



The Fauve Landscape

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The Fauve Landscape Judi Freeman, Los Angeles County Museum of Art, Metropolitan Museum of Art (New York, N.Y.), Royal Academy of Arts (Great Britain), 1990 This text is devoted to the colourful landscapes produced during the Fauvist period of 1904-1908. An essay on the emergence of the Fauve landscape is followed by four essays devoted to individual sites and such topics as Fauvism's impact on tourism and politics. Another essay concentrates on the critical landscape in essence the critics' reception of these paintings. Matisse, Braque, Derain, Vlaminck, Dufy, Marquet, Manguin and Friesz are represented with examples of their works. **The Fauve Landscape**, 1990 *The Fauve Landscape* Judi Freeman, Los Angeles County Museum of Art, Metropolitan Museum of Art (New York, N.Y.), Royal Academy of Arts (Great Britain), 1990 This text is devoted to the colourful landscapes produced during the Fauvist period of 1904-1908. An essay on the emergence of the Fauve landscape is followed by four essays devoted to individual sites and such topics as Fauvism's impact on tourism and politics. Another essay concentrates on the critical landscape in essence the critics' reception of these paintings. Matisse, Braque, Derain, Vlaminck, Dufy, Marquet, Manguin and Friesz are represented with examples of their works. *Henri Matisse* Catherine C. Bock Weiss, 2014-02-25 First published in 1996 The art of the extraordinary French artist Henri Matisse 1869-1954 has provided visual pleasures and intellectual challenges to its viewers for the last hundred years. This is a collection of gathered, summarized and evaluated major literature on the artist primarily from France, the United States, Germany and the Scandinavian countries where major Matisse collections bear witness to early and intense interest in the artist's work. New York Magazine, 1991-03-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. *The Fauve Landscape 1991*, 1990 **The Languages of Landscape**, 1997 Les Fauves Russell T. Clement, 1994-05-25 This is the first comprehensive scholarly bibliography/research guide/sourcebook on the major French Fauve painters. Henri Matisse and Georges Braque are treated in separate Greenwood bio-bibliographies. It includes information on 3120 books and articles as well as chronologies, biographical sketches and exhibition lists. Each artist receives a primary and secondary bibliography with many annotated entries. Secondary bibliographies include details about each artist's life and career, relationships with other artists, work in various media, iconography and more. Designed for art historians, art students, museum and gallery curators and art lovers alike, this volume organizes the vast literature surrounding this fascinating revolutionary 20th-century art group. Genuinely new art is always challenging, sometimes even shocking to those unprepared for it. In 1905 the paintings of Matisse, Derain, Vlaminck and their friends shocked conservative museumgoers; hence the eventual popularity of art critic Louis Vauxcelles's

tag les fauves or wild beasts by which these artists became known Although it lasted only three or four years Fauvism is recognized as the first artistic revolution of international consequence in the 20th century It was based on the glorification of pure saturated colors and the free expression of primitivism It was a dynamic sensualism an equilibrium of passion and order fire and austerity that could not last By the end of 1908 Fauvism collapsed in the face of Cubism which moreover several Fauve artists helped to form

German Expressionist Painting Peter Selz, 2023-04-28 Published in 1957 German Expressionist Painting was the first comprehensive study of one of the most pivotal movements in the art of this century When it was written however German Expressionism seemed like an eccentric manifestation far removed from what was then considered the mainstream of modern art But as historians well know each generation alters the concept of mainstream to encompass those aspects of the past which seem most relevant to the present The impact of German Expressionism on the art and thought of later generations could never have been anticipated at the time of the original writing of this book During the subsequent years an enormous body of scholarly research and an even larger number of popular books on German expressionist art has been printed Numerous monographs and detailed studies on most of the artists exist now and countless exhibitions with accompanying catalogues have taken place Much of this new research could have been incorporated in a revised edition and the bibliography certainly could have been greatly expanded to include the important writings which have been published in Germany the United States and elsewhere since this book was originally issued The author however was faced with the choice of reprinting the original text with only the most necessary alterations such as updating the captions to indicate present locations of the paintings or the preparation of a revised text and bibliography Desirable as a revision appeared present printing costs would have priced the paperback out of reach for students It is for this reason that I decided to reissue the original text which stands on its own as a primary investigation of German Expressionist Painting

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