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Cézanne and Beyond Berthe Morisot

A fully illustrated, panoramic world history of art from a
civilisation to the present day, exploring the remarkable
endurance of humankind's creative impulse. Some fifty
thousand years ago, on an island in modern-day Indones
early human used red ochre pigment to capture the liken
a native pig on a limestone cave wall. Around the same t
across the globe in Europe, another human retrieved a lu
of charcoal from an old fire and sketched four galloping
horses. It was like a light turning on in the human mind.
instinct to produce images in response to nature allowe
earliest Homo sapiens to understand the world around u
to thrive. Now, the art historian John-Paul Stonard has
travelled across continents to take us on a panoramic jo
through the history of art – from ancient Anatolian stan
stones to a Qing Dynasty ink handscroll, from a drawing
Kiowa artist from the Great Plains to a post-independen
Congolese painting. Lavishly illustrated throughout, Crea
is an ambitious, thrilling and landmark work that leads u
from Benin to Belgium, China to Constantinople, Mexico
Mesopotamia. Journeying from pre-history to the presen
it explores the remarkable endurance of humankind's cre
impulse, and asks how – and why – we create. Edouard L
(Paris, 1832 – 1883) Manet est l'un des plus célèbres ar

de la seconde moitié du XIXe siècle, lié aux impressionnistes sans faire vraiment partie de leur groupe. Chérissant son indépendance, il eut une grande influence sur la peinture française, en partie due au choix de ses sujets tirés de la vie quotidienne, de son usage de couleurs pures et de sa technique rapide et libre. C'est son œuvre qui assura la transition entre le réalisme de Courbet et la vision novatrice des impressionnistes. Issu de la grande bourgeoisie, il choisit de devenir peintre après avoir raté son entrée à l'École navale et se forma auprès de Thomas Couture, un peintre académicien, mais c'est grâce à ses nombreux voyages à travers l'Europe qu'il entreprit dès 1852, qu'il commença à se faire une idée de ce qu'allait être son style propre. Ses premières peintures étaient essentiellement des scènes de genre, inspirées par son amour pour les maîtres espagnols comme Velazquez et Caravaggio et le portrait. C'est en 1863 qu'il présenta son chef-d'œuvre, *Déjeuner sur l'herbe* au Salon des refusés. Son œuvre déclenchant une polémique entre les défenseurs de l'art académique et les jeunes artistes «refusés», il devint le chef de file de cette nouvelle génération d'artistes. A partir de 1864, le salon officiel accepta ses travaux, provoquant toujours de véhémentes protestations comme ce fut le cas pour *Olympia* en 1865. En 1866, l'écrivain Zola écrivit un article en faveur du travail de Manet. A cette époque, le peintre était associé avec tous les futurs grands maîtres impressionnistes : Edgar Degas, Claude Monet, Auguste Renoir, Alfred Sisley, Camille Pissarro et Paul Cézanne, qui s'influençaient les uns les autres.

; pourtant il restait délibérément à l'extérieur du groupe. En effet, en 1874 il refusa de présenter ses peintures lors de la première exposition. Sa dernière apparition dans un salon officiel fut en 1882 avec *Un Bar aux Folies-Bergère*, l'une de ses œuvres les plus connues. Atteint par la gangrène au début de l'année 1883, il peignit des natures mortes de fleurs jusqu'au moment où il ne s'en sentit plus capable, et il mourut en laissant derrière lui un grand nombre de dessins et de peintures.

"Volk's impressive study rethinks the East-West binary often reiterated in discussions of Japanese modernism by reinserting local aspects into the universalizing tendencies of modernism itself. The book makes an important contribution to the growing literature on modern Japanese history by providing an alternative comparative framework for understanding the global development of modernism that decenters Euro-America. Rigorously historical in her critique, Volk destabilizes our understanding of the Japanese experience of modernity through the prism of Yorozu's singular vision of the self, leaving us questioning conventional wisdom and contented to wobble."--Gennifer Weisenfeld, Duke University

"In Volk's affectingly stunning and deeply reflective study of the Japanese artist Yorozu Tetsugoro? between 1910-1930, we have a profoundly historical re-examination of how modernism everywhere struggled to meet the demands of the new with the readymades of received artistic practice. In this study of Yorozu's utopian universalist project, Volk imaginatively broadened our understanding of the modernist project."

