

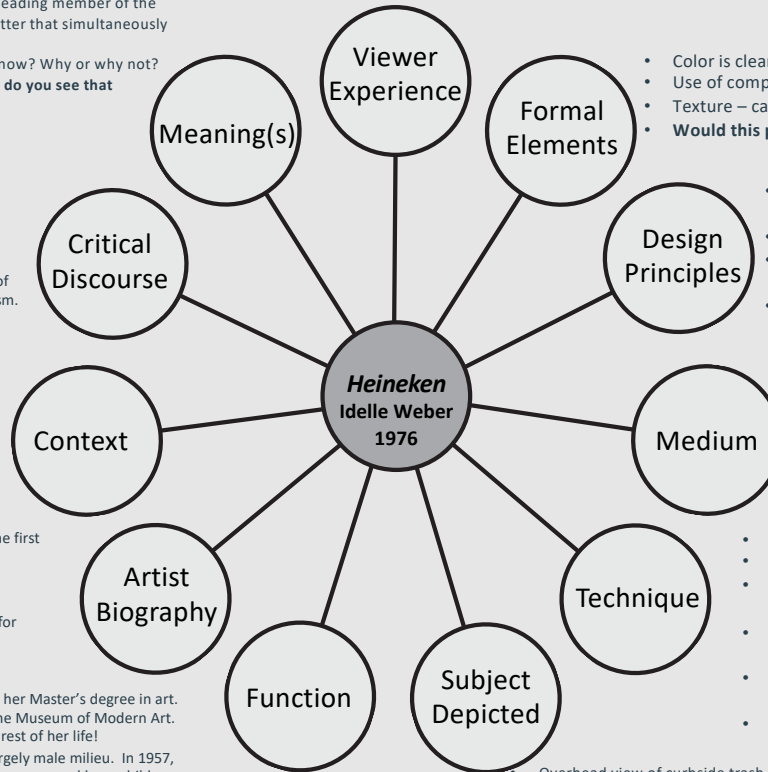
- In the 1970s, Weber moved away from Pop art and became a leading member of the Photorealist movement, painting close-up shots of trash and litter that simultaneously captured the beauty and decay of urban life.
- This was created in the 70's. Is this a scene that we could see now? Why or why not?
- **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.

Conceptual

- But Idelle Weber was also influenced by events of her time
- The United States participation in the Vietnam war (1955-1973)
- The assassination of John F. Kennedy (1963)
- New York Sanitation Workers walkout (1968)
- 1st Earth Day - first recycling logo created (1970)
- Oregon offers cash for recycling. Other states follow (1971)
- The Universal Product Code is introduced (1973)
- The passage of the Resource Conservation and Recovery Act creates the first significant role for federal government in waste management (1976)
- 1932-2020 (age of 88)
- Was born Tessie 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 to the Chicago art Institute as a child.
- When she was 8, the family relocated to California where she received her Master's degree in art.
- In 1956, one of her pieces was accepted in an open-call exhibition at the Museum of Modern Art. Traveling to see the exhibit, she wound up staying in New York for the rest of her life!
- She achieved success despite the hurdles she faced as a woman in a largely male milieu. In 1957, Robert Motherwell wouldn't let her audit a class if she were planning to marry and have children (she did both)
- Met her future husband, Julian Weber, a lawyer who went on to be president of the humor magazine National Lampoon – married in 1957. Had two children.
- **If you could ask the artist a question, what would it be?**

- 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?**



- 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?**

- 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

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 Photorealists
- 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?**

- Painting
- Interested in addressing the theme of consumerism

- Overhead view of curbside trash
- 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?**

- What's the first thing you noticed? What drew your eye there?
- Who are these people?
- Why would the artist depict a game?
- What do you wonder about this piece?
- We talked about the context [if we did]. Does that change your view of this work, anything going on at the time?
- What if these figures were more brightly colored? Make difference in your view of this piece?

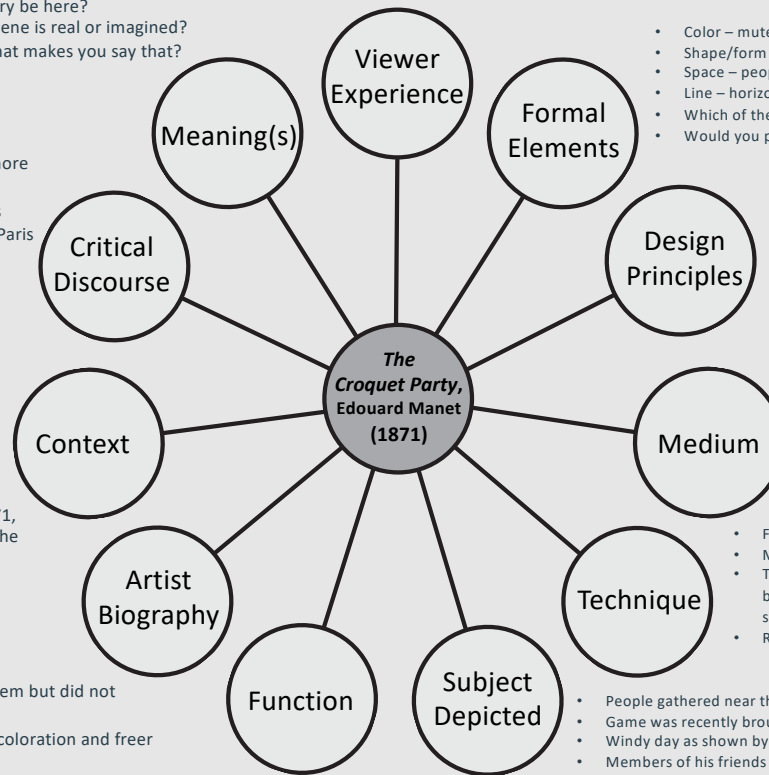
- What could the story be here?
- Do you think the scene is real or imagined?
- What do you see that makes you say that?

- 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