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## Dance in Art

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# **Dance in Art**

By

Michaela Lantrip

A thesis submitted to the faculty of Dominican University of California in partial fulfillment of  
the requirements for the degree of Bachelor of Arts in Visual Studies

Dominican University of California

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## **Abstract**

Dance in art can be seen in paintings created by artists such as Edgar Degas (1834-1917), Pierre Auguste-Renoir (1841-1919), Henri Toulouse-Lautrec (1864-1901), William Blake (1757-1827), John Singer Sargent (1856-1925), and Henri Matisse (1869-1954). Edgar Degas was a French Impressionist artist who was known for his work of arts featuring ballerinas. Pierre Auguste-Renoir was also a French Impressionist artist like Degas, but he was more so known for his real-life scenario paintings. Henri Toulouse-Lautrec, a French artist was known for his Art Nouveau and Post-Impressionist style. Toulouse-Lautrec illustrated some posters and paintings on Moulin Rouge. William Blake was an English poet, painter, and printmaker. His work of art was from the Romanticism period, John Singer Sargent was an American artist who was successful in portrait painting. Henri Matisse, another French artist, but a visual artist was known for his Post-Impressionism and Expressionism artwork and also did Fauvism and Primitivism pieces. Dance in art first became popular in the 19<sup>th</sup> century. Impressionist artists captured movement, energy, and emotion. Each of these artists of the 19<sup>th</sup> and 20<sup>th</sup> century depicted dance in art by their style of art, rhythm, line, color, balance, and space.

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## Introduction

This paper is focused on 19<sup>th</sup> and 20<sup>th</sup> century artists who have illustrated dance in art. The best-known artists from French to American, Edgar Degas (1834-1917), Pierre Auguste-Renoir (1841-1919), Henri Toulouse-Lautrec (1864-1901), William Blake (1757-1827), John Singer Sargent (1856-1925), and Henri Matisse (1869-1954). The French artist Edgar Degas was inspired by ballerinas, so his paintings were primarily focused on the art of dance. Pierre Auguste-Renoir, a French artist created paintings on real-life scenarios, including depictions of people dancing. Henri Toulouse-Lautrec, a French artist, did several pieces focusing on the Moulin Rouge. The Moulin Rouge was and still is a venue dedicated to music and dance. It is also best known as the birthplace of the modern form of the can-can dance. The English poet, painter, and printmaker William Blake did a dance piece called *Oberon, Titania, and Puck with Fairies Dancing*, 1786. John Singer Sargent, an American artist did one dance piece called *El Jaleo*, 1882, inspired by his travelling experience in Spain. The French visual artist, Henri Matisse was widely known for his one of his greatest pieces called the *Dance*, 1909-1910. From Romanticism to Post-Impressionism, these artists show that dance in art can be in paintings from different periods. Dance in art can be captured in many different forms through painting and all of the named artists in this thesis have shown unique ways of expressing dance in art. The challenges of showing motion in static form in paintings is to capture and study each movement. These artists have managed to create the illusion of movement in their artworks.

## Edgar Degas

A French Impressionist artist, Edgar Degas (1834-1917), was widely known for his paintings of ballet dancers. Degas was enchanted by ballet dancers and wanted to capture their elegant yet powerful movements. He produced multiple paintings of dancers in his career. There are seven exquisite paintings of ballerinas that Degas became well known for, which are *The Dancing Class (1870)*, *Musicians in the Orchestra (1872)*, *The Foyer of the Opera at Rue Le Peletier (1872)*, *Rehearsal of a Ballet on Stage (1874)*, *The Star (Dancer on Stage 1878)*, *The Pink Dancers, Before the Ballet (1884)*, and *Blue Dancers (1899)*. Degas quoted “People call me the painter of dancing girls. It has never occurred to them that my chief interest in dancers lies in rendering movement and painting pretty clothes” (Thompson, n.p). Degas’ first ballerina scene was *The Dancing Class*, 1870 (see figure 1). In the center, the dancer was Joséphine Gaujelin, who actually became an actress at the Gymnase later on. Degas asked Joséphine Gaujelin to pose in a dance costume when he wanted to work on his very first ballet painting. The painting takes place in a ballet studio where the dancers have their classes. In the center of the studio, there is a dancer, Joséphine who is in a graceful pose, with the right leg in front and the left leg in the back while both arms are resting in the front. In the background, there are other dancers who seem to be stretching or watching Joséphine pose for Degas. Degas captured what it is like to be in a ballet dance class by incorporating a realistic scene.