moment and perceptively captured its global program to art and life, contemporary culture and history."--Harry Harootunian, author of *Overcome by Modernity: History Culture and Community in Interwar Japan* This lavish catalogue presents 150 European paintings, pastels, and drawings from the late fifteenth to the mid-nineteenth that have been given to the Metropolitan Museum by Mrs. Charles Wrightsman or are still held in Mrs. Wrightsman's private collection. These notable works were collected over the past four decades, many of them with the Museum in mind; some were purchased by the Museum through the Wrightsman Fund. Highlights of the book include masterpieces by Vermeer, El Greco, Rubens, Van Dyck, Georges de La Tour, Jacques-Louis David, and Caspar David Friedrich as well as numerous paintings by the eighteenth-century Venetian artists Canaletto, Guardi, and the Tiepolo father and son, plus a dozen remarkable portrait drawings by Ingres. Each work is reproduced in color and is accompanied by a short essay. Accompanying a major exhibition at the National Gallery of Canada, this catalogue presents a broad selection of nineteenth-century and early twentieth-century French and Danish art from the celebrated Ordrupgaard museum in Copenhagen. Assembled for the most part between 1892 and 1931 by the Danish insurance magnate Wilhelm Hansen (1868-1936), the Ordrupgaard collection offers a spectacular overview of French painting from Eugene Delacroix through to Paul Cezanne, as well as magnificent

examples from the Danish Golden Age. Fully illustrated and including an essay by Dr. Paul Lang, Deputy Director and Chief Curator of the National Gallery of Canada, the catalogue provides the opportunity to experience the highlights of the Ordrupgaard collection. It includes remarkable groupings of works that reflect various stages of the careers of painters such as Camille Corot, Gustave Courbet, Camille Pissarro, Claude Monet, Alfred Sisley, Paul Gauguin, C.W. Eckersberg and Vilhelm Hammershoi. While French Impressionist and Danish works are a focus, other--often contradictory--art movements of nineteenth-century France, including the Barbizon School and Realism are also well represented. A handsomely illustrated volume that provides new insight into one of the great women of the Impressionist circle Part I outlines historical trends in the study and use of color from antiquity to the present with an emphasis on color harmony and color in art. Part II covers landmark color publications of Goethe, Chevreul, Helmholtz, Kandinsky, etc. Part III includes a bibliography of 100 books on color ranked in order of importance in the study and use of color through time. "This handsome publication, which accompanies a major exhibition at The Metropolitan Museum of Art, is a lively and engaging account of the artistic scene in Paris in the 1860s, the years that witnessed the beginning of Impressionism. For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overwo

historical polarities commonly evoked: academic versus avant-garde, classicist versus romantic, realist versus impressionist. A host of strong personalities contributed to this historical process; their style evolved into a new way of looking at the world. These artists wanted above all to give an impression of life and to have an impact on or even to shock the public. Artists wanted to measure up to or surpass their elders. This colorful and rich environment is presented here - the grand old masters and the young turks encounter each other, the Salon pontificates, and the new generation moves fitfully ahead, benignly but always with determination." "Origins of Impressionism gives a day-by-day, year-by-year study of the genesis of an epoch-making style." "Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition, and there is an illustrated chronology. With more than two hundred superb colorplates, this informative survey is an essential work for both the general reader and the scholar."--BOOK JACKET.

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Histoire des peintres impressionnistes: Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cezanne, Guillaumin (Nouv. ed.) / par Theodore Duret

Date de l'edition originale: 1919

Sujet de l'ouvrage: Impressionnistes -- Histoire

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A Companion to Impressionism Presenting an expansive view of the study of Impressionism, this pioneering volume breaks new thematic ground while also reconsidering questions concerning the definition, chronology, and membership of the impressionist movement. In 34 original essays from established and emerging scholars, this collection offers a diverse range of developing topics and new critical approaches to the interpretation of impressionist art. Focusing on the 1860s-1890s, *A Companion to Impressionism* explores artists who are well-represented in impressionist studies, including Monet, Renoir, Degas, and Cassatt, as well as Morisot, Caillebotte, Bazille, and other significant yet lesser-known

