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Vuillard : The Inexhaustible Glance: Critical Catalogue of ...

EDOUARD VUILLARD: The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels. Foreword by Alex and Guy Wildenstein; three volumes; volume I: xiv and 538 pp.; volume II: 636 pp.; volume III: 568 pp.; each volume fully illustrated with hundreds of color and b&w illustrations. 4tos, cloth in slipcase.

8884911192 - Vuillard : the Inexhaustible Glance: Critical ...

The three volumes of this catalogue gather over 2,700 works organized chronologically. The publication features a number of photographs taken by the artist, sketches, preparatory drawings and an appendix, which includes a chronology. The online catalogue lists approximately 2,700 authentic paintings and pastels, arranged chronologically.

Vuillard: The Inexhaustible Glance. Critical Catalogue of ...

Vuillard : critical catalogue of paintings and pastels ... J. Salomon, Aupr\u00e8s de Vuillard, Paris, 1953, p. 34 (illustrated p. 35). A. Salomon & G. Cogeval, Vuillard, Critical Catalogue of Paintings and Pastels, vol. II, Paris, 2003, no. IX-170 (illustrated p. 1118). Exhibited Paris, Galerie Charpentier, La Vie

Vuillard Critical Catalogue Of Painting And Pastels

Critical Catalogue of Paintings and Pastels. This catalogue raisonn\u00e9 of the paintings and pastels of \u00c9douard Vuillard provides an opportunity to look more carefully at the art of this French master. Hundreds of photographs taken by Vuillard himself, together with an unprecedented collection of preparatory drawings and sketches arranged in relation to his journal focus more closely on the artist's creative process than has any previous study.

Vuillard - Skira

Known for the Intimist style of decorative painting pioneered with Bonnard, Vuillard frequently portrayed his friends and family in domestic settings, often placed amid myriad competing patterns. Abandoning perspective, Vuillard conveys depth through a clever placement of figures, employing the angular and abutting lines of the furniture in such a way as to denote their arrangement in the room.

vuillard, \u00e9douard madame vuilla ||| portrait ||| sotheby's ...

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Vuillard Critical Catalogue Of Painting And Pastels

Jean-\u00c9douard Vuillard was a French painter, decorative artist and printmaker. From 1891 through 1900, he was a prominent member of the Nabis, making paintings which assembled areas of pure color, and interior scenes, influenced by Japanese prints, where the subjects were blended into colors and patterns. He also was a decorative artist, painting theater sets, panels for interior decoration, and designing plates and stained glass. After 1900, when the Nabis broke up, he adopted a more ...

\u00c9douard Vuillard - Wikipedia

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Vuillard Critical Catalogue Of Painting And Pastels

Date: 1895. Medium: Oil on canvas. Dimensions: 26 3/4 x 80 1/2 in. (67.9 x 204.5 cm) Classification: Paintings. Credit Line: The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 2000, Bequest of Walter H. Annenberg, 2002. Accession Number: 2000.93.2.

Edouard Vuillard | The Album | The Met

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Vuillard : The Inexhaustible Glance: Critical Catalogue of ...

<p>This catalogue raisonné; of the paintings and pastels of Édouard Vuillard provides an opportunity to look more carefully at the art of this French master.</p>

Vuillard - Skira

For sale is Volume 3 of the 3 Part Edouard Vuillard: Catalogue Raisonné (Critical Catalogue of Paintings and Pastels). This covers the periods: X-War! (1914-20), The Hedonist and the Psychologist (191

Vuillard Critical Catalogue of Paintings and Pastels ...

Description: "French Listed Artist Edouard Vuillard 1868-1940 Original Oil ""Still Life"" Medium: Oil On Canvas Age: Circa 1900-1939 Painting Size: 17 1/2"" x 13 1/2"" Artist: Edouard Vuillard (1868 - 1940) Frame Size: 25"" x 21"" Signature: Lower Right Condition: Great Frame: Well Matched Frame Edouard (Jean-Édouard) Vuillard (1868 - 1940) The availability of Kodak cameras and their portability to get lasting images from which to model was a big enhancement to Vuillard and other painters ...

Edouard Vuillard Paintings for Sale | Edouard Vuillard Art ...

The art of Edouard Vuillard (1868-1940) spans two centuries: a leading protagonist of Post-Impressionism, Vuillard also took part in the renewal of the decorative arts after 1900. This catalogue...

Vuillard: The Inexhaustible Glance : Critical Catalogue of ...

Jean-Edouard Vuillard (1868-1940) was a French painter best known for his unique & exquisite interior paintings, & for his association with the artist group Les Nabis, both of which blossomed in the 1890s. Vuillard's intimate interiors were inspired by the 60 years, he spent with his mother in a succession of apartments in Paris.

Vuillard - Nudes

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The art of Édouard Vuillard (1868-1940) spans two centuries: a leading protagonist of Post-Impressionism, Vuillard also took part in the renewal of the decorative arts after 1900. This catalogue raisonné of the paintings and pastels of Édouard Vuillard provides an extraordinary opportunity to look again more carefully and above all, comprehensively. Hundreds of photographs taken by Vuillard himself, together with an unprecedented collection of preparatory drawings and sketches, focus more closely on the artist's creative process than has any previous study. These three volumes present a compelling re-examination of Vuillard's work and recommends itself to experts and art lovers alike.

"The long and illustrious career of Edouard Vuillard spans the fin-de-siècle and the first four decades of the twentieth century, during which time the French painter, printmaker, and photographer created an extraordinary body of work. This is the first volume to explore Vuillard's rich and varied career in its totality, presenting nearly 350 works that demonstrate the

full range of his subject matter and reveal both the public and private sides of this quintessentially Parisian artist." "In a series of illustrated essays and catalogue entries, the authors explore Vuillard's complex and diverse artistic development, beginning with his academic training in Paris in the late 1880s and the innovative Nabi paintings of the 1890s for which he is best known, including his provocative, disquieting middle-class interiors and his work associated with the avant-garde theatre. The authors also examine Vuillard's splendid but lesser known large-scale decorations, his luminous landscapes, and the elegant portraits from the last decades of his career. In addition to paintings, the volume includes a substantial selection of drawings and graphics, together with a large group of striking photographs by the artist, many of which are published here for the first time." "This illustrated catalogue accompanies the most comprehensive exhibition ever devoted to the work of Edouard Vuillard (1868-1940). The exhibition opens at the National Gallery of Art in Washington and travels to the Montreal Museum of Fine Arts, the Galeries nationales du Grand Palais in Paris, and the Royal Academy of Arts, London."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices. Looking at avant-garde figures such as Maurice Denis, Édouard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of "nature's experiments"—the belief that the study of pathologies led to an understanding of scientific truths, above all about the human mind and body—extended from the scientific realm into the world of art, underpinned artists' solutions to the problem of symbolist form, and provided a ready-made methodology for fin-de-siècle truth seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange. Focusing on the scientific, psychological, and experimental tactics of symbolism, *Nature's Experiments and the Search for Symbolist Form* demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

The essays collected here, which consider artists from France to Russia and Finland to Greece, argue persuasively that Symbolist approaches to content, form, and subject helped to shape twentieth-century Modernism. Well-known figures such as Kandinsky, Khnopff, Matisse, and Munch are considered alongside lesser-known artists such as Fini, Gyzis, Koen, and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation, but rather an inspirational point of departure for twentieth-century developments.

Masculinities in nineteenth-century art through the lens of gender and queer history Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men's lives and careers bore the marks of their relations with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the contributing authors present case studies of men's relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

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