

MARGARET WERTHE

THE JOY OF LIFE

The Lybde in French Art, circa 1900



The Joy Of Life The Idyllic In French Art Circa 19

JG Myers



The Joy Of Life The Idyllic In French Art Circa 19:

The Joy of Life Margaret Werth,2002-11-05 Werth weaves together complex analyses of these paintings and others by Manet Gauguin Seurat Cezanne and less well known artists with a consideration of their critical reception literary parallels and the social and cultural milieu She moves from artistic concerns with tradition and avant gardism decoration and social art composition and figuration to contemporary debates over human origins and social organization **BOOK JACKET**

Painting the Prehistoric Body in Late Nineteenth-Century France Shalon Parker,2018-11-19 In late nineteenth century France when Charles Darwin s theories of evolution had finally begun to permeate French culture and society several academic artists turned to a relatively new sub genre of history painting the prehistoric themed subject This artistic interest in Darwin s theories was manifested as paintings and sculptures of prehistoric humanity engaged in physical conflict with each other or other animals struggling for food or hunting all nineteenth century popular understandings of survival of the fittest This book examines how this sub genre captured the imagination of French Salon painters from the 1880s to early 1900s in particular that of Fernand Cormon 1845 1924 one of the foremost academic painters during the final quarter of the nineteenth century A central argument of this book concerns the unique interpretation of prehistoric humanity that Cormon visualized in his paintings While the vast majority of prehistoric themed images made by his salon colleagues focused on violence combat and sexual conquest Cormon s paintings depict a conflict free humanity in which collaboration and cooperation dominate rather than physical struggle This study probes the French intellectual understanding and appropriation of Darwin s theories and considers how the French mis translation of *The Origin of Species* by C l mence Auguste Royer the first French translator of the text along with Neo Lamarckism and republican ideology in Third Republic France may have collectively shaped Cormon s representation of early humanity The art press overwhelmingly favored Cormon s visualization of the prehistoric world over that of his Salon peers Through extended analysis of the art criticism concerning Cormon s work Shalon Parker argues that critics very clear preference for Cormon s paintings was rooted in their awareness that he utilized the sub genre of the prehistoric as a forum in which to reimagine and revive academic figurative painting at a time when the critical reception of Salon art had reached its nadir Additionally this study provides a broad overview of the visual models in particular the anthropological and ethnographic texts and imagery most readily available to Cormon as sources for shaping his vision of the prehistoric world

Work and Leisure in Late Nineteenth-Century French Literature and Visual Culture C. White,2014-06-25 In this engaging new study Claire White reveals how representations of work and leisure became the vehicle for anxieties and fantasies about class and alienation affecting in turn the ways in which writers and artists understood their own cultural work

Neo-Impressionism and Anarchism in Fin-de-Si?e France Robyn Roslak,2017-07-05 In *Neo Impressionism and Anarchism in Fin de Si e France* Robyn Roslak examines for the first time the close relationship between neo impressionist landscapes and cityscapes and the anarchist sympathies of the

movement's artists. She focuses in particular on paintings produced between 1886 and 1905 by Paul Signac and Maximilien Luce, the neo-impressionists whose fidelity to anarchism, to the art of landscape and to a belief in the social potential of art was strongest. Although the neo-impressionists are best known for their rational and scientific technique, they also heeded the era's call for art surpassing the mundane realities of everyday life. By tempering their modern subjects with a decorative style, they hoped to lead their viewers toward moral and social improvement. Roslak's ground-breaking analysis shows how the anarchist theories of Elis Reclus, Pierre Kropotkin and Jean Grave both inspired and coincided with these ideals. Anarchism attracted the neo-impressionists because its standards for social justice were grounded like neo-impressionism itself in scientific exactitude and aesthetic idealism. Anarchists claimed humanity would reach its highest level of social and moral development only in the presence of a decorative variety of nature and called upon progressive thinkers to help create and maintain such environments. The neo-impressionists, who primarily painted decorative landscapes, therefore discovered in anarchism a political theory consistent with their belief that decorative harmony should be the basis for socially responsible art.