artists. The essays cover a wide variety of methodologies addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media materials and techniques of the Impressionists, as well as the movement's exhibition and reception history. This innovative volume also includes new discussions of modern identity, Impressionism in the contexts of race, nationality, gender, sexuality and through its explorations of the international reach and influence of Impressionism. Part of the acclaimed Wiley Blackwell Companions to Art History series, this important addition to scholarship in this field stands as the 21st century's first major and large-scale academic reassessment of Impressionism. Featuring essays by academics, curators, and conservators from around the world including those from France, Germany, the United States, the United Kingdom, Japan, Turkey, and Argentina, this is an invaluable text for students and scholars studying Impressionism and late 19th-century European art, Post-Impressionism, modern art, and modern French cultural history. Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine. Provides an in-depth look at the French Impressionist's life and work, analyzing his paintings and examining the evolution of his style "The famous proclamation that Cezanne "is the father of us all" has been attributed to both Matisse and Picasso, and his influence has extended

great diversity of artists thereafter. In this monumental team of distinguished scholars offers th Inspiré dès son âge par le travail de Monet, Paul Signac (1863-1935) ét l'ami et le disciple de Georges Seurat qui a mélangé la précision scientifique du pointillisme aux couleurs vivants à l'émotion de l'impressionnisme. Ce livre examine la complexité de la technique reconnue de Signac, et présente des détails de certaines de ses peintures les plus célèbres. L'impressionnisme est un mouvement pictural apparu en France dans les années 1860 en opposition à l'art académique et visant à représenter le caractère éphémère de la lumière et ses effets sur les couleurs et les formes. La peinture impressionniste reste l'époque la plus fascinante de l'histoire de l'art moderne et la plus aimée du public. Des séries d'expositions à succès, une littérature abondante et des records attestent de l'extraordinaire résonance des œuvres des peintres impressionnistes, dont nombre sont gravées dans notre conscience artistique. A leur époque, les œuvres impressionnistes apparurent d'une modernité tellement scandaleuse, qu'il fallut plus de trente ans à leurs contemporains pour, sinon les aimer, au moins les admettre. De Claude Monet à Camille Pissarro, d'Auguste Renoir à Berthe Morisot, plongez avec cet ouvrage dans la vie et l'œuvre des plus grands peintres impressionnistes. Martine Ward tracks the development and reception of neo-impressionism, revealing how the artists and critics of the French art world of the 1880s and 1890s created paint

first modern vanguard movement. Paying particular attention to the participation of Camille Pissarro, the only older artist to join the otherwise youthful movement, Ward sets the impressionists' individual achievements in the context of a generational struggle to redefine the purposes of painting. She describes the conditions of display, distribution, and interpretation that the neo-impressionists challenged, and explains how these artists sought to circulate their own art outside of the prevailing system. Paintings, Ward argues, anticipate and respond to their own conditions of display and use, and in the case of the neo-impressionists, the artists' relations to market forces and exhibition spaces had a direct impact on their art. Ward details the changes in art dealing and chronicles how these and new freedoms for the painter made artistic vanguardism possible while at the same time affecting the content of painting. She also provides a nuanced account of the neo-impressionists' engagements with anarchism, and traces the gradual undermining of any strict correlation between artistic allegiance and political direction in the art world of the 1890s. Throughout, there are several discussions of such artists as Georges Seurat and Paul Signac as well as Pissarro. Yet the touchstone of the book is Pissarro's intricate relationship to the various factions of the Paris art world. For each artist there is a biography, chronology and bibliography. The fascinating story of Dr. Paul Gachet's collection of works of art by artists such as Cezanne, Van Gogh, and Monet. This book offers

microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries. The contributors rethink the role of "French" impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies concept of "constellations of mobility." Artists engaging with impressionism in France, as in other global contexts, relied on, responded to, appropriated, and resisted elements of form and content based on fluid and interconnected political realities and market structures. Written by scholars and curators, the chapters demand reconsideration of impressionism as a historical construct and the meaning assigned to that term. This project frames future discussions in art history, cultural studies, and global studies on the politics of appropriating impressionism. "Examines the problematic serial nature of ... [Pissarro's] urban works"--Foreword.

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