

*The
Graphic Arts
and
French Society
1871-1914*

EDITED BY
Philip Dennis Cole



Graphic Arts And French Society 1871 1914

**Phillip Dennis Cate, Jane Voorhess
Zimmerli Art Museum, Rutgers
University**



Graphic Arts And French Society 1871 1914:

GRAPHIC ARTS AND FRENCH SOCIETY 1871-1914 Phillip Dennis Cate, Jane Voorhees Zimmerli Art Museum, Rutgers University, 1988 *~THEæ GRAPHIC ARTS AND FRENCH SOCIETY, ~1871-1914æ (EIGHTEEN HUNDRED AND SEVENTY-ONE TO NINETEEN HUNDRED AND FOURTEEN).* Phillip Dennis Cate, 1988 **The Graphic Arts and French Society, 1871-1914** Phillip Dennis Cate, 1988 Drawing on the collection of French graphic arts in the Jane Voorhees Zimmerli Art Museum the contributors to this book reach beyond the surface of the art to bring the reader a greater understanding of fin de siècle France *Graphic Design* Paul Jobling, David Crowley, 1996 This is an inventive a well researched study which explores the production and consumption of graphic design in Europe **Graphic Design in Germany** Jeremy Aynsley, 2000 A sweeping and comprehensive catalogue of the graphic arts in Germany from 1890 through World War II this handsome oversized volume also deals with the methodology of art as a medium of persuasion

Censorship of Political Caricature in Nineteenth-century France Robert Justin Goldstein, 1989 This work is an account of the struggle over freedom of caricature in France during the period between 1815 and 1914 Illustrated with caricatures originally published during the 19th century it traces the attempt of the French authorities to control opposition political drawings and the attempts of caricaturists to evade restrictions on their craft *Montmartre and the Making of Mass Culture* Gabriel P. Weisberg, 2001 Located on the fringes of Paris Montmartre attracted artists such as Toulouse Lautrec Picasso Steinlen and Jules Chéret By the beginning of the twentieth century the artists in the quarter began to create works blurring the boundaries between fine art and popular illustration the artist and the audience as well as class and gender distinctions The creative expression that ensued was an exuberant mix of high and low a breeding ground for what is today termed popular culture The carefully interlocked essays in *Montmartre and the Making of Mass Culture* demonstrate how and why this quarter was at the forefront of such innovation The contributors bring an unprecedented range of approaches to the topic from political and religious history to art historical investigations and literary analysis of texts This project is the first of its kind to examine fully Montmartre's many contributions to the creation of a mass culture that reigned supreme in the twentieth century **Pierre Bonnard, the Graphic Art** Pierre Bonnard, Colta Feller Ives, Helen Emery Giambruni, Sasha M. Newman, Museum of Fine Arts, Houston, Museum of Fine Arts, Boston, 1989 Tentoonstellingscatalogus Met bibliografie en register *The Nabis and Intimate Modernism* Katherine M. Kuenzli, 2017-07-05 Providing a fresh perspective on an important but underappreciated group of late nineteenth century French painters this is the first book to provide an in depth account of the Nabis practice of the decorative and its significance for twentieth century modernism Over the course of the ten years that define the Nabi movement 1890 1900 its principal artists included Edouard Vuillard Pierre Bonnard Maurice Denis Paul Sérusier and Paul Ranson The author reconstructs the Nabis relationship to Impressionism mass culture literary Symbolism Art Nouveau Wagnerianism and a revolutionary artistic tradition in order to show how their

painterly practice emerges out of the pressing questions defining modernism around 1900 She shows that the Nabis were engaged nonetheless with issues that are always at stake in accounts of nineteenth century modernist painting issues such as the relationship of high and low art of individual sensibility and collective identity of the public and private spheres The Nabis and Intimate Modernism is a rigorous study of the intellectual and artistic endeavors that inform the Nabis decorative domestic paintings in the 1890s and argues for their centrality to painterly modernism The book ends up not only re positioning the Nabis to occupy a crucial place in modernism s development from 1860 to 1914 but also challenges that narrative to place more emphasis on notions of decoration totality and interiority *The First Moderns* William R.