Hellenomania Katherine Harloe, Nicoletta Momigliano, Alexandre Farnoux, 2018-01-29. *Hellenomania*, the second volume in the MANIA series, presents a wide-ranging multi-disciplinary exploration of the modern reception of ancient Greek material culture in cultural practices ranging from literature to architecture, stage and costume design, painting, sculpture, cinema and the performing arts. It examines both canonical and less familiar responses to both real and imagined Greek antiquities from the seventeenth century to the present across various national contexts. Encompassing examples from Inigo Jones to the contemporary art exhibition *documenta 14* and from Thessaloniki and Delphi to Nashville, the contributions examine attempted reconstructions of an authentic ancient Greece alongside imaginative and utopian efforts to revive the Greek spirit using modern technologies, new media and experimental practices of the body. Also explored are the political resonances of Hellenomaniac fascinations and tensions within them between the ideal and the real, the past, present and future. Part I examines the sources and derivations of Hellenomania from the Baroque and pre-Romantic periods to the early twentieth century. While covering more canonical material than the following sections, it also casts spotlights on less familiar figures and sets the scene for the illustrations of successive waves of Hellenomania explored in subsequent chapters. Part II focuses on responses, uses and appropriations of ancient Greek material culture in the built environment, mostly architecture, but also extends to painting and even gymnastics; it examines in particular how a certain idealisation of ancient Greek architecture affected its modern applications. Part III explores challenges to the idealisation of ancient Greece through the transformative power of colour, movement and of reliving the past in the present human body, especially female. Part IV looks at how the fascination with the material culture of ancient Greece can move beyond the obsession with Greece and Greekness.

The Nabis and Intimate Modernism Katherine M. 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 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

A Conspiracy of Images John J. Curley, 2013-12-03 An important new look at Cold War art on both sides of the Atlantic

Pierre Puvis de Chavannes Aimée Brown Price, 2010 An artist of pivotal importance to the generation of post Impressionists from Seurat and Gauguin to Matisse and Picasso Pierre Puvis de Chavannes 1824 1898 played a crucial role in the history of late 19th century French art and the development of modernism He was an artist of great range originality and idiosyncratic invention who executed mural complexes compelling easel paintings and numerous works on paper These two companion volumes a critical study of the artist s life and art and a catalogue raisonné of his paintings introduce many of Puvis s works for the first time assess his contribution and restore him to the pantheon of modern masters Volume I situates Puvis and his work in his time With a wealth of new documentation it addresses the theories forces and events that impinged on his art Volume II is a complete compendium of Puvis s easel paintings and mural cycles for civic buildings throughout France as well as for the Boston Public Library

Matisse and Decoration John Klein, 2018-01-01 A brand new look at the extremely beautiful if underappreciated later works of one of the most inventive artists of the 20th century Between 1935 and his death at midcentury Henri Matisse 1869 1954 undertook many decorative projects and commissions These include mural paintings stained glass ceramic tiles lead crystal pieces carpets tapestries fashion fabrics and accessories work that has received no significant treatment until now By presenting a wealth of new insights and unpublished material including from the artist s own correspondence John Klein an internationally acclaimed specialist in the art of Matisse offers a richer and more balanced view of Matisse s ambitions and achievements in the often neglected later phases of his career Matisse designed many of these decorations in the innovative and widely admired medium of the paper cut out whose function and significance Klein reevaluates *Matisse and Decoration* also opens a window onto the revival and promotion following World War II of traditional French decorative arts as part of France s renewed sense of cultural preeminence For the first time the idea of the decorative in Matisse s work and the actual

decorations he designed for specific settings are integrated in one account amounting to an understanding of this modern master's work that is simultaneously more nuanced and more comprehensive Laugh Lines Julia Langbein, 2022-02-24

Laugh Lines Caricaturing Painting in Nineteenth Century France is the first major study of Salon caricature a kind of graphic art criticism in which press artists drew comic versions of contemporary painting and sculpture for publication in widely consumed journals and albums Salon caricature began with a few tentative lithographs in the 1840s and within a few decades no Parisian exhibition could open without appearing in warped incisive and hilarious miniature in the pages of the illustrated press This broad survey of Salon caricature examines little known graphic artists and unpublished amateurs alongside major figures like douard Manet puts anonymous jokesters in dialogue with the essays of Baudelaire and holds up the material qualities of a 10 centime album to the most ambitious painting of the 19th century This archival study unearths colorful caricatures that have not been reproduced until now drawing back the curtain on a robust culture of comedy around fine art and its reception in 19th century France