Figure 1: Edgar Degas, *The Dancing Class*, 1870 (Courtesy of Daily Art Magazine)

*The Foyer of the Opera at Rue Le Peletier*, 1872 (see figure 2) is a painting of ten ballerinas being examined in the great hall of an old opera house, Opera at Rue Le Peletier. The ballerina in the front and center of the room is being examined on her ballet techniques. The man in the white suit is Louis François Mérante who is the instructor giving orders for the dancer to follow. The other ballerinas in the great hall are stretching and preparing for the examination.



Figure 2: Edgar Degas, *The Foyer of the Opera at Rue Le Peletier*, 1872 (Courtesy of Daily Art Magazine)

Rehearsal of a Ballet on Stage, 1874 (see figure 3) is a painting that is to be similar to an *en grisaille* work. Degas was known for his impressionist paintings, but this particular painting of the ballerinas lacked color, which was anti-impressionism. This painting depicted the dancers to be dancing, but also stretching and yawning. With careful observation, each and every dancer has different facial expressions, but it can be seen that the dancers are tired. *Rehearsal of a Ballet on Stage* shows what these dancers actually go through during rehearsals, even though they are exhausted. “Author, Francesco Salvi, has his own view of Degas’ depiction: “In The Rehearsal on Stage he captures the repetitious nature of a job like any other: the ballerinas’ movements, rehearsed and re-rehearsed, an old teacher, two bored onlookers” (edgar-degas.net).



Figure 3: Edgar Degas, *Rehearsal of a Ballet on Stage*, 1874 (Courtesy of Daily Art Magazine)

*The Star (Dancer on Stage)*, 1878 (see figure 4) painting shows the dancer or star of the show performing a solo on an empty stage. Degas captured a beautiful image of the dancer with porcelain skin, rosy cheeks, dark hair with a floral crown, and a white costume with flowers. The dancer closes her eyes and bends her head back with gracefulness and embraces her solo moment on stage. The dark truth behind this painting depicted the reality of the ballerina industry during the late 1800s. The black figure standing behind the dancer is her patron, meaning that she would

have to go back to being his prostitute after the performance. Looking at this painting, the dancer is using this moment as an escape from the harsh reality of being a ballerina prostitute.



Figure 4: Edgar Degas, *The Star (Dancer on Stage)*, 1878 (Courtesy of Daily Art Magazine)

*Dancers in Pink, Before the Ballet*, 1884 (see figure 5) is a painting of five ballerinas preparing before going on stage. The five ballerinas are wearing flare out bell-shaped downward tutus, which was the traditional style worn by ballerinas in the 19<sup>th</sup> century. Degas used long brush strokes to illustrate the fabric of the tutus or dresses. To create some contrast, he placed some red flowers on the dresses and in the ballerinas' hair. The shade of pink that Degas chose for the painting is a warm bright rich pink color. This new technique and palette style became Degas's dominant medium. Degas was well-known for his paintings of the nude female body. "Degas preciously detailed the skin of the girls accentuating the centre of their bodies. Degas continues his love for showcasing the female body within the painting *Dancers in Pink* as he

reveals their open backs and bust” (The History of Art). In order to make sure that the ballerinas are in the center of attention, Degas colors the background in muted shades of brown and green against the wall. Degas guided the viewer’s attention to the ballerinas with success.



