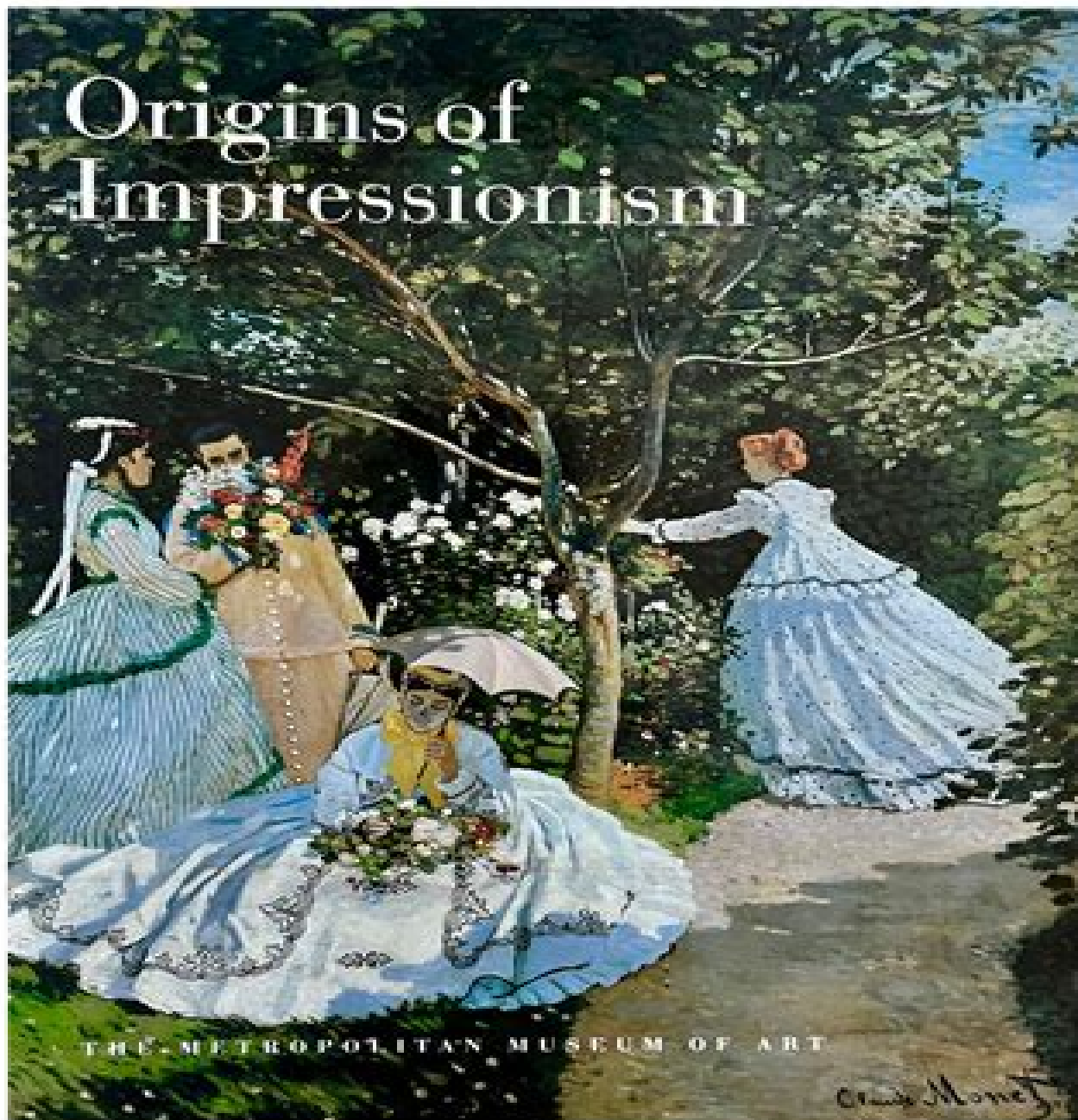


# Origins of Impressionism



THE METROPOLITAN MUSEUM OF ART

# Origins Of Impressionism

**John I. Clancy**



## **Origins Of Impressionism:**

Origins of Impressionism Gary Tinterow, Henri Loyrette, 1994 This handsome publication which accompanies a major exhibition at The Metropolitan Museum of Art is a lively and engaging account of the artistic scene in Paris in the 1860s the years that witnessed the beginnings of Impressionism For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked academic versus avant garde classicist versus romantic realist versus impressionist A host of strong personalities contributed to this history and their style evolved into a new way of looking at the world These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public And they wanted to measure up to or surpass their elders This complex and rich environment is presented here the grand old men and the young turks encounter each other the Salon pontificates and the new generation moves fitfully ahead benignly but always with determination Origins of Impressionism gives a day by day year by year study of the genesis of an epoch making style Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition and there is an illustrated chronology With more than two hundred superb colorplates this informative survey is an essential work for both the general reader and the scholar BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Origins of Impressionism Gary Tinterow, Henri Loyrette, 1994-01-01 This handsome publication which accompanies a major exhibition at The Metropolitan Museum of Art is a lively and engaging account of the artistic scene in Paris in the 1860s the years that witnessed the beginnings of Impressionism For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked academic versus avant garde classicist versus romantic realist versus impressionist A host of strong personalities contributed to this history and their style evolved into a new way of looking at the world These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public And they wanted to measure up to or surpass their elders This complex and rich environment is presented here the grand old men and the young turks encounter each other the Salon pontificates and the new generation moves fitfully ahead benignly but always with determination Origins of Impressionism gives a day by day year by year study of the genesis of an epoch making style Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition and there is an illustrated chronology With more than two hundred superb colorplates this informative survey is an essential work for both the general reader and the scholar

