

GAUGUIN TO MOORE

Primitivism in Modern Sculpture

Alan G. Wilkinson



Gauguin To Moore Primitivism In Modern Art

Evelyn Silber



Gauguin To Moore Primitivism In Modern Art:

GAUGUIN TO MOORE Alan G. Wilkinson, 1981 *Primitivism and Twentieth-century Art* Jack D. Flam, Miriam Deutch, 2003 This is a much needed important collection a goldmine of sources for scholars and students The texts articulate the key Primitivist aesthetic discourses of the period offering crucial insight into the complex and always changing nexus between culture politics and representation Because of the breadth of the materials covered and the controversies they raise this anthology is one of the all too rare volumes that not only will provide reference materials for years to come but also will feature centrally in classroom discussions Suzanne Preston Blier author of *African Vodun Art Psychology and Power* For almost a century art historians have fretted about the notion of primitivism in the arts This comprehensive in both senses of the word anthology is a peerless source of the history of responses to works categorized as primitive In its range the book touches upon all the troubling questions formal anthropological political historical that have bedeviled the study of the arts of Oceania Africa and North and South America and provides the grounds at last for intelligent pursuit of keener distinctions I regard this book as a superb contribution to the study of Modern art in fact indispensable Dore Ashton author of *Noguchi East and West* An extraordinarily useful and complete collection of primary documents many translated for the first time into English and almost all unlikely to be encountered elsewhere without serious effort Its five sections each with a lively and scholarly introduction reveal the diverse views of artists and writers on primitive art from Matisse Picasso and Fry to many far less known and sometimes surprising figures The book also uncovers the politics and aesthetics of the major museum exhibitions that gained acceptance for art that had been both reviled and mythologized Recent texts included are all germane This book will be invaluable for any college course on the topic Shelly Errington author of *The Death of Authentic Primitive Art and Other Tales of Progress* An exceptionally valuable anthology of seventy documents most heretofore unavailable in English on the ongoing controversies surrounding Primitivism and Modern art Insightfully chosen and annotated the collection is brilliantly introduced by Jack Flam s essay on the historical progression contexts and cultural complexities of more than one hundred years ideas about Primitivism Rich timely illuminating Herbert M Cole author of *Icons Ideals and Power in the Art of Africa* *Primitivism in Modern Art* Robert Goldwater, 1986 This now classic study maps the profound effect of primitive art on modern as well as the primitivizing strain in modern art itself Robert Goldwater describes how and why works by primitive artists attracted modern painters and sculptors and he delineates the differences between what is truly primitive or archaic and what intentionally embodies such elements His analysis distinguishes the romanticism of Gauguin an emotional primitivism exemplified by the Brücke and Blaue Reiter groups in Germany the intellectual primitivism of Picasso and Modigliani and a primitivism of the subconscious in Mir Klee and Dali Two of Goldwater s related essays *Judgments of Primitive Art* 1905 1965 and *Art History and Anthropology* have been added for this new paperback edition

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

A Sourcebook of Gauguin's Symbolist Followers Russell T. Clement, Annick Houzé, Christiane Erbolato-Ramsey, 2004-06-30 Paul Gauguin 1848-1903 played a seminal role in Post Impressionist France In his writings and work he favored emotional responses to nature over intellectual uses of lines color and composition In 1888 he and Emile Bernard developed a new style called Synthetism Three groups of Gauguin's symbolist followers Pont Aven Les Nabis and Rose Croix pursued and extended the Synthetist vision This sourcebook focuses on the most prominent adherents of the three schools directly affected by Gauguin's symbolism This is the first comprehensive single volume guide and bibliography of artists in these three important French avant garde movements This work covers the entire careers of 16 artists by providing biographical sketches chronologies citations to primary and secondary literature and exhibitions

