Degas, Gauguin and the Theme of Isolation in Impressionist and Post-Impressionist Art

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I. SENSE OF PLACE
   a. Family life
   b. Ambiguous vs. concrete locale

II. REDEFINITIONS
   a. Impressionist Exhibition of 1881
   b. The female nude
   c. Experimentation with different media
   d. Brittany; bathers

III. WOMEN AS OBJECTS
   a. Non-communication
   b. The dance
   c. Contemporary sexuality

IV. CRITICAL ACCLAIM
   a. Félix Fénéon and J.K. Huysmans
   b. Manet, Caillebotte, Munch
   c. Detachment and late-Romanticism
Gauguin, *Nirvana, Portrait of Meyer de Haan, 1889*
Degas, *Place de la Concorde*, 1875
Gauguin, *Still Life with Flowers*, 1881

Degas, *Interior*, 1868 or 1869
Gauguin, *Study of a Nude*, 1880
Degas, *Little Dancer Aged Fourteen*, 1880
Gauguin, Wooden Box, 1884
Degas, *Femme nue debout à sa toilette*, 1891-1892

Gauguin, *Women Bathing*, 1889
Degas, *End of the Arabesque*, 1877
Gauguin, *Manao Tupapau (Spirit of the Dead Watching)*, 1892

Degas, *Waiting for a Client*, 1879
Manet, *Bar at the Folies-Bergère*, 1881-1882