

SEURAT

ANDERSON, P. JONAS



Seurat And The Art Theory Of His Time

**Vojtech Jirat-Wasiutyński, Anne
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Seurat And The Art Theory Of His Time:

Seurat and the Art Theory of His Time Michael F. Zimmermann, 1991 Pissarro, Neo-Impressionism, and the Spaces of the Avant-Garde Martha Ward, 1996-07 Martha 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 painting s 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 neo 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 work outside of the prevailing system Paintings Ward argues often 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 decisive impact on their art Ward details the changes in art dealing and chronicles how these and new freedoms for the press 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 strong correlation between artistic allegiance and political direction in the art world of the 1890s Throughout there are sensitive 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 **Modern Art, 1851-1929** Richard R. Brettell, 1999 In a bold new look at the Modern Art era Brettell explores the works of such artists as Monet Gauguin Picasso and Dali as well as lesser known figures in relation to expansion colonialism national and internationalism and the rise of the museum 140 illustrations 75 in color **Revelation of Modernism** Albert Boime, 2008 Examines the work of postimpressionist painters Van Gogh Seurat Cezanne and Gauguin and how they responded to cultural and spiritual crisis in the avant garde world Boime reconsiders familiar masterpieces and draws analogies with literary sources and social personal and political strategies to produce revelations that have eluded most art historians Provided by publisher Symbolist Art in Context Michelle Facos, 2009-03-31 The Symbolist art movement of the late 19th century forms an important bridge between Impressionism and Modernism But because Symbolism emphasizes ideas over objects and events it has suffered from conflicting definitions In this book Michelle Facos offers a comprehensive description of this challenging subject **Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 **The Myth of Abstraction** Andrea Meyertholen, 2021 An alternative genealogy of abstract art featuring the crucial role of 19th century German literature in shaping it aesthetically culturally and socially Once upon a time or more specifically in 1911 there was an artist named Wassily Kandinsky who created the world s first abstract artwork and forever altered the course of art history or so the traditional story goes A good story but not the full story The Myth of Abstraction reveals that abstract art

was envisioned long before Kandinsky in the pages of nineteenth century German literature. It originated from the written word described by German writers who portrayed in language what did not yet exist as art. Yet if writers were already writing about abstract art, why were painters not painting it? To solve the riddle, this book features the work of three canonical nineteenth century authors: Heinrich von Kleist, Johann Wolfgang von Goethe, and Gottfried Keller, who imagine, theorize, and describe abstract art in their literary writing, sometimes warning about the revolution it will cause not just in art but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms, warning about the revolution it will cause not just in art but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms, warning about the revolution it will cause not just in art but in all aspects of social life. Through close readings of their textual images and visual analyses of actual paintings, Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production, reception, and consumption. The first study to bring these early descriptions of abstraction together and investigate their significance, *The Myth of Abstraction* writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic, cultural, and social terms.

Seurat's Circus Sideshow Richard Thomson, 2017-02-15. Georges Seurat (1859-1891) created just six major figure paintings during his lifetime, one of which, the alluring *Circus Sideshow* (*Parade de cirque*), has remained the most challenging to interpret since it first intrigued viewers at the 1888 *Salon des Indépendants* in Paris. Unlike Seurat's earlier sunlit scenes

Circus Sideshow presents a nighttime tableau depicting a parade a street show enticing passersby to purchase tickets With its geometrically precise composition muted colors and elements of abstraction the painting stands apart as a masterpiece of Neo Impressionism and heralds Seurat s subsequent depictions of popular entertainments This book the first comprehensive study of Circus Sideshow situates the painting in the context of nineteenth century Paris and of the many social changes France was undergoing Renowned art historian Richard Thomson illuminates the roles of caricature naturalist and avant garde painting and circus advertising examines Seurat s use of contemporary aesthetic theory and discusses how artists ranging from Rouault to Picasso mined the sideshow theme into the twentieth century Illustrated with Seurat s related drawings works by other artists and period posters and broadsides Seurat s Circus Sideshow delves into the history of traveling circuses and seasonal fairs in France exploring the ongoing appeal of this traditional form of popular entertainment through the fin de si cle Two additional essays describe the painting s enthusiastic reception in New York upon its 1929 debut and present the results of a fresh technical examination of the canvas making this volume the definitive resource on one of Seurat s most captivating works

