



Gauguins Vision

Gloria Lynn Groom



Gauguin's Vision:

Gauguin's Vision Belinda Thomson, Frances Fowle, Lesley Stevenson, National Galleries of Scotland, 2005 When Paul Gauguin 1848 1903 painted *Vision After the Sermon* in the summer of 1888 he was a mature artist who had travelled exhibited and worked in a variety of media Today the painting is considered a masterpiece helping to assure Gauguin's fame the world over Few paintings have given rise to more art historical analysis and critique more speculation admiration or recrimination Accompanying the innovative painting in focus exhibition *Gauguin's Vision* this book illuminates one of the most intriguing and famous images in the history of western art This re examination of the painting *Vision After the Sermon* Jacob Wrestling with the Angel brings together works by Gauguin his mentors such as Paul Cézanne and Edgar Degas and younger contemporaries including Emile Bernard Paul Sérusier Maurice Denis and Henri van de Velde It explores the biographical pictorial and cultural circumstances that enabled Gauguin to make such a radical statement in paint in 1888

This beautifully illustrated *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

Visions: Gauguin and his Time Chris Stolwijk, 2010-07-14 Paul Gauguin's *Vision of the Sermon* 1888 one of the iconic works of the late nineteenth century continues to provoke profound reassessment and interpretation by art historians and it is central to this third volume of *Van Gogh Studies* Dario Gamboni discusses the painting as a self reflexive work dealing in visual terms with issues of perception cognition and representation Juliet Simpson addresses the art critic Aurier's contribution to the promotion of Gauguin as the exemplary symbolist artist while Rodolphe Rapetti examines Emile Bernard's artistic response to *Vision of the Sermon* in the context of Rosicrucianism the Belgian art world's critical reaction to this and other works by the artist is meticulously described and analyzed in Elise Eckermann's essay while June Hargrove presents a challenging vision of Gauguin's portraits of his alter ego Meijer de Haan Other contributions include Sandra Kister's examination of the way the Thorvaldsen Museum in Copenhagen functioned as a role model for the Muse Rodin in Paris Richard Thomson's discussion of the diverse ways in which French artists working in the early Third Republic responded to contemporary concepts of *la psychologie nouvelle* and finally a fresh view of nineteenth century illustrations including caricatures offered by Patricia Mainardi Contents The Vision of a vision Perception hallucination and potential images in Gauguin's *Vision of the sermon* The decor of dreams Gauguin Aurier and the symbolists vision From Gauguin to Pissarro Emile Bernard and the first salon of the Rose Croix Gauguin's critical reception in Belgium in 1889 and 1891 Gauguin's maverick sage Meijer de Haan Muse Rodin Thorvaldsen as a role model Seeing Visions Painting Visions On psychology and representation under the early Third Republic Paths forgotten calls unheard Illustration caricature comics in the 19th century Also Available Current Issues in 19th Century Art Van Gogh Studies Volume 1 ISBN 9789040083501 Van Gogh A Literary Mind Van Gogh Studies Volume 2 ISBN 9789040085628 *French Music, Culture, and National Identity, 1870-1939* Barbara L. Kelly, 2008 Heroism art and

new media France and identity formation Unifying the French nation Savorgnan de Brazza and the Third Republic Edward Berenson New media source bonding and alienation listening at the 1889 Exposition Universelle Annegret Fauser Debussy and the making of a musicien fran ais Pell as the press and World War I Barbara L Kelly A bas Wagner the French press campaign against Wagner during World War I Marion Schmid Canon style and political alignment D Indy s Beethoven Steven Huebner Messidor republican patriotism and the French revolutionary tradition in Third Republic opera James Ross The symphony and national identity in early twentieth century France Brian Hart Transcending the word religion and music in Gauguin s quest for abstraction Debora Silverman Jolivet s search for a new French voice spiritual otherness in Mana 1935 Deborah Mawer Regionalism Rameau in late nineteenth century Dijon memorial festival fiasco Katharine Ellis Becoming Alsatian anti German and pro French cultural propaganda in Alsace 1898 1914 Detmar Klein National identity and the double border in Lorraine 1870 1914 Didier Francfort

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

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 *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 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 **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 *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

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 for 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

Paul Gauguin Dario Gamboni, 2014-09-15 French artist Eugène 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

The Life & the Work Charles G. Salas, 2007 It is often assumed that reading about the lives of artists enhances our understanding of their work and that their work reveals something about them but the relationship between biography and art is rarely straightforward In The Life and the Work art historians Thomas Crow Charles Harrison Rosalind Krauss Debora Silverman Paul Smith and

Robert Williams address this fundamental if convoluted relationship Looking to such figures as Andy Warhol Bob Dylan Vincent van Gogh Paul C zanne Leonardo da Vinci and the artists associated with the name Art Language the volume s authors have written a set of provocative essays that explore how an artist s life and art are intertwined Tate Introductions: Gauguin Nancy Ireson,2014-03-06 The vivid and sensuous paintings of Paul Gauguin are among the most reproduced and recognisable in the history of art Most books on the artist concentrate on one aspect of his story whether it is the time he spent in Brittany in Arles with his friend Vincent van Gogh or in the South Seas By contrast this concise introduction looks at his career in its entirety reaching beyond the myths to discover one of the most fascinating and engaging artists of modern times Written by Nancy Ireson an acknowledged expert on French art of the period this is the perfect place to start for anyone interested in the life and work of this extraordinary artist *Encyclopedia of Comparative Iconography* Helene E. Roberts,2013-09-05 First published in 1998 The Encyclopedia of Comparative Iconography compares the uses of iconographic themes from mythology the Bible and other sacred texts literature and popular culture in works of art through various periods cultures and genres Art historians now tend to study narrative themes depicted in works of art in relation to such subjects as gender and sexuality politics and power ownership and possession ceremony and ritual legitimacy and authority The Encyclopedia of Comparative Iconography reflects these new approaches by ordering the themes of various iconographic sources in particular biblical mythological and literary texts according to these new emphases Each handsomely illustrated entry discusses the major relevant iconographic narratives and the historical background of each theme A list of selected works of art that accompanies each essay guides the reader to examples in art that depict the theme under discussion Each essay includes a list of suggested reading that provides further sources of information about the themes A general bibliography of reference books is listed separately and can be used in association with all the essays With 119 entries written by 42 experts the Encyclopedia of Comparative Iconography is an important reference work for art historians students of art history artists and the general reader Theories of Art: From Impressionism to Kandinsky Moshe Barasch,2000 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 *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 Gauguin Jp. A. Calosse,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 C zanne Gauguin painted still lifes from the very beginning of his artistic career He even owned a still life by C zanne 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 for 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** Nathalia Brodskaya,2011-12-22 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 C zanne Gauguin painted still lifes from the very beginning of his artistic career He even owned a still life by C zanne 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 for 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

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