



Post Impressionism From Van Gogh To Gaug

Lee M. Jenkins



Post Impressionism From Van Gogh To Gauguin:

Post-impressionism John Rewald, 1978 A lavishly illustrated book that concentrates on the works of Van Gogh and Gauguin

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 C zanne 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

Van Gogh among the Philosophers David P. Nichols, 2017-12-06 This volume brings Continental philosophical interpretations of Van Gogh into dialogue with one another to explore how for Van Gogh art places human beings in their world and yet in other ways displaces them not allowing them to belong to that world

Color and Culture John Gage, 2025-01-28 A groundbreaking award winning analysis of color in Western culture from the ancient Greeks to the late twentieth century by one of the most foremost authors on the subject What does the language of color tell us Where does one color begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be molded and arrayed Color is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of color in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of color articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached color with the help of alchemists He explores the analysis of the spectrum undertaken by Isaac Newton and continued in the nineteenth century by artists such as Georges Seurat traces the influence of Johann Wolfgang von Goethe s color theory and considers the extraordinary theories and practices that attempted to unite color and music or make color into an entirely abstract language of its own A seminal undertaking to suggest answers to many perennial questions about

the role of color in Western art and thought Color and Culture throws fresh light on the hidden meanings of many familiar masterpieces

A Fire in His Soul Miles J. Unger,2025-03-04 The fascinating story of Vincent van Gogh's two groundbreaking years in Paris where he transformed himself from a provincial unknown into one of the world's great visionary artists Vincent Van Gogh arrived in the French capital on the last day of February 1886 a month short of his thirty third birthday He was a man beaten down by life half starved and nearly broken psychologically He was saved by his brother Theo who provided him with room board and most crucially emotional support while he attempted to master the difficult craft of painting Thus far Vincent's crude scenes of peasant life rendered in murky shades of brown and gray were both hackneyed and amateurish Theo a successful art dealer at a prestigious Parisian firm dismissed them as gloomy unappealing and worst of all unmarketable By the time Vincent left Paris almost exactly two years later he'd transformed himself into one of the most original artists of the age turning out works of hallucinatory intensity in vivid hues and stamped with his own distinctive personality A Fire in His Soul chronicles this remarkable transformation It's a tale filled with tragedy and triumph personal anguish and creative fulfillment as Vincent through sheer force of will reinvents himself as a painter of unparalleled expressive power Along the way the reader will discover an unfamiliar Van Gogh not the solitary genius of the popular imagination shunned by an uncomprehending world and conjuring masterpieces from the depths of his lonely soul In Paris he was at the center of a community of like minded seekers Here Van Gogh was able to engage in a lively dialogue with fellow artists almost as daring as he was expanding his notion of what art could and should be It was in the cafes and studios of Montmartre and in the grand galleries of the Louvre and Luxembourg that Van Gogh received his artistic education a crash course that at first disoriented him but ultimately sparked his creative breakthrough Working alongside such legendary figures as Gauguin Toulouse Lautrec Seurat and Signac he found his voice and launched an artistic revolution

Colour and Culture John Gage,2024-10-24 What does the language of colour tell us Where does one colour begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be moulded and arrayed Colour is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of colour in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of colour articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached colour with the help of alchemists He explores the analysis of the spectrum undertaken by Newton and continued in the nineteenth century by artists such as Seurat traces the influence of Goethe's colour theory and considers the extraordinary theories and practices that attempted to unite colour and music or make colour into an entirely abstract language of its own The first ever undertaking to suggest answers to many perennial questions about the role of colour in Western art and thought this study

throws fresh light on the hidden meanings of many familiar masterpieces

The Oxford History of Western Art Martin Kemp, 2000

The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary

account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

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

The Athenaeum ,1911 *Athenaeum and Literary Chronicle* James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1911

Written in Water Rochelle Gurstein, 2024-05-28 A deeply personal yet broadly relevant exploration of the ephemeral life of the classic in art from the eighteenth century to our own day Is there such a thing as a timeless classic More than a decade ago Rochelle Gurstein set out to explore and establish a solid foundation for the classic in the history of taste To her surprise that history instead revealed repeated episodes of soaring and falling reputations rediscoveries of long forgotten artists and radical shifts in the canon all of which went so completely against common knowledge that it was hard to believe it was true Where does the idea of the timeless classic come from And how has it become so fiercely contested By recovering disputes about works of art from the eighteenth century to the close of the twentieth Gurstein takes us into unfamiliar aesthetic and moral terrain providing a richly imagined historical alternative to accounts offered by both cultural theorists advancing attacks on the politics of taste and those who continue to cling to the ideal of universal values embodied in the classic As Gurstein brings to life the competing responses of generations of artists art lovers and critics to specific works of art she makes us see the same object vividly and directly through their eyes and feel in all its enlarging intensity what they felt