Writing Marginality in Modern French Literature Edward J. Hughes, 2001-04-23 Writing Marginality in Modern French Literature first published in 2001 explores how cultural centres require the peripheral the outlawed and the deviant in order to define and bolster themselves It analyses the hierarchies of cultural value which inform the work of six modern French writers the exoticist Pierre Loti Paul Gauguin whose Noa Noa enacts European fantasies about Polynesia Proust who analyses such exemplary figures of exclusion and inclusion as the homosexual and the xenophobe Montherlant who claims to subvert colonialist values in La Rose de sable Camus who pleads an alienating detachment from the cultures of both metropolitan France and Algeria and Jean Genet Crucially Genet who was typecast as France's moral pariah in charting Palestinian statelessness in his last work Un Captif amoureux 1986 reflects ethically on the dispossession of the Other and the violence inherent in the West's marginalization of cultural difference

The Way of Inuit Art Emily Elisabeth Auger, 2005 Inuit art both ancient and contemporary has

inspired the interest of scholars collectors and art lovers around the globe This book examines Inuit art from prehistory to the present with special attention to methodology and aesthetics exploring the ways in which it has been influenced by and has influenced non Inuit artists and scholars Part One gives the history of the main art producing prehistoric traditions in the North American arctic concentrating on the Dorset who once flourished in the Canadian region It also demonstrates the influence of theories such as evolutionism diffusionism ethnographic comparison and shamanism on the interpretation of prehistoric Inuit art Part Two demonstrates the influence of such popular theories as nationalism primitivism modernism and postmodernism on the aesthetics and representation of twentieth century Canadian Inuit art This discussion is supported by interviews conducted with Inuit artists A final chapter shows the presence of Inuit art in the mainstream multi cultural environment with a discussion of its influence on Canadian artist Nicola Wojewoda The work also presents various Inuit artists reactions to Wojewoda s work

Henry Moore, Sculpting the 20th Century Dorothy M. Kosinski, Henry Moore, Julian Andrews, Anita Feldman Bennett, Museum of Fine Arts (Dallas, Tex.), Dallas Museum of Art, Gail Davitt, Elizabeth Ann Brown, Fine Arts Museums of San Francisco, David Cohen, National Gallery of Art (U.S.), Steven A. Nash, Harriet F. Senie, Alan G. Wilkinson, 2001-01-01 Henry Moore 1898 1986 is arguably one of the most famous and beloved sculptors of the twentieth century yet in recent decades his work has fallen out of favor in the world of contemporary art criticism This handsome book examines this intriguing contradiction and seeks to reassess Moore s crucial contribution to art of the last century Looking at Moore s early engagements with primitivism his 1930s dialogue with abstraction and surrealism and his postwar interest in large scale public sculpture the authors show how the sculptor helped to define some of the most significant aspects of modernism The authors also contextualize within the polemics of early modernism Moore s emphasis on direct carving instead of modeling and the necessary balance between abstraction and what he called the psychological human element Moore s early sculpture largely unfamiliar to the general public is given particular attention enabling the reader to explore the evolution of thematic and formal elements in his work and his ongoing response to different materials Photographs some by Moore himself of over 120 works including plasters maquettes carvings bronzes and drawings are featured many of which are previously unpublished

Artists in Exile Frauke Josenhans, Marijeta Bozovic, Joseph Leo Koerner, Megan R. Luke, 2017-01-01 An unprecedented survey of artists in exile from the 19th century through the present day with notable attention to Asian Latin American African American and female artists This timely book offers a wide ranging and beautifully illustrated study of exiled artists from the 19th century through the present day with notable attention to individuals who have often been relegated to the margins of publications on exile in art history The artworks featured here including photography paintings drawings prints and sculpture present an expanded view of the conditions of exile forced or voluntary as an agent for both trauma and ingenuity The introduction outlines the history and perception of exile in art over the past 200 years and the book s four sections explore its aesthetic impact through the themes of home and mobility nostalgia

transfer and adjustment and identity Essays and catalogue entries in each section showcase diverse artists including not only European ones like Jacques Louis David Paul Gauguin George Grosz and Kurt Schwitters but also female African American East Asian Latin American and Middle Eastern artists such as Elizabeth Catlett Harold Cousins Mona Hatoum Lotte Jacobi An My L Matta Ana Mendieta Abelardo Morell Mu Xin and Shirin Neshat

