

The Temptation of
SAINT REDON

Biography, Ideology, and Style in the
Noirs of Odilon Redon



Stephen F. Eisenman

Temptation Of Saint Redon Biography Ideology And Style In The Noirs Of Odilon Redon

Charlotte Ashby



Temptation Of Saint Redon Biography Ideology And Style In The Noirs Of Odilon Redon:

The Temptation of Saint Redon Stephen F. Eisenman, Odilon Redon, 1992-12-15 Bristling with demons grotesques and bizarre apparitions the graphic work of Odilon Redon has often seemed to be the product of a mind unhinged In *The Temptation of Saint Redon* Stephen F Eisenman argues instead that these works are Redon's conscious and considered response to changing social realities an attempt to find refuge from the forces of modernization in an imaginative world of the macabre and the fantastic Eisenman's careful attention to the circumstances of Redon's life 1840-1916 allows him to bring into focus the interconnections between Redon's complex style and the culture and society of his time Born and raised on a sixteenth century estate near Bordeaux Redon was immersed as a child in traditional rural culture I spent my entire childhood in the M doc completely free among peasant children he recalled in his memoirs I heard them tell supernatural tales witches still exist there Indeed local tales and legends of witches ghosts one eyed monsters evil eyes and wood fairies figure prominently in Redon's graphic works which he called his noirs or blacks After formal training at Bordeaux and Paris in the 1850s and 1860s Redon began to chart his independent artistic course Eisenman shows how rejecting both naturalism and classicism Redon a prototypical Symbolist found in grotesque and epic genres the expression of organic communities and precapitalist societies He places Redon's desire for this imagined world of superstitious simplicity a desire manifest in his entire mature artistic practice in the context of contemporary avant garde movements Redon's great noirs of the 1870s and 1880s dreamlike configurations of seemingly irreconcilable elements from portraits still lifes and landscapes show an increasingly subtle control of connotation and a complex indebtedness to caricature allegory and puns Many of the noirs also visually interpret works by like minded authors including Baudelaire Flaubert Poe and Mallarm one of Redon's close friends Eisenman's analysis of the noirs underscores Redon's interest in creating an imaginative even fantastic art that could act directly on the human spirit In addition to deepening our understanding of Redon and his art *The Temptation of Saint Redon* exposes a link between place politics personal history and the artistic imagination

Strategic Ambiguity: The Obscure, Nebulous, and Vague in Symbolist Prints La Salle University Art Museum, 2013-03-12 Exhibition catalogue for *Strategic Ambiguity: The Obscure Nebulous and Vague in Symbolist Prints* December 6 2012 to March 1 2013 at the La Salle University Art Museum The prints in this exhibition demonstrate how the Symbolist fascination with ambiguity seen in their choices of subject matter i.e half human half animal hybrids such as harpies and sphinxes gender ambiguity and androgyny extended to formal strategies of representation that obscure form as well as content This exhibition places Symbolist art in the context of Modernism by focusing on the ways in which artists experimented with print media and explored technical means of suggesting formal ambiguity i.e flattening abstracting obscuring both to better match form and content and to push the boundaries of figurative art The exhibition features work by artists Odilon Redon Jan Toorop Paul Gauguin Maurice Denis douard Vuillard Félix Vallotton Henri Ibels Pierre Bonnard Félix Buhot Pierre Roche Henri Martin Armand Point Maurice

Dumont Jeanne Jacquemin Georges de Feure Fran ois Marius Val re Bernard Carlos Schwabe and others Print techniques represented in this survey range from lithography and etching to gypsography The exhibition catalogue features essays by the curator and La Salle faculty from the disciplines of art history and philosophy

Beyond the Visible: The Art of Odilon Redon Jodi Hauptman, 2005 Caught between description and dream the felt and the imagined French artist Odilon Redon whose career bridged the 19th and 20th centuries transformed the natural world into nightmarish visions and bizarre fantasies Closely allied with the Symbolist movement Redon offered his own interpretations of literary biblical and mythological subjects created a universe of strange hybrid creatures and presented landscape in a singular way we see grinning disembodied teeth smiling spiders melancholic floating faces winged chariots unfamiliar plant life and velvety black or colored swirls of atmosphere With a recent gift from the Ian Woodner family The Museum of Modern Art is now the site of the most significant body of the artist's work outside France and this book will showcase the full range of Redon's varied oeuvre charcoal noirs luminous pastels richly textured canvases literary collaborations and experiments in printmaking and will illuminate the hold his particular kind of modernism has had on both 20th century and contemporary artists

