



Matisse And The Subject Of Modernism

Joshua I. Cohen



Matisse And The Subject Of Modernism:

Matisse and the Subject of Modernism Alastair Wright, 2004 Focusing on the period 1905-1913 this provocative groundbreaking new book refutes the popular view of Matisse as a painter dedicated to the simple pleasures of decorative line and sensuous colour Wright discovers a darker more complex side to the artist *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 *Henri Bergson and Visual Culture* Paul Atkinson, 2020-10-15 What does it mean to see time in the visual arts and how does art reveal the nature of time as duration made him one of the most prominent thinkers of the fin de siècle Although Bergson never enunciated an aesthetic theory and did not explicitly write on the visual arts his philosophy gestures towards a play of sensual differences that is central to aesthetics This book rethinks Bergson's philosophy in terms of aesthetics and provides a fascinating and original account of how Bergsonian ideas aid in understanding time and dynamism in the visual arts From an examination of Bergson's influence on the visual arts to a reconsideration of the relationship between aesthetics and metaphysics *Henri Bergson and Visual Culture* explores what it means to reconceptualise the visual arts in terms of duration Atkinson revisits four key themes in Bergson's work duration time and the continuous gesture the ramification of life and durational difference and reveals Bergsonian aesthetics of duration through the application of these themes to a number of 19th and 20th century artworks This book introduces readers and art lovers to the work of Bergson and contributes to Bergsonian scholarship as well as presenting a new understanding of the relationship between art and time *Edinburgh Companion to T. S. Eliot and the Arts* Frances Dickey, 2016-08-16 From his early *Curtain Raiser* to the late *Four Quartets* T S Eliot took an interest in all the arts drawing on them for poetic inspiration and for analysis in his prose T S Eliot and the Arts provides extensive high quality research about his many sided engagement with painting sculpture museum artefacts architecture music drama

music hall opera and dance as well as the emerging media of recorded sound film and radio Building on the newly published editions of Eliot's prose and poetry this contemporary research collection opens avenues for understanding Eliot both in his own right as a poet and critic and as a foremost exemplar of interarts modernism **"Rival Sisters, Art and Music at the Birth of Modernism, 1815-1915"** James H. Rubin, 2017-07-05 Introducing the concept of music and painting as rival sisters during the nineteenth century this interdisciplinary collection explores the productive exchange from rivalry to inspiration to collaboration between the two media in the age of Romanticism and Modernism The volume traces the relationship between art and music from the opposing claims for superiority of the early nineteenth century to the emergence of the concept of synesthesia around 1900 This collection puts forward a more complex history of the relationship between art and music than has been described in earlier works including an intermixing of models and distinctions between approaches to them Individual essays from art history musicology and literature examine the growing influence of art upon music and vice versa in the works of Berlioz Courbet Manet Fantin Latour Rodin Debussy and the Pre Raphaelites among other artists

Cézanne's Bathers: Biography and the Erotics of Paint Aruna D'Souza, 1999 *A World Art History and Its Objects* David Carrier, 2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to understand a multicultural art history **The Black Art Renaissance** Joshua I. Cohen, 2020-07-21 Reading African art's impact on modernism as an international phenomenon The Black Art Renaissance tracks a series of twentieth century engagements with canonical African sculpture by European African American and sub Saharan African artists and theorists Notwithstanding its occurrence during the benighted colonial period the Paris avant garde discovery of African sculpture known then as art nègre or black art eventually came to affect nascent Afro modernisms whose artists and critics commandeered visual and rhetorical uses of the same sculptural canon and the same term Within this trajectory black art evolved as a framework for asserting control over appropriative practices introduced by Europeans and it helped forge alliances by redefining concepts of humanism race and civilization From the Fauves and Picasso to the Harlem Renaissance and from the work of South African artist Ernest Mancoba to the imagery of Negritude and the cole de Dakar African sculpture's influence proved transcontinental in scope and significance Through this extensively researched study Joshua I Cohen argues that art history's alleged centers and margins must be conceived as

interconnected and mutually informing The Black Art Renaissance reveals just how much modern art has owed to African art on a global scale

Manet and the Execution of Maximilian John Elderfield, 2006 Manet and the Execution of Emperor Maximilian ISBN 0 87070 423 0 978 0 87070 423 9 Paperback 7 5 x 9 25 in 120 pgs 35 color and 45 b w U S 29 95 CDN 36 00 November Nonfiction and Criticism