Figure 5: Edgar Degas, *Dancers in Pink, Before the Ballet*, 1884 (Courtesy of Daily Art Magazine)

*Blue Dancers*, 1899 (see figure 6) was one of the only paintings to be painted with cool tone shades. Even though Degas has painted ballet dancers throughout his career, this particular piece was painted towards the end. *Blue Dancers* illustrates four dancers in a lavender blue dress dancing amongst each other in a recital. Each dancer has their face turned away from one another while they are dancing. The painting may not illustrate the exact movement of the women, but the viewer can see that their actions are in tuned based on the stillness of their bodies.

However, Degas was able to showcase the dancers in an organic form in sync with each other. For this piece, Degas used a Baroque style of painting to show background of the painting and the ruffles of the dresses. There are different shades of bold colors, but they somehow amalgamate the painting. The blue may be the predominant color of this painting, but there are

hues of orange and green in the background with small touches of blue. Degas completed this piece with success by using cool toned blue and lavender shades throughout the painting.



*Figure 6: Edgar Degas, Blue Dancers, 1899 (Courtesy of Daily Art Magazine)*

## Pierre-Auguste Renoir

Pierre-Auguste Renoir (1841-1919), a French Impressionist artist who was famous for his real-life scenarios, light themes, and was known as a master at facial expressions. There two pieces of dance scenarios painted by Renoir, which are the *Bal Du Moulin De La Galette* (1876) and *Dance at Bougival* (1883). The *Bal Du Moulin De La Galette*, 1876 (see figure 7) was one of Renoir's most famous pieces. This painting shows a lively outdoor dance party with vibrant colors, light and shade to bring realness into the work. In the background, there are numerous people dancing with their significant other and in the front, there are several people sitting down on the bench and a table with some chairs. There are seven people in the painting that are Renoir's real-life contemporaries. The first woman in the black dress standing behind a woman who's sitting on the bench was Jeanne Samary, who was a French actress. She served as a model and muse for Renoir as well. The second woman sitting on the bench was Estelle Samary, Jeanne Samary's sister and the two sisters are speaking with a man in front of them, which was Pierre-Franc Lamy, a French painter and engraver. Across from Pierre-Franc Lamy, was Norbert Goeneutte, a French artist known for his illustrations. The man seated next to Norbert Goeneutte was Georges Rivière, an art critic. The third woman who is in the pink dress dancing in the background was Marguerite Legrand, a model. Lastly, the man dancing with Marguerite Legrand was a Cuban painter named Don Pedro Vidal de Solares y Cárdenas (Richman-Abdou n.p.).



*Figure 7: Pierre-Auguste Renoir, Bal Du Moulin De La Galette, 1876 (Courtesy of The Collector)*

Dance at Bougival, 1883 (see figure 8) is another famous painting done by Renoir. This piece illustrates two of his friends that he has used as models more than once, Paul Auguste Llhote and Suzanne Valadon. By drawing the viewer's attention to the couple, Renoir used vibrant colors and effusive brushwork. In the background, there are some people sitting at the table having drinks and others are standing and socializing. The surroundings seem to almost fade into the background which the viewer becomes drawn to the pink dress and red bonnet. Quoted by Renoir, "I want my red to sing out like a bell. If it doesn't, I add reds and other colors until I get there" (The History of Art, n.p). This painting took place in the one of the suburbs of Western Paris, which was a popular place for Impressionists painters would be found doing their artwork.



*Figure 8: Pierre-Auguste Renoir; Dance at Bougival, 1883 (Courtesy of The Collector)*