The Routledge Companion to Marxisms in Art History Tijen Tunalı, Brian Winkenweder, 2025-03-31 This companion is an essential contribution to the study of historical materialism in general and the social history of art in particular Each chapter in the collection focuses on a key figure concept or historical epoch Increasingly scholars adopt an array of Marxist methods intertwined with a host of other theoretical practices particularly the historiography of key issues regarding hegemony ideology and identity Ideological issues of connoisseurship patronage and analyses of the artwork as a form of labor and leisure are essential to the practice of Marxisms in art history This collection spotlights a plurality of Marxian theories in which the ideas of such figures as Walter Benjamin Guy Debord and T J Clark are debated and developed through analyses of the socio historical conditions that impact how art is produced circulated and received This ultimately underscores that the historical contextualization of artworks and their markets within a class based society is crucial for writing socially engaged art history This book will be of interest to scholars working in art history visual studies visual sociology communication studies and the sociology of art

Art Books Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition

Smile of the Buddha

Jacquelynn Baas, 2005 The relations between eastern and western cultures have long been a neglected topic and this careful and intelligent look at a small but significant part of those relations is most welcome Thomas McEvilley author of *The Shape of Ancient Thought* How wonderful that Jacquelynn Baas has seen the light of the Buddha's smile shining from faraway Asia into the realm of the art of modern times in what we think of as the West Her work reveals how some of our most influential artists explored and expressed the sophisticated perceptions and joyful energy emanating from the realm of Buddhist Asia Robert A F Thurman As a Buddhist scholar and artist I welcome this thoughtful and richly detailed study of how many aspects of Buddhism have stimulated invigorated and enriched Western arts over the past 150 years Stephen Addiss author of *The Art of Zen* A crucial contribution to modern art studies this high spirited text surveys Western artists awakened by the wisdom of the East from Monet and Duchamp to O Keeffe to Martin It is a thoughtful book about thoughtful artists their values and their visions with a lot to offer general readers and specialists alike Charles Stuckey Associate Professor of Art History at the School of the Art Institute of Chicago

Human Remains Jonathan Strauss, 2012 The living and the dead cohabited Paris until the late 18th century when in the name of public health measures were taken to drive the latter from the city Cemeteries were removed from urban space and corpses started to be viewed as terrifyingly noxious substances Working across a broad range of disciplines this book seeks to understand the meaning of the dead and their role in creating one of the most important cities of the contemporary world

Passionate Discontent Patricia Mathews, 1999 Art historian Patricia Mathews examines the artistic social and scientific discourses of fin de siècle France Along the way she illuminates the Symbolist construction of a feminized aesthetic that nonetheless excluded female artists from its realm She analyzes contemporary cultural assumptions as well as theories such as social Darwinism biological determinism and degeneracy

BOOK JACKET *Invisible Colors* John C. Welchman, 1997-01-01 In one of his sparkling aphorisms on the end of optical art Marcel Duchamp suggested that the title of an artwork was an invisible color John Welchman now offers the first critical history of how and why modern artworks receive their titles He shows that titles were seldom produced and can rarely be understood outside of the institutional parameters that made them visible exhibitions criticism catalogues and even national politics

Art in Literature, Literature in Art in 19th Century France Emilie Sitzia, 2011-12-08 The traditional relationship between painting and literature underwent a profound change in nineteenth century France Painting progressively asserted its independence from literature as it liberated itself from narrative obligations whilst interrogating the concept of subject matter itself Simultaneously the influence of art on the writing styles of authors increased and the character of the artist established itself as a recurring motif in French literature This book offers a panoramic review of the relationship between art and literature in nineteenth century France By means of a series of case studies chosen from key moments throughout the nineteenth century the aim of this study is to provide a focused analysis of specific examples of this relationship revealing both its multifaceted nature as well as offering a panorama of the development of this on going and

