



# Impressionists In Context

**Robert Katz**



## Impressionists In Context:

The Impressionists in Context Robert Katz, 1991      *The Impressionists* Robert Katz, 1991      **Mapping Impressionist Painting in Transnational Contexts** Emily C. Burns, Alice M. Rudy Price, 2021-05-03 This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries The contributors rethink the role of French impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies concept of constellations of mobility Artists engaging with impressionism in France as in other global contexts relied on responded to appropriated and resisted elements of form and content based on fluid and interconnected political realities and market structures Written by scholars and curators the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term This project frames future discussion in art history cultural studies and global studies on the politics of appropriating impressionism      *Modern and Contemporary Korean Art in Context (1950 - Now)* Jung-Sil Lee, Dong-Yeon Koh, 2025-05-15 Including over 120 full colour images throughout this is a vividly illustrated in depth and up to date introduction to the world of Korean art from 1950 to the present day The book covers such as topics as Historical political and social contexts in Korea from the military dictatorship through the post Olympics period to the digital age Major artistic movements including Modernist Avant Garde Dansaekhwa Minjung Misul Hangukhwa Sogroup undong Pop Art Feminist art Media art and Postmodern art Key forms from traditional ink painting to western style painting print photography sculpture public art metal art architecture installation performance and digital art Artistic institutions from established galleries museums and the art market to artists collectives and alternative spaces Globalization and global contexts including Korean American Korean diaspora and Korean adopted artists Including an appendix of key art institutions major exhibitions and important artists this book is an essential introduction and reference guide to Korean art and its global impact      **A Companion to Impressionism** André Dombrowski, 2028-08-14 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      *Theories of Art: From Impressionism to Kandinsky* Moshe Barasch,2000      **Impressionists: Unveiling the Secrets of the Masters** Pasquale De Marco,2025-05-21 Immerse yourself in the vibrant world of Impressionism an artistic movement that revolutionized the art world with its radical approach vibrant colors and unique techniques This captivating book takes you on a comprehensive journey through the captivating world of Impressionism exploring its origins key figures techniques and lasting impact on the art world Discover the fascinating story of the Impressionists a group of young and passionate artists who challenged the established norms of art in 19th century Paris Witness their struggles triumphs and personal journeys as they faced criticism rejection and financial hardship in their pursuit of artistic freedom Delve into the Impressionist philosophy which emphasized the importance of capturing fleeting moments and the beauty of everyday life Understand the significance of their innovative use of color and brushwork which transformed canvases into mesmerizing symphonies of light and shadow Explore the Impressionists profound connection to nature and their ability to capture the changing moods and atmospheres of the natural world Unravel the fascinating story of the Impressionist exhibitions which sparked heated debates and controversies but ultimately transformed the course of art history Witness the profound influence of Claude Monet Pierre Auguste Renoir Edgar Degas and other Impressionist masters as they revolutionized the way we perceive and depict light color and movement With captivating storytelling insightful analysis and stunning visuals this book offers a comprehensive exploration of Impressionism providing a deeper understanding and appreciation for this transformative artistic movement Prepare to be mesmerized as you journey through the vibrant world of Impressionism and uncover the secrets of the masters who redefined the boundaries of art This book is an essential resource for art enthusiasts students and anyone interested in the history of art It offers a comprehensive overview of Impressionism from its origins and influences to its lasting impact on the art world With its engaging narrative and stunning visuals this book brings the Impressionist movement to life providing a deeper

understanding and appreciation for this transformative artistic movement If you like this book write a review on google books

