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THE AMERICAN
RECEPTION OF MATISSE
JOHN O'BRIAN

Ruthless Hedonism The American Reception Of Matisse

Richard Meyer



Ruthless Hedonism The American Reception Of Matisse:

Ruthless Hedonism Matisse John O'Brian,1997-07-01

Ruthless Hedonism John O'Brian,1999-07

AcknowledgmentsPrologue Matisse and the Culture Generally1 Journalists Recasting the Image of the Modern Artist2 Dealers Paul Rosenberg and Matisse Fils3 Private Collectors Museum Going Millionaires with a Taste for France4 Museums I Public Relations and the Semiprivate Museum5 Museums II Private Relations and the Semipublic Museum6 Artists Contending with the European Modernist Canon7 Critics Clement Greenberg s Defense of Material PleasureEpilogue Merchandising OptimismNotesBibliographyIndex Copyright Libri GmbH All rights reserved Henri Matisse Kathryn

Brown,2021-03-08 Henri Matisse s experiments with form and color revolutionized the twentieth century art world In this concise critical biography Kathryn Brown explores Matisse s long career beginning with his struggles as a student in Paris and culminating in his celebrated use of paper cutouts and stained glass in the last decade of his life The book challenges various myths about Matisse and offers a fresh perspective on his creativity and legacy Chapters explore the artist s enthusiasm for fashion and cinema his travels personal ties interest in African art love of literature and willingness to challenge audience expectations Through close readings of Matisse s works Brown offers new insight into the artist s friendships and battles with dealers critics collectors and fellow artists 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 Matisse's Poets Kathryn Brown,2017-09-21

Throughout his career Henri Matisse used imagery as a means of engaging critically with poetry and prose by a diverse range of authors Kathryn Brown offers a groundbreaking account of Matisse s position in the literary cross currents of 20th century France and explores ways in which reading influenced the artist s work in a range of media This study argues that the livre d artiste became the privileged means by which Matisse enfolded literature into his own idiom and demonstrated the centrality of his aesthetic to modernist debates about authorship and creativity By tracing the compositional and interpretive choices that Matisse made as a painter print maker and reader in the field of book production this study offers a new theoretical account of visual art s capacity to function as a form of literary criticism and extends debates about the gendering of 20th century bibliophilia Brown also demonstrates the importance of Matisse s self placement in relation to the French literary canon in the charged political climate of the Second World War and its aftermath Through a combination of archival resources art history and literary criticism this study offers a new interpretation of Matisse s artist s books and will be of interest to art historians literary scholars and researchers in book history and modernism Matisse Portraits John Klein, Henri Matisse,2001-01-01 An account of Henri Matisse s activity as a maker of portraits and self portraits The author

considers the transaction that produces a portrait a transaction between the artist and the sitter that is social as much as artistic and investigates the social contexts of Matisse's sitters

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

Modern Art on Display K. Porter Aichele, 2016-05-19 Modern Art on Display The Legacies of Six Collectors is structured as a sequence of case studies that pair collectors of modern art with artists they particularly favored Duncan Phillips and Augustus Vincent Tack Albert Barnes and Chaim Soutine Albert Eugene Gallatin and Juan Gris Lillie Bliss and Paul C. Zanne Etta Cone and Henri Matisse G. David Thompson and Paul Klee The case studies are linked by a thematic focus on the integral relationship between the collectors acquired knowledge about the work they amassed and their innovative display models This focus brings a new perspective to the history of collecting and interpreting modern art in America for nearly half a century 1915-1960 By examining the books the collectors themselves read and analyzing archival photographs of their displays the author makes a case for the historical significance of how the collectors presented the art they acquired before their collections were institutionalized

The 20th Century Go-N Frank N. Magill, 2014-03-05 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in-depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography

Visual Shock Michael Kammen, 2009-04-22 In this lively narrative award-winning author Michael Kammen presents a fascinating analysis of cutting edge art and artists and their unique ability to both delight and provoke us He illuminates America's obsession with public memorials and the changing

role of art and museums in our society From Thomas Eakins's 1875 masterpiece *The Gross Clinic* considered too big bold and gory when first exhibited to the bitter disputes about Maya Lin's Vietnam War Memorial this is an eye opening account of American art and the battles and controversies that it has ignited