Henry Ossawa Tanner Henry Ossawa Tanner, Anna O. Marley, 2012 This book constitutes a very welcome contribution to the public appreciation and scholarly study of Henry Ossawa Tanner a painter of considerable significance in both Europe and America and one whose religious imagery merits careful consideration These well researched essays by an international team of scholars offer substantial reflections on complex issues of race and religion and situate the artist's work and career within the context of his life and times This is a robust framing of Tanner as a cultural phenomenon and one that readers will find quite rewarding David Morgan Professor of Religion at Duke University and author of *The Embodied Eye Religious Visual Culture and the Social Life of Feeling* Henry Ossawa Tanner has finally been recognized as an important artist in the last twenty years and is now firmly part of the American canon as the first major African American painter to emerge from the academy This book enriches our understanding of Tanner's historic place in American art by considering his work as an early modernist religious artist a status entwined with his race but not defined by it These essays by an impressive collection of scholars are full of substantially new material and succeed in broadening our conception of Tanner's life and work Bruce Robertson Professor of Art and Architecture at the University of California Santa Barbara

Questions of Influence in Modern French Literature T. Baldwin, J. Fowler, A. de Medeiros, Ana de Medeiros, 2013-10-31 This collection engages with questions of influence a vexed and problematic concept whose intellectual history is both ancient and vast It examines a range of texts written in French sometimes in dialogue with visual musical works drawn mainly from the eighteenth century onwards Connections are made with related work in a range of disciplines

Georges Rouault and Material Imagining Jennifer Johnson, 2020-11-26 This book considers questions of materiality and painting focalized through the notoriously obscure work of Georges Rouault and offers an innovative critical approach to the various questions raised by this challenging modernist Described as a difficult and dark painter Rouault's oeuvre is deeply experimental Images of the circus emerge from a plethora of chaotic marks while numerous landscapes appear as if ossified in thick paint Rouault's work explodes the genre of painting drawing upon the residue of Gustave Moreau's symbolism the extremities of Fauvism and the radical theatrical experiments of Alfred Jarry The repetitions and reworkings at the heart of Rouault's process defy conventional chronological treatment and place the emphasis upon the coming into being of the work of art Ultimately the book reveals the process of making as both a search for understanding and a response to the problematic world of the 20th century

"American Women Artists, 1935-1970" Helen Langa, 2017-07-05 Numerous American women artists built successful professional careers in the mid twentieth century while confronting challenging cultural transitions shifts in stylistic avant gardism harsh political transformations and changing gender expectations for both

women and men These social and political upheavals provoked complex intellectual and aesthetic tensions Critical discourses about style and expressive value were also renegotiated while still privileging masculinist concepts of aesthetic authenticity In these contexts women artists developed their careers by adopting innovative approaches to contemporary subjects techniques and media However while a few women working during these decades have gained significant recognition many others are still consigned to historical obscurity The essays in this volume take varied approaches to revising this historical silence Two focus on evidence of gender biases in several exhibitions and contemporary critical writings the rest discuss individual artists complex relationships to mainstream developments with attention to gender and political biases cultural innovations and the influence of racial ethnic diversity Several also explore new interpretative directions to open alternative possibilities for evaluating women's aesthetic and formal choices Through its complex nuanced approach to issues of gender and female agency this volume offers valuable and exciting new scholarship in twentieth century American art history and feminist studies

"Painting, Politics and the Struggle for the ?ole de Paris, 1944?964 " Natalie Adamson, 2017-07-05

Painting Politics and the Struggle for the ole de Paris 1944 1964 is the first book dedicated to the postwar or nouvelle ole de Paris It challenges the customary relegation of the ole de Paris to the footnotes not by arguing for some hitherto hidden merit for the art and ideas associated with this school but by establishing how and why the ole de Paris was a highly significant vehicle for artistic and political debate The book presents a sustained historical study of how this school was constituted by the paintings of a diverse group of artists by the combative field of art criticism and by the curatorial policies of galleries and state exhibitions By thoroughly mining the extensive resources of the newspaper and art journal press gallery and government archives artists writings and interviews with surviving artists and art critics the book traces the artists exhibitions and art critical debates that made the ole de Paris a zone of aesthetic and political conflict Through setting the ole de Paris into its artistic social and political context Natalie Adamson demonstrates how it functioned as the defining force in French postwar art in its defence of the tradition of easel painting as well as an international point of reference for the expansion of modernism In doing so she presents a wholly new perspective on the vexed relationships between painting politics and national identity in France during the two decades following World War II

