

Prints Abound: Paris in
the 1890s : From the
Collections of Virginia
and Ira Jackson and the
National Gallery of Art

Cate, Phillip Dennis

Prints Abound Paris In The 1890s

**Mary Cassatt, Warren Adelson, Jay E.
Cantor, Pamela A. Ivinski**

Prints Abound Paris In The 1890s:

Prints Abound Phillip Dennis Cate, Gale Barbara Murray, Richard Thomson, National Gallery of Art (U.S.), 2000
Printmaking exploded with creative energy at the end of the nineteenth century in France Artists such as Pierre Bonnard Edouard Vuillard Henri de Toulouse Lautrec Paul Gauguin and Odilon Redon were at the forefront of the avant garde movement to reinvigorate the applied arts through colour printmaking *Prints Abound* probes the phenomenal outpouring of print publications in late nineteenth century France Exploring the artistic technical economic commercial and cultural circumstances of 1890s Paris *Prints Abound* reaches a fuller understanding of Art Nouveau which emphasised the fusion of exquisite design with the everyday The achievements of Bonnard are stressed and his work is represented in depth with spirited posters contributions to solo and collective portfolios designs for music primers and illustrated books and an outstanding four panel folding screen of a fashionable street scene in fin de siècle Paris Phillip Dennis Cate Director of the Zimmerli Art Museum at Rutgers University has written the introduction and a text on illustrated books Richard Thomson Chair of the Art History Department at the University of Edinburgh discusses single artist print albums and Gale B Murray Chair of the Art History Department at Colorado College considers music illustration *Prints Abound* will be fascinating reading for print collectors and dealers art historians and all those with an interest in this important period of French culture

Prints Abound : Paris in the 1890s : From the Collections of Virginia and Ira Jackson and the National Gallery Phillip Dennis Cate, 2000 **PRINTS ABOUND: PARIS IN THE 1890S - FROM THE COLLECTIONS OF VIRGINIA AND IRA JACKSON AND THE NATIONAL GALLERY OF ART - [EXHIBITION CATALOGUE]** NATIONAL GALLERY OF ART., 2000

Artists & Prints Deborah Wye, Starr Figura, Museum of Modern Art (New York, N.Y.), 2004 Volume covers the Collection of Prints and Illustrated Books not the collection of artists books *The Cartographic Capital* Kory Olson, 2018 Drawing from the history of cartography semiotics geography and urban studies *The Cartographic Capital* examines how cartographic discourses of and the history behind government maps demonstrate to what extent the idea and views of urban agglomerations and more specifically Paris changed throughout the French Third Republic Hysteria, Hypnotism, the Spirits, and Pornography Michael R. Finn, 2009 This book explores the life and fiction of the French decadent writer Rachilde pen name of Marguerite Eymery using her as a case study to examine the impact late nineteenth century theories about female hysteria medical hypnotism mediums and spiritualism had on the female creative psyche It is a book about disempowerment and re empowerment through writing 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.

The Poster Ruth E. Iskin, 2014-10-07. The Poster: Art, Advertising, Design and Collecting 1860s-1900s is a cultural history that situates the poster at the crossroads of art, design, advertising and collecting. Though international in scope, the book focuses especially on France and England. Ruth E. Iskin argues that the *avant garde* poster and the original art print played an important role in the development of a modernist language of art in the 1890s as well as in the adaptation of art to an era of mass media. She moreover contends that this new form of visual communication fundamentally redefined relations between word and image: poster designers embedded words within the graphic rather than using images to illustrate a text. Posters had to function as effective advertising in the hectic environment of the urban street. Even though initially commissioned as advertisements, they were soon coveted by collectors. Iskin introduces readers to the late nineteenth-century iconophile, a new type of collector-curator-archivist who discovered in poster collecting an ephemeral archaeology of modernity. Bridging the separation between the fields of art, design, advertising and collecting, Iskin's insightful study proposes that the poster played a constitutive role in the modern culture of spectacle. This stunningly illustrated book will appeal to art historians and students of visual culture as well as social and cultural history, media design and advertising.

Interior decorating in nineteenth-century France Anca I. Lasc, 2018-07-16. This book explores the beginnings of the interior design profession in nineteenth-century France. Drawing on a wealth of visual sources from collecting and advice manuals to pattern books and department store catalogues, it demonstrates how new forms of print media were used to sell the idea of the unified interior as a total work of art, enabling the profession of interior designer to take shape. In observing the dependence of the trades on the artistic and public visual appeal of their work, the book establishes crucial links between the fields of art history, material and visual culture and design history.

The Troubled Republic Richard Thomson, 2004-01-01. This fascinating book examines how artists in fin de siècle France dealt with four hotly debated issues in society: national decadence, crowds and mass unrest, religious imagery and revenge against Germany.