**The History of Impressionism** John Rewald, 1961 Text and pictures chronicle the impressionist movement *New York Magazine*, 1994-10-17 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to

reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

**Impressionism** Michael Howard, 1997 **Origins of Impressionism**, 19?? *The Barbizon School & the Origins of Impressionism* Steven Adams, 1994-07-21 The key painters associated with the Barbizon School Corot Millet Rousseau and Courbet are among the finest landscape artists of the nineteenth century From their base at the village of Barbizon in the Forest of Fontainebleau just outside Paris they painted nature as they saw it anticipating many of the techniques and effects of Impressionism In this survey Steven Adams re evaluates French landscape painting in the half century before Impressionism placing this return to nature against the background of the rapid industrialization and political crises of the period

**Impressionism** John I. Clancy, 2003 Defining an artistic era or movement is often a difficult task as one tries to group individualistic expressions and artwork under one broad brush Such is the case with impressionism which culls together the art of a multitude of painters in the mid 19th century including Monet C zanne Renoir Degas and van Gogh Basically impressionism involved the shedding of traditional painting methods The subjects of art were taken from everyday life as opposed to the pages of mythology and history In addition each artist painted to express feelings of the moment instead of hewing to time honoured standards This description of impressionism obviously is quite broad and can apply to a wide array of styles Nonetheless it remains a very important school in the annals of art Any current or budding art aficionado should become familiar with the impressionist movement and its impact on the art world This book presents a sweeping study of this artistic period from its origins to its manifestations in the works of some of art history s most revered painters Following this overview is a substantial and selective bibliography featuring access through author title and subject indexes

**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

**Impressionist Masterpieces: Insights into the Art of the 20th Century** Pasquale De Marco, 2025-05-16 Immerse yourself in the world of Claude Monet the pioneer of Impressionism and discover the magic of his art Embark on a captivating journey through the life and works of Claude Monet the master of Impressionism This comprehensive book takes you behind the scenes of his artistic process revealing the techniques influences and inspirations that shaped his groundbreaking paintings Explore Monet's early years marked by struggle and perseverance as he honed his skills and developed his unique style Delve into his famous series of water lilies where his innovative brushwork and vibrant colors captured the essence of nature's beauty Discover the connections between Monet's personal life and his art as his relationships travels and experiences influenced his creative vision Learn about the artistic movements and contemporaries that inspired him from the Barbizon School to Japanese prints With stunning reproductions of Monet's most celebrated works this book offers a visual feast that showcases his mastery of light color and composition From the tranquil landscapes of Giverny to the bustling streets of Paris Monet's paintings transport viewers to a world of beauty and wonder This book is an essential guide for art enthusiasts history buffs and anyone seeking a deeper understanding of one of the most influential artists of all time Immerse yourself in the world of

Claude Monet and experience the transformative power of his art If you like this book write a review on google books

**The Museum Effect** Jeffrey K. Smith, 2014-05-29 Museums libraries and cultural institutions provide opportunities for people to understand and celebrate who they are were and might be These institutions educate the public and civilize society in a variety of ways ranging from community events to a single child making a first visit The Museum Effect documents this phenomenon explains how it happens and shows how institutions can facilitate this process Cultural institutions vary dramatically in size nature and purpose but they all allow visitors to hold conversations with artists and authors perhaps long dead These conversations sometimes with others present and sometimes with artists scientists explorers or authors not present allow visitors to explore their lives and their possible selves Cultural institutions inspire personal reflection and help visitors better themselves in that they leave having contemplated what is noble excellent or exemplary about the society in which they live The museum effect is a process through which cultural institutions educate and civilize us as individuals and as societies These institutions allow visitors to spend some time with their thoughts elevated and leave the institution better people in some meaningful fashion than when they entered This visionary book presents the underlying idea and the argument for the museum effect along with empirical research supporting that argument It will help those working in museums libraries and archivists to facilitate this process and study how this is working in their own institutions

