

GEORGES SEURAT

Materials | Georges-Pierre Seurat Facts

MATERIALS

- White cardstock
- Pencil
- Acrylic Paint
- Paint Palette
- Q-tips

SEURAT FACTS

- Born: 12-2-1859, France
- Best known for Pointillism:
 - Tiny dots of color to render images. When dots are closer together they appear darker and lighter when farther apart (stippling)
 - When dots of different colors are next to each other, they blend to "form" a different color. Viewers' eye would blend colors that were overlapping and adjacent to each other



INSTRUCTIONS

- Students choose what they would like to paint. Keep it simple: rainbow, leaf, flower, etc.
- Draw the image light so you don't have dark lines detracting for your colors
- Use one Q-tip per color
 - Dip Q-tip into paint and dot in cluster, one color at a time
 - Use two shades per color. Use white to make a **tint** of that color
- Do not overlay or overwork colors or they'll get "muddy" and lose their clarity.
- Work from the inside and move out.
 - Paint the image first and the background second.

GEORGES-PIERRE SEURAT

- Best known for Pointillism and Chromoluminarism (Divisionism): Neo-impressionist painting - the separation of colors into individual dots or patches which interacted optically.
- Born in Paris, France on 29 March 1859
- 1883: Mastery
 - Mastered monochrome drawing (crayon of friend, Edmond Aman-Jean)
 - *Bathers At Asnieres* (had some impressionist influences but broke from tradition with outlined figures)
 - Soon after: *A Sunday Afternoon on the Island of La Grande Jatte*
- 1890: PROLIFIC
 - 4 canvas paintings (The Channel of Gravelines)
 - 8 oil pastels
 - Several drawings
- 1891: 😞
 - Seurat dies of illness (March)
 - His 1yr old son dies of same disease weeks later
 - His second son dies just after birth (also 1891)

DIVISIONISM

- In Divisionist color theory, artists interpreted the scientific literature through making light operate in one of the following context:
 - LOCAL COLOR: as the dominant element of the painting, local color refers to the true color of subjects (eg: green grass or blue sky)
 - DIRECT SUNLIGHT: as appropriate, yellow-orange colors representing the sun's action would be interspersed with the natural colors to emulate the effect of direct sunlight
 - SHADOW: if lighting is only indirect, various other colors (other colors) such as blues, reds, and purples, can be used to simulate the darkness and shadows
 - REFLECTIVE LIGHT: and object which is adjacent to another in a painting could cast relative colors onto it
 - CONTRAST: contrasting colors might be placed in close proximity