Modern Art and the Remaking of Human Disposition Emmelyn Butterfield-Rosen, 2021-11-09 Figures of Thought Poseuses and the Controversy of the Grande Jatte Beethoven s Farewell The Creative Genius in the Claws of the Secession The Mise en sc ne of Dreams L Apr s midi d un faune **Edvard Munch and the Physiology of Symbolism** Shelley Wood Cordulack, Edvard Munch, 2002 This book explores how and why the influential Norwegian artist Edvard Munch exploited late nineteenth century physiology as a means to express the Symbolist soul Munch s series of paintings through the 1890s known collectively as the Frieze of Life looked to the physiologically functioning and malfunctioning living organism for both its visual and organized metaphors **Details of Consequence** Gurminder Kaur Bhogal, 2013-10 Details of Consequence examines a trait that is rarely questioned in fin de si cle French music ornamental extravagance In re evaluating the status of ornament for French culture this book investigates how musical and visual expressions of decorative detail shaped widespread discussions on identity style and aesthetics **The Brain-Eye** Eric Alliez, 2015-12-11 A detailed and inventive study of the thinking at work in modern painting drawing on a formidable body of scholarly evidence to challenge modernist and phenomenological readings of art history The Brain Eye presents a series of interlinked case studies in which philosophical thought encounters the hallucinatory sensations unleashed by painter researchers Rather than outlining a new philosophy of art The Brain Eye details the singular problems pursued by each of its protagonists Striking readings of the oeuvres of Delacroix Seurat Manet Gauguin and C zanne recount the plural histories of artists who worked to free the differential forces of colour discovered by Goethe in his Colour Theory in the name of a true hallucination and of a logic proper to the Visual A rigorous renewal of the philosophical thinking of visual art The Brain Eye explores the complex relations between concept and sensation theory and practice the discursive and the visual and draws out the political and philosophical stakes of the aesthetic revolution in modern painting *Color in the Age*

of Impressionism Laura Anne Kalba, 2017-04-21 This study analyzes the impact of color making technologies on the visual culture of nineteenth century France from the early commercialization of synthetic dyes to the Lumi re brothers perfection of the autochrome color photography process Focusing on Impressionist art Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas Pierre Auguste Renoir and Claude Monet The proliferation of vibrant new colors in France during this time challenged popular understandings of realism abstraction and fantasy in the realms of fine art and popular culture More than simply adding a touch of spectacle to everyday life Kalba shows these bright varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color Impressionism emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification mirrored and mediated this change shaping the ways in which people made sense of both modern life and modern art Demonstrating the central importance of color history and technologies to the study of visuality *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture

Making It Modern: Essays on the Art of the Now Linda Nochlin, 2022-03-08 A selection of key essays on art from the nineteenth century to the present day by one of the most influential voices in art history This illustrated collection of essays brings together some of art historian Linda Nochlin s most important writings on modernism and modernity from across her six decade career Before the publication of her seminal essay on feminism in art *Why Have There Been No Great Women Artists* she had already firmly established herself as a major practitioner of a politically sophisticated and class conscious social art history Nochlin was part of an important cohort of scholars writing on modernity determined to rethink the narratives of the subject under the pressure of contemporary events such as student uprisings the women s liberation movement and the Vietnam War with the help of politically engaged literary criticism that was emerging at the same time Nochlin embraced Charles Baudelaire s conviction that modernity is meant to be of one s time and that the role of an art historian was to understand the art of the past not only in its own historical context but according to the urgencies of the contemporary world From academic debates about the nude in the eighteenth century to the work of Robert Gober in the twenty first whatever she turned her analytic eye to was conceived as the art of the now Including seven previously unpublished pieces this collection highlights the breadth and diversity of Nochlin s output across the decades including discussions on colonialism fashion and sex

Modern Art and the Idea of the Mediterranean Wojciech Jirát-Wasiutyński, Anne Elizabeth Dymond, Wojciech Jirát-Wasiutyński, 2007-01-01 The Mediterranean is an invented cultural space on the frontier between North and South West and East Modern Art and the Idea of the Mediterranean examines the representation of this region in the visual arts since the late eighteenth century placing the idea of the Mediterranean a cultural construct rather than a physical reality at the centre of our understanding of modern visual culture This collection of essays features an international group of scholars who examine competing visions of

the Mediterranean in terms of modernity and cultural identity questioning and illuminating both European and non European representations An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic historical and cultural region that emerged in the late eighteenth century as France and Britain colonized the surrounding territories Essays are grouped around three vital themes visualization of the space of the new Mediterranean varied uses of the classical paradigm and issues of identity and resistance in an age of modernity and colonialism Drawing on recent geographical historical cultural and anthropological studies contributors address the visual representation of identity in both the European and the Oriental the colonial and post colonial Mediterranean