Only a Promise of Happiness Alexander Nehamas, 2007 Neither art nor philosophy was kind to beauty during the twentieth century Much modern art disdains beauty and many philosophers deeply suspect that beauty merely paints over or distracts us from horrors Intellectuals consigned the passions of beauty to the margins replacing them with the anemic and rarefied alternative aesthetic pleasure In Only a Promise of Happiness Alexander Nehamas reclaims beauty from its critics He seeks to restore its place in art to reestablish the connections among art beauty and desire and to show that the values of art independently of their moral worth are equally crucial to the rest of life Nehamas makes his case with characteristic grace sensitivity and philosophical depth supporting his arguments with searching studies of art and literature high and low from Thomas Mann's

Death in Venice and Manet's Olympia to television Throughout the discussion of artworks is generously illustrated Beauty Nehamas concludes may depend on appearance but this does not make it superficial The perception of beauty manifests a hope that life would be better if the object of beauty were part of it This hope can shape and direct our lives for better or worse We may discover misery in pursuit of beauty or find that beauty offers no more than a tantalizing promise of happiness But if beauty is always dangerous it is also a pressing human concern that we must seek to understand and not suppress

"Foreign Artists and Communities in Modern Paris, 1870-1914 " Susan Waller, 2017-07-05 Foreign Artists and Communities in Modern Paris 1870 1914 examines Paris as a center of international culture that attracted artists from Western and Eastern Europe Asia and the Americas during a period of burgeoning global immigration Sixteen essays by a group of emerging and established international scholars including several whose work has not been previously published in English address the experiences of foreign exiles immigrants students and expatriates They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new transnational identities in the City of Light Considering Paris from an innovative global perspective the book situates both important modern artists such as Edvard Munch Sonia Delaunay Marc Chagall and Gino Severini and lesser known American Czech Italian Polish Welsh Russian Japanese Catalan and Hungarian painters sculptors writers dancers and illustrators within the larger trends of international mobility and cultural exchange Broadly appealing to historians of modern art and history the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures peoples and traditions contributed to the development of a hybrid and multivalent modern art

Academics, Pompiers, Official Artists and the Arrière-garde Natalie Adamson, Toby Norris, 2020-06-12 Academics Pompiers Official Artists and the Arrière-garde Defining Modern and Traditional in France 1900 1960 is a collection of eight essays and a scholarly introduction by established and emerging scholars that challenges the continuing modernist slant of twentieth century art history The intention is not to perpetuate the vulgar opposition between avant garde and reactionary art that characterized early twentieth century discourse and has marked much subsequent historical writing but rather to investigate the complex relationship that both innovative and conservative artists had to the concept of tradition How did artists and art critics conceive of tradition in relation to modernity What was the role of an artist's institutional positioning in determining expectations for his or her art What light is thrown on the structure of the French art world by considering artists from abroad who worked in Paris How did the war alter modernist and avant garde paradigms and force crucial changes upon art production in the postwar period to 1960 Particular attention is paid to the terms academic pompier official and arrière-garde originally used to situate the more conservative artists and works as second rate or as the negative foil to the assumed radicalism of the avant garde By re-evaluating the work of artists pushed to the historical margins by such polemical descriptors and by proposing alternative understandings of the aesthetic

economic institutional and political factors that drive our ideas of avant gardism and the modernist narrative in France this collection of essays offers new routes to explore the terrain of twentieth century art in France *This is a Portrait If I Say So* Anne Collins Goodyear,Jonathan Frederick Walz,Kathleen Merrill Campagnolo,Dorinda Evans,2016-01-01 The first in depth exploration of the rise and evolution of abstract symbolic and conceptual portraiture in American art This groundbreaking book traces the history of portraiture as a site of radical artistic experimentation as it shifted from a genre based on mimesis to one stressing instead conceptual and symbolic associations between artist and subject Featuring over 100 color illustrations of works by artists from Charles Demuth Marcel Duchamp Marsden Hartley and Georgia O Keeffe to Janine Antoni Felix Gonzalez Torres Roni Horn Jasper Johns and Glenn Ligon this timely publication probes the ways we think about and picture the self and others With particular focus on three periods during which non mimetic portraiture flourished 1912 25 1961 70 and 1990 the present the authors investigate issues related to technology sexuality artist networks identity politics and social media and explore the emergence of new models for the visual representation of identity Taking its title from a 1961 work by Robert Rauschenberg a telegram that stated This is a portrait of Iris Clert if I say so this book unites paintings sculpture photography and text portraits that challenge the genre in significant often playful ways and question the convention as well as the limits of traditional portrayal *The Ballets Russes and Beyond* Davinia Caddy,2012-04-26 A fresh perspective on the Ballets Russes focusing on relations between music dance and the cultural politics of belle poque Paris

Intimate Collaborations Bibiana Obler,2014-05-06 Beautifully illustrated this insightful book looks at two influential artist couples and the roles of gender and the applied arts in the emergence of abstraction

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