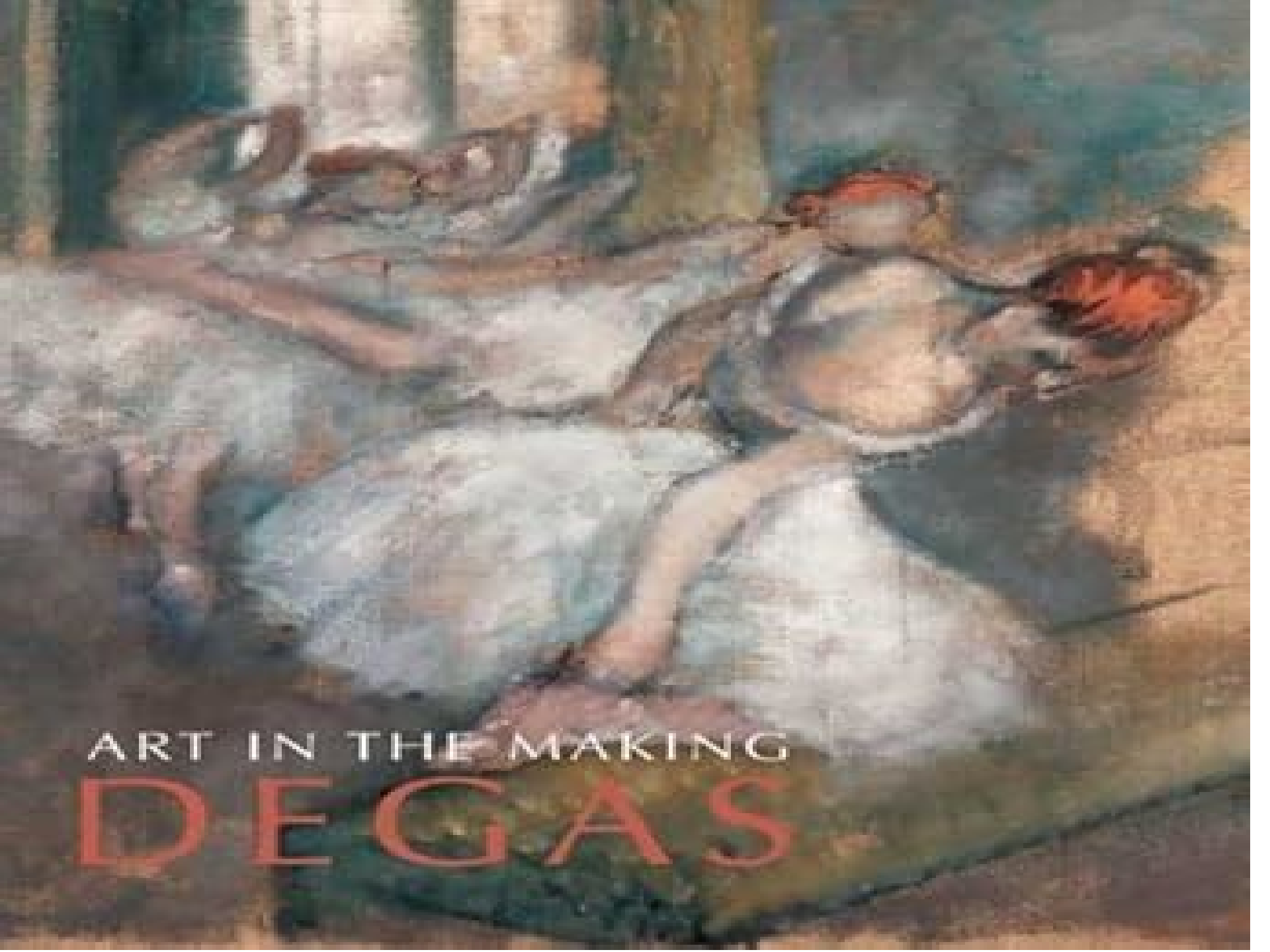




ART IN THE MAKING
DEGAS

Art In The Making Degas National Gallery London Publications

Lance Mayer, Gay Myers



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Conservation of Easel Paintings Joyce Hill Stoner, Rebecca Rushfield, 2013-02-15 Conservation of Easel Paintings is the first comprehensive text on the history philosophy and methods of treatment of easel paintings that combines both theory with practice With contributions from an international group of experts and interviews with important artists this volume provides an all encompassing guide to necessary background knowledge in technical art history artists materials scientific methods of examination and documentation with sections that present varying approaches and methods for treatment including consolidation lining cleaning retouching and varnishing The book concludes with a section featuring issues of preventive conservation storage shipping exhibition lighting safety issues and public outreach Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians curators directors collectors dealers artists and students of art and art history with invaluable information and guidance

Mapping Degas Roberta Crisci-Richardson, 2015-06-18 The New Art History and the Impressionist canon seem to have successfully claimed Edgar Degas as a misogynist rabid nationalist and misanthrope whose art was both masterly and experimental By analysing Degas s approach to space and his self fashioning attitude towards identity within the ambiguities of the political and artistic culture of nineteenth century France this book questions the characterisation of Degas as a right wing Frenchman and artist and will change the way in which Degas is thought about today