Everdell,2009-02-15 A lively and accessible history of Modernism The First Moderns is filled with portraits of genius and intellectual breakthroughs that richly evoke the fin de si cle atmosphere of Paris Vienna St Louis and St Petersburg William Everdell offers readers an invigorating look at the unfolding of an age This exceptionally wide ranging history is chock a block with anecdotes factoids odd juxtapositions and useful insights Most impressive For anyone interested in learning about late 19th and early 20th century imaginative thought this engagingly written book is a good place to start Washington Post Book World The First Moderns brilliantly maps the beginning of a path at whose end loom as many diasporas as there are men Frederic Morton The Los Angeles Times Book Review In this truly exciting study of the origins of modernist thought poet and teacher Everdell roams freely across disciplinary lines A brilliant book that will prove useful to scholars and generalists for years to come enthusiastically recommended Library Journal starred review Everdell has performed a rare service for his readers Dispelling much of the current nonsense about postmodernism this book belongs on the very short list of profound works of cultural analysis Booklist Innovative and impressive Everdell has written a marvelous erudite and readable study Mark Bevir Spectator A richly eclectic history of the dawn of a new era in painting music literature mathematics physics genetics neuroscience psychiatry and philosophy Margaret Wertheim New Scientist Everdell has himself recombined the parts of our era s intellectual history in new and startling ways shedding light for which the reader of The First Moderns will be eternally grateful Hugh Kenner The New York Times Book Review Everdell shows how the idea of modernity arose before the First World War by telling the stories of heroes such as T S Eliot Max Planck and Georges Serault with such a lively eye for detail irony and ambiance that you feel as if you re reliving those miraculous years Jon Spayde Utne Reader

Bibliography of European Economic and Social History Derek Howard Aldcroft,Richard Rodger,1993 This bibliographical guide contains 10 000 references to the economic and social history of 30 European countries during the period 1700 1939 More than 3000 periodicals have been consulted to obtain references as well as books edited collections and conference proceedings The information is listed in categories such as industry agriculture finance migration labour conditions urban communities and organizations Full publication details are included so that references may be located easily **Artists & Prints** Deborah Wye,Starr Figura,Museum of Modern Art (New York, N.Y.),2004 Volume covers the

Collection of Prints and Illustrated Books not the collection of artists books **The Beardsley Industry** Jane Haville Desmarais, 2019-07-23 First published in 1998 this is the first book to examine the critical reception accorded to Beardsley's work. For most of his short working life fierce debate raged in Britain over the merit of Aubrey Beardsley's black and white drawings. Applauded for their technical skill they were as often deplored for their slimy nastiness, their fin de siècle decadence and their foreign styles. There are tainted whiffs from across the channel which lodge the Gallic germs in our lungs. Our Beardsleys have identical symptoms with Verlaine, Degas, Le Grand, Forain and might quite well be sick from infection. stormed Margaret Armour in the Magazine of Art. Jane Haville Desmarais opens with an account of the English response exploring the fascinating interplay between Beardsley's exploitation of the new media to shape his public persona and promote his work and the critics' use of his life and art to articulate the fears and anxieties of the English fin de siècle. The second half of the book moves to France and deals with a different set of preoccupation. The French perceived Beardsley as the natural inheritor of the mantle of Pre-Raphaelitism. His work remained current largely through the interest of the Symbolists and in particular Robert de Montesquiou who celebrated Beardsley's picturing of the fantasy realms of desire. The intriguing study of two very different critical traditions casts light on key issues of art history and literary studies in particular the relationship between critical response and social perception. With 21 black and white illustrations the book also has invaluable appendices which include a bibliography of criticism and comment on the work of Aubrey Beardsley between 1893 and 1914. *Humanities*, 1988 **The Troubled Republic** Richard Thomson, 2004-01-01 This fascinating book examines how artists in fin de siècle France dealt with four hotly debated issues in society: national decadence, crowds and mass unrest, religious imagery and revenge against Germany. *Paris* Colin Jones, 2006-04-04 From the Roman Emperor Julian who waxed rhapsodic about Parisian wine and figs to Henry Miller who relished its seductive bohemia, Paris has been a perennial source of fascination for 2,000 years. In this definitive and illuminating history, Colin Jones walks us through the city that was a plague-infested charnel house during the Middle Ages, the bloody epicenter of the French Revolution, the muse of nineteenth-century Impressionist painters and much more. Jones's masterful narrative is enhanced by numerous photographs and feature boxes on the Bastille or Josephine Baker, for instance, that complete a colorful and comprehensive portrait of a place that has endured Vikings, Black Death and the Nazis to emerge as the heart of a resurgent Europe. This is a thrilling companion for history buffs and backpack or armchair travelers alike. *Oscar Wilde's Elegant Republic* David Charles Rose, 2016-01-14 Why was Paris so popular as a place of both innovation and exile in the late nineteenth century? Using French, English and American sources, this first volume of a trilogy provides a possible answer with a detailed exploration of both the city and its communities, who forming a varied cast of colourful characters from duchesses to telephonists, artists to beggars and dancers to diplomats, crowd the stage. Through the throng moves Oscar Wilde as the connecting thread. Wilde exploratory, Wilde triumphant, Wilde ruined. This use of Wilde as a central figure provides both a cultural history of Paris and