Translation and Translating in German Studies John L. Plews, Diana Spokiene, 2016-11-08 Translation and Translating in German Studies is a collection of essays in honour of Professor Raleigh Whiting a well loved scholar of German literature an inspiring teacher and an exceptional editor and translator Its twenty chapters written by Canadian and international experts explore new perspectives on translation and German studies as they inform processes of identity formation gendered representations visual and textual mediations and teaching and learning practices Translation as a product and translating as a process function both as analytical categories and as objects of analysis in literature film dance architecture history second language education and study abroad experiences The volume arches from theory and genres more traditionally associated with translation i e literature philosophy to new media dance film and experiential education and identifies pressing issues and themes that are increasingly discussed and examined in the context of translation This study will be invaluable to university and college faculty working in the disciplines in German studies as well as in translation cultural studies and second language education Its combination of theoretical and practical explorations will allow readers to view cultural texts anew and invite educators to revisit long forgotten or banished practices such as translation in auto biographical writing and in the German language classroom

Realism in the Age of Impressionism Marnin Young, 2015-01-01 The late 1870s and early 1880s were watershed years in the history of French painting As outgoing economic and social structures were being replaced by a capitalist measured time Impressionist artists sought to create works that could be perceived in an instant capturing the sensations of rapidly transforming modern life Yet a generation of artists pushed back against these changes spearheading a short lived revival of the Realist practices that had dominated at mid century and advocating slowness in practice subject matter and beholding In this illuminating book Marnin Young looks closely at five works by Jules Bastien Lepage Gustave Caillebotte Alfred Philippe Roll Jean Francois Raffaelli and James Ensor artists who shared a concern with painting and temporality that is all but forgotten today having been eclipsed by the ideals of Impressionism Young s highly original study situates later Realism for the first time within the larger social political and economic framework and argues for its centrality in understanding the development of modern art

A Forest of Symbols Andrei Pop, 2019-10-18 In this groundbreaking book Andrei Pop presents a lucid reassessment of those writers and artists in the late nineteenth century whose work merits

the adjective symbolist For Pop this term denotes an art that is self conscious about its modes of making meaning and he argues that these symbolist practices which sought to provide more direct access to the viewer by constant revision of its material means of meaning making brushstrokes on a canvas words on a page are crucial to understanding the genesis of modern art The symbolists saw art not as a social revolution but a revolution in sense and in how we conceptualize the world At the same time the concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period especially by mathematicians and logicians who were dissatisfied with the strict empiricism dominant in their disciplines and which made shared knowledge seem unattainable A crisis of sense made art and science look for conceptual foundations underlying the diverging subjective responses and perceptions of individuals Unlike other studies of this period Pop s focus is not on how individual artists may have absorbed bits of scientific theories but rather on the philosophical questions that were relevant to both domains The problem of subjectivity in particular of what in one s experience can and cannot be shared was crucial to the possibility of collaboration within science and to the communication of artistic innovation Pop s brilliant close readings of the literary and visual practices of Manet and Mallarmé of drawings by Ernst Mach William James and Wittgenstein of experiments with color by Bracquemond and Van Gogh and of the philosophical systems of Frege and Russell add up to a startling but coherent picture of the symbolist heritage of modernity and its consequences

Henry Van de Velde Katherine M. Kuenzli,2019-01-01 The painter designer and architect Henry van de Velde 1863 1957 played a crucial role in expanding modernist aesthetics beyond Paris and beyond painting Opposing growing nationalism around 1900 he sought to make painting the basis of an aesthetic that transcended boundaries between the arts and between nations through his work in Belgium France Germany and the Netherlands Van de Velde s designs for homes museums and theaters received international recognition The artist often associated with the Art Nouveau and Jugendstil developed a style of abstraction that he taught in his School of Applied Arts in Weimar the immediate precursor of and model for the Bauhaus As a leading member of the German Werkbund he helped shaped the fields of modern architecture and design This long awaited book the first major work on van de Velde in English firmly positions him as one of the twentieth century s most influential artists and an essential voice within the modern movement

Neo-Impressionism and Anarchism in Fin-de-Siècle France Robyn Roslak,2017-07-05 In *Neo Impressionism and Anarchism in Fin de Si è 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

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