*Painting Like the Impressionists* Bruce Yardley,2021-07-26 Impressionism an art movement pioneered by a handful of avant garde painters based in Paris in the 1870s gave academic oil painting a vivacity and spontaneity it had previously lacked and remains to this day the single most popular style of art for gallery goers and amateur painters alike This elegantly written book by a professional artist and scholar is both an instructional guide to incorporating Impressionist techniques into your own painting and an illuminating investigation into how those first Impressionists actually painted their pictures As such it will fascinate both the painter and the art historian This new book provides detailed advice on paints brushes and canvas as used by the original Impressionists and still widely available today It discusses the process of making an Impressionist painting from initial vision to final completion and analyses the role of composition light and tone colour and paint handling Finally it gives an overview of the subject matter most closely associated with the Impressionists

**Impressionism** John House,2004-01-01 A new perspective on Impressionist art that offers revealing fresh interpretations of familiar paintings In this handsome book a leading authority on Impressionist painting offers a new view of this admired and immensely popular art form John House examines the style and technique subject matter and imagery exhibiting and marketing strategies and social political and ideological contexts of Impressionism in light of the perspectives that have been brought to it in the last twenty years When all of these diverse approaches are taken into account he argues Impressionism can be seen as a movement that challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview Moving from the late 1860s to the early 1880s House analyzes the paintings and career strategies of the leading Impressionist artists pointing out the ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner of painting Focusing closely on the technique composition and imagery of the paintings themselves and combining this fresh appraisal with recent historical studies of Impressionism House explores how pictorial style could generate social and political meanings and opens new ways of looking at this luminous art

*Impressionism: A Feminist Reading* Norma Broude,2019-08-16 An original interpretation of Impressionism and nineteenth century art and culture by a noted feminist art historian This book is a pioneering reading of Impressionism from a feminist perspective by a noted art historian Norma Broude analyzes the philosophical underpinnings of landscape painting in the late nineteenth century discussing the crit

**Rimbaud's Impressionist Poetics** Aimée Israel-Pelletier,2012-10-15 In the mid nineteenth century Arthur Rimbaud the volatile genius of French poetry invented a language that captured the energy and visual complexity of the modern world This book explores some of the technical aspects of this language in relation to the new techniques brought forth by the Impressionist painters such as Monet Morisot and Pissarro

*Henry James, Impressionism, and the Public* Daniel Hannah,2016-04-22 Proposing a new approach to Jamesian aesthetics Daniel Hannah examines the complicated relationship between Henry James s

impressionism and his handling of the public Hannah challenges solely phenomenological or pictorial accounts of literary impressionism instead foregrounding James's treatment of the word impression as a mediatory unit that both resists and accommodates invasive publicity. Thus even as he envisages a breakdown between public and private at the end of the nineteenth century James registers that breakdown not only as a threat but also as an opportunity for aesthetic gain. Beginning with a reading of *The Art of Fiction* as both a public forming essay and an aesthetic manifesto Hannah's study examines James's responses to painterly impressionism and to aestheticism and offers original readings of *What Maisie Knew*, *The Wings of the Dove* and *The American Scene* that treat James's articulation of impressionism in relation to the child, the future of the novel and shifts in the American national imaginary. Hannah's study persuasively argues that throughout his career James returns to impressionability not only as a site of immense vulnerability in an age of rapid change but also as a crucible for reshaping, challenging and adapting to the public sphere's shifting forms.

**Modern Theories of Art: From Impressionism to Kandinsky** Moshe Barasch, 1990 In this volume the third in his classic series of texts surveying the history of art theory Moshe Barasch traces the hidden patterns and interlocking themes in the study of art from Impressionism to Abstract Art. Barasch details the immense social changes in the creation, presentation and reception of art which have set the history of art theory on a vertiginous new course: the decreased relevance of workshops and art schools; the replacement of the treatise by the critical review; and the interrelation of new modes of scientific inquiry with artistic theory and praxis. The consequent changes in the ways in which critics as well as artists conceptualized paintings and sculptures were radical, marked by an obsession with intense immediate sensory experiences, psychological reflection on the effects of art and a magnetic pull to the exotic and alien making for the most exciting and fertile period in the history of art criticism.

