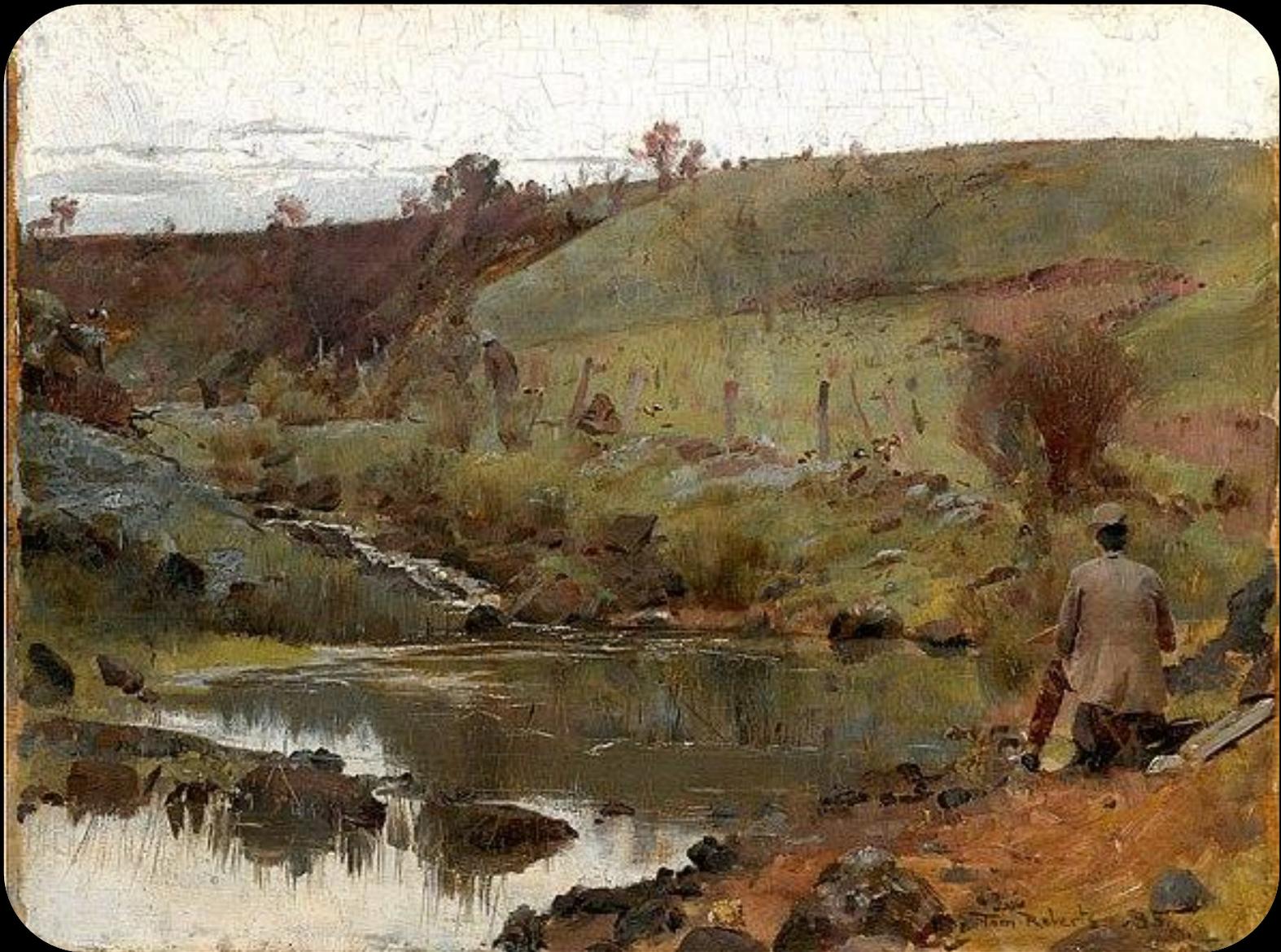
Julian Ashton, A Solitary Walk, 1886



