textures, and modulates tone to denote vestigances and abothers at

Theart of his image is always apparent. Undoubtedly a CD-ROM is a useful addition to the Redoute literature, it offers information, and Sandra Raphael's text is succinct and well informed, as one would expect from this author. Inevitably, however, with an artist as alest to aesthetic matters as Redoute, the mechanical reproduction of his work on a serven is just information. One can soom and study the exactinade of his stipple engraving process with its dispersion of lines and strokes of coloured tones, but one cannot actually need in the quality of paper that holds ink and convinces one that the hand of the artist applied the final finish to coloured shapers.

> MUJURISHNE AURINOVERS Independent scholar

POST-IMPRESSIONISM TO WORLD WAR II

DESIGNATE LEWIS

Blackwell Publishing 2005 E5000 \$50.05 (H) Extrapo Situatory (27): gifty population on our filters to both the court of the tree freely transport of the tree of a fin

his is a neat little collection of seconal sources that will prove invaluable to students and teachers of high modernism. Debbie Lewer has done an excellent job in editing an exemplary selection of texts from the familiar to the observe.

It is inevitable that any such compiletion will bear comparisons with both Chipp's Throsies of Modern Ast (1968) and the more recently republished Art in Throry series. This collection differs favourably from these two inclusive and expansive overviews by offering a sustained engagement with a more focused historical and geographical period, namely Western Eurone and Russia from 1880 to 1930.

Two main strategies have been employed in the choice and arrangement of the material. The first is the organisation of the text into five sections. The second is the use of three thematic areas which, according to Lewer, underpin the period as a whole. As she elucidates in the section introductions, these are historical sources: influential contemporary criticisms and finally a broad selection of texts that reflect the surrounding discourse from historical to current texts;

The five section headings under which the texts are organised have been sympathetically and intelligently chosen, Section 1. Programs and munifestos', prosides a selection of calls to order from arrises and critics. Here familiar voices such as Fry, Marinetti, Breson and Tatlin. sit alongside less well known texts such as Ball's 'Duda manifesto,' and an editorial from the inaugural issue of Ver Sacrum (the journal of Viennese Secessionism.) Section a. 'Spirit and subjectivity', reflects the 'erisis of rationality' manifested in the emergent faith in the individual which was a driving force in high modernism and expressionism. Section 1. Mass culture and modernity', surveys critical responses to the changed relationship between culture and technology within modernity. The canonical texts here include ficulamin's 'The work of an in the age of mechanical reproduction' and Greenberg's 'Assim-garde and kinsch'. These are well complemented by selections from Siegfried Kracauer, Victor Burgin and Andreas Hussien. Section 4 surveys the historical, social and political situatedness of the avant-garde under the title Politics and the avant-garde,' Here we find Raymond Williams, Peter Bürger and Ernst Sloch. Of particular note in this section is the incendiary 'Towards a free revolutionary art," published in Partian Restor by André Brewn, Diego Rivers and Leon Trotsky, which captures a writing amompting to ride a acitgoist. Equally remarkable is an example of Boris Grovs' erdisionist account of Soviet Socialist Realism, which proposes it as an art that is far more radical in collapsing the distinction between art and life than Western commentaries would have it. Finally, Section 5 reflects the theme of 'Identity and appropriation' in a choice of texts that allow for a critical re-evaluation. of the period from such familiar deconstructive standpoints as Marxism, Semiotics. Feminism and Psychoanalysis.

The texts chosen reflect key examples eather than giving an exhaustive overview, and provide excellent jumping-off points for seminar discussions. In the snappily written introductions, Lewer provides nocessary background detail and links together various themes; for example, a strand of influence running from Worringer through Hugo Ball, Kandinsky and Mercardinism.

Improvements would include brief introductions to each selection (a la Art in

Theore to help the reader quickly get a purchase on the historical and critical contexts. It would also have been nice to read more of Lower's texts, but this is more a reflection of the quality of the brief commentary on offer than any overall deficiency. Lewer has provided intelligent impressions of larger debanes that leave the reader wanting more.

This anthology represents the first book to be published as part of a new series: the 'Blackwell Anthologies in Art History'. These books will provide overviews of major periods in art history. If they are all of this consistent quality then this will prove to be an excellent and invaluable series.

THE A RESTRICT OF A PRINCIPLE. Limerick School of Art and Design/University Collinge Coek:

DOMEN VERTUE LONDON PAINTINGS

CHARLES SAUMAREZ SMITH ET AL.

Notional Golkey, Looden, distributed by Yale Undersoley Peess 2005 Enacts sus populatelly illientered. BRIDE SHESTON BESIDE

ohn Virtue's exhibition of paintings of London was held at the National Gallery during Spring 2005, an event that marked the summation of his activity as painter-in-residence there, the latest in a recently interesting line of provocative painters. The accompanying book contains several interesting issues, first because the painter's apologists are at least as provocative as Virtue himself, and their treatment of their subject makes more than a few demands of the book's readers. I will declare my interest which is that Virno's show arrived at exactly the moment at which hundreds of aspiring artists began to gear-up for their degree shows, and I am willing to bet good money on the probability that I was not the only one to discover immoderate responses to his work in the halls of academe soon after his exhibition opened in Trafalgar Square. Both this show and this book were informally discussed within the peripheral context of at least one External Examiners" meeting in the UK, and at least one worthy out-of-London exhibition at which it was appropriate. At both, the view was expressed that Virue's drawing left something to be desired, and that the size of the works themselves exercised too weighty an influence on students working on similar

Postimpressionism To World War Ii

John Elderfield, Museum of Modern Art (New York, N.Y.)