## Henri Toulouse-Lautrec

Henri Toulouse-Lautrec (1864-1901), an Art Nouveau and Post-Impressionist artist has several pieces on Moulin Rouge. These pieces are *At the Moulin-Rouges*, *Two Women Waltzing*, 1892, *Jane Avril*, 1893, and *L'Anglais du Moulin Rouge*, 1892. *At the Moulin-Rouges*, *Two Women Waltzing*, 1892, (see figure 9) is a painting of two women dancing with people in the background. This painting depicts actual people from the Parisian nightlife at the Montmartre towards the end of the 19<sup>th</sup> century. One of the women dancing was a French entertainer named Chau-U-Kao who performed at the Moulin Rouge and the Nouveau Cirque in the 1890s. She became one of Toulouse-Lautrec's favorite models for his paintings because he was drawn to the fact that Chau-U-Kao chose the typical male profession of clowning and was unafraid to openly share that she was a lesbian. The woman dancing with Chau-U-Kao was her partner, Gabrielle. Looking at the people in the background, it doesn't seem like they are bothered by two women dancing together. To the right, the woman in the red jacket is Jane Avril who was a French can-can dancer. She became famous through Toulouse-Lautrec's paintings.



Figure 9: Henri Toulouse-Lautrec, *Moulin Rouges*, *Two Women Waltzing*, 1892 (Courtesy of Joy of Museums)

*Jane Avril*, 1893, (see figure 10) is a poster that Toulouse-Lautrec created to advertise Jane Avril's cabaret show at the Jardin de Paris in 1893. By looking at the poster, Jane Avril and her bold orange skirt catches the viewer's eyes as she kicks one leg up, performing the can-can kick while the unseen musician is playing. The main colors that were used in this print were black, orange, yellow, and green. "Lautrec's bold composition is characterized by a radically skewed perspective, severe cropping, flattened forms, and sinuous lines— such as those describing Avril's frilly costume" (Met Museum, n.p.). *L'Anglais du Moulin Rouge* (The Englishman), 1892 (see figure 11) is a painting of two women conversing with a man at the Moulin Rouge. While looking at the painting, it does not seem like the two women are happy with the man speaking to them, showing irritated facial expressions. As the man is speaking with the two women, his ears are reddened as if he is embarrassed or nervous and his facial expressions shows that he is worried about the conversation. Toulouse-Lautrec painted the two women's dresses in a light peach color whereas the man is in a black suit, making him stand out in the painting. This man was an English painter named William Tom Warrener who was also friends with Toulouse-Lautrec. It makes sense as to why Toulouse-Lautrec made his friend stand out in the painting against the two women who are painted in a light color, not taking the spotlight away from Warrener.



Figure 10: Henri Toulouse-Lautrec, *Jane Avril*, 1893 (Courtesy of Met Museum)



Figure 11 Henri Toulouse-Lautrec, *L'Anglais du Moulin Rouge*, 1892 (Courtesy of Met Museum)

## William Blake

William Blake (1757-1827), an English poet, painter, and printmaker is known as one of the central figures in Romanticism artwork. One of his well-known pieces is the *Oberon, Titania, and Puck with Fairies Dancing*, 1786. This piece depicts a scene from William Shakespeare's play, *A Midsummer Night's Dream*. Looking at the painting, the fairies are dancing at the request of Oberon and he is the one who calls for celebration, but it seems that he is afraid of the fairies and their dancing, his leg is awkwardly crossed and shoulders are hunched as if he does not want to be close to the fairies. Oberon was lying about his involvement in what happened to Titania and Blake's interpretation could mean that Oberon who is guilty feels uncomfortable with what he has done to Titania and does not own up to his lies. The painting shows Titania, Oberon, and Puck with similar features and identical skin tones and what makes Titania and Oberon stand out in the painting is their distance from the celebration and Oberon's robe and crown. Comparing Oberon's facial expressions to Titania and Puck, he has no expression of happiness nor showing a smile. With observation, Titania seems to be calm and shows interest in the fairies while comforting Oberon. The fairies may look human, but comparing them to the tree trunk in the background, they are quite small. William Blake depicted the fairies wearing petals, leaves, and gauze-like dresses. The way William Blake outlined the dancing fairies defines how viewers think of fairies today.