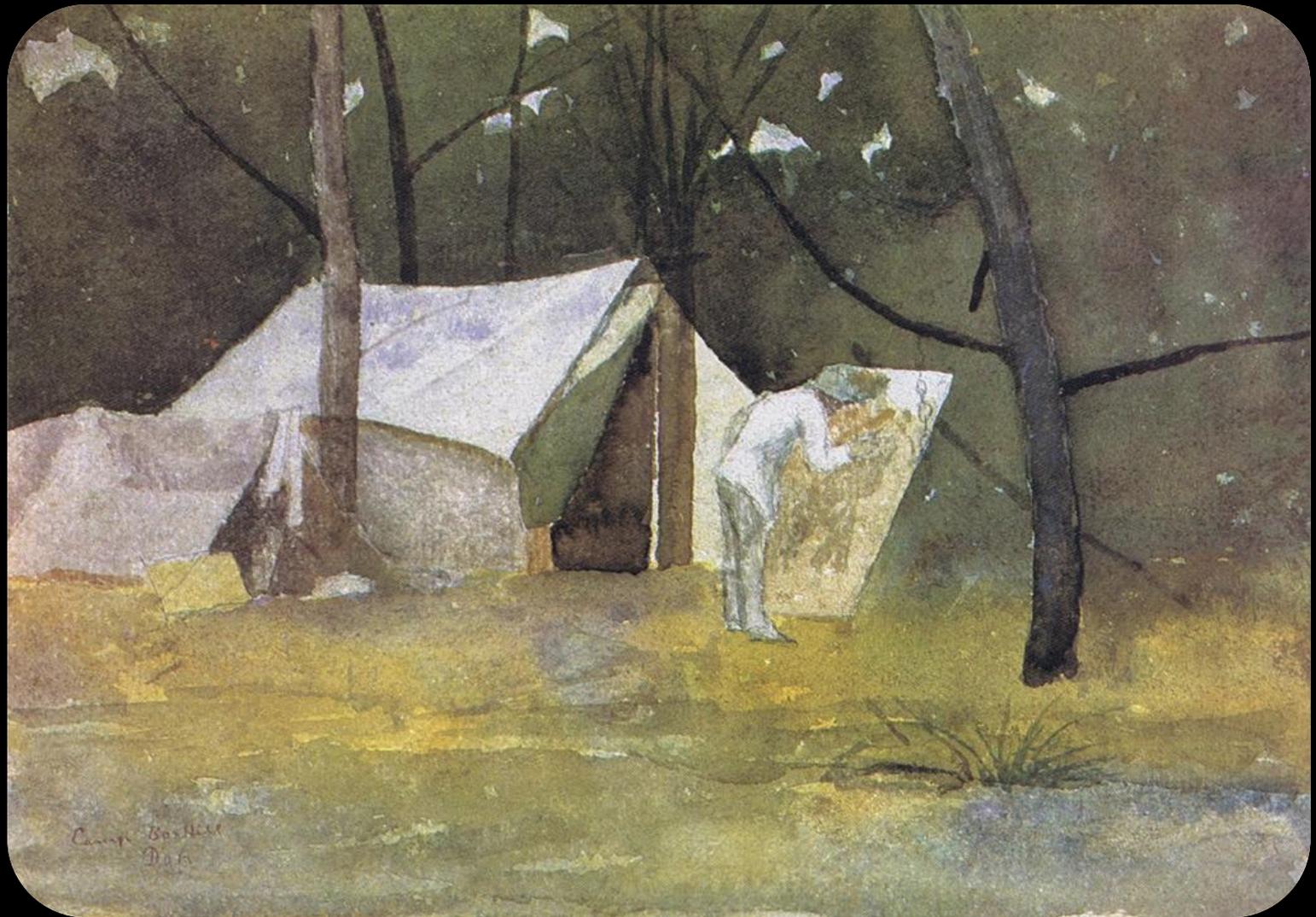
Joseph Daplyn, Rowboat on Shore and Hens, c 1885



