

Gauguin's Skirt

Stephen Eisenman



INTERPLAY

WINTER
1997

ANTHONY
1997

1-2000

Gauguins Skirt

Jill Franks



Gauguin's Skirt:

Gauguin's Skirt Stephen Eisenman, 1997 An exploration of contemporary Tahitians and a long dead French painter sex today and sex in the late 19th century and colonialism new and old Written on the boundary between art history and anthropology it reads like a biography and a mystery **Antimodernism and Artistic Experience** Lynda

Jessup, 2001-01-01 Scholars in art history anthropology history and feminist media studies explore Western antimodernism of the turn of the 20th century as an artistic response to a perceived loss of authentic experience **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 **Gauguin and Polynesia** Nicholas Thomas, 2024-02-01 Paul Gauguin is

commonly regarded as one of the greatest modern artists He is renowned for resplendent mythic imagery from Oceania for a life of restless travel and for his supposed immersion in Polynesian life But he has long been regarded ambivalently and in recent years both Gauguin's sexual behaviour and his paintings have been considered exploitative Gauguin and Polynesia offers a fresh view on the artist not from the perspective of European art history but from the contemporary vantage point of the region Oceania which he so famously moved to Gauguin's art is revealed for the first time to be richer and more eclectic than has been recognised The artist indeed did invent enigmatic and symbolic images but he also depicted Polynesia's colonial modernity acknowledging the life of the time and the dignity and power of some of the Islanders he encountered Gauguin and Polynesia neither celebrates nor condemns an extraordinary painter who at times denounced and at other times affirmed the French empire that shaped his own life and the places he moved between It is a revelation of a formative artist of modern life and of multicultural worlds in the making *Landscape and Vision in Nineteenth-Century Britain and France*

Michael Charlesworth, 2017-07-05 A study of the ways landscape was perceived in nineteenth century Britain and France this book draws on evidence from poetry landscape gardens spectacular public entertainments novels and scientific works as well as paintings in order to develop its basic premise that landscape and the processes of perceiving it cannot be separated Vision embraces panoramic seeing from high places but also the seeing of ghosts and spectres when madness and hallucination impinge upon landscape The rise of geology and the spread of empires upset the existing comfortable orders of comprehension of landscape Reverie and imagination produced powerful interpretive actions while landscape in French culture proved central to the rejection of conservative classicism in favour of perceptual questioning of experience The experience of subjectivity proved central to the perception of landscape while the visual culture of landscape became of paramount importance to modernity during the period in question *Vanishing Paradise* Elizabeth C. Childs, 2013-05-18 *Vanishing paradise* offers a fresh take on the modernist primitivism of the French painter Paul Gauguin the exoticism of the American John LaFarge and the elite tourism of the American writer Henry Adams Childs explores how these artists wrestled with the elusiveness of paradise and portrayed colonial Tahiti in ways both mythic and modern **Van Gogh And Gauguin** Bradley Collins, 2019-05-20 Although Vincent van Gogh's and Paul Gauguin's artistic collaboration in the south of France lasted no more than two months their stormy relationship has continued to fascinate art historians biographers and psychoanalysts as well as film makers and the general public Van Gogh and Gauguin explores the artists intertwined lives from a psychoanalytic perspective The Rape of the Masters Roger Kimball, 2005-11-25 Colleges and universities used to teach art history to encourage connoisseurship and acquaint students with the riches of our artistic heritage But now as Roger Kimball reveals in this witty and provocative book the student is less likely to learn about the aesthetics of masterworks than to be told for instance that Peter Paul Rubens' great painting *Drunken Silenus* is an allegory about anal rape Or that Courbet's famous hunting pictures are psychodramas about castration anxiety Or that Gauguin's *Manao tupapau* is an example of the way repression is written on the bodies of women Or that Jan van Eyck's masterful *Arnolfini Portrait* is about middle class deceptions and the treatment of women Or that Mark Rothko's abstract *White Band Number 27* parallels the pictorial structure of a pieta Or that Winslow Homer's *The Gulf Stream* is a visual encoding of racism In *The Rape of the Masters* How Political Correctness Sabotages Art Kimball a noted art critic himself shows how academic art history is increasingly held hostage to radical cultural politics feminism cultural studies postcolonial studies the whole armory of academic antihumanism To make his point he describes how eight famous works of art reprinted here as illustrations have been made over to fit a radical ideological fantasy Kimball then performs a series of intellectual rescue operations explaining how these great works should be understood through a series of illuminating readings in which art not politics guides the discussion **Orientalist Aesthetics** Roger Benjamin, 2003-02-03 Lavishly illustrated with exotic images ranging from Renoir's forgotten Algerian oeuvre to the abstract vision of Matisse's Morocco and beyond this book is the first history of Orientalist