The Annenberg Collection Metropolitan Museum of Art (New York, N.Y.), Colin B. Bailey, 2009 The Walter and Leonore Annenberg Collection of Impressionist and Post Impressionist paintings watercolors and drawings constitutes one of the most remarkable groupings of avant garde works of art from the mid 19th to the early 20th century ever given to The Metropolitan Museum of Art A revised and expanded edition of the 1989 publication Masterpieces of Impressionism and Post Impressionism The Annenberg Collection this volume presents more than fifty masterworks by such luminaries as Manet Degas Morisot Renoir Monet Cezanne Gauguin Van Gogh Picasso and Matisse accompanied by elucidating texts and a wealth of comparative illustrations From publisher

Critical Readings in Impressionism and Post-Impressionism Mary Tompkins Lewis, 2023-12-22 The essays in this wide ranging beautifully illustrated volume capture the theoretical range and scholarly rigor of recent criticism that has fundamentally transformed the study of French Impressionist and Post Impressionist art Readers are invited to consider the profound issues and penetrating questions that lie beneath this perennially popular body of work as the contributors examine the art world of late nineteenth century France including detailed looks at Monet Manet Pissarro Degas Cezanne Morisot Seurat Van Gogh and Gauguin The authors offer fascinating new perspectives placing the artworks from this period in wider social and historical contexts They explore these painters pictorial and market strategies the critical reception and modern criteria the paintings engendered and the movement's historic role in the formation of an avant garde tradition Their research reflects the wealth of new documents critical approaches and scholarly exhibitions that have fundamentally altered our understanding of Impressionism and Post Impressionism These essays several of which have previously been familiar only to scholars provide instructive models of in depth critical analysis and of the competing art historical methods that have crucially reshaped the field Contributors Carol Armstrong T J Clark Stephen F Eisenman Tamar Garb Nicholas Green Robert L Herbert John House Mary Tompkins Lewis Michel Melot Linda Nochlin Richard Shiff Debora Silverman Paul Tucker Martha Ward Current

Musicology Austin Clarkson, 2008 Choice , 2003 Art in America Frank Jewett Mather, Frederic Fairchild Sherman, 2006

The Art Bulletin , 2005 Includes section Notes and reviews Gustave Caillebotte as Worker, Collector, Painter Samuel Raybone, 2020-09-17 Gustave Caillebotte was more than a painter he collected and researched postage stamps designed and built yachts administered and participated in the sport of yachting collected paintings cultivated and collected rare orchids designed and tended his gardens and engaged in local politics Gustave Caillebotte as Worker Collector Painter presents the first comprehensive account of Caillebotte's manifold activities It presents a completely new critical interpretation of Caillebotte's broad career that highlights the singular salience of work and which intersects histories and theories of visual culture ideology and psychoanalysis Where the recent art historical rediscovery of Caillebotte offers multiple narratives of his identification with working men this book goes beyond them towards excavating what his work was in its own terms Born to an haut bourgeois milieu in which he was never completely comfortable and assailed by traumatic familial bereavements Caillebotte adopted and adapted the ideologically normative category of work for his own purposes deconstructing its ostensibly class determinate parameters in order to bridge the chasm of his social alienation **Forthcoming Books** Rose Arny, 2002-04 Bibliographic Index , 2008 Anarchie und Ästhetik Susanne Gramatzki, 2021-10-22 Anarchie ist ein schillernder Begriff der zu positiven wie negativen Stellungnahmen herausfordert Die Abwesenheit von Herrschaft Macht und Gesetz empfinden manche als befreiend und glückverheißend andere als bedrohlich und zerstörerisch Im 19. Jahrhundert entwickelt sich das Konzept der Anarchie zur ernstzunehmenden gesellschaftspolitischen Alternative und ist seither nie mehr ganz verschwunden Es stellt sich daher die Frage inwieweit sich anarchistische Ideen in Literatur und Kunst widerspiegeln und welche Bedeutung wiederum den Künstlern für die Verbreitung anarchistischer Konzepte zukommt Unabhängig von gesellschaftspolitischen Implikationen kann die Kunst zudem als ein per se anarchischer Bereich aufgefasst werden Dieses Buch beleuchtet das Verhältnis von Anarchie und Ästhetik in exemplarischen einander ergänzenden Einzelstudien Der zeitliche Bogen spannt sich von den 1870er Jahren bis zur Gegenwart den Schwerpunkt bildet das Frankreich des 19. und 20. Jahrhunderts

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