increasingly complex cultural relationship From Jacques Louis David s irreverence for classical texts to Victor Hugo s graphic works from Edouard Manet s illustrations to Vincent Van Gogh s paintings of books from Honor de Balzac s Unknown Masterpiece to Joris Karl Huysmans s A Rebours this interdisciplinary investigation of the links between literature and art in France throws new light on both fields of creative endeavour during a critical phase of France s cultural history Text, Image, and the Problem with Perfection in Nineteenth-Century France Daniel Sipe,2016-04-01 In the decades after the French Revolution philosophers artists and social scientists set out to chart and build a way to a new world and their speculative blueprints circulated like banknotes in a parallel economy of ideas Examining representations of ideal societies in nineteenth century French culture Daniel Sipe argues that the dream image of the literary or art historical utopia does not disappear but rather is profoundly altered by its proximity to the social utopianism of the day Sipe focuses on this persistent afterlife in utopias ranging from Fran ois Ren de Chateaubriand s Amerindian utopia in Atala 1801 to the utopian spoof of J J Grandville s illustrated novel Un autre monde 1844 He proposes a new reading of Etienne Cabet s seminal utopian novel Voyage en Icarie 1840 and offers an original perspective on the gendered utopias of technological inspiration that authors such as Charles Barbara and Auguste Villiers de l Isle Adam penned in the second half of the century In addition Sipe considers utopias or important readings of the century s rampant utopianism in among others Victor Hugo Alfred de Vigny Thophile Gautier Charles Baudelaire and Gustave Courbet His book provides the historical context for comprehending the significance and implications of this enigmatic afterlife in nineteenth century utopian art and literature *The Nabis and Intimate Modernism* KatherineM. Kuenzli,2017-07-05 Providing a fresh perspective on an important but underappreciated group of late nineteenth century French painters this is the first book to provide an in depth account of the Nabis practice of the decorative and its significance for twentieth century modernism Over the course of the ten years that define the Nabi movement 1890 1900 its principal artists included Edouard Vuillard Pierre Bonnard Maurice Denis Paul S sier and Paul Ranson The author reconstructs the Nabis relationship to Impressionism mass culture literary Symbolism Art Nouveau Wagnerianism and a revolutionary artistic tradition in order to show how their painterly practice emerges out of the pressing questions defining modernism around 1900 She shows that the Nabis were engaged nonetheless with issues that are always at stake in accounts of nineteenth century modernist painting issues such as the relationship of high and low art of individual sensibility and collective identity of the public and private spheres The Nabis and Intimate Modernism is a rigorous study of the intellectual and artistic endeavors that inform the Nabis decorative domestic paintings in the 1890s and argues for their centrality to painterly modernism The book ends up not only re positioning the Nabis to occupy a crucial place in modernism s development from 1860 to 1914 but also challenges that narrative to place more emphasis on notions of decoration totality and interiority History of a Shiver Jed Rasula,2016-02-26 A sweeping cultural history that draws on music literature painting and film History of a Shiver uncovers how art pioneered in the nineteenth century provided the foundation for

modernist aesthetics High Art David Carrier, 2010-11-01 The great poet Charles Baudelaire 1821-1867 was also an extremely influential art critic. High Art relates the philosophical issues posed by Baudelaire's art writing to the theory and practice of modernist and postmodernist painting. Baudelaire wrote in an age of transition. David Carrier argues an era divided by the Revolution of 1848, the historical break that played for him a role now taken within modernism by the political revolts of 1968. Moving from the grand tradition of Delacroix to the images of modern life made by Constantin Guys, this movement from high to low, from the unified world of correspondences to the fragmented images of contemporary city life, motivates Baudelaire's equivalent to the post-1968 turn away from formalist art criticism. Viewed from the perspective of the 1990s, Carrier argues the issues raised by Baudelaire's criticism and creative writing provide a way of understanding the situation of art writing in our own time. *Infelicities* Peter Mason, 1998 In *Infelicities*, Peter Mason explores the texts, paintings, drawings, photographs, and museum displays in which the exotic has been represented from the early modern period to the present. He describes the unique iconography that Europeans developed to convey the exotic and the means they employed to display it once artifacts were brought to Europe. In both instances, the exotic object is taken out of its original context and given a meaning and significance it never had. This new meaning and significance, Mason argues, are derived from the imposition of European cultural values and the need to recontextualize the object in a European setting.

Potential Images Dario Gamboni, 2002 In *Potential Images*, Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th and early 20th century aesthetics, as is evidenced in works by such artists as Redon, Cézanne, Gauguin, Ensor, and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's Readymades suggested the radical conclusion that it is the beholder who makes the picture. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable roles. **Art Nouveau** Charlotte Ashby, 2021-10-21 Art Nouveau presents a new overview of the international Art Nouveau movement. Art Nouveau represented the search for a new style for a new age, a sense that the conditions of modernity called for fundamentally new means of expression. Art Nouveau emerged in a world transformed by industrialisation, urbanisation, and increasingly rapid means of transnational exchange, bringing about new ways of living, working, and creating. This book is structured around key themes for understanding the contexts behind Art Nouveau, including new materials and technologies, colonialism and imperialism, the rise of the modern woman, the rise of the professional designer, and the role of the patron/collector. It also explores the new ideas that inspired Art Nouveau, nature and the natural sciences, world arts, and world religions, psychology,

and new visions for the modern self Ashby explores the movement through 41 case studies of artists and designers buildings interiors paintings graphic arts glass ceramics and jewellery drawn from a wide range of countries *Print Quarterly* ,1993

Contemporary Authors Pamela Dear,1999 In response to the escalating need for up to date information on writers Contemporary Authors New Revision Series brings researchers the most recent data on the world s most popular authors These exciting and unique author profiles are essential to your holdings because sketches are entirely revised and up to date and completely replace the original Contemporary Authors entries For your convenience a soft cover cumulative index is sent biannually Encyclopedia of World Biography: Raffles-Schelling ,1998 Presents brief biographical sketches which provide vital statistics as well as information on the importance of the person listed

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In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Temptation Of Saint Redon Biography Ideology And Style In The Noirs Of Odilon Redon**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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