

DONALD E. GORDON

# Modern Art Exhibitions 1900-1916



1911-1912 Pablo Picasso, *Les Femmes d'Alger (O. K. G.)*, Paris, 1911



1889-1890 Vincent van Gogh, *Olive Trees with Yellow Sky and Sea*, Brussels, 1890



1891-1892 Paul Gauguin, *Mahana, Te Pahi*, Paris, 1892



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# Modern Art Exhibitions 1900-1916

**Dorothy M. Kosinski, Jay McKean  
Fisher, Steven A. Nash, Ann  
Boulton, Henri Matisse, Oliver  
Shell, Baltimore Museum of Art, Nasher  
Sculpture Center**

## **Modern Art Exhibitions 1900-1916:**

*Catalog of the Library of the Museum of Modern Art: A Museum of Modern Art (New York, N.Y.). Library, 1976*

**"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. *How, When, and Why Modern Art Came to New York* Marius de Zayas, 1998 This work, originally written in the late 1940s, is a chronicle assembled from the author's personal archive of photographs and newspaper reviews of the exhibitions he discusses. His writings informed American public opinion on artistic developments. **The Routledge Companion to Expressionism in a Transnational Context** Isabel Wünsche, 2018-08-22 The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation, dissemination, and transformation of expressionism outside of the German-speaking world in regions such as Central and Eastern Europe, the Baltics, and Scandinavia; Western and Southern Europe; North and Latin America; and South Africa in the first half of the twentieth century. Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies, the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions. The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production. Essential for an in-depth understanding and discussion of expressionism, this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements. The Annenberg Collection Metropolitan Museum of Art (New York, N.Y.), Colin B. Bailey, 2009 The Walter and Leonore Annenberg Collection of Impressionist and Post-Impressionist paintings, watercolors, and drawings constitutes one of the most remarkable groupings of avant-garde works of art from the mid-19th to the early 20th century ever given to The

Metropolitan Museum of Art A revised and expanded edition of the 1989 publication Masterpieces of Impressionism and Post Impressionism The Annenberg Collection this volume presents more than fifty masterworks by such luminaries as Manet Degas Morisot Renoir Monet Cezanne Gauguin Van Gogh Picasso and Matisse accompanied by elucidating texts and a wealth of comparative illustrations From publisher Picasso and the Painting That Shocked the World Miles J. Unger, 2019-03-26 One of The Christian Science Monitor's Best Nonfiction Books of 2018 An engrossing read a historically and psychologically rich account of the young Picasso and his coteries in Barcelona and Paris The Washington Post and how he achieved his breakthrough and revolutionized modern art through his masterpiece Les Femmes d'Alger (O.J. Version) In 1900 eighteen year old Pablo Picasso journeyed from Barcelona to Paris the glittering capital of the art world For the next several years he endured poverty and neglect before emerging as the leader of a bohemian band of painters sculptors and poets Here he met his first true love and enjoyed his first taste of fame Decades later Picasso would look back on these years as the happiest of his long life Recognition came first from the avant garde then from daring collectors like Leo and Gertrude Stein In 1907 Picasso began the vast disturbing masterpiece known as Les Femmes d'Alger (O.J. Version) Inspired by the painting of Paul Cezanne and the inventions of African and tribal sculpture Picasso created a work that captured the disorienting experience of modernity itself The painting proved so shocking that even his friends assumed he'd gone mad but over the months and years it exerted an ever greater fascination on the most advanced painters and sculptors ultimately laying the foundation for the most innovative century in the history of art In Picasso and the Painting That Shocked the World Miles J. Unger combines the personal story of Picasso's early years in Paris his friendships his romances his great ambition his fears with the larger story of modernism and the avant garde The Christian Science Monitor This is the story of an artistic genius with a singular creative gift It is riveting This engrossing book chronicles with precision and enthusiasm a painting with lasting impact in today's art world Publishers Weekly starred review all of it played out against the backdrop of the world's most captivating city **Matisse** Dorothy M. Kosinski, Jay McKean Fisher, Steven A. Nash, Ann Boulton, Henri Matisse, Oliver Shell, Baltimore Museum of Art, Nasher Sculpture Center, 2007-01-01 Contains photographs of sculptures created by Henri Matisse **Gone Primitive** Marianna Torgovnick, 1990 The unfinished frescoes by Antonio Pisanello in the Ducal Palace in Mantua have intrigued and puzzled art historians since their rediscovery in the 1960s In this extensive discussion Woods Marsden art history UCLA identifies the frescoes as a coherent cycle depicting an episode from the prose Lancelot the 13th century French Arthurian romance Dating the cycle c 1447-48 she argues for Lodovico Gonzaga ruler of Mantua as commissioner and suggests that the work documents this outstanding patron's early intentions and ambitions Examining and crossing a range of fields anthropology psychology literature and art and texts photography travel literature television programs and museum exhibitions Torgovnick English Duke U shows how Western ideas of the primitive have served as a vehicle to control societies outside the West and to suppress women and minorities within it Annotation copyrighted by Book News Inc Portland OR **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 **New Perspectives on Brücke**