The New Bibliopolis Willa Z. Silverman, 2008-01-01. The late nineteenth century in Europe was a period of profound political, social and technological change. One result of these changes was the rise in France of an upper bourgeois bohemian class. Many of its members stimulated interest in unique forms of artistic expression such as illustrated books. On account of their influence, an atmosphere of intense bibliophilic activity came to define French culture at the turn of the century. *The New Bibliopolis* explores the role of amateurs in promoting the book.

arts in France during this period Drawing on extensive original research Willa Z Silverman looks at the ways in which book collectors supported print culture She shows how through the admiration demonstrated by collectors for this medium print came to be a crucial part of popular conceptions of aesthetics As collectors publishers authors designers and directors of bibliophile societies reviews and small presses these book lovers became passionate and prolific interlocutors of the printed word in a uniquely artistic epoch Silverman analyzes subjects as diverse as the relationship between book collecting and aesthetic and cultural currents such as Symbolism the gendered nature of book collecting the increased collaboration between authors and illustrators and the marketing of fine books at international exhibits The New Bibliopolis is an important contribution to the study of book history French sociocultural history and fine and decorative arts **After**

Uniqueness Erika Balsom, 2017-03-21 Images have never been as freely circulated as they are today They have also never been so tightly controlled As with the birth of photography digital reproduction has created new possibilities for the duplication and consumption of images offering greater dissemination and access But digital reproduction has also stoked new anxieties concerning authenticity and ownership From this contemporary vantage point After Uniqueness traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art examining how artists filmmakers and theorists have found in the copy a utopian promise or a dangerous inauthenticity or both at once From the sale of film in limited editions on the art market to the downloading of bootlegs from the singularity of live cinema to video art broadcast on television Erika Balsom investigates how the reproducibility of the moving image has been embraced rejected and negotiated by major figures including Stan Brakhage Leo Castelli and Gregory Markopoulos Through a comparative analysis of selected distribution models and key case studies she demonstrates how the question of image circulation is central to the history of film and video art After Uniqueness shows that distribution channels are more than neutral pathways they determine how we encounter interpret and write the history of the moving image as an art form

Print Quarterly, 2001 From Paris with Love Alisa Bunbury, National Gallery of Victoria, 2004 Paris's extraordinarily creative milieu is shown by the many movements that emerged in and around the city including Impressionism Symbolism Fauvism Cubism and Surrealism Presented here is an array of prints posters drawings and artists books from the period 1880s to 1950s from the NGV's collection The Sentiment of Spending Alison M. K. Walls, 2008 The nineteenth century saw a fundamental change in the practice and psychology of shopping with the appearance of the department store La Samaritaine in Paris 1869 Macy's in New York 1858 and Harrods in London 1849 were early representations of Western consumer culture The Sentiment of Spending examines this shift first on a socio-historic level and then through the literary lens of some of the century's most vital authors the exponents of Naturalism Emile Zola Guy de Maupassant and Jori Karl Huysmans as well as the fascinating if rarely studied Rachilde In the works discussed the characters reveal through their interpersonal sexual and sentimental relationships the penetrating effects of a consumerist culture As both a literary and

social analysis this book also addresses the moral question inherent in a world where shopping and sentiment are so inextricably intertwined The Sentiment of Spending provides profound insights into some essential texts and is an engaging read for anyone with an interest in French literature and its reflection of our society **Art in a Mirror** Mary Cassatt, Warren Adelson, Jay E. Cantor, Pamela A. Ivinski, 2004 Long known for her endearing renderings of maternal imagery and for her exploration of the theme of The Magazine Antiques ,2001 **European Art at Dartmouth** Hood Museum of Art, T. Barton Thurber, 2008 Second in a series of publications presenting the Hood's extensive and varied collections Antiques ,2004-11 **Becoming Edvard Munch** Jay Anne Clarke, Edvard Munch, 2009 Two potent myths have traditionally defined our understanding of the artist Edvard Munch 1862-1944 he was mentally unstable as his iconic work The Scream 1893 suggests and he was radically independent following his own singular vision Becoming Edvard Munch Influence Anxiety and Myth persuasively challenges these entrenched perceptions In this book Jay A Clarke demonstrates that Munch was thoroughly in control of his artistic identity a savvy businessman skilled in responding to the market and shaping popular opinion Moreover the author shows that Munch was keenly aware of the art world of his day adopting motifs styles and techniques from a wide variety of sources including many Scandinavian artists By presenting Munch's paintings prints and drawings in relation to those of European contemporaries including Harriet Backer James Ensor Vincent van Gogh Max Klinger Christian Krohg and Claude Monet Clarke reveals often surprising connections and influences This interpretive approach grounded in Munch's diaries and letters period criticism and the artworks themselves reintroduces Munch as an artist who cultivated myths both visual and personal Becoming Edvard Munch features beautiful color reproductions of approximately 150 works including 75 paintings and 75 works on paper by Munch and his peers Book jacket

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