*Figure 12: William Blake, Oberon, Titania, and Puck with Fairies Dancing, 1786 (Courtesy of Tate)*

## John Singer Sargent

John Singer Sargent (1856-1925), an American Impressionist artist, was known to be the most successful portrait and landscape painter and watercolorist. He was born in Florence to American parents and raised as an expatriate. John Singer Sargent became friends with artists such as Claude Monet, Edouard Manet, and Paul Helleu. One of Sargent's great paintings was *El Jaleo*, 1882. "El Jaleo is one of Sargent's many paintings relating to Romani culture, and brings a vivid scene of Spanish dance, music, and fashion to the viewer" (Berlingieri, n.p.). This piece was painted in 1882 after Sargent's travel through Spain and learning about the Romani gypsy culture, which are known as *gitanos* in Spain. *El Jaleo* is a dark and moody setting that shows a carefree energetic and free-spirited woman performing the flamenco with musicians who are lined up against the wall in the background. To the right, there are women somewhat participating in the music based on their arm movements. The featured dancer wears a long, white skirt along with a Spanish lace mantilla, and hair comb, which is a traditional Spanish style for women to wear. Sargent's painting is a realistic depiction of the flamenco dance and the Romani gypsy culture in Spain.

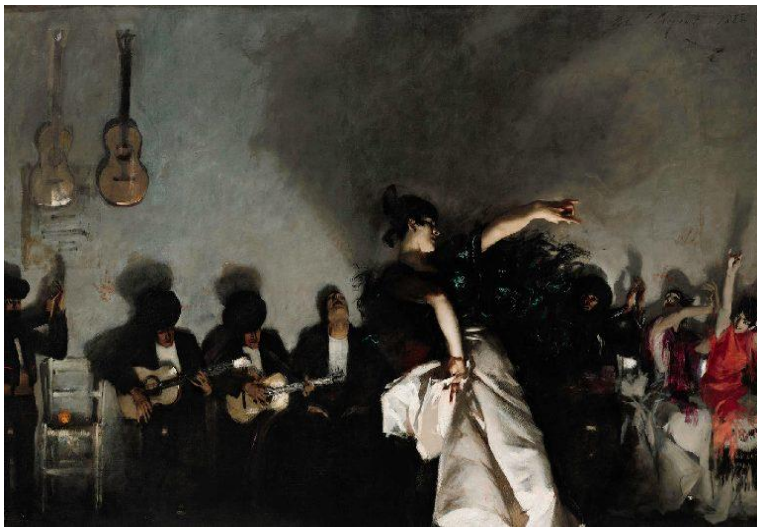


Figure 13: John Singer Sargent, *El Jaleo*, 1882 (Courtesy of Fashion History)

## Henri Matisse

Henri Matisse (1869-1954), was a French visual artist who was a draughtsman, printmaker, and sculptor but he was most well known as a painter. Matisse was well-known for his Expressionist and Post-Impressionist style. One of his greatest pieces was *Dance*, 1909-1910. The *Dance*, 1909-1910 was a commission from a wealthy Russian businessman and art collector named Sergei Shchukin who bequeathed the large decorative panel to the Hermitage Museum in Saint Petersburg, Russia. “Matisse portrays a group of naked dancers in bold, brick red with strong black outlines, painted in an innocent, child-like style. They are caught suspended in a moment of pure ecstasy, hands held tight in unison as they spin one another around in space” (Lesso, n.p.). Matisse used three colors for this painting, blue, green, and red. Using the three vivid shades created a strong contrast for the painting. The blue hue represents the sky and the green is a representation of the land or earth. This piece is a symbol of unity between man, heaven, and earth. The dancers do not show any facial expressions nor is their gender determined. While Matisse did not focus on the dancers’ appearance, he focused on the movement and rhythm of the dancers. There are five figures holding hands, but on the left, two dancers’ hands are parted instead of holding. The figures were inspired by primitive and folk art and the use of bright energetic colors expressed instinct and nature. Matisse was criticized for his painting, critics calling it menacing, barbaric, and demonic, but Matisse fervently defended his position and argued as an artist that it was to express emotion. The audacious nude figures and offensively applied colors gave the artwork a primitive character, which was a Fauvism style. Fauvism was an art movement established towards the beginning of the twentieth century and it is characterized by its bold colors, textured brushwork, and non-naturalistic depictions. “The Fauves shared primitivists’ interests in indigenous communities and they were inspired by

primitivism to create art that returned to the essence of nature and communion” (Artsper, n.p.).