art during the period of high modernism Roger Benjamin drawing on a decade of research in untapped archives introduces many unfamiliar paintings posters miniatures and panoramas and discovers an art movement closely bound to French colonial expansion Orientalist Aesthetics approaches the visual culture of exoticism by ranging across the decorative arts colonial museums traveling scholarships and art criticism in the Salons of Paris and Algiers Benjamin's rediscovery of the important Society of French Orientalist Painters provides a critical context for understanding a lush body of work including that of indigenous Algerian artists never before discussed in English The painter critic Eugène Fromentin tackled the unfamiliar atmospheric conditions of the desert Etienne Dinet sought a more truthful mode of ethnographic painting by converting to Islam and Mohammed Racim melded the Persian miniature with Western perspective Benjamin considers armchair Orientalists concocting dreams from studio bric à brac naturalists who spent years living in the oases of the Sahara and Fauve and Cubist travelers who transposed the discoveries of the Parisian Salons to create decors of indigenous figures and tropical plants The network that linked these artists with writers and museum curators was influenced by a complex web of tourism rapid travel across the Mediterranean and the march of modernity into a colonized culture Orientalist Aesthetics shows how colonial policy affected aesthetics how Europeans visualized cultural difference and how indigenous artists in turn manipulated Western visual languages

Savage Tales Linda Goddard, 2019-09-03 An original study of Gauguin's writings unfolding their central role in his artistic practice and negotiation of colonial identity As a French artist who lived in Polynesia Paul Gauguin 1848-1903 occupies a crucial position in histories of European primitivism This is the first book devoted to his wide ranging literary output which included journalism travel writing art criticism and essays on aesthetics religion and politics It analyzes his original manuscripts some of which are richly illustrated reinstating them as an integral component of his art The seemingly haphazard collage like structure of Gauguin's manuscripts enabled him to evoke the primitive culture that he celebrated while rejecting the style of establishment critics Gauguin's writing was also a strategy for articulating a position on the margins of both the colonial and the indigenous communities in Polynesia he sought to protect Polynesian society from civilization but remained implicated in the imperialist culture that he denounced This critical analysis of his writings significantly enriches our understanding of the complexities of artistic encounters in the French colonial context Publisher's description

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*

Islands and the Modernists Jill Franks, 2006-07-25 This study examines five modernists in different disciplines biology painting drama fiction and anthropology whose work on islands made them famous Charles Darwin challenged every presumption of popular science with his theory of evolution by natural selection derived from his study of the Galapagos Islands Paul Gauguin found on Tahiti inspiration enough to break through the inhibiting traditions of the Parisian art world John Millington Synge's experience on the Aran Islands off the coast of Ireland gave birth to a new style of drama that defied classic divisions between tragedy and comedy D H Lawrence's life long search for a utopian community culminated in his famous short story *The Man Who Loved Islands* that poignantly portrays the tension between idealism and realism solitude and human intimacy Finally Margaret Mead began her career in anthropology by studying the remote South Sea Islands and through her work acquired the sobriquet Mother of the World The text explores the extent to which islands inspired these radical thinkers to perform innovative work Each used islands differently but similar phenomena affected their choice of place and the outcome of their projects Their examples illuminate the relationship of modernism to alienation and insularity

Symbolist Art in Context Michelle Facos, 2009-03-31 The Symbolist art movement of the late 19th century forms an important bridge between Impressionism and Modernism But because Symbolism emphasizes ideas over objects and events it has suffered from conflicting definitions In this book Michelle Facos offers a comprehensive description of this challenging subject