Museum Pieces Ruth B. Phillips, 2011-10-26 Ruth Phillips argues that these practices are indigenous not only because they originate in Aboriginal activism but because they draw on a distinctively Canadian preference for compromise and tolerance for ambiguity Phillips dissects seminal exhibitions of Indigenous art to show how changes in display curatorial voice and authority stem from broad social economic and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically interrelated developments and exhibitions in the United States Britain Australia and elsewhere Drawing on forty years of experience as an art historian curator exhibition critic and museum director she emphasizes the complex and situated nature of the problems that face museums introducing new perspectives on controversial exhibitions and moments of contestation A manifesto that calls on us to re imagine the museum as a place to embrace global interconnectedness *Museum Pieces* emphasizes the transformative power of museum controversy and analyses shifting ideas about art authenticity and power in the modern museum

The Originality of the Avant-Garde and Other Modernist Myths Rosalind E. Krauss, 1986-07-09 Co founder and co editor of *October* magazine a veteran of *Artforum* of the 1960s and early 1970s Rosalind Krauss has presided over and shared in the major formulation of the theory of postmodernism In this challenging collection of fifteen essays most of which originally appeared in *October* she explores the ways in which the break in style that produced postmodernism has forced a change in our various understandings of twentieth century art beginning with the almost mythic idea of the avant garde Krauss uses the analytical tools of semiology structuralism and poststructuralism to reveal new meanings in the visual arts and to critique the way other prominent practitioners of art and literary history write about art In two sections *Modernist Myths* and *Toward Postmodernism* her essays range from the problem of the grid in painting and the unity of Giacometti's sculpture to the works of Jackson Pollock Sol Lewitt and Richard Serra and observations about major trends in contemporary literary criticism

The Anthropology of Art Howard Morphy, Morgan Perkins, 2009-02-04 This anthology provides a single volume overview of the essential theoretical debates in the anthropology of art Drawing together significant work in the field from the second half of the twentieth century it enables readers to appreciate the art of different cultures at different times Advances a cross cultural concept of art that moves beyond traditional distinctions between Western and non Western art Provides the basis for the appreciation of art of different cultures and times Enhances readers appreciation of the aesthetics of art and of the important role it plays in human society

Henri Matisse Catherine C. Bock Weiss, 2014-02-25 First published in 1996 Routledge is an imprint of Taylor Francis an informa company

Celebrating Moore Henry Moore, 1998 In celebration of the 100th anniversary of Henry Moore's birth this book features the most

important and comprehensive single group of Moore's Drawings graphics and sculpture More than 300 of Moore's acclaimed works are reproduced along with fresh insights and personal anecdotes by colleagues 290 color illustrations **A Dictionary of Modern and Contemporary Art** Ian Chilvers, John Graves-Smith, 2009 This unique and authoritative reference work contains more than 2 000 clear and concise entries on all aspects of modern and contemporary art Its impressive range of terms includes movements styles techniques artists critics dealers schools and galleries There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st from the Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada With international coverage indications of public collections and publicly sited works and in depth entries for key topics for example Cubism and abstract art this dictionary is a fascinating and thorough guide for anyone with an interest in modern and contemporary culture amateur or professional Formerly the Dictionary of 20th Century Art the text has been completely revised and updated for this major new edition 300 entries have been added and it now contains entries on photography in modern art With emphasis on recent art and artists for example Damien Hirst it has an exceptionally strong coverage of art from the 1960s which makes it particularly ideal for contemporary art enthusiasts Further reading is provided at entry level to assist those wishing to know more about a particular subject In addition this edition features recommended web links for many entries which are accessed and kept up to date via the Dictionary of Modern Art companion website The perfect companion for the desk bedside table or gallery visits **A Dictionary of Modern and Contemporary Art** is an essential A Z reference work for art students artists and art lovers

