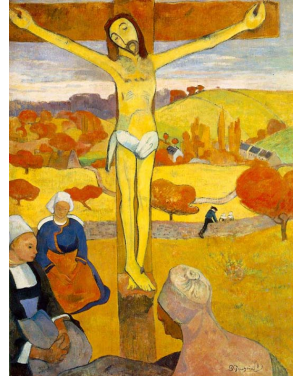


Artist	Gauguin
Title	The Yellow Christ
Date	1889
Medium	Oil on canvas
Scale	91 x 73 cm
Scope	Religious scene,
Style	Post Impressionism



Formal features	
Composition	Cropped, Asymmetrical, Jesus is centrally positioned within the painting in order to emphasise his importance to the surrounding figures, Christ is elongated and the length of his limbs are stretched
Colour or texture	Non naturalistic garish yellow tone of Jesus is mirrored in the surrounding area suggests that religion is as important to the Breton people as living off of the land , synthetism (expressing emotions through colour) is used, flat colour, heavy black outlines (cloisonnism), Christ is depicted in the same colour as the surrounding landscapes of cornfields - the time of the year is Autumn implying harvest (linking to the Eucharist) but also the approach of winter - thus Gauguin might be implying that the winter mirrors Christ's death. Gauguin and fellow Post-Impressionists used colour in a symbolic manner- this technique known as Synthetism
Light & tone	Lack of toning any contrast in tone is created by placing blocked colours next to each other
Space & depth or relief	The figure of Jesus dominates the composition making him appear life sized, less concerned with accurate depictions of space and instead focused on emotional responses to the formal features of art
Line or brushwork	Gauguin has painted Christ, the landscape and the women in a stylised manner, due to the symbolic nature of post impressionism, implying the women are having a religious vision

Use or development of materials, techniques & processes:

Tubes of paint made it easier to apply larger areas of blocked colours and allowed artists to paint outdoors

Stylistic comment and artistic influence:

By 1889 Gauguin had made a number of visits to Pont-Aven and was seen by many as the leader of a new avant-garde group known as the Pont-Aven School. He was joined by fellow painter Émile Bernard. These artists were breaking away from Impressionism, which by this stage had begun to wane in popularity and influence. Similarly, they fought against the Salon, as the Impressionists had, and looked to a new way of visual expression. Influenced by the flattened forms of the figure and landscapes inspired by woodcut prints from Japan - Japonisme. Cropped compositions were borrowed from the Impressionists also.

Influence from cultural/social factors:

This was a small rural district where the people of Brittany (Bretons) lived traditional lives, agriculture was a primary industry, religion was important, local costume was worn and they spoke a native dialect. From the 1860s onwards the area had become a popular destination for artists during the summer months who wished to paint landscapes and genre scenes. Gauguin and fellow Post-Impressionists used colour in a symbolic manner- this technique known as Synthetism