Prosthetic Gods Hal Foster, 2004 How to imagine not only a new art or architecture but a new self or subject equal to them In *Prosthetic Gods* Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso F T Marinetti and Wyndham Lewis Adolf Loos and Max Ernst These diverse figures were all fascinated by fictions of origin either primordial and tribal or futuristic and technological In this way Foster argues two forms came to dominate modernist art above all others the primitive and the machine Foster begins with the primitivist fantasies of Gauguin and Picasso which he examines through the Freudian lens of the primal scene He then turns to the purist obsessions of the Viennese architect Loos who abhorred all things primitive Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis These new egos are further contrasted with the bachelor machines proposed by the dadaist Ernst Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst Paul Klee and Jean Dubuffet as well as manipulations of the female body in the surrealist photography of Brassai Man Ray and Hans Bellmer Finally he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock the scatter pieces of Robert Morris and the earthworks of Robert

Smithson and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober Although its title is drawn from Freud Prosthetic Gods does not impose psychoanalytic theory on modernist art rather it sets the two into critical relation and scans the greater historical field that they share **Wild Thing** Sue Prideaux, 2025-05-13 One of Literary Hub's Most Anticipated Books of 2025 One of Five Books Best Nonfiction Books of 2024 Shortlisted for the 2024 Baillie Gifford Prize An original and revealing portrait of the misunderstood French Post Impressionist artist Paul Gauguin's legend as a transgressive genius arises as much from his biography as his aesthetically daring Polynesian paintings Gauguin is chiefly known for his pictures that eschewed convention to celebrate the beauty of an indigenous people and their culture In this gorgeously illustrated myth busting work Sue Prideaux reveals that while Gauguin was a complicated man his scandalous reputation is largely undeserved Self taught Gauguin became a towering artist in his brief life not just in painting but in ceramics and graphics He fled the bustle of Paris for the beauty of Tahiti where he lived simply and worked consistently to expose the tragic results of French Colonialism Gauguin fought for the rights of Indigenous people exposing French injustices and corruption in the local newspaper and acting as advocate for the Tahitian people in the French colonial courts His unconventional career and bold breathtaking art influenced not only Vincent van Gogh but Matisse and Picasso Wild Thing upends much of what we thought we knew about Gauguin through new primary research including the resurfaced manuscript of Gauguin's most important writing the untranslated memoir of Gauguin's son and a sample of Gauguin's teeth that disproves the pernicious myth of his syphilis In the first full biography of Paul Gauguin in thirty years Sue Prideaux illuminates the extraordinary oeuvre of a visionary artist vital to the French avant garde The result is a brilliantly readable and compassionate study of Gauguin not just as a painter sculptor carver and potter but as a human soul perpetually searching for what is always just out of reach Artemis Cooper Spectator 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 *An Empire Divided* J.P. Daughton, 2006-11-02 Between 1880 and 1914 tens of thousands of men and women left France for distant religious missions driven by the desire to spread the word of Jesus Christ combat Satan and convert the world's pagans to Catholicism But they were not the only ones with eyes fixed on foreign shores Just as the Catholic missionary movement reached its apex the young staunchly secular Third Republic launched the most aggressive campaign of colonial expansion in French history Missionaries and republicans abroad knew they had much to gain from working together but their starkly different motivations regularly led them to view one another with resentment distrust and even fear In *An Empire Divided* J P Daughton tells the story of how troubled relations between Catholic missionaries and a host of republican critics shaped colonial policies Catholic perspectives and domestic French politics in the tumultuous decades before the First World War With case studies on Indochina Polynesia and Madagascar *An Empire Divided* the first book to examine the role of religious missionaries in shaping French colonialism challenges the long held view that French colonizing and civilizing goals were shaped by a distinctly secular republican ideology built on Enlightenment ideals By exploring the experiences of Catholic missionaries one of the largest groups of French men and women working abroad Daughton argues that colonial policies were regularly wrought in the fires of religious discord discord that indigenous communities exploited in responding to colonial rule After decades of conflict Catholics and republicans in the empire ultimately buried many of their disagreements by embracing a notion of French civilization that awkwardly melded both Catholic and republican ideals But their entente came at a price with both sides compromising long held and much cherished traditions for the benefit of establishing and maintaining authority Focusing on the much neglected intersection of politics religion and imperialism Daughton offers a new understanding of both the nature of French culture and politics at the fin de siècle as well as the power of the colonial experience to reshape European's most profound beliefs **Sexual Encounters** Lee

