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| **Pointillism** |
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| Pointillism is a technique developed by Neo-Impressionist painter Georges Seurat where paint is meticulously applied to the canvas in small daubs or dots. Interested in colour and optical theories, the Neo-Impressionists (Seurat, Paul Signac, Camille Pissaro and other artists) applied Pointillist daubs (rather than more sweeping Impressionist brushstrokes) along with a closely related process known as Divisionism. Using these techniques, unmixed (or divided) points of pigment were applied with the idea that the colours would seamlessly blend together in the eyes and minds of the viewer. Although this optical blending does not occur entirely, these techniques produce a sense of vibrancy while the viewer’s eyes attempt to synthesise the multi-coloured points. With the goal of creating well-crafted harmonies of contrasts, the points of paint were applied, in analogous and complementary clusters, over gradated fields of local colours (such as green for grass) to form mutually enhancing fields of complementary hues. Although Pointillist and Divisionist techniques were intended to produce undulating colour and light effects, the Neo-Impressionists’ concern for scientific principles, ordered composition, and artistic craftsmanship tended to result in more rigidly structured paintings than those of the Impressionists. |
| Further reading:  Clement, Russel T., and Annick Houzé. *Neo-Impressionist Painters: A Sourcebook.* Westport: Greenweed Press, 1999.  Harrison, Charles, ed. *Art In Theory, 1815-1900: An Anthology of Changing Ideas.* Oxford: Blackwell Publishers, 2001.  Herbert, Robert L., and Jean Sutter. *The Neo Impressionists.* New York: New York Graphic Society, 1970.  Homer, William Innes. *Seurat and the Science of Painting.* Cambridge: MIT Press, 1964. |