The *Dance* by Matisse was aimed to create a synthesis of primitivism.

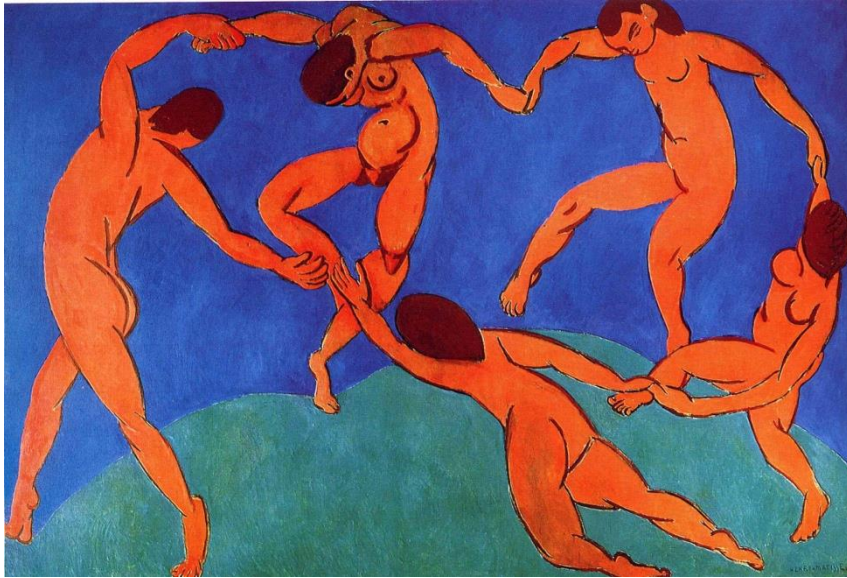


Figure 14: Henri Matisse, *Dance*, 1909-1910 (Courtesy of Artsper)



## Compare and Contrast

William Blake (1757-1827) and Pierre-Auguste Renoir (1841-1919) are from two different periods and movements, Blake, Romanticism and Renoir, Impressionism. Romanticism, is “term in use by the early nineteenth century to describe the movement in art and literature distinguished by a new interest in human psychology, expression of personal feeling, and interest in the natural world” (Tate, n.p.). Romantic artists captured moods, feelings, and emotions. Incorporating nature was an important subject in Romantic art, artists sketched landscapes, plants, and animals. Romantic artists also included elements of the supernatural and mysterious in their artworks, illustrating ghosts, demons, and otherworldly creatures. Impressionism was developed by Claude Monet and other artists from Paris in the early 1860s. It is based on the practice of painting in the open air rather than in the studio and main impressionist themes were landscapes and scenes of everyday life.

Comparing Blake’s *Oberon, Titania, and Puck with Fairies Dancing*, 1786 (see figure 15) and Renoir’s *Bal Du Moulin De La Galette*, 1876 (see figure 16), both paintings share some similarities. For example, the fairies from figure 15 and the crowd from figure 16 show vibrancy in the painting. There are some similarities in the color palette- blue appears to be the predominant shade in both paintings. However, red is present in both paintings as well. Looking at figure 15, Oberon is wearing a red cape and one fairy is wearing a red flower headpiece. In figure 16, the woman in the black dress standing behind the woman sitting down on the bench is wearing a red garment and to the right in the background, there is a woman wearing a hat with red flowers. Both of the paintings have trees in the background as well.