The Sculpture of Epstein Evelyn Silber, 1986 Jacob Epstein 1880 1959 though born in New York was the most important British sculptor of the early twentieth century Henry Moore is one among many who have acknowledged the positive role he played in their careers Yet few artists have roused such passionate controversy over their work or suffered so many vociferous attacks from public and critics alike charges ranged from obscenity and barbarism to belated romanticism As Moore neatly put it He took the brickbats and as far as sculpture in this century is concerned he took them first Epstein was a modern pioneer of direct carving and one of the first to collect and appreciate the function and form of primitive sculpture However as the author demonstrates in her introduction to Epstein's artistic career critical hostility and the lack of public commissions made carving and collecting increasingly private obsessions while his income and fame rested on portraiture At a period when his traditional humanistic approach was being superseded by new philosophies and new material Epstein came to be regarded as one of the few sculptors capable of creating a portrait which was far more than a mere likeness This is the first major critical study and documented catalogue of Epstein's sculpture His whole output of more than 500 sculptures is described with supporting information on first exhibitions provenances and bibliography Whenever possible each entry is accompanied by at least one illustration for reference while 50 full page plates evoke the profound spirit of Epstein's best work Publisher's description **The British Library General Catalogue of Printed Books 1976 to 1982**

British Library,1983 Cretomania Alexandre Farnoux,2017-07-05 Since its rediscovery in the early 20th century through spectacular finds such as those by Sir Arthur Evans at Knossos Minoan Crete has captured the imagination not only of archaeologists but also of a wider public This is shown among other things by its appearance and uses in a variety of modern cultural practices from the innovative dances of Sergei Diaghilev and Ted Shawn to public and vernacular architecture psychoanalysis literature sculpture fashion designs and even neo pagan movements to mention a few examples Cretomania is the first volume entirely devoted to such modern responses to and uses of the Minoan past Although not an exhaustive and systematic study of the reception of Minoan Crete it offers a wide range of intriguing examples and represents an original contribution to a thus far underexplored aspect of Minoan studies the remarkable effects of Minoan Crete beyond the narrow boundaries of recondite archaeological research The volume is organised in three main sections the first deals with the conscious unconscious and coincidental allusions to Minoan Crete in modern architecture and also discusses archaeological reconstructions the second presents examples from the visual and performing arts as well as other cultural practices illustrating how Minoan Crete has been enlisted to explore and challenge questions of Orientalism religion sexuality and gender relations the third focuses on literature and shows how the distant Minoan past has been used to interrogate critically more recent Greek history *Chicano and Chicana Art* Jennifer A. González,C. Ondine Chavoya,Chon Noriega,Terezita Romo,2019-01-15 This anthology provides an overview of the history and theory of Chicano a art from the 1960s to the present emphasizing the debates and vocabularies that have played key roles in its conceptualization In *Chicano and Chicana Art* which includes many of Chicano a art s landmark and foundational texts and manifestos artists curators and cultural critics trace the development of Chicano a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions Throughout this teaching oriented volume they address a number of themes including the politics of border life public art practices such as posters and murals and feminist and queer artists figurations of Chicano a bodies They also chart the multiple cultural and artistic influences from American graffiti and Mexican pre Columbian spirituality to pop art and modernism that have informed Chicano a art s practice Contributors Carlos Almaraz David Avalos Judith F Baca Raye Bemis Jo Anne Berelowitz Elizabeth Blair Chaz Boj roquez Philip Brookman Mel Casas C Ondine Chavoya Karen Mary Davalos Rupert Garc a Alicia Gaspar de Alba Shifra Goldman Jennifer A Gonz lez Rita Gonzalez Robb Hern ndez Juan Felipe Herrera Louis Hock Nancy L Kelker Philip Kennicott Josh Kun Asta Kuusinen Gilberto Magu Luj n Amelia Malagamba Ansotegui Amalia Mesa Bains Dylan Miner Malaquias Montoya Judithe Hern ndez de Neikrug Chon Noriega Joseph Palis Laura Elisa P rez Peter Plagens Catherine Ram rez Matthew Reilly James Rojas Terezita Romo Ralph Rugoff Lezlie Salkowitz Montoya Marcos Sanchez Tranquilino Cylena Simonds Elizabeth Sisco John Tagg Roberto Tejada Rub n Trejo Gabriela Valdivia Tom s Ybarra Frausto Victor Zamudio Taylor **Art Beyond the Gallery in Early 20th Century England** Richard Cork,Richard Graham Cork,1985-01-01 In the early decades of the twentieth century British art was

enlivened by a wide variety of imaginative attempts to take painting and sculpture outside the boundaries of the gallery Some of the works were commissioned by architects as integral parts of new buildings

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