

- Extrait de John House, *Meaning in Seurat's figure painting*, 1980 :

« I want to argue that *the form of the Grande Jatte is an essential part of the meaning*, that its theme is the artificiality of this facet of Parisian life. » Ayant achevé sa démonstration House conclut : « *Seurat's theories about expressive colour and line were not simply a means of conditioning the viewer's response to the painting. They are integral to the subject's of the paintings, a way of expressing the nature and the mood of those subjects [...] The richness of Seurat's vision derives from its multiplicity : his sense of pictorial structure, his social awareness, and his response to the salient details which give life its fullness.* »

- Extrait de T.J. Clark, *The Painting of modern life*, « Conclusion », 1984 :

Clark affirme [claims] qu'*Un Dimanche après-midi à l'île de la Grande Jatte* « *attempts to find form for the appearance of class in capitalist society, especially the look of the "nouvelles couches sociales" that the forms it discovers are in some sense more truthful than most others produced at the time ; and that it suggests ways in which class might still be painted.* »

- Extrait de Meyer Schapiro, *Seurat*, 1963 :

« *Holding to the artist's milieu and to recreation and the harmony of nature as the main themes of painting, he transformed the Golden Age, so grey in Puvis' imagination, into a golden day, the familiar idyll of Parisians on the sunny banks of the Seine. [...] In the Bathers and the Grande Jatte, Seurat with a simple veracity represents on a monumental scale the happiness of his contemporaries in its collective aspect in the recurrent Sunday relaxation. These are paintings of a society at rest and, in accord with his own art, it is a society that enjoys the world in a pure contemplation and calm. He composes the paintings to realize this content.* »