

Gardner's Chapter 29, Pages 867-886

1. How were the subjects of the Pre-Raphaelites different from the Realists?
2. How would you define the "pictorial" style of photography?
3. How were the early Impressionist paintings different than Realism?
4. Define Impressionism.
5. How would the "Haussmannization" of Paris affected the Impressionists?
6. How was Renoir's *Le Moulin de la Galette* different from a work like *Burial of Ornans*?
7. How is Manet's *Le Dejeuner* similar to his *Bar at the Folies-Bergere*?
8. What is unique about Edgar Degas' work with ballet dancers?
9. What affect did the Orient have on the Impressionist/Post-Impressionist artists?
10. Define "local color". How is this notion connected to the Impressionists?
11. What was Monet's goal when painting his series of *Rouen Cathedral*?
12. How is Lautrec's work different from the Impressionists?
13. Compare Lautrec's *At the Moulin Rouge* with Renoir's *Le Moulin de la Galette*.
14. How does Whistler's work connect to music?

15. What makes Van Gogh different from Impressionists?
16. How is Van Gogh's *Starry Night* similar to work of the Romantics such as Friedrich?
17. What makes Gauguin's *The Vision after the Sermon* different from Impressionists?
18. Why is Gauguin's work *Where Do We Come From...* considered symbolic?
19. Define Pointilism.
20. Compare Seurat's *La Grande Jatte* with Renoir's *Le Moulin*.
21. What made Cezanne's later work different from the Impressionists?
22. How did Cezanne view the objects around him? What made this idea unique?
23. How was Cezanne's *The Basket of Apples* similar to Manet's *Le Dejeuner*? P. 885
24. What does it mean that Cezanne presented "the viewer with two-dimensional and three-dimensional images simultaneously"?
25. What is the definition for "avant-garde"? Which art movements may have been considered "avant-garde"?
26. What does it mean to "subjectivize" nature?
27. What made a work "symbolist"?