Mad Enchantment Ross King, 2016-09-06 From bestselling author Ross King a brilliant portrait of the legendary artist and the story of his most memorable achievement Claude Monet is perhaps the world's most beloved artist and among all his creations the paintings of the water lilies in his garden at Giverny are most famous Monet intended the water lilies to provide an asylum of peaceful meditation Yet as Ross King reveals in his magisterial chronicle of both artist and masterpiece these beautiful canvases featured in black and white images throughout as well as a 16 pg color insert belie the intense frustration Monet experienced in trying to capture the fugitive effects of light water and color They also reflect the terrible personal torments Monet suffered in the last dozen years of his life *Mad Enchantment* tells the full story behind the creation of the Water Lilies as the horrors of World War I came ever closer to Paris and Giverny and a new generation of younger artists led by Henri Matisse and Pablo Picasso were challenging the achievements of Impressionism By early 1914 French newspapers were reporting that Monet by then seventy three had retired his brushes He had lost his beloved wife Alice and his eldest son Jean His famously acute vision what Paul Cezanne called the most prodigious eye in the history of painting was threatened by cataracts And yet despite ill health self doubt and advancing age Monet began painting again on a more ambitious scale than ever before Linking great artistic achievement to the personal and historical dramas unfolding around it Ross King presents the most intimate and revealing portrait of an iconic figure in world culture

Modernism's Masculine Subjects Marcia Brennan, 2004 Rejecting the typical view of formalism's exclusive engagement with essentialized and purified notions of abstraction and its disengagement from issues of gender and embodiment Brennan explores the ways in which these categories were intertwined Historically and theoretically Jacket

Reconstructing Exhibitions in Art Institutions Natasha Adamou, Michaela Giebelhausen, 2023-07-13 *Reconstructing Exhibitions in Art Institutions* spans exhibition histories as anti apartheid activism within South African community arts collectivities and trade unions in Argentina Civil Rights movements and Black communities in Baltimore institutional self critique within the neoliberal museum reframing feminisms in USA and revisiting Cold War Modernisms in Eastern Europe among other themes An interdisciplinary project with a global reach this edited volume considers the theme of exhibitions as political resistance as well as cultural critique from global perspectives including South Africa Latin America Eastern Europe USA and West Europe The book includes contributions by ten authors from the fields of art history social sciences anthropology museum studies provenance research curating and exhibition histories The edited volume finally examines exhibition reconstructions both as a symptom of advanced capitalism geopolitical dynamics and social uprisings and as a critique of imperial and capitalist violence Art historical areas covered in the book include conceptualism minimalism modern painting global modernisms archives and community arts This volume

will be of interest to a wide range of audiences including art historians curators gallery studies and museum professionals and also to scholars and students from the fields of anthropology ethnography sociology and history It would also appeal to a general public with an interest in modern and contemporary art exhibitions

Deaccessioning and Its Discontents

Martin Gammon, 2018-11-06 The first history of the deaccession of objects from museum collections that defends deaccession as an essential component of museum practice Museums often stir controversy when they deaccession works formally remove objects from permanent collections with some critics accusing them of betraying civic virtue and the public trust In fact Martin Gammon argues in *Deaccessioning and Its Discontents* deaccession has been an essential component of the museum experiment for centuries Gammon offers the first critical history of deaccessioning by museums from the seventeenth to the twenty first century and exposes the hyperbolic extremes of deaccession denial the assumption that deaccession is always wrong and deaccession apology when museums justify deaccession by finding some fault in the object as symptoms of the same misunderstanding of the role of deaccessions in proper museum practice He chronicles a series of deaccession events in Britain and the United States that range from the disastrous to the beneficial and proposes a typology of principles to guide future deaccessions Gammon describes the liquidation of the British Royal Collections after Charles I's execution when masterworks were used as barter to pay the king's unpaid bills as establishing a precedent for future deaccessions He recounts among other episodes U S Civil War veterans who tried to reclaim their severed limbs from museum displays the 1972 Hoving affair when the Metropolitan Museum of Art sold a number of works to pay for a Velázquez portrait and Brandeis University's decision later reversed to close its Rose Art Museum and sell its entire collection of contemporary art An appendix provides the first extensive listing of notable deaccessions since the seventeenth century Gammon ultimately argues that vibrant museums must evolve embracing change loss and reinvention