a view of how he assimilated himself there By interweaving fictional representations of Paris and Parisians with historical narrative Paris of the imagination is blended with the topography of the city described by Victor Hugo as this great phantom composed of darkness and light This original treatment of the belle poque is couched in language accessible to all who wish to explore Paris on foot or from an armchair

Film Noir Pettey Homer B. Pettey,2014-11-11 Explores the development of film noir as a cultural and artistic phenomenon This book traces the development of what we know as film noir from the proto noir elements of Feuillade s silent French crime series and German Expressionism to the genre s mid twentieth century popularization and influence on contemporary global media By employing experimental lighting effects oblique camera angles distorted compositions and shifting points of view film noir s style both creates and comments upon a morally adumbrated world where the alienating effects of the uncanny the fetishistic and the surreal dominate What drew original audiences to film noir is an immediate recognition of this modern social and psychological reality Much of the appeal of film noir concerns its commentary on social anxieties its cynical view of political and capitalist corruption and its all too brutal depictions of American modernity This book examines the changing often volatile shifts in representations of masculinity and femininity as well as the genre s complex relationship with Afro American culture observable through noir s musical and sonic experiments Key featuresTraces the history of film noir from its aesthetic antecedents through its mid century popularization to its influence on contemporary global mediaDiscusses the influence of literary and artistic sources on the development of film noirIncludes extensive bibliographies filmographies and recommended noir film viewingConcludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism

The Poster Ruth E. Iskin,2014-10-07 The Poster Art Advertising Design and Collecting 1860s 1900s is a cultural history that situates the poster at the crossroads of art design advertising and collecting Though international in scope the book focuses especially on France and England Ruth E Iskin argues that the avant garde poster and the original art print played an important role in the development of a modernist language of art in the 1890s as well as in the adaptation of art to an era of mass media She moreover contends that this new form of visual communication fundamentally redefined relations between word and image poster designers embedded words within the graphic rather than using images to illustrate a text Posters had to function as effective advertising in the hectic environment of the urban street Even though initially commissioned as advertisements they were soon coveted by collectors Iskin introduces readers to the late nineteenth century iconophile a new type of collector curator archivist who discovered in poster collecting an ephemeral archaeology of modernity Bridging the separation between the fields of art design advertising and collecting Iskin s insightful study proposes that the poster played a constitutive role in the modern culture of spectacle This stunningly illustrated book will appeal to art historians and students of visual culture as well as social and cultural history media design and advertising

The Gargoyles of Notre-Dame Michael Camille,2024-05-31 Most of the seven million people who visit the cathedral of Notre Dame in Paris

each year probably do not realize that the legendary gargoyles adorning this medieval masterpiece were not constructed until the nineteenth century. The first comprehensive history of these world famous monsters, *The Gargoyles of Notre Dame*, argues that they transformed the iconic thirteenth century cathedral into a modern monument. Michael Camille begins his long awaited study by recounting architect Eugène Viollet le Duc's ambitious restoration of the structure from 1843 to 1864, when the gargoyles were designed, sculpted by the little known Victor Pyanet and installed. These gargoyles, Camille contends, were not mere avatars of the Middle Ages but rather fresh creations symbolizing an imagined past whose modernity lay precisely in their nostalgia. He goes on to map the critical reception and many layered afterlives of these chimeras notably in the works of such artists and writers as Charles Marryon, Victor Hugo and photographer Henri Le Secq. Tracing their eventual evolution into icons of high kitsch, Camille ultimately locates the gargoyles' place in the twentieth century imagination, exploring interpretations by everyone from Winslow Homer to the Walt Disney Company. Lavishly illustrated with more than three hundred images of its monumental yet whimsical subjects, *The Gargoyles of Notre Dame* is a must read for historians of art and architecture and anyone whose imagination has been sparked by the lovable monsters gazing out over Paris from one of the world's most renowned vantage points.

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