Figure 15: William Blake, *Oberon, Titania, and Puck with Fairies Dancing*, 1786 (Courtesy of Tate)



Figure 16: Pierre-Auguste Renoir, *Bal Du Moulin De La Galette*, 1876 (Courtesy of The Collector)

In contrast, *Oberon, Titania, and Puck with Fairies Dancing* 1786, (see figure 15) is a Romanticism art piece whereas *Bal Du Moulin De La Galette* 1876, (see figure 16) is Impressionism. *Oberon, Titania, and Puck with Fairies Dancing* (1786) manifests emotions, imagination, nature, and the supernatural. The emotion aspect of this piece is emphasized through body language and facial expressions. One of the characteristics of Romanticism is nature and this piece celebrates the relationship between nature and humans– the setting seems to take place in the forest, Puck is dressed in flora, and the fairies are wearing flower headpieces.

Blake incorporated supernatural elements by illustrating fairies in the painting. For imagination, Blake portrayed the fairies as free-spirited and joyful mythical beings. The color palette of this painting appears to have some muted shades instead of bright vibrant colors. Since *Bal Du Moulin De La Galette* (1876) is an Impressionist art piece done by Renoir, who was famous for his real-life scenarios, is the complete opposite of *Oberon, Titania, and Puck with Fairies Dancing* (1786). *Bal Du Moulin De La Galette* (1876) featured seven people who were Renoir's real-life contemporaries. This piece compared to *Oberon, Titania, and Puck with Fairies Dancing* (1786) has bright vibrant colors instead of muted shades. Another difference between *Oberon, Titania, and Puck with Fairies Dancing* (1786) and *Bal Du Moulin De La Galette* (1876) is that the setting takes place at a different time of the day. *Oberon, Titania, and Puck with Fairies Dancing* (1786) takes place at night, the dark sky with stars and *Bal Du Moulin De La Galette* (1876) is bright and has light and shade to bring realness into the work, sunlight peeking through the trees in the background. These two pieces are the complete opposite of each other when it comes to which movement and time period they come from. John Singer Sargent (1856-1925), an American Impressionist artist and Henri Toulouse-Lautrec (1864-1901), an Art Nouveau and Post-Impressionist artist, both have artworks with women being the main focal point. Comparing *El Jaleo*, 1882 (see figure 17) by Sargent and *Jane Avril*, 1893 (see figure 18) by Lautrec both portray women being the main performer with musicians playing their instruments. Both of the women show a carefree and confident personality in their performance, which attracts the viewer's attention. Another comparison between the two pieces is that they are both based on real-life subjects.



Figure 17: John Singer Sargent, *El Jaleo*, 1882 (Courtesy of Fashion History)



Figure 18: Henri Toulouse-Lautrec, *Jane Avril*, 1893 (Courtesy of Met Museum)

The contrast between *El Jaleo*, 1882 and *Jane Avril*, 1893 are significant. *El Jaleo*, 1882 is a dark and moody setting with musicians playing in the background while the dancer is performing. Unlike *Jane Avril*, 1893, is vividly bright and instead of having musicians in the background, the musician's presence is barely there, only showing the hand holding an instrument in front of the dancer rather than being behind the dancer. What makes these two artworks different from each other is that one is Impressionism and the other is Art Nouveau and Post-Impressionism. *El Jaleo*, 1882 by Sargent is an example of Impressionism because it was

based on scenes of everyday lives. *Jane Avril*, 1893, is a combination of Art Nouveau, sinuous lines and curves with some Post-Impressionist influences such as vivid colors, distinctive brush strokes, and manipulation of color or geometric styles.

Edgar Degas (1834-1917) was a French Impressionist artist and Henri Matisse (1869-1954) was a French Expressionist and Post-Impressionist artist. The difference between Impressionism and Expressionism is that “Expressionism refers to art in which the image of reality is distorted in order to make it expressive of the artist’s inner feelings or ideas” (Tate, n.p.). Both of the pieces have some similarities, but there’s an obvious contrast between the two pieces, *Dancers in Pink, Before the Ballet*, 1884 (see figure 19) by Degas and *Dance*, 1909-1910 (see figure 20) by Matisse.

