



# Sculpture And Ceramics Of Paul Gauguin

**Lee Ash**



## **Sculpture And Ceramics Of Paul Gauguin:**

*Sculpture and Ceramics of Paul Gauguin* Christopher Gray,1980 Both a study and a compilation of the known pieces of Gauguin s sculpture and ceramics     The Sculpture and Ceramics of Paul Gauguin Christopher Gray,1963-10-01

**Sculpture and Ceramics of Paul Gauguin** Christopher Gray,1980     **Gauguin** Gloria Lynn Groom,2017-01-01 An unprecedented exploration of Gauguin s works in various media from works on paper to clay and furniture Paul Gauguin 1848 1903 was a creative force above and beyond his legendary work as a painter Surveying the full scope of his career spanning experiments in different media and formats clay works on paper wood and paint as well as furniture and decorative friezes this volume delves into his enduring interest in craft and applied arts reflecting on their significance to his creative process Gauguin Artist as Alchemist draws on extensive new research into the artist s working methods presenting him as a consummate craftsman one whose transmutations of the ordinary yielded new and remarkable forms Beautifully designed and illustrated this book includes essays by an international team of scholars who offer a rich analysis of Gauguin s oeuvre beyond painting By embracing other art forms which offered fewer dominant models to guide his work Gauguin freed himself from the burden of artistic precedent In turn these groundbreaking creative forays especially in ceramics gave new direction to his paintings The authors insightful emphasis on craftsmanship deepens our understanding of Gauguin s considerable achievements as a painter draftsman sculptor ceramist and printmaker within the history of modern art     **The Symbolism of Paul Gauguin** Henri Dorra,2007-02-20 Modern Gauguin studies complex interpretations of the works based on the identification of the artist s sources in ancient sacred art from around the world began in the early 1950s with the pioneering research of Bernard Dorival and Henri Dorra The Symbolism of Paul Gauguin Erotica Exotica and the Great Dilemmas of Humanity Dorra s ultimate meditation on the art of Gauguin constitutes a milestone in the history of Post Impressionism Charles Stuckey is an independent scholar and consultant     *Paul Gauguin* Dario Gamboni,2014-09-15 French artist Eug ne Henri Paul Gauguin 1848 1903 once reproached the Impressionists for searching around the eye and not at the mysterious centre of thought But what did he mean by this enigmatic phrase In this innovative investigation into Gauguin s art and thought Dario Gamboni illuminates Gauguin s quest for this mysterious centre and offers a fresh look at the artist s output in all media from ceramics and sculptures to prints paintings and his large corpus of writings Foregrounding Gauguin s conscious use of ambiguity Gamboni unpacks what the artist called the language of the listening eye Gamboni shows that the interaction between perception cognition and imagination was at the core of Gauguin s work and he traces a line of continuity in them that has been previously overlooked Emulating Gauguin s wide ranging curiosity with literature psychology theology and the natural sciences not to mention the whole of art history this richly illustrated book provides new insight into the life and works of this well known yet little understood artist     Paul Gauguin Anna Barskaya,2011-07-01 Paul Gauguin was first a sailor then a successful stockbroker in Paris In 1874 he began to paint at weekends as a Sunday painter

Nine years later after a stock market crash he felt confident of his ability to earn a living for his family by painting and he resigned his position and took up the painter's brush full time. Following the lead of Cézanne, Gauguin painted still lifes from the very beginning of his artistic career. He even owned a still life by Cézanne which is shown in Gauguin's painting *Portrait of Marie Lagadu*. The year 1891 was crucial for Gauguin. In that year he left France for Tahiti where he stayed till 1893. This stay in Tahiti determined his future life and career. In 1895, after a sojourn in France, he returned there for good. In Tahiti, Gauguin discovered primitive art with its flat forms and violent colours belonging to an untamed nature. With absolute sincerity, he transferred them onto his canvas. His paintings from then on reflected this style: a radical simplification of drawing, brilliant pure bright colours, an ornamental type composition and a deliberate flatness of planes. Gauguin termed this style synthetic symbolism.

**Gauguin** Belinda Thomson, 2021-04-06. This authoritative account of the life and work of Paul Gauguin, one of the most original artists of the late nineteenth century, is revised and updated with color illustrations throughout. Artist Paul Gauguin achieved a high public profile during his lifetime and was one of the first artists of his generation to achieve international recognition. But his prominence has always been tangled up with the dramatic and problematic events of his life: his self-imposed exile on a remote South Sea island and his turbulent relationships with his peers, as with the appeal of his art. In this revised and updated edition, art historian Belinda Thomson gives a comprehensive and accessible account of the life and work of one of the most complicated artists of the late nineteenth century. Gauguin's painting, sculpture, prints, and ceramics are discussed in the light of his public persona, his relations with his contemporaries, his exhibitions, and their critical reception. His private world, beliefs, and aspirations emerge through his extensive cache of journals, letters, and other writings. Fully illustrated in color and drawing on the new, more global conversation surrounding the artist, Gauguin is the definitive volume on this controversial and often contradictory figure.