**Expressionism** Christian Weikop, 2017-07-05 New Perspectives on Brücke Expressionism Bridging History brings together highly renowned international art historians in a scholarly work that offers the first full length reassessment in English of the importance of the Brücke group to German modernism specifically and to international modernism more generally It challenges interrogates and updates existing orthodoxies in the field of Brücke studies by deploying new research combined with innovative interpretative approaches This is an exciting volume of essays with an interlinking tripartite structure that charts the significance of this pioneering German avant garde group in relation to various critical themes namely cultural and material identity collectivity and selfhood as well as defamation and rehabilitation The book is unique in the field in that it seeks to excavate specific historical research relating to the activities of the Brücke as a bohemian yet nonetheless enterprising artists community and considers the contributions of the key members in relation to the dynamics of that group rather than simply on an individual basis It thoroughly explores the historiography of the Brücke artists reception throughout the turbulent history of the twentieth century up until the present day Finding Lost Wax, 2020-10-26 This book is the first

scholarly account of how lost wax casting was forgotten and rediscovered around the world thanks to transmission of know how by Italian founders in the late nineteenth century Against this backdrop Medardo Rosso an Italian sculptor living in Paris overturned rules of the technique through creative approaches to serial reproduction His unusual casts prefigured experiments in casting in the modern era The volume includes art historical essays by distinguished scholars on the revival of lost wax casting in different countries and a case study of Rosso's Bambino ebreo series including scientific analysis and conservation studies Podcast interview with Sharon Hecker about this book HumanitiesMatter Remodeling a Lost Wax Technique The Methods of Medardo Rosso brill com 2015 Günter Berghaus, 2015-07-01 The special issue of International Yearbook of Futurism Studies for 2015 will investigate the role of Futurism in theuvre of a number of Women artists and writers These include a number of women actively supporting Futurism e g R ena Z tkov Edyth von Haynau Olga Rozanova Eva K hn others periodically involved with the movement e g Valentine de Saint Point Aleksandra Ekster Mary Swanzy others again inspired only by certain aspects of the movement e g Natalia Goncharova Alice Bailly Giovanna Klien Several artists operated on the margins of a Futurist inspired aesthetics but they felt attracted to Futurism because of its support for women artists or because of its innovatory roles in the social and intellectual spheres Most of the artists covered in Volume 5 2015 are far from straightforward cases but exactly because of this they can offer genuinely new insights into a still largely under researched domain of twentieth century art and literature Guiding questions for these investigations are How did these women come into contact with Futurist ideas Was it first hand knowledge poems paintings manifestos etc or second hand knowledge usually newspaper reports or personal conversions with artists who had been in contact with Futurism How did

the women respond to the positive or negative reports How did this show up in their uvre How did it influence their subsequent often non Futurist career