In comparison, both pieces have bright bold colors along with a contrasting background color. Both artists used contrasting colors to create a strong distinction in the painting. For example, the background color of *Dancers in Pink, Before the Ballet*, 1884 is a muted shade of brown and green to make the pink shade stand out. With *Dance*, 1909-1910, the background color is blue and green in order to make the red shade distinct. Both artists made the dancers the main focal point of the painting by using contrast between the colors.



Figure 19: Edgar Degas, *Dancers in Pink, Before the Ballet*, 1884 (Courtesy of Daily Art Magazine)

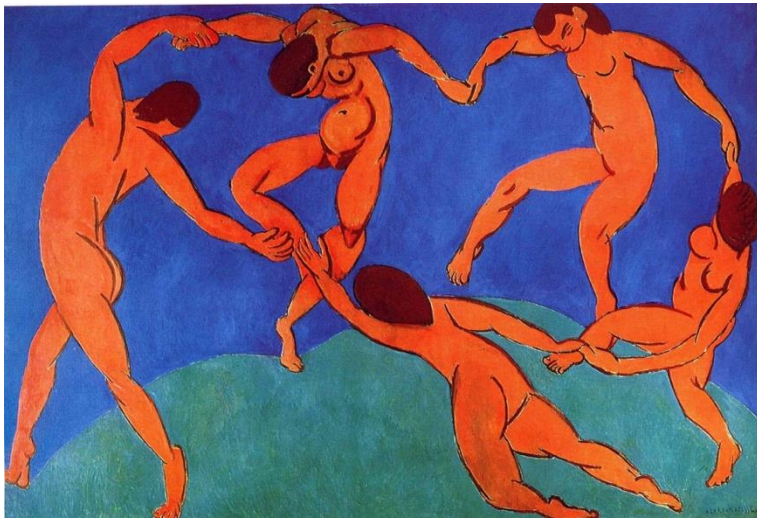


Figure 20: Henri Matisse, *Dance*, 1909-1910 (Courtesy of Artsper)

There are numerous contrasts between *Dancers in Pink, Before the Ballet*, 1884 and *Dance*, 1909-1910. For *Dance*, 1909-1910, Matisse used only three colors, which were blue, green, and red. Whereas for *Dancers in Pink, Before the Ballet*, 1884, Degas used more than three shades. Comparing the brush strokes between the two, *Dancers in Pink, Before the Ballet*, 1884, consists of short brush strokes that barely shows any form, unblended colors, and no solid outlines. But Degas did use long brush strokes in order to illustrate the fabric of the tutus. The

brush strokes of *Dance*, 1909-1910 has solid outlines, form, blended colors, and no short brush strokes. The figures of *Dance*, 1909-1910, were inspired by primitive and folk art and with the use of bright energetic colors, it expressed instinct and nature. The influence behind this was Fauvism, which is an art movement established towards the beginning of the twentieth century and it is characterized by its bold colors, textured brushwork, and non-naturalistic depictions.

## Conclusion

In conclusion, this paper was focused on the illustrations of dance in art from the 19<sup>th</sup> and 20<sup>th</sup> century featuring artists, Edgar Degas (1834-1917), Pierre Auguste-Renoir (1841-1919), Henri Toulouse-Lautrec (1864-1901), William Blake (1757-1827), John Singer Sargent (1856-1925), and Henri Matisse (1869-1954). These artists captured dance in art in their own form of expressing what dance is. Some of these artists were from different periods that it made their work of art distinct from each other. Being able to depict which period each artwork was from was challenging, but when it came to comparing and contrasting the pieces, it was distinguishable. The paintings from the 19<sup>th</sup> century were dissimilar to the 20<sup>th</sup> century based on its style of painting. Art styles of the 19<sup>th</sup> century were Art Nouveau, Impressionism, Post-Impressionism, and Romanticism. From the 20<sup>th</sup> century, the art styles were Expressionism and Fauvism. These artists became well-known for their paintings of dance in art and should continue to be known for their pieces.



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