Postimpressionism To World War Ii:

Post-Impressionism to World War II Debbie Lewer, 2005-07-29 Post Impressionism to World War II is an exciting anthology of the best art history writings of the Post Impressionist period Several key essays by critics including Benjamin Greenberg and B rger knit together primary sources and classic canonical criticism Collects the most important writings on art history from Post Impressionism to the mid 20th century covering both canonical and contemporary perspectives Offers a chronicle of avant garde practice during an especially creative if volatile period of history Features several key essays by critics including Benjamin Greenberg and B rger Includes recent critical interventions from a range of methodological perspectives both well known and less familiar Organizes material thematically and features introductory essays to each of the five sections Provides a valuable stimulating resource for students and teachers alike and offers new ways to think about and teach this important period in art history Critical Readings in Impressionism and Post-Impressionism Mary Tompkins Lewis, 2023-12-22 The essays in this wide ranging beautifully illustrated volume capture the theoretical range and scholarly rigor of recent criticism that has fundamentally transformed the study of French Impressionist and Post Impressionist art Readers are invited to consider the profound issues and penetrating questions that lie beneath this perennially popular body of work as the contributors examine the art world of late nineteenth century France including detailed looks at Monet Manet Pissarro Degas C zanne Morisot Seurat Van Gogh and Gauguin The authors offer fascinating new perspectives placing the artworks from this period in wider social and historical contexts They explore these painters pictorial and market strategies the critical reception and modern criteria the paintings engendered and the movement's historic role in the formation of an avant garde tradition. Their research reflects the wealth of new documents critical approaches and scholarly exhibitions that have fundamentally altered our understanding of Impressionism and Post Impressionism These essays several of which have previously been familiar only to scholars provide instructive models of in depth critical analysis and of the competing art historical methods that have crucially reshaped the field Contributors Carol Armstrong T J Clark Stephen F Eisenman Tamar Garb Nicholas Green Robert L Herbert John House Mary Tompkins Lewis Michel Melot Linda Nochlin Richard Shiff Debora Silverman Paul Tucker Martha Ward The European Avant-Garde Selena Daly, Monica Insinga, 2013-02-21 The European Avant Garde Text and Image is an interdisciplinary collection of thirteen essays relating to the study of European Avant Garde movements between 1900 and 1940 The essays cover both literary and artistic subjects across geographical linguistic and disciplinary boundaries Various aspects of the English Irish German French Italian Spanish and Polish avant gardes are explored examining both diverse literary genres such as prose poetry and drama and specific avant garde movements such as Futurism and Surrealism The volume includes a lengthy introductory essay by Prof John J White Emeritus Professor of German and Comparative Literature at King's College London Avant garde studies can be enhanced and developed through dialogue with other disciplines such as translation gender exile and comparative studies. Thus the volume is divided into four

sections Representations of the Body Translating the Avant Garde Identity and Exile and Comparative Perspectives and the Legacy of the Avant Garde New Perspectives on Br?cke Expressionism Christian Weikop, 2017-07-05 New Perspectives on Br cke 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 Br cke group to German modernism specifically and to international modernism more generally It challenges interrogates and updates existing orthodoxies in the field of Br cke 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 Br cke 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 Br cke artists reception throughout the turbulent history of the twentieth century up until the present European Master Paintings from Swiss Collections John Elderfield, Museum of Modern Art (New York, N.Y.), 1976 Includes commentary to works Brief text on the lender museums Basel Kunstmuseum Bern Kunstmuseum Winterthur Impressionism John I. Clancy, 2003 Defining an artistic era or movement is often a Kunstmuseum and Zurich Kunsthaus 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 Impressionism and Post-impressionism Robert R. Preato, 1988 indexes **The Regions of Germany** Dieter K. Buse, 2005-06-30 This is a timely and unique overview of the 16 diverse federal states that make up the reunified Germany The essential data for each state is provided in this easy to use reference The demographics geography history recent politics economy architecture and noteworthy sites people and culture memorial sites and traditional cuisine are surveyed in turn This is an invaluable resource for students studying German and Germany travelers and teachers A clear introduction explains the new Germany in historical and regional context It has been claimed that Germany is a post national society but