**The Art of Impressionism** Anthea Callen, 2000-01-01 Drawing on scientific studies of pigments and materials, artists' treatises, colourmen's archives and contemporary and modern accounts, Anthea Callen demonstrates how raw materials and paintings are profoundly interdependent. She analyses the material constituents of oil painting and the complex processes of making entailed in all aspects of artistic production, discussing in particular oil painting methods for landscapists and the impact of plein air light on figure painting, studio practice and display. Insisting that the meanings of paintings are constituted by and within the cultural matrices that produced them, Callen argues that the real modernity of the Impressionist enterprise lies in the painter's material practices.

**BOOK JACKET Mapping the Modern Mind: Virginia Woolf's Parodic Approach to the Art of Fiction in "Jacob's Room"** Lindy van Rooyen, 2012-05 In this study the author conducts a close reading of Virginia Woolf's first experimental novel *Jacob's Room* (1922). Her reading is based on the fundamental premise that the novel is an exploration of fictional form rather than an exposition of any preconceived idea. *Jacob's Room* is an essentially modernist text and is characterised by extensive genre mixing typical of the art of fiction in the early 20th century. Throughout her study the author analyses the extent to which the novel transgresses the boundaries of the

novelistic genre She explores the generic interface between the novel and those genres which are deemed to be innate to Virginia Woolf's sensibility i.e. the journalistic essay biography and impressionist painting The premise of this study leads the author to read the novel on two levels of significance On the narrative surface level of the novel Woolf constructs the tragic life of a promising young Englishman Jacob Flanders who dies in the First World War Simultaneously on the metafictional level of significance Woolf through her garrulous narrator mocks and evaluates the actions of her characters experimenting with various points of view in an attempt to define the character of her protagonist Jacob's room is thus conceived as a mental space in which a modern writer's mind is mapped The central aesthetic question which is debated in this room or forum relates to the essential art of modern fiction in general and the efficiency of characterisation in fiction in particular It is argued that Virginia Woolf probes into the epistemic question of the essence of modern man and in an attempt to capture the essence of her protagonist speculates on the corresponding literary question how and to what extent the soul of man can be represented in fiction The author uses this generic approach to the novel as a broad structuring principle for her study of Jacob's Room After discussing the socio political context of modernism in the early 20th century including the impact of the First World War on modernist writing she focuses her study on those aspects of Woolf's fiction which are deemed fundamental to the narrative strategy in Jacob's Room i.e. the role and nature of Woolf's humour within the context of modernism the nodes or clusters of metaphors and symbols recurring in the text the role of the narrator as toastmaster of the debate on character and fiction in Jacob's Room the extent to which the novel parodies the new biography of the early twentieth century and the extent to which Woolf transvaluates the tools of impressionist painting into modernist fiction

**American Impressionism and Realism** Helene Barbara Weinberg, Doreen Bolger, David Park Curry, 1994 An examination of the continuities and differences between American Impressionism and Realism Copyright Libri GmbH All rights reserved

**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 Cézanne 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 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 *Conrad and Impressionism* John G. Peters,2001-03-15 In this 2001 book John Peters investigates the impact of Impressionism on Conrad and links this to his literary techniques as well as his philosophical and political views Impressionism Peters argues enabled Conrad to encompass both surface and depth not only in visually perceived phenomena but also in his narratives and objects of consciousness be they physical objects human subjects events or ideas Though traditionally thought of as a sceptical writer Peters claims that through Impressionism Conrad developed a coherent and mostly traditional view of ethical and political principles a claim he supports through reference to a broad range of Conrad s texts Conrad and Impressionism investigates the sources and implications of Conrad s impressionism in order to argue for a consistent link between his literary technique philosophical presuppositions and socio political views The same core ideas concerning the nature of human experience run throughout his works

**Impressionism** Robert L. Herbert,1988-01-01 Examines the use of cafes opera houses dance halls theaters racetracks and the seaside in impressionist French paintings



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