Charles CONDER, *Ricketts Point, Beaumaris* 1890



Tom Roberts , A quiet day on Darebin Creek, 1885



Louis Abrahams, Camp at Box Hill, c1886



David Davies, Under the Burden and Heat of the Day, 1890



Tudor St George TUCKER, *Nasturtiums*, 1903



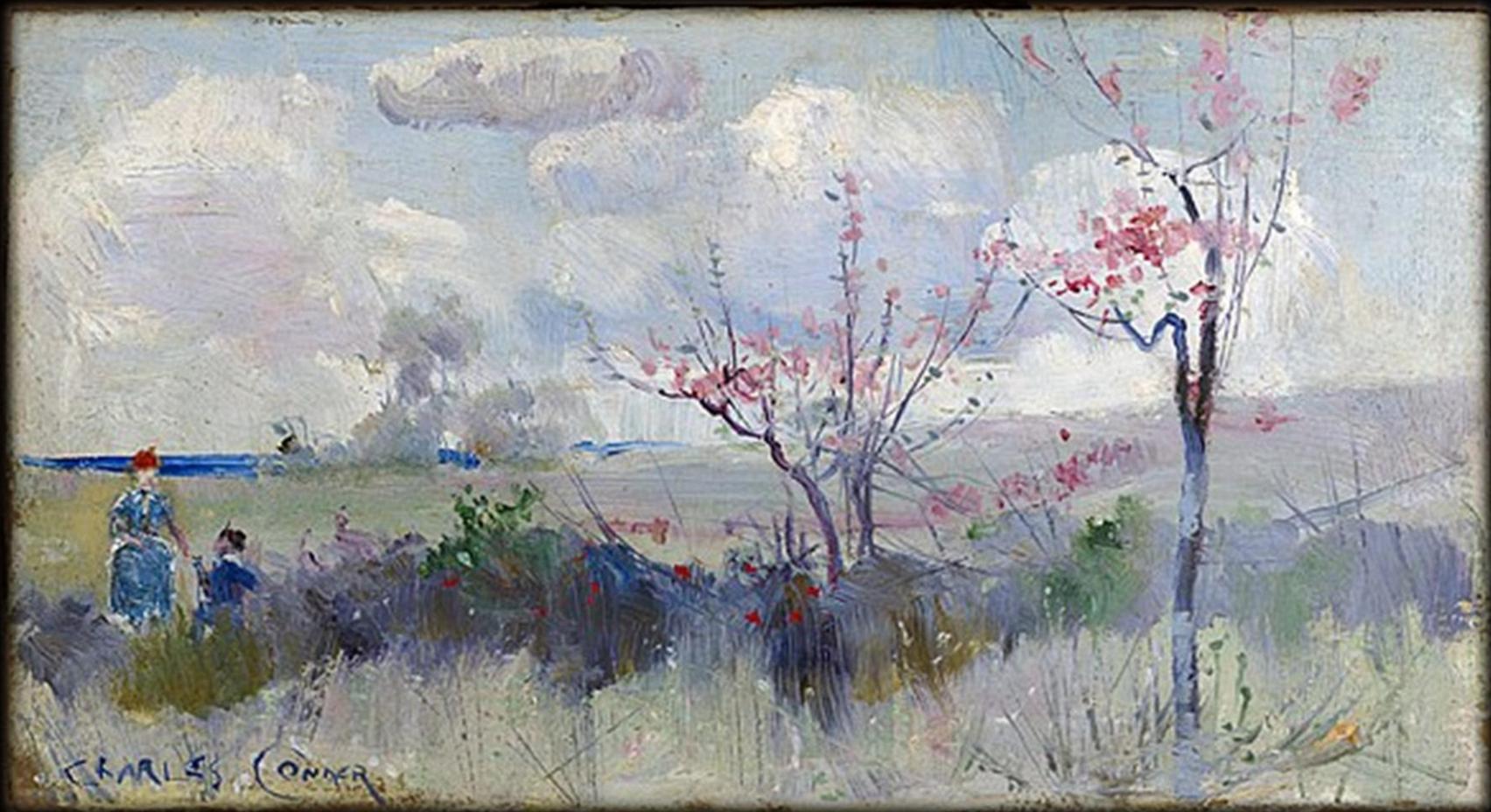
Arthur Streeton, A Glow from the West ,c 1889



