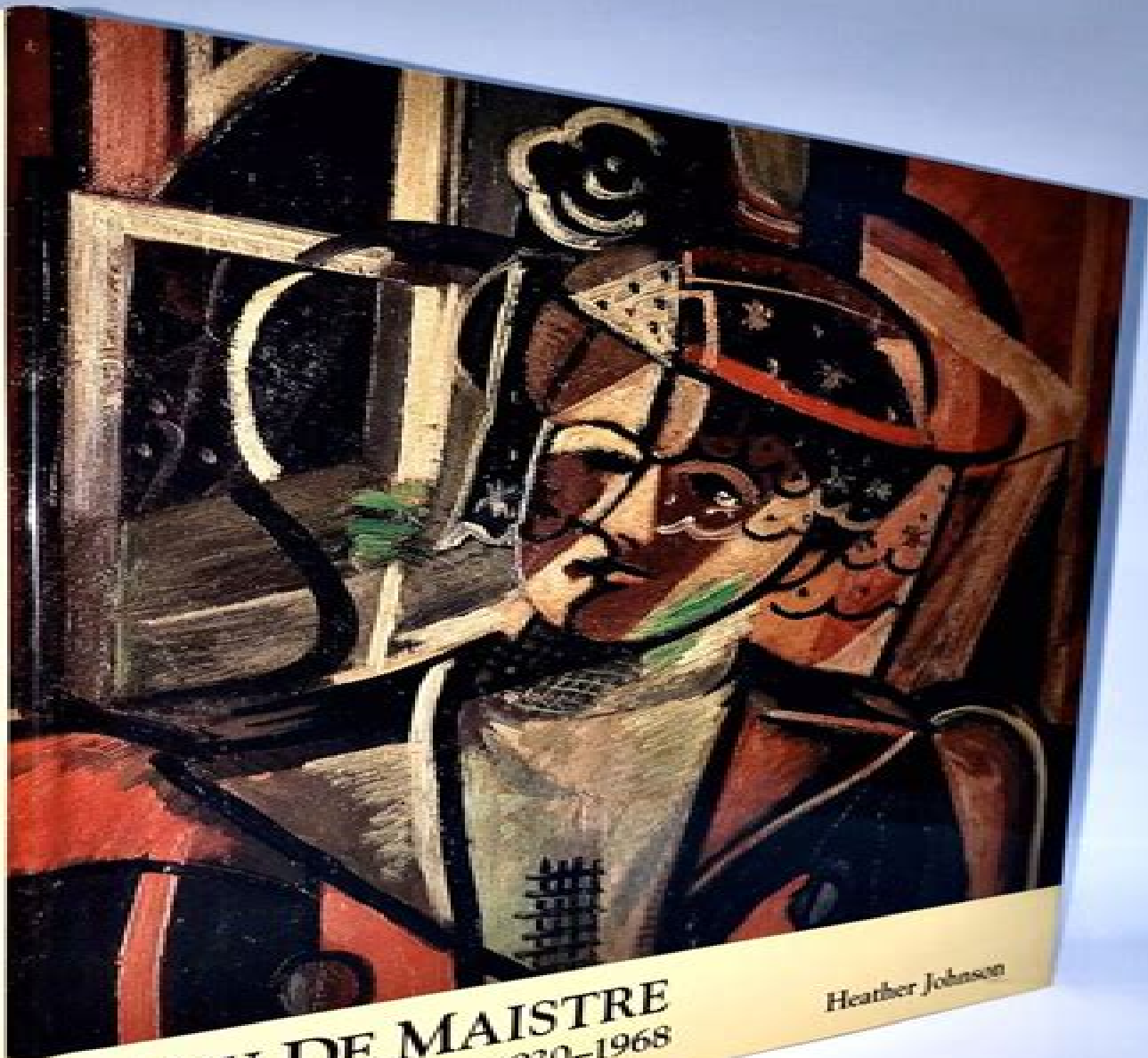


ROY DE MAISTRE

The English Years 1930-1968

Heather Johnson



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**Helene Barbara Weinberg, Queensland
Art Gallery**



Roy De Maistre The English Years 1930-1968:

Roy de Maistre Heather Johnson, Heather Melrose Johnson, 1995 This text explores de Maistre's work in the context of the art produced in England from 1930-1968. It discusses the light shed on current concerns in art and theory and reproduces many of de Maistre's work. It is a sequel to the book *Roy de Maistre The Australian Years 1894-1930* **American**

