

THE HERMITAGE, LENINGRAD:
FRENCH 20th CENTURY MASTERS



The Hermitage Leningrad French 20th Century Masters

SJ Ball



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The Hermitage, Leningrad: French 20th Century Masters Gosudarstvennyi Ėrmitazh (Russia), Antonina Nikolaevna Izergina, A. G. Barskai [a], Boris Alekseevich Zernov, 1970 **The Hermitage, Leningrad: French 20th Century Masters** Gosudarstvennyi Ėrmitazh (Russia), 1970 **Bonnard and the Nabis** Albert Kostenevitch, 2012-05-08 Pierre Bonnard was the leader of a group of post impressionist painters who called themselves the Nabis from the Hebrew word meaning prophet Bonnard Vuillard Roussel and Denis the most distinguished of the Nabis revolutionized the spirit of decorative techniques during one of the richest periods in the history of French painting Influenced by Odilon Redon and Puvis de Chavanne by popular imagery and Japanese etchings this post impressionist group was above all a close circle of friends who shared the same cultural background and interests An increasing individualism in their art often threatened the group's unity and although tied together by a common philosophy their work clearly diverged This publication lets us compare and put into perspective the artists within this fascinating group The works presented in this collection offer a palette of extraordinary poetic expressions candid in Bonnard ornamental and mysterious in Vuillard gently dream like in Denis grim and almost bitter in Vallotton the author shares with us the lives of these artists to the very source of their creative gifts The Nabis Albert Kostenevitch, 2014-05-10 Pierre Bonnard was the leader of the group of post impressionist painters who called themselves the Nabis from the Hebrew word for prophet Influenced by Odilon Redon Puvis de Chavannes popular imagery and Japanese woodblock printing Bonnard Vuillard Vallotton and Denis to name the most prominent members revolutionised the spirit of decorative technique during one of the richest periods in French painting Although the increasing individualism of their works often threatened to weaken their unity the Nabis were above all a group of close friends The artwork presented in this book varying between Bonnard's guilelessness Vuillard's ornamental and mysterious works Denis's soft languor and Vallotton's almost bitter roughness plunges us into the deep source of their creative talents *Master Paintings from the Hermitage and the State Russian Museum, Leningrad National Gallery of Art (U.S.)*, 1975 *Pablo Picasso* Anatoli Podoksik, 2019-12-09 In this book one can find many artworks created by Picasso between 1881 and 1914 The first style of the artist was influenced by the works of El Greco Munch and Toulouse Lautrec artists that he discovered when he was a student in Barcelona Picasso fascinated by the psychological expression during his Blue period 1901-1904 expresses his own mental misery his genre paintings still lifes and portraits were full of melancholy Later Picasso began to paint acrobats during his Circus period After his voyage to Paris in 1904 his aestheticism evolved considerably Cezanne's influence and Spanish culture led him to Cubism which is characterised by the multiple points of view over the surface of the painting Apart from a selection of Picasso's first paintings this book presents several drawings sculptures and photographs *Paul Cézanne 1839-1906* Anna Barskaya, Yevgenia Georgievskaya, 2011-07-01 Since his death 200 years ago Cézanne has become the most famous painter of the nineteenth century He was born in Aix en Provence in 1839 and the happiest period of his life

was his early youth in Provence in company with Emile Zola another Italian Following Zola's example Cézanne went to Paris in his twenty first year During the Franco Prussian war he deserted the military dividing his time between open air painting and the studio He said to Vollard an art dealer I'm only a painter Parisian wit gives me a pain Painting nudes on the banks of the Arc a river near Aix is all I could ask for Encouraged by Renoir one of the first to appreciate him he exhibited with the impressionists in 1874 and in 1877 He was received with derision which deeply hurt him Cézanne's ambition in his own words was to make out of Impressionism something as solid and durable as the paintings of the museums His aim was to achieve the monumental in a modern language of glowing vibrating tones Cézanne wanted to retain the natural colour of an object and to harmonise it with the various influences of light and shade trying to destroy it to work out a scale of tones expressing the mass and character of the form Cézanne loved to paint fruit because it afforded him obedient models and he was a slow worker He did not intend to simply copy an apple He kept the dominant colour and the character of the fruit but heightened the emotional appeal of the form by a scheme of rich and concordant tones In his paintings of still life he is a master His fruit and vegetable compositions are truly dramatic they have the weight the nobility the style of immortal forms No other painter ever brought to a red apple a conviction so heated sympathy so genuinely spiritual or an observation so protracted No other painter of equal ability ever reserved for still life his strongest impulses Cézanne restored to painting the pre eminence of knowledge the most essential quality to all creative effort The death of his father in 1886 made him a rich man but he made no change in his abstemious mode of living Soon afterwards Cézanne retired permanently to his estate in Provence He was probably the loneliest of painters of his day At times a curious melancholy attacked him a black hopelessness He grew more savage and exacting destroying canvases throwing them out of his studio into the trees abandoning them in the fields and giving them to his son to cut into puzzles or to the people of Aix At the beginning of the century when Vollard arrived in Provence with intentions of buying on speculation all the Cézannes he could get hold of the peasantry hearing that a fool from Paris was actually handing out money for old linen produced from barns a considerable number of still lifes and landscapes The old master of Aix was overcome with joy but recognition came too late In 1906 he died from a fever contracted while painting in a downpour of rain

Matisse Rebecca A. Rabinow, Dorthe Aagesen, Metropolitan Museum of Art (New York, N.Y.), 2012 Throughout his long career Henri Matisse 1869 1954 continually expanded the boundaries of his art By repeating images in pairs trios and series he conducted an ongoing dialogue with his earlier works in order to as he put it push further and deeper into true painting In this fresh approach to a much studied artist prominent scholars from the United States and Europe examine more than sixty works in concise chapters that focus on this aspect of Matisse's working process From early pairs such as *Young Sailor I* and *II* 1906 and *Le Lexe I* and *II* 1907 8 through a series of late studio scenes from Vence 1946 48 Matisse is shown revisiting a given theme with the aim of devising innovative often radical solutions to such problems as how to portray light handle paint select colors and manipulate perspective New technical studies of the early paired works

and photographs documenting the evolution of his later paintings help to elucidate Matisse's complex evolution. In numerous excerpts from letters and interviews he is revealed as an artist who regularly questioned himself and his methods, a man of powerful intellect who regarded each new painting as an adventure. A significant addition to art historical literature, *Matisse In Search of True Painting* is a revelatory study of a seminal figure in 20th-century modernism. Page 4 of cover Great Art Treasures of the Hermitage Museum, St. Petersburg: Western European art, Russian art and culture Gosudarstvennyi Ėrmitazh (Russia), 1994 **The National Union Catalogs, 1963-**, 1964

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