*Painting and Sculpture in Europe, 1880-1940* George Heard Hamilton, 1993-01-01. This new edition of a book that offers the best available grounding in its huge subject, as the *Sunday Times* called it, includes color plates and a revised and expanded bibliography. Professor Hamilton traces the origins and growth of modern art, assessing the intrinsic qualities of individual works and describing the social forces in play. The result is an authoritative guide through the forest of artistic labels: Impressionism and Expressionism, Symbolism, Cubism, Constructivism, Surrealism, etc., and to the achievements of Degas and Cézanne, Ensor and Munch, Matisse and Kandinsky, Picasso, Braque, and Epstein, Mondrian, Dalí, Modigliani, Utrillo, and Chagall, Klee, Henry Moore, and many other artists in a revolutionary age.

Ultra-sauvage, Ultra-moderne Yeon Shim Chung, 2005. **Getty Research Journal, No. 13** Gail Feigenbaum, 2021-03-09. The Getty Research Journal features the work of art historians, museum curators, and conservators around the world as part of Getty's mission to promote the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original scholarship related to Getty collections, initiatives, and broad research interests. This issue features essays on a Parthian stag rhyton and new epigraphic and technical discoveries, gendered

devotion and owner portraits in illuminated manuscripts from northern France around 1300 a technical analysis of heraldic devices in a missal from Renaissance Bologna a new social and collective practice of drawing among French architect pensionnaires of the 1820s and 1830s at Pompeii artist Malvina Hoffman's representations of race during her travels to Southeastern Europe as part of her work with the American Yugo Slav Relief Raimundo de Madrazo y Garreta's painting *Reverie* The Letter and the small world sensation as a methodology for global art history arguments that disprove the attribution of the J Paul Getty Museum's sculpture *Head with Horns* to artist Paul Gauguin *Head with Horns* and Gauguin's creative appropriation of objects and the unpublished first draft of critic Clement Greenberg's essay *Towards a Newer Laocoon*

**Gauguin Ceramics in Danish Collections** Merete Bodelsen, 1960 The name of Merete Bodelsen will be familiar to students of Gauguin from her articles on problems connected with this artist in *The Burlington Magazine* and the *Gazette des Beaux Arts* She is a specialist on ceramics and editor of the *Biographical Dictionary of Danish Artists* *Weilbachs Kunstnerleksikon* vol I III With the present publication she is the first to give an account of Gauguin's ceramic activities and show the part played by the activities in his artistic development The book also contains a descriptive catalogue of ceramic works by Gauguin in Danish museums and collections Jacket sleeve

**Potential Images** Dario Gamboni, 2002 In *Potential Images* Dario Gamboni explores ambiguity in modern art considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect Ambiguity became increasingly important in late 19th and early 20th century aesthetics as is evidenced in works by such artists as Redon Cezanne Gauguin Ensor and the Nabis Similarly the Cubists subverted traditional representational conventions requiring their viewers to decipher images to extract their full meanings The same device was taken up in the various experiments leading to abstraction For example it was Kandinsky's intention that his work could be interpreted in both figurative and non figurative ways and Duchamp's *Readymades* suggested the radical conclusion that it is the beholder who makes the picture These invitations to viewers to participate in the process of artistic communication had social and political implications as they accorded artist and beholder symmetrical almost interchangeable roles

**Ceramic, Art and Civilisation** Paul Greenhalgh, 2020-12-24 Full of surprises and evocative The *Spectator* Passionately written *Apollo* An extraordinary accomplishment Edmund de Waal *Monumental* Times Literary Supplement An epic reshaping of ceramic art Crafts An important book The Arts Society Magazine In his major new history Paul Greenhalgh tells the story of ceramics as a story of human civilisation from the Ancient Greeks to the present day As a core craft technology pottery has underpinned domesticity business religion recreation architecture and art for millennia Indeed the history of ceramics parallels the development of human society This fascinating and very human history traces the story of ceramic art and industry from the Ancient Greeks to the Romans and the medieval world Islamic ceramic cultures and their influence on the Italian Renaissance Chinese and European porcelain production modernity and Art Nouveau the rise of the studio potter Art Deco International Style and Mid Century Modern and finally the contemporary explosion of

ceramic making and the postmodern potter Interwoven in this journey through time and place is the story of the pots themselves the culture of the ceramics and their character and meaning Ceramics have had a presence in virtually every country and historical period and have worked as a commodity servicing every social class They are omnipresent a ubiquitous art Ceramic culture is a clear unique definable thing and has an internal logic that holds it together through millennia Hence ceramics is the most peculiar and extraordinary of all the arts At once cheap expensive elite plebeian high tech low tech exotic eccentric comic tragic spiritual and secular it has revealed itself to be as fluid as the mud it is made from Ceramics are the very stuff of how civilized life was and is led This then is the story of human society s most surprising core causes and effects