Impressionism & Realism Helene Barbara Weinberg, Queensland Art Gallery, 2009 An exhibition publication featuring curatorial essays and works from the Metropolitan Museum of Art New York **Francis Bacon - In the Mirror of Photography** Katharina Günther, 2022-05-09 The British painter Francis Bacon 1909-1992 is famed for his idiosyncratic mode of depicting the human figure. Thirty years after his death, his working methods remain underexplored. New research on the Francis Bacon Studio Archive at Hugh Lane Gallery Dublin sheds light on the genesis of his works, namely the photographic source material he collected in his studios on which he consistently based his paintings. The book brings together the artist's pictorial springboards for the first time, delineating and interpreting recurring patterns and methods in his preparatory work and adoption of photographic material. In addition, it correctly locates chance as a driving force in Bacon's working method and qualifies the significance of photography for the painter. German Photo Book Award 23-24 Gold in the category Text Volume Photo Theory **Francis Bacon** Michael Peppiatt, 2019-03-13 This book, a biography on Francis Bacon, is inspired by the friendship the author had with Bacon and based on records of the conversations that took place since 1963. The book forms the first comprehensive account of the artist's life and his work. *"Australian Art and Artists in London, 1950-1965"* Simon Pierse, 2017-07-05 Subtle and wide-ranging in its account, this study explores the impact of Australian art in Britain in the two decades following the end of World War II and preceding the Swinging Sixties. In a transitional period of decolonization in Britain, Australian painting was briefly seized upon as a dynamic and reinvigorating force in contemporary art, and a group of Australian artists settled in London where they held centre stage with group and solo exhibitions in the capital's most prestigious galleries. The book traces the key influences of Sir Kenneth Clark, Bernard Smith and Bryan Robertson in their various and varying roles as patrons, ideologues and entrepreneurs for Australian art, as well as the self-definition and interaction of the artists themselves. Simon Pierse interweaves multiple issues of the period into a cohesive historical narrative, including the mechanics of the British art world, the limited and frustrating cultural scene of 1950s Australia and the conservative influence of Australian government bodies. Publishing for the first time archival material, letters and photographs previously unavailable to scholars either in Britain or Australia, this book demonstrates how the work of expatriate Australian artists living in London constructed a distinct vision of Australian identity for a foreign market.

Australian Art and Artists in London, 1950-1965 Simon Pierse, 2012 Subtle and wide-ranging in its account, this study explores the impact of Australian art in Britain in the two decades following the end of World War II and preceding the Swinging Sixties. Publishing for the first time previously unavailable archival material, this book demonstrates how the work

of these expatriate artists constructed a distinct vision of Australian identity for a foreign market *The Power of Economic Ideas* Alex Millmow, 2010-05-01 Economics Keynes once wrote can be a very dangerous science Sometimes though it can be moulded to further the common good though it might need a leap in mental outlook a whole new zeitgeist to be able to do so This book is about a transformation in Australian economists thought and ideas during the interwar period It focuses upon the interplay between economic ideas players and policy sometimes in the public arena In a decade marked by depression recovery and international political turbulence Australian economists moved from a classical orthodox economic position to that of a cautious Keynesianism by 1939 We look at how a small collective of economists tried to influence policy making in the nineteen thirties Economists felt obliged to seek changes to the parameters as economic conditions altered but more importantly as their insights about economic management changed There are three related themes that underscore this book Firstly the professionalisation of Australian economics took a gigantic leap in this period aided in part by the adverse circumstances confronting the economy but also by the aspirations economists held for their discipline A second theme relates to the rather unflattering reputation foisted upon interwar economists after 1945 That transition underlies a third theme of this book namely how Australian economists were emboldened by Keynes's General Theory to confidently push for greater management of economic activity By 1939 Australian economists conceptualized from a new theoretic framework and from one which they advanced comment and policy advice This book therefore will rehabilitate the works of Australian interwar economists arguing that they not only had an enviable international reputation but also facilitated the acceptance of Keynes's General Theory among policymakers before most of their counterparts elsewhere **Brought to Light**

Queensland Art Gallery, Julie Ewington, 1998 *Brought to Light* a publication on the Australian art collection of the Queensland Art Gallery presents a new model for the documentation of visual arts collections in Australia It is not a catalogue but an anthology of 60 original essays on selected works of interest Approximately 150 works are illustrated and discussed in 60 original essays from scholars artists and art historians who place works in historical and social contexts in ways that expand the reader's knowledge of specific works of art and Australian art history Comparative illustrations from other public collections and artists archives are a special feature of this book Featured artists include Arthur Streeton Rupert Bunny George Lambert Roland Wakelin Grace Cossington Smith Lloyd Rees William Dobell Russell Drysdale Margaret Preston Sidney Nolan Ian Fairweather and Albert Namatjira Contributing authors Elizabeth Churcher Mary Eagle Julie Ewington Sasha Grishin Doug Hall Humphrey McQueen Joanna Mendelssohn Drusilla Modjeska Margo Neale Barry Pearce Mark Pennings Andrew Sayers and Virginia Spate Features over 300 illustrations many full page **After Francis Bacon**

Nicholas Chare, 2017-07-05 Like an analyst listening to a patient this study attends not just to what is said in David Sylvester's interviews with Francis Bacon but also crucially to what is left unspoken to revealing interruptions and caesuras Through interpreting these silences *After Francis Bacon* breaks with stereotypical ideas about the artist's work and provides new

readings and avenues of research After Francis Bacon is the first book to give extended consideration to the way the reception of Bacon's art including Gilles Deleuze's influential text on the artist has been shaped by the Sylvester interviews and to move beyond the limiting effects of the interviews providing fresh interpretations Nicholas Chare draws upon recent developments in psychoanalysis and forensic psychology to present innovative readings of Bacon's work primarily based on the themes of sadomasochism and multi sensory perception Through bringing Bacon's paintings into dialogue with Joseph Conrad's Heart of Darkness and the film Alien he also provides original insights into the ethical relevance the artist's works have for today This study addresses the complexities of the artist's practice particularly in relation to sexuality and synaesthesia and additionally forms a crucial intervention within current debates about creative writing in art history