Wallace, 2018-05-31 European literary artistic and anthropological representation has long viewed the Pacific as the site of heterosexual pleasures The received wisdom of these accounts is based on the idea of female bodies unrestrained by civilization In a revisionist history of the Pacific zone and some of its preeminent Western imaginists Lee Wallace suggests that the fantasy of the male body rather than of the free loving female provides the underlying libidinal structure for many of the classic encounter narratives from Cook to Melville The subject of *Sexual Encounters* is sexual fantasy particularly male homoerotic fantasy found in the literature and art of South Sea exploration colonization and settlement Working at the boundaries of a number of disciplines such as queer theory anthropology postcolonial studies and history Wallace engages in subversive readings of eighteenth and nineteenth century Pacific voyage journals Cook in Hawaii and a Russian expedition to the Marquesas an argument concerning Gauguin's treatment of female figures and a discussion of homosexuality and Samoan male to female transgenderism These phenomena Wallace asserts demonstrate the continuity and dissonance between Western and Pacific sexual categories She reconstructs Pacific history through the inevitable entanglement of

metropolitan and indigenous sexual regimes and ultimately argues for the importance of the Pacific in defining modern sexual categories

Smile of the Buddha Jacquelyn Baas, 2005 The relations between eastern and western cultures have long been a neglected topic and this careful and intelligent look at a small but significant part of those relations is most welcome Thomas McEvilley author of *The Shape of Ancient Thought* How wonderful that Jacquelyn Baas has seen the light of the Buddha's smile shining from faraway Asia into the realm of the art of modern times in what we think of as the West Her work reveals how some of our most influential artists explored and expressed the sophisticated perceptions and joyful energy emanating from the realm of Buddhist Asia Robert A F Thurman As a Buddhist scholar and artist I welcome this thoughtful and richly detailed study of how many aspects of Buddhism have stimulated invigorated and enriched Western arts over the past 150 years Stephen Addiss author of *The Art of Zen* A crucial contribution to modern art studies this high spirited text surveys Western artists awakened by the wisdom of the East from Monet and Duchamp to O Keeffe to Martin It is a thoughtful book about thoughtful artists their values and their visions with a lot to offer general readers and specialists alike Charles Stuckey Associate Professor of Art History at the School of the Art Institute of Chicago

Art Without Borders Ben-Ami Scharfstein, 2009-08-01 People all over the world make art and take pleasure in it and they have done so for millennia But acknowledging that art is a universal part of human experience leads us to some big questions Why does it exist Why do we enjoy it And how do the world's different art traditions relate to art and to each other *Art Without Borders* is an extraordinary exploration of those questions a profound and personal meditation on the human hunger for art and a dazzling synthesis of the whole range of inquiry into its significance Esteemed thinker Ben Ami Scharfstein's encyclopedic erudition is here brought to bear on the full breadth of the world of art He draws on neuroscience and psychology to understand the way we both perceive and conceive of art including its resistance to verbal exposition Through examples of work by Indian Chinese European African and Australian artists *Art Without Borders* probes the distinction between accepting a tradition and defying it through innovation which leads to a consideration of the notion of artistic genius Continuing in this comparative vein Scharfstein examines the mutual influence of European and non European artists Then through a comprehensive evaluation of the world's major art cultures he shows how all of these individual traditions are gradually but haltingly conjoining into a single current of universal art Finally he concludes by looking at the ways empathy and intuition can allow members of one culture to appreciate the art of another Lucid learned and incomparably rich in thought and detail *Art Without Borders* is a monumental accomplishment on par with the artistic achievements Scharfstein writes about so lovingly in its pages

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