British Art in the 20th Century Dawn Ades, Royal Academy of Arts (Great Britain), 1987 Includes paintings and sculpture which have shaped the course of art in the 20th century

Rhythmical Subjects Laura Marcus, 2024-02-15 Drawing on extensive archival research *Rhythmical Subjects* shows the ways in which literature dance music the visual arts and architecture drew from and fed into the realms of social and anthropological thought

Katherine Mansfield and Literary Impressionism Julia van Gunsteren, 2024-08-26

Color and Meaning John Gage, 1999 John Gage s *Color and Meaning* is full of ideas He is one of the best writers on art now alive A S Byatt Booker Prize winner

Phenomenology, Modernism and Beyond Carole Bourne-Taylor, Ariane Mildenberg, 2010 From the first

stirrings of modernism to contemporary poetics the modernist aesthetic project could be described as a form of phenomenological reduction that attempts to return to the invisible and unsayable foundations of human perception and expression prior to objective points of view and scientific notions It is this aspect of modernism that this book brings to the fore The essays presented here bring into focus the contemporary face of ongoing debates about phenomenology and modernism The contributors forcefully underline the intertwining of modernism and phenomenology and the extent to which the latter offers a clue to the former The book presents the viewpoints of a range of internationally distinguished critics and scholars with diverse but closely related essays covering a wide range of fields including literature architecture philosophy and musicology The collection addresses critical questions regarding the relationship between phenomenology and modernism with reference to thinkers such as Edmund Husserl Maurice Merleau-Ponty Martin Heidegger Michel Henry and Paul Ricoeur By examining the contemporary philosophical debates this cross-disciplinary body of research reveals the pervasive and far-reaching influence of phenomenology which emerges as a heuristic method to articulate modernist aesthetic concerns

Paris Without End Jed Perl, 2014-06-24 This brilliant blend of history biography and criticism explores the seminal figures of twentieth-century French art Matisse Picasso Derain Léger Dufy Braque Giacometti Balthus and H. Lion and the vital art world in which they thrived The ten interlocking essays in this important book include radical new evaluations of Derain Léger and Dufy and penetrating studies of the final works of Picasso and Braque *Paris Without End* Jed Perl's first book is now celebrating its twenty-fifth anniversary and is essential reading for anyone passionate about modern art Roberta Smith called it a quiet cogent tour de force As one critic's demonstration of what he considers the best in art and the best way to write about it this book sets a high standard Hilton Kramer also noted Everyone who cares about the art of the twentieth century will find something to disagree with in this book its many unorthodox judgments are bound to be controversial but that in my view is a mark of the book's importance

Outrage: Art, Controversy, and Society R. Howells, A. Ritivoi, J. Schachter, 2012-10-10 A study of controversy in the arts and the extent to which such controversies are socially rather than just aesthetically conditioned The collection pays special attention to the vested interests and the social dynamics involved including class religion culture and above all power

The Encyclopedia Americana: Franco-Goethals, 1961

Great War Modernists Lee M. Jenkins, 2024-07-11 Taking 44 Mecklenburgh Square as the focal point and springboard for a critical group study of D. H. Lawrence H. D. and Richard Aldington this book offers a fresh perspective on the relationship of modernist biofiction and poetry to the literature of the First World War A group that Perdita Schaffner described as another Bloomsbury set the Mecklenburgh Square writers like the Bloomsbury Group proper lived in squares and loved in triangles in Dorothy Parker's famous formulation Geographically adjacent these sets intersected socially and at points in their aesthetics both practiced innovative forms of what may broadly be defined as life writing But demarcating the Mecklenburgh Square writers from the Bloomsbury Set the former had its origins in the transatlantic avant-garde Lawrence H. D. Aldington and John

Cournots were all associated with Imagism the poetic movement which instantiated Anglo American modernism Considered as a pro tem collective these four poets all of whom were also novelists and translators contest the binaries that still obtain between modernist and First World War writing This group study of Lawrence H D Aldington and Cournots tracks the transition of Imagism from a pre war mode to a war poetics which includes but is not confined to the trench lyric and it traces in the transtextual relations between the Mecklenburgh Square novels the traumatic imprint of the war on modernist life writing

Post Impressionism From Van Gogh To Gaug Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Post Impressionism From Van Gogh To Gaug**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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web was the beating of the old man s heart it increased my fury as the beating of a drum stimulates the soldier into courage but even yet i refrained and kept still i scarcely breathed i held the lantern motionless i tried how steadily i could maintain the ray upon the eve meantime the hellish tattoo of the heart increased

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