regions are still a primary basis of identity for many Germans and one of the main references points in daily life and politics Part of Germany s reconstruction came through re creation and identification with historically remolded regions This work offers a needed summary of the results thus far French Painters and Paintings from the Fourteenth Century to Post-impressionism Gerd Muehsam,1970 The Grove Encyclopedia of American Art Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Impressionism, Post-impressionism George Szabó, Metropolitan Museum of Art (New York, N.Y.), Oklahoma Museum We'll Always Have Paris Harvey Levenstein, 2010-03-15 For much of the twentieth century Americans had a love hate relationship with France While many admired its beauty culture refinement and famed joie de vivre others thought of it as a dilapidated country populated by foul smelling mean spirited anti Americans driven by a keen desire to part tourists from their money We ll Always Have Paris explores how both images came to flourish in the United States often in the minds of the same people Harvey Levenstein takes us back to the 1930s when despite the Great Depression France continued to be the stomping ground of the social elite of the eastern seaboard After World War II wealthy and famous Americans returned to the country in droves helping to revive its old image as a wellspring of sophisticated and sybaritic pleasures At the same time though thanks in large part to Communist and Gaullist campaigns against U S power a growing sensitivity to French anti Americanism began to color tourists experiences there strengthening the negative images of the French that were already embedded in American culture But as the century drew on the traditional positive images were revived as many Americans again developed an appreciation for France's cuisine art and urban and rustic charms Levenstein in his colorful anecdotal style digs into personal correspondence journalism and popular culture to shape a story of one nation s relationship to another giving vivid play to Americans changing response to such things as France's reputation for sexual freedom haute cuisine high fashion and racial tolerance He puts this tumultuous coupling of France and the United States in historical perspective arguing that while some in Congress say we may no longer have french fries others like Humphrey Bogart in Casablanca know they will always have Paris and France to enjoy and remember Post-impressionism: from Van Gogh to Gauguin John Rewald, 1962 **Post-impressionism** John Rewald, 1978 A lavishly illustrated book that concentrates on the works of Van Gogh and Gauguin <u>Undergraduate Announcement</u> University of Michigan--Dearborn, 1983 Historical Dictionary of Slovenia Leopoldina Plut-Pregelj, Gregor Kranjc, Žarko Lazarevic, Carole Rogel, 2018-02-22 The expanded third edition of the Historical Dictionary of Slovenia covers personalities and events that have made a mark on Slovenia in the more than a decade since the last edition This includes new entries related to Slovenia's first 13 years as a member of NATO and the EU changing diplomatic relations with its neighbors and other global states and institutions a new crop of politicians who have upended the political status quo entries related to Slovenia's worst 21st century recession 2008 2013 nationwide protests against corruption and many other developments This third edition of Historical Dictionary of Slovenia contains a

chronology an introduction appendixes and an extensive bibliography The dictionary section has over 500 cross referenced entries on important personalities politics economy foreign relations religion and culture This book is an excellent resource for students researchers and anyone wanting to know more about Slovenia *Iberia and the Americas* John Michael Francis, 2005-11-21 This comprehensive encyclopedia covers the reciprocal effects that the politics foreign policy and culture of Spain Portugal and the American nations have had on one another since the time of Columbus From the discovery of Newfoundland and Labrador by Portuguese explorer Gaspar Corte Real in 1501 to the phenomenal Hollywood careers of Spanish movie stars such as Antonio Banderas and Penelope Cruz Iberia and the Americas traces 500 years of Iberian influence on the Americas and vice versa Featuring six introductory essays and a chronology of key events this three volume encyclopedia examines more than five centuries of transatlantic encounters Students of a wide range of disciplines as well as the lay reader will appreciate this exhaustive survey which traces Spanish and Portuguese influence throughout the Americas and highlights how Iberian cultures have in turn been enriched by the diverse cultures of the Americas European Master Painting from Swiss Collections New York. Museum of Modern Art, The A to Z of Slovenia Leopoldina Plut-Pregeli, Carole Rogel, 2010-05-20 For more than 1 300 years Slovenes had lived in Eastern Europe without having a separate Slovene state but in December of 1990 they voted for independence or put more appropriately for disassociation from Yugoslavia Unfortunately Slovenia had to fight for its independence which it did not fully achieve until 1995 after its bloody disintegration with Yugoslavia was over Since independence however Slovenia has prospered its economy is far ahead of other former communist states and in 2004 Slovenia acceded to both NATO and the European Union the only republic of former Yugoslavia to do so The A to Z of Slovenia covers the history of Slovenia and its struggle to gain independence from communism This is done through a detailed chronology an introduction appendixes a bibliography and hundreds of cross referenced dictionary entries on some of the more significant persons places and events institutions and organizations and **The Portrait of Dr. Gachet** Cynthia Saltzman, 1999-04-01 At a star political economic social cultural and religious facets studded auction in 1990 a painting was sold for the record breaking price of 82 5 million That painting Vincent van Gogh s Portrait of Dr Gachet has seemed to countless admirers to portray our times as something bright in spite of its inevitable griefs This fascinating book reconstructs the painting s journey and becomes a rich story of modernist art and the forces behind the art market Masterfully evoked are the lives of the thirteen extraordinary people who owned the painting and shaped its history avant garde European collectors pioneering dealers in Paris and Berlin a brilliant medievalist who acquired it for one of Germany's great museums and a member of the Nazi elite who sold it after it had been confiscated as a work of degenerate art Remarkable and riveting The Portrait of Dr Gachet illuminates in dramatic detail the dynamics of the art market and of culture in our time

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