#### **Gerontology and Geriatrics Collections**

Lee Ash,2013-08-21 An essential resource for any library where research on aging is conducted a guide to important and unique holdings in the field

#### **Gauguin's Challenge**

Norma Broude,2018-03-08 Several decades have now passed since postcolonial and feminist critiques presented the art historical world with a demythologized Paul Gauguin 1848 1903 a much diminished image of the artist hero who had once been universally admired as the father of modernist primitivism In this volume both long established and more recent Gauguin scholars offer a provocative picture of the evolution of Gauguin scholarship in the recent postmodern era as they confront and consider how the dismantling of the longstanding Gauguin myth positions us now in the 21st century to deal with and assess the life work and legacy of this still perennially popular artist To reassess the challenges that Gauguin faced in his own day as well as those that he continues to present to current and future scholarship they explore the multiple contexts that influenced Gauguin s thought and behavior as well as his art and incorporate a variety of interdisciplinary approaches from anthropology philosophy and the history of science to gender studies and the study of Pacific cultural history Dealing with a wide range of Gauguin s production they challenge conventional art historical thinking highlight transnational perspectives and offer clues to the direction of future scholarship as audiences worldwide seek to make multicultural peace with Gauguin and his art Broude has raised the bar of Gauguin scholarship ever higher in this groundbreaking volume which will be necessary reading for students and scholars of art history late 19th century French and Pacific culture gender studies and beyond

#### **Van Gogh and Gauguin**

Debora Silverman,2004-07-17 An original account of the tortuous and revealing relationship between two seminal figures of modern painting Vincent van Gogh and Paul Gauguin

*Gauguin's 'nirvana'* Paul Gauguin,Wadsworth Atheneum Staff,Stephen H. Kornhauser,Wadsworth Atheneum Museum of Art,Wadsworth Atheneum,2001-01-01 Shortly before Gauguin made his first Tahitian journey in 1891 he spent nearly two years in the remote Breton fishing village of Le Pouldu Seeking creative isolation in a primitive setting he pursued his art accompanied by several followers One of them was the Dutch painter Meyer de Haan who was able to pay the living expenses in Le Pouldu and was also knowledgeable in literary and philosophical matters that fascinated Gauguin Their association resulted in some of Gauguin s most remarkable works including the Wadsworth Atheneum s symbolist portrait of de Haan

inscribed Nirvana This and the rich variety of paintings and sculpture by Gauguin produced in 1889 90 are the focus of this beautiful book Gauguin and de Haan settled into an inn at Le Pouldu run by an attractive unwed mother named Marie Henry who began a liaison with de Haan despite the fact that he was a sickly hunchback The intensity of relations between Gauguin and de Haan is reflected in many of the works including frescoes which they installed in the inn Gauguin s time in Le Pouldu was crucial to the advancement of his art and the vivid Breton subjects and personality of Meyer de Haan remained in his imagination to reappear even during his later Tahitian period In this book several distinguished experts draw on previously unavailable sources to examine in depth the history of this period Gauguin s relationship with de Haan their interest in religion and exotic cultures and the meaning of the many innovative symbolist works they produced The Private Collection of Edgar Degas Julie A. Steiner, Metropolitan Museum of Art (New York, N.Y.), 1997 The art collection assembled by Edgar Degas was remarkable not only for its quality size and depth but also for its revelation of Degas s artistic affinities He acquired great numbers of works by the nineteenth century French masters Ingres Delacroix and Daumier he bought or bartered his own pictures for art by many of his contemporaries particularly Manet Cezanne Gauguin and Cassatt and he acquired works by a wide range of other artists from eminent to little known The extent of Degas s holdings was not recognized until after his death when the collection came up for auction in Paris in 1918 and in what was called the sale of the century was widely dispersed Extensive research has made it possible to reassemble that collection in book form This summary catalogue contains information on the more than five thousand works owned by Degas For each work catalogued the entry includes to the extent possible a description with medium and dimensions provenance information about Degas s acquisition and ownership of the work information pertaining to the sale of the work in 1918 or its disposal earlier including the purchaser purchase price and other data the current location selected references and an illustration In a concordance collection sale lot numbers are listed with their corresponding summary catalogue numbers This catalogue and its companion volume of essays are published in conjunction with the exhibition The Private Collection of Edgar Degas held at The Metropolitan Museum of Art New York from October 1 1997 to January 11 1998 BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Master Drawings from the Smith College Museum of Art** Smith College. Museum of Art, Ann H. Sievers, Linda D. Muehlig, Nancy Rich, 2000 This newest volume in Hudson Hills Press s acclaimed series about leading collections of master drawings presents sixty eight great sheets all reproduced in full color including many versos from one of the finest college museums in America

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