**Marketing Modernism in Fin-de-siècle Europe** Robert Jensen,1994 In describing the canon building of modern dealerships Jensen considers the new ideological dealer and explores the commercial construction of artistic identity through such rhetorical concepts as temperament and independent art and through such institutional structures as the retrospective

*0,10* Linda S. Boersma,1994 Ge illustreerde beschrijving met achtergrondinformatie over de tentoonstelling 0 10 gehouden in Sint Petersburg Leningrad in 1915 met werk van Russische avant garde schilders

**Cubism and Its Histories** David Cottington,2004 Cubism was the most influential artistic movement that emerged in the twentieth century Yet just what cubism was or stood for at the time of its emergence is still in dispute while the explanations offered for its importance for twentieth century art and its legacy for the present are bewildering in their variety This fascinating book offers a way beyond this confusion a narrative of its beginnings consolidation and dissemination that takes into account not only what the style and the movement signified at the time of its emergence but also the principal writings through which cubism s significance for modernism has been established Visually stunning with over 100 illustrations this is an essential work for all students and teachers of modern art history

**A Moment's Monument** Sharon Hecker,2017-06-13 Medardo Rosso 1858 1928 is one of the most original and influential figures in the history of modern art and this book is the first historically substantiated critical account of his life and work An innovative sculptor photographer and draftsman Rosso was vital in paving the way for the transition from the academic forms of sculpture that persisted in the nineteenth century to the development of new and experimental forms in the twentieth His antimonumental antiheroic work reflected alienation in the modern experience yet also showed deep feeling for interactions between self and other Rosso s art was also transnational he refused allegiance to a single culture or artistic heritage and declared himself both a citizen of the world and a maker of art without national limits In this book Sharon Hecker develops a narrative that is an alternative to the dominant Franco centered perspective on the origin of modern sculpture in which Rodin plays the role of lone heroic innovator Offering an original way to comprehend Rosso A Moment s Monument negotiates the competing cultural imperatives of nationalism and internationalism that shaped the European art world at the fin de si cle

**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

**Exhibiting Abstraction** Christina Bartosch,2025-05-20 The time around 1910 has entered art history as the moment when abstraction was invented However where and when works of non figurative art became present in the public eye has been afforded little attention to date Exhibiting Abstraction is the first publication to be devoted entirely to the presentation of abstract art between 1908 and 1915 It uncovers strategies for the dissemination of early abstract painting in exhibitions with the aid of a

register of exhibited works by Giacomo Balla Umberto Boccioni Wassily Kandinsky Frantisek Kupka Kazimir Malevich Piet Mondrian and Francis Picabia shown to the public within this period and an analysis of the artists exhibition activities The key role played by art exhibitions in the works introduction and dissemination is highlighted **Rethinking Malevich** Charlotte Douglas, Christina Lodder, 2007-12-31 The Russian artist Kazimir Malevich was one of the great figures of twentieth century art and a pioneer of abstraction whose painting The Black Square of 1915 has become an icon of modernism Yet he is a creative figure about whom much still remains to be elucidated Soviet scholarship ignored him for decades and Western scholars were inevitably only able to work with the limited visual and documentary material that was available to them It was only after the fall of Communism in 1991 that access to such material became easier This book represents the fruits of the research that has been conducted since then by a range of Russian and Western scholars who have been able to shed vital new light on the artist s life his training his art his career his relationships with other artists and movements and his theories

*The Vital Art of D.H. Lawrence* Jack Stewart, 1999 D H Lawrence asserts Jack Stewart expresses a painter s vision in words supplementing visual images with verbal rhythms With the help of twenty three illustrations Stewart shows how Lawrence s style relates to impressionism expressionism primitivism and futurism Stewart examines Lawrence s painterly vision in The White Peacock Sons and Lovers The Rainbow Women in Love Kangaroo and The Plumed Serpent Stewart s final three chapters deal with the influence exerted on Lawrence s fiction by the work of Van Gogh Cezanne Gauguin and the Japanese artists Hokusai and Hiroshige He concludes by synthesizing the themes that pervade this interarts study vision and expression art and ontology

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