Lowering the Boom Jay Beck, Tony Grajeda, 2023-12-11 As the first collection of new work on sound and cinema in over a decade Lowering the Boom addresses the expanding field of film sound theory and its significance in rethinking historical models of film analysis The contributors consider the ways in which musical expression scoring voice over narration and ambient noise affect identity formation and subjectivity Lowering the Boom also analyzes how shifting modulation of the spoken word in cinema results in variations in audience interpretation Introducing new methods of thinking about the interaction of sound and music in films this volume also details avant garde film sound which is characterized by a distinct break from the narratively based sound practices of mainstream cinema This interdisciplinary global approach to the theory and history of film sound opens the eyes and ears of film scholars practitioners and students to film's true audio visual nature Contributors are Jay Beck John Belton Clark Farmer Paul Grainge Tony Grajeda David T Johnson Anahid Kassabian David Laderman James Lastra Arnt Maas Matthew Malsky Barry Mauer Robert Miklitsch Nancy Newman Melissa Ragona Petr Szczepanik Paul Thberge and Debra White Stanley **Tate British Artists** Andrew Brighton, 2001 This volume book examines the way Irish born artist Francis Bacon's 1909 1992 paintings were made with reference to his life and words revealing the strong influence of literary modernism Bacon is often said to have put the pain in painting His subversion of artistic conventions and religious symbols created a sensation during his lifetime Even after his death his paintings of distorted figures and fractured spaces continue to ignite controversy To some Bacon's imagery is a profound interpretation of the tragic human condition others declare it violent and disgusting In particular Bacon's rhetoric draws from the despair and guilt expressed by Charles Baudelaire T S Eliot and Ezra Pound The Dictionary of Art Jane Turner, 1996 A Subject Index to Current Literature Australian Public Affairs Information Service, Dictionary of Artists: Maele - Müller Emmanuel Bénézit, 2006 First English language edition of Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface **Oxford Dictionary of National Biography: Macquarie-Martin** Henry Colin Gray Matthew, Brian Harrison, 2004 55 000 biographies of people who shaped the history of the British Isles and beyond from the earliest times to

the year 2002 **Who's who of Australian Writers** ,1995 Chasing Shadows Janda Gooding,1996 Kathleen O Connor
1876 1968 was born in New Zealand brought up in Perth Western Australia and established her professional career in Paris where she settled in 1908 embracing the bohemian lifestyle of the intellectuals and creative people who gravitated to the city from all corners of the world She lived in the artists quarter on the Left Bank breakfasted at the Cafe du Dome went to artists balls and exhibited successfully at the Autumn Salon and the Union des Femmes Peintres Although she made infrequent visits to her family in Australia and two World Wars forced her to flee France Paris remained her home until she was almost eighty when she returned to live in Perth Nevertheless her influence in Australia was considerable particularly in the 1920s when she wrote a regular column about Parisian fashion and society for a Western Australian magazine In the early years in Paris she embraced an impressionistic style and her paintings of Parisians at leisure in the Luxembourg Gardens charmingly capture the flavour of the period During the First World War she lived in Bloomsbury London where the art world was dominated by Post Impressionism Her palette and style changed dramatically and the rich colours and varied textures demonstrated her commitment to the new aesthetic At the conclusion of the war she quickly re immersed herself in Parisian life Still life often incorporating autobiographical aspects became her favoured subject and the site for her explorations of modernism She became involved in the decorative arts and fashion world providing designs for leading fashion designers Paul Poiret and Maurice Dufrene The influence of Art Deco can be seen in some of her major tempera paintings and hand painted textiles from this period During the thirties her work was constantly mentioned in Parisian reviews and in 1936 she exhibited alongside Bonnard de Chirico and Dufy However the Second World War put an end to her aspirations and Paris a

The Joseph Brown Collection at NGV Australia Kristy Grant, Terence Lane, 2004 *Australian Book Review* ,1996

Modernism & Australia Ann Stephen, Andrew McNamara, Philip Goad, 2006 This first anthology of modernist art design and architecture in Australia reveals the raw nerves that modernism exposed and highlights the role of migrants expatriates travel and mass reproduction in the reception of modernism in Australia In more than two hundred documents talks letters fiery debates public manifestoes and private diaries the main players of the time 1917 67 convey in their own words the tensions aspirations and paradoxes behind the reception of modernism Each document is put in context and accompanied by expert commentaries from the editors The collection overturns many key assumptions about Australian culture revealing not a time lag in reception but an up to date engagement with the latest overseas trends and developments It shows a surprising acceptance of modernism in the commercial realms design fashion interior decoration yet chronicles the dogged institutional resistance that greeted modernism particularly in the fine arts

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