**Lighting Up the Landscape** National Gallery of Scotland, 1986     *Art History 101 . . . Without the Exams* Annie Montgomery Labatt, 2022-09-06 Why is something a masterpiece *Art History 101 Without the Exams* is about revisiting famous works of art that we may have studied in an art history class or seen in a textbook Each discussion delves into one great masterpiece and asks the questions that help us understand how it has shaped history What is the piece about How did the original owner look at this piece Where was it originally placed Why is it in this museum now How did it get famous From the sixth century mosaics of Ravenna and the painted bulls of Altamira Spain dated 12 500 BCE to an incense burner from twelfth century Seljuk Iran frescoes from a Late Byzantine funerary chapel and masterworks by Botticelli Caravaggio Monet and Sargent this book shows readers how to look closely It welcomes us to the joy of art history but without the papers notes and exams     *A Companion to Impressionism* André Dombrowski, 2021-09-14 The 21st century's first major academic reassessment of Impressionism providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition chronology and membership of the Impressionist movement In 34 original essays from established and emerging scholars this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art Focusing on the 1860s to 1890s this Companion explores artists who are well represented in Impressionist studies including Monet Renoir Degas and Cassatt as well as Morisot Caillebotte Bazille and other significant yet lesser known artists The essays cover a wide variety of

methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century the relationship between Impressionism and the emergence of new media the materials and techniques of the Impressionists and the movement's exhibition and reception history Part of the acclaimed Wiley Blackwell Companions to Art History series this important new addition to scholarship in this field Reevaluates the origins chronology and critical reception of French Impressionism Discusses Impressionism's account of modern identity in the contexts of race nationality gender and sexuality Explores the global reach and influence of Impressionism in Europe the Middle East East Asia North Africa and the Americas Considers Impressionism's relationship to the emergence of film and photography in the 19th century Considers Impressionism's representation of the private sphere as compared to its depictions of public issues such as empire finance and environmental change Addresses the Impressionist market and clientele period criticism and exhibition displays from the late 19th century to the middle of the 20th century Features original essays by academics curators and conservators from around the world including those from France Germany the United States the United Kingdom Japan Turkey and Argentina The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art Post Impressionism modern art and modern French cultural history

**Impressionist Painting** Wynford Dewhurst, 2025-03-29 Delve into the vibrant world of late 19th century French art with Wynford Dewhurst's *Impressionist Painting: Its Genesis and Development*. This meticulously prepared print edition offers a fascinating exploration of impressionism, a revolutionary movement that forever changed the landscape of modern art. Explore the historical context and artistic techniques that defined this influential period. Dewhurst examines the origins of impressionism, tracing its evolution and showcasing the innovative methods employed by its key figures. Discover insights into the artists themselves, their portraits, and the critical theories surrounding their groundbreaking work. From discussions of painting techniques to insightful commentary on the art world's response, this book provides a comprehensive overview of impressionism's impact. A must-read for anyone interested in art history, French art, and the enduring legacy of impressionist painters. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States, you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work. Scholars believe and we concur that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant.

*Origins of impressionism*, 1994

**"Interior Portraiture and Masculine Identity in France, 1789-1914"** Heather Belnap Jensen, 2017-07-05 Focusing specifically on portraiture as a genre, this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine. Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century, the preponderance of such

portraits alone supports the book's premise that the alignment of men with public life is oversimplified and more myth than reality. The volume offers analysis of works by a mix of artists from familiar names such as David, Delacroix, Courbet, Manet, Rodin, and Matisse to less well-known image makers including Dominique Doncre, Constance Mayer, Anders Zorn, and Lucien Etienne Melingue. The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period. The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self-expression and artistic creativity. *Interior Portraiture and Masculine Identity in France, 1789-1914* provides a much-needed rethinking of modern masculinity in this period. **New York Magazine**, 1994-10-17

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. *Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007

**The Contemporaneity of Modernism** Michael D'Arcy, Mathias Nilges, 2015-10-23 At a juncture in which art and culture are saturated with the forces of commodification, this book argues that problems, forms, and positions that defined modernism are crucially relevant to the condition of contemporary art and culture. The volume is attuned to the central concerns of recent scholarship on modernism and contemporary culture: the problems of aesthetic autonomy and the specific role of art in preserving a critical standpoint for cultural production; the relationship between politics and the category of the aesthetic; the problems of temporality and contemporaneity; literary transnationalism and the questions of medium and medium specificity. Ranging across art forms, mediums, disciplines, and geographical locations, essays address the foundational questions that fuse modernism and the contemporary moment: What is art? What is the relation between art and the economy? How do art and technology interpenetrate and transform each other? What is modernism's logic of time and contemporaneity, and how might it speak to the problem of thinking genuine novelty or the possibility of an alternative to the current stage of neo-liberal capitalism? What is modernism, and what is its history? The book is thus committed to revising our understanding of what modernism was in its earlier instantiations and in accounting for the current moment, addressing the problems raised by modernism's afterlives and reverberations in the 20th and 21st centuries. The volume includes essays that consider literature, sociology, philosophy, visual art, music, architecture, digital culture, television, and other artistic media. It synthesizes the most recent thinking on modernism and contemporary culture and presents a compelling case for what happens to literature, art, and culture in the wake of the exhaustion of postmodernism. This book will be of interest to those studying literature, visual art, media studies, architecture, literary theory, modernism and twentieth-century and contemporary culture more generally.



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