Happiness or Its

Absence in Art William Barcham, Ronit Milano, 2014-10-02 The concept of happiness is central to most civilized cultures This volume investigates the many ways in which Western art has visualized the concept from the early Middle Ages to the present Employing different methodological approaches the essays gathered here situate the concept of human happiness within discourses on gender religion intellectual life politics and New Age culture Operating as a cultural agent art communicates the idea of happiness as both a physical and spiritual condition by exploiting specific formulae of representation This volume combines art history cultural analyses and intellectual studies in order to explore the complexities of iconographic programs that represent various forms of happiness or its explicit absence and to expose the implications embedded in the artistic works in question Through innovative readings the ten authors presented in this book survey different artistic and or cultural paradigms and offer new interpretations of happiness or of its absence

Foreign Currency Volatility and the Market for French Modernist Art David Challis, 2021-08-04 *Foreign Currency Volatility and the Market for French Modernist Art* examines how the collapse of the French franc in the decades following the First World War

activated powerful push and pull economic forces that compelled French art collectors to monetise their collections while simultaneously elevating the purchasing power of international art collectors These factors are shown to have played a significant and previously under recognised role in the large scale translocation of French modernist art that radically accelerated its commercial and critical reception across the globe and positioned it at the apex of the newly established hierarchy of modern art

Spiritual Moderns Erika Doss, 2023-05-03 Examines how and why religion matters in the history of modern American art Andy Warhol is one of the best known American artists of the twentieth century He was also an observant Catholic who carried a rosary went to mass regularly kept a Bible by his bedside and depicted religious subjects throughout his career Warhol was a spiritual modern a modern artist who appropriated religious images beliefs and practices to create a distinctive style of American art Spiritual Moderns centers on four American artists who were both modern and religious Joseph Cornell who showed with the Surrealists was a member of the Church of Christ Scientist Mark Tobey created pioneering works of Abstract Expressionism and was a follower of the Bah Faith Agnes Pelton was a Symbolist painter who embraced metaphysical movements including New Thought Theosophy and Agni Yoga And Warhol a leading figure in Pop art was a lifelong Catholic Working with biographical materials social history affect theory and the tools of art history Doss traces the linked subjects of art and religion and proposes a revised interpretation of American modernism

What was Contemporary Art? Richard Meyer, 2013 Contemporary art in the early twenty first century is often discussed as though it were a radically new phenomenon unmoored from history Yet all works of art were once contemporary to the artist and culture that produced them In What Was Contemporary Art Richard Meyer reclaims the contemporary from historical amnesia exploring episodes in the study exhibition and reception of early twentieth century art and visual culture

Museum Skepticism David Carrier, 2006-05-31 Prominent art historian looks at the birth of the art museum and contemplates its future as a public institution

The Collected Essays and Criticism, Volume 2 Clement Greenberg, 2008-04-09 Clement Greenberg 1909 1994 champion of abstract expressionism and modernism of Pollock Mir and Matisse has been esteemed by many as the greatest art critic of the second half of the twentieth century and possibly the greatest art critic of all time On radio and in print Greenberg was the voice of the new American painting and a central figure in the postwar cultural history of the United States Greenberg first established his reputation writing for the Partisan Review which he joined as an editor in 1940 He became art critic for the Nation in 1942 and was associate editor of Commentary from 1945 until 1957 His seminal essay Avant Garde and Kitsch set the terms for the ongoing debate about the relationship of modern high art to popular culture Though many of his ideas have been challenged Greenberg has influenced generations of critics historians and artists and he remains influential to this day

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