Charles Conder, A Dream of Handel's Largo ,1889



Arthur Streeton, Branders Ferry, 1889



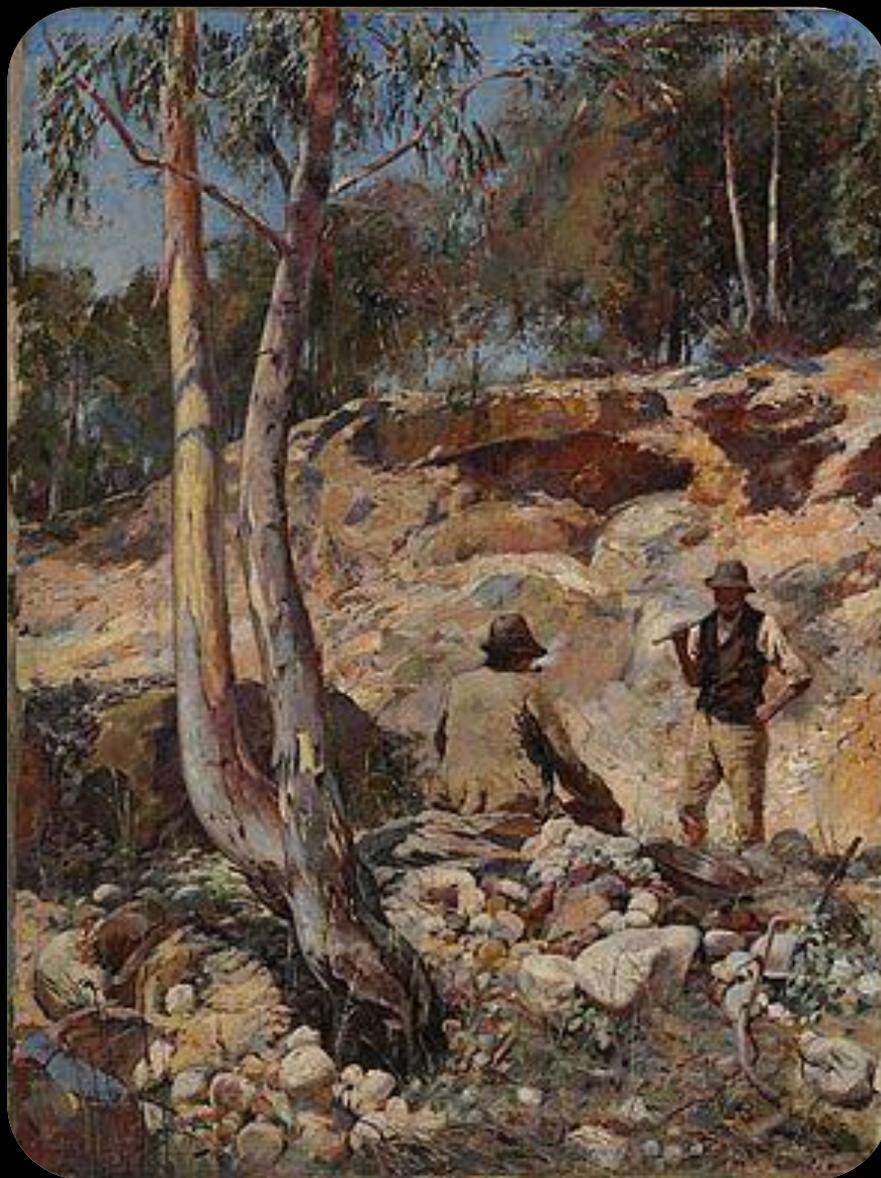
Charles Condor, Herrick's Blossoms , c1888



Ethel Carrick, *At Sunset*, c 1914



Jane Price, Sunrise



Walter Withers, The Fossickers, 1893



Jane Sutherland, On his last tramp, 1888



Julian Ashton, Shoalhaven River, junction with Broughton Creek, New South Wales, 1891



Arthur Streeton, The valley of Mittagong, 1892

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Jessie Scarvell , Casuarinas Shoalhaven

This presentation has been prepared by Andrea Hope
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