The Art of Colour Kelly Grovier, 2023-04-27 Did you know that the ultramarine that shimmers at the centre of Vermeers Milkmaid connects that masterpiece with 6th century Zoroastrian paintings found on the walls of cave temples in Bamiyan Afghanistan Or that the surging waves that crest and curl in Hokusais perilous Great Wave off Kanagawa owe their absorbing blue lustre to an alchemist who was born in Frankenstein's Castle in 1673 And were the Pre Raphaelites really obsessed with a murky brown hue derived from the pulverized remains of ancient mummies Spoiler they were Invented by prehistoric cave dwellers and medieval conjurers cunning conmen and savvy scientists the colours of art tell a riveting tale all their own Over ten scintillating chapters acclaimed author Kelly Grovier helps bring that tale vividly to life revealing the astonishing backstories of the pigments that define the greatest works in the history of art Interwoven between these chapters is a series of features focusing on key moments in the evolution of colour theory from the revelations of the Enlightenment to the radicalism of the Bauhaus while reproductions of carefully selected artworks help illuminate the narratives twists and turns The history of colour is an epic saga of human ingenuity and insatiable desire Read this book and you will never look at a work of art in quite the same way

The Private Collection of Edgar Degas Ann Dumas, Metropolitan Museum of Art (New York, N.Y.), 1997 This volume investigates Degas dual role as both artist and collector Featuring works by well known artists like Delacroix Ingres Daumier Manet C zanne Gauguin Van Gogh Cassatt and others this publication is the definitive text outlining Degas long career collecting important pieces by his predecessors as well as his contemporaries

Metropolitan Museum of Art website *Contagion, Hygiene, and the European Avant-Garde* David Hopkins, Disa Persson, 2023-07-31 This interdisciplinary collection of essays brings together scholars in the fields of art history theatre visual culture and literature to explore intersections between the European avant garde c 1880 1945 and themes of health and hygiene such as illness contagion cleanliness and contamination Examining the artistic oeuvres of some of the canonical names of modern art including Edgar Degas Edvard Munch Pablo Picasso George Orwell Marcel Duchamp and Antonin Artaud this book investigates instances where the heightened political social and cultural currencies embedded within issues of hygiene and contagion have been mobilised and subversively exploited to fuel the critical strategy at play This edited volume promotes an interdisciplinary and socio historically contextualised understanding of the criticality of the avant garde gesture and cultivates scholarship that moves beyond the limits of traditional academic subjects to produce innovative and thought provoking connections and interrelations across various fields The book will be of interest to scholars working in art history literature theatre cultural studies modern history medical humanities and visual culture **Manet and Modern**

Beauty Gloria Groom, 2019-06-25 This stunning examination of the last years of douard Manet s life and career is the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s The name Manet often evokes the provocative heroically scaled pictures he painted in the 1860s for the Salon but in the late 1870s and early 1880s the artist produced quite a different body of work stylish portraits of actresses and demimondaines luscious still lifes delicate pastels intimate watercolors and impressionistic scenes of suburban gardens and Parisian caf s Often dismissed as too pretty and superficial by critics these later works reflect Manet s elegant social world propose a radical new alignment of modern art with fashionable femininity and record the artist s unapologetic embrace of beauty and visual pleasure in the face of death Featuring nearly three hundred illustrations and nine fascinating essays by established and emerging Manet specialists a technical analysis of the late Salon painting Jeanne Spring a selection of the artist s correspondence a chronology and more Manet and Modern Beauty brings a diverse range of approaches to bear on a little studied area of this major artist s oeuvre

Los Angeles Magazine , 2005-08 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian

Dialogues with Degas Kathryn Brown, 2025-01-09 Dialogues with Degas demonstrates the ongoing relevance of Edgar Degas to 20th and 21st century ideas and art practices The first in depth examination of this major artist s impact on contemporary art this book explores how contemporary practitioners have used Degas s creativity as a springboard to engage imaginatively and critically with themes of colonialism gender race and class Individual chapters are devoted to

