In the 1970s, Weber moved away from Pop art and became a leading member of the Photorealism movement, painting close-up shots of trash and litter that simultaneously captured the beauty and decay of urban life.

This was created in the 70’s. Is this a scene that we could see now? Why or why not?

The artist was influenced by the beauty of urban decay. How do you see that represented in the art?

Was one of the few women involved in the Pop movement of the 1950s and ’60s.

Her work “expanded the notion of what ‘Pop’ could be.”

In the early 1970’s became interested in studying and depicting the piles of cast-off objects lying along city gutters and sidewalks.

Unusual for a Pop artist, Weber embraced the political turbulence of the era in her work, addressing broader themes such as consumerism.

1932

Idelle Pasternack on March 12, 1932. Her father put her up for adoption after her mother died in childbirth.

Her new parents gave her the name Idelle Lois Feinberg.

Her mother would take her the the Chicago art Institute as a child.

She photographed the arrangement using 35mm color slide film and found evocative in terms of color, shape, and texture.

Searched city streets for accidental arrangements of litter that she associated with the Photorealists.

Painting

Interested in addressing the theme of consumerism

In the early 1970’s became interested in studying and depicting the piles of cast-off objects lying along city gutters and sidewalks.

We have talked a lot about the subject matter...why does this surprise you?

Many of you have talked about the activity or the story you see. If this is part of a story, what happened before? After?

Heineken

Idelle Weber

1976

Formal Elements

Meaning(s)

Viewer Experience

Design Principles

Medium

Technique

Function

Subject Depicted

Context

Critical Discourse

Artist Biography

Perceptual

- Oil on Linen
- Dimensions: 47 1/2 x 72 1/2 inches
- Were you surprised to find out this is a painting and not a photograph?
- Associated with the Photorealisists
- Used photographs as a preliminary step to the finished painting
- Searched city streets for accidental arrangements of litter that she found evocative in terms of color, shape, and texture.
- She photographed the arrangement using 35mm color slide film and used these images as memory aids in creating the final painting.
- Why might the artist have used this realistic technique with this subject matter?
- How does the technique affect the way you look at the work of art?

• Rhythm as red color is used repeatedly to create a feeling of organized movement.
• Proportion is realistic
• Repetition of the word/logo Heineken the repetition creates unity within the work of art.
• The balance – distribution of color and shapes – is asymmetrical and feels stable

• Color is clear, bright, and realistic
• Use of complementary colors – red/green
• Texture – can almost feel the realistic textures of the trash
• Would this piece feel different if it was in B&W?

Overhead view of curbside trash

• Why trash?
• Does the large size change the experience? How?
• Does it change anything to know what was happening at this time?
• Were you surprised the artist was a woman? Why or why not?
• How would it smell if you were “inside” this work of art?
• We’ve talked a lot about the ugliness of the subject matter. Does anyone see anything beautiful in this painting?
What could the story be here?
- What's the first thing you noticed? What drew your eye there?
- What do you wonder about this piece?
- Do you think the scene is real or imagined?
- What do you see that makes you say that?
- What if these figures were more brightly colored? Make difference in your view of this piece?

- Painted the seaside resort of Boulogne over 40 times
- Town was more accessible due to train travel being more affordable
- Returned on one particular trip in 1871 on physician’s advice due to nervous exhaustion caused by siege of Paris during Franco-Prussian War (7/80-5/81)
- This piece attributed to that 1871 trip

**Conceptual**
- Unique in that travel for leisure outside of the city was new (trains)
- Fashion trends popularized by Parisian publications were becoming important
- Completed toward the end of the Franco-Prussian War, 1871, after artist and others had experienced the devastation of the war in Paris

- French painter and printmaker
- Works show Realist and Impressionist tendencies
- Influenced the Impressionists and new many of them but did not exhibit with them
- In the 1870s, he adopted Impressionists' brighter coloration and freer brushstrokes

**Perceptual**
- Oil on canvas

- Flattened space (could show early influence of Japanese woodblock prints)
- Models were family and friends (studies, sketches, paintings)
- Though paint in metal tubes was invented in the 1840s, likely sketched outside but finished in the studio (10+ pencil and watercolor sketches/studies of figures shown here found in his studio)
- Realistic and abstract elements (people are obvious/facial features absent)

- People gathered near the sea playing a lawn game, croquet
- Game was recently brought to France from England – men and women played
- Windy day as shown by clothing, hand gestures, flags and steam from a boat
- Members of his friends and family on holiday from not-so-near Paris

**The Croquet Party, Edouard Manet (1871)**
- Oil on canvas
- Flattened space (could show early influence of Japanese woodblock prints)
- Models were family and friends (studies, sketches, paintings)
- Though paint in metal tubes was invented in the 1840s, likely sketched outside but finished in the studio (10+ pencil and watercolor sketches/studies of figures shown here found in his studio)
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**Meaning(s)**
- What could the story be here?
- What's the first thing you noticed? What drew your eye there?
- What do you wonder about this piece?
- Do you think the scene is real or imagined?
- What do you see that makes you say that?
- What if these figures were more brightly colored? Make difference in your view of this piece?

**Viewing Experience**
- Color – muted tones with some bright blue
- Shape/form – human, semi-realistic (facial features aren't clear)
- Space – people in a natural setting
- Line – horizon and landscape lines; diagonals in the 2 groups of people
- Which of the formal elements do you think was most important to Manet? Why?
- Would you perceive or feel differently about this piece if colors were different? How?

**Design Principles**
- Balance – figures are in 2 groups of 3, foreground/background
- Harmony – the 2 groups of people
- Proportion – figures are realistic in size relative to space
- Movement – shown in gestures of people and in the environment around them

**Artist Biography**
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**Function**
- Showing scenes of modern life, not themes usually seen in French salons
- Showed artist's interest in contemporary fashion, 'dressing' his figures as modern design magazines of the time endorsed

**Formal Elements**
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**Subject Depicted**
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**Context**
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**Critical Discourse**
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**Technique**
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