dialogues between Degas's art and works produced by Frank Auerbach, Cecily Brown, Xinyi Cheng, Ryan Gander, Maggi Hambling, Damien Hirst, Howard Hodgkin, Chantal Joffe, Leon Kossoff, R. B. Kitaj, Juan Muñoz, Paula Rego, Jenny Saville, Yinka Shonibare, Cy Twombly, and Rebecca Warren. Through close analyses of selected paintings, drawings, prints, and sculptures, Kathryn Brown explores how Degas's technical and compositional experiments have been extended or challenged in innovative ways. By experimenting with the materials and methods of existing works, contemporary artists generate visual palimpsests that make new demands of the viewer and prompt a reconsideration of ideas that have informed histories of 19th-century French art. The book overturns familiar conceptions of influence by eschewing a genealogical approach and prioritizing instead the analysis of non-linear encounters between artworks. This encourages a new conception of the agency of visual artefacts and of the conversations they are capable of entertaining with each other. While this study sheds new light on Degas's art and that of his interlocutors, it also has methodological significance for the writing of art history. **American Painters on Technique** Lance Mayer, Gay Myers, 2013. How paintings were made in the most literal sense is an important but largely unknown aspect of the story of American art. This book, like the authors' previous volume on American painting techniques from the colonial period to 1860, is based on descriptions of the materials and methods that painters used as found in artists' notebooks, painting manuals, magazines, suppliers' catalogues, letters, diaries, books, and interviews. In interpreting this evidence, the authors have made use of their experience as conservators who have treated many important American paintings. Book jacket **IFAR Journal**, 2005 The Power of Color Marcia B. Hall, 2019-01-01. This beautifully illustrated volume explores the history of color across five centuries of European painting, unfolding layers of artistic, cultural, and political meaning through a deep understanding of technique. *Pigments* Barbara H. Berrie, Karin Leonhard, Caroline Fowler, Ittai Weinryb, 2024-06-04. A concise illustrated history of one of art's most important and elusive elements. Over the millennia, humans have used pigments to decorate, narrate, and instruct. Charred bone, ground earth, stones, bugs, and blood were the first pigments. New pigments were manufactured by simple processes such as corrosion and calcination until the Industrial Revolution introduced colors outside the spectrum of the natural world. *Pigments* brings together leading art historians and conservators to trace the history of the materials used to create color and their invention across diverse cultures and time periods. This richly illustrated book features incisive historical essays and case studies that shed light on the many forms of pigments: the organic and inorganic, the edible and the toxic, and those that are more precious than gold. It shows how pigments were as central to the earliest art forms and global trade networks as they are to commerce, ornamentation, and artistic expression today. The book reveals the innate instability and mutability of most pigments and discusses how few artworks or objects look as they did when they were first created. From cave paintings to contemporary art, *Pigments* demonstrates how a material understanding of color opens new perspectives on visual culture and the history of art. *Manet/Degas* Stephan Wolohojian, Ashley E. Dunn, 2023-09-18. Friends, rivals, and at times antagonists: Édouard Manet and

Edgar Degas maintained a pictorial dialogue throughout their lives as they both worked to define the painting of modern urban life. Manet Degas the first book to consider their careers in parallel investigates how their objectives overlapped, diverged and shaped each other's artistic choices. Enlivened by archival correspondence and records of firsthand accounts, essays by American and French scholars take a fresh look at the artists' family relationships, literary friendships and interconnected social and intellectual circles in Paris, explore their complex depictions of race and class, discuss their political views in the context of wars in France and the United States, compare their artistic practices and examine how Degas built his personal collection of works by Manet after his friend's premature death. An illustrated biographical chronology charts their intersecting lives and careers. This lavishly illustrated in-depth study offers an opportunity to reevaluate some of the most canonical French artworks of the nineteenth century, including Manet's *Olympia*, Degas's *The Absinthe Drinker* and other masterworks.

Unfinished Kelly Baum, Andrea Bayer, Sheena Wagstaff, 2016-03-01 This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day. *Unfinished* features more than 200 works created in a variety of media by artists ranging from Leonardo, Titian, Rembrandt, Turner and Cézanne to Picasso, Warhol, Twombly, Freud, Richter and Nauman. What unites these works across centuries and media is that each one displays some aspect of being unfinished. Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer, probing the impact that this long artistic trajectory, which can be traced back to the first century, has had on modern and contemporary art. The book investigates the degrees to which instances of incompleteness were accidental or intentional, experimental or conceptual. Also included are illuminating interviews with contemporary artists including Tuymans, Celmins and Marden and parallel considerations of the unfinished in literature and film. The result is a multidisciplinary approach and thought-provoking analysis that provides valuable insight into the making, meaning and critical reception of the unfinished in art.

Critical Readings in Impressionism and Post-Impressionism Mary Tompkins Lewis, 2007 The essays in this wide-ranging text capture the theoretical range and scholarly rigor of criticism that has fundamentally transformed the study of French Impressionist and Post-Impressionist art.

Color in the Age of Impressionism Laura Anne Kalba, 2017-04-21 This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers' perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir and Claude Monet. The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism emerged at a time when

inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification mirrored and mediated this change shaping the ways in which people made sense of both modern life and modern art Demonstrating the central importance of color history and technologies to the study of visuality Color in the Age of Impressionism adds a dynamic new layer to our understanding of visual and material culture Degas Edgar Degas, Jean Sutherland Boggs, Galeries nationales du Grand Palais (France), 1988 Katalog towarzyszy wystawom w Galeries Nationales du Grand Palais w Paryżu 9 lutego 16 maja 1988 National Gallery of Canada w Ottawie 16 czerwca 28 sierpnia 1988 Metropolitan Museum of Art w Nowym Jorku 27 września 8 stycznia 1989 Plane Image Gary Garrels, 2006 Brice Marden A Retrospective ISBN 0 87070 446 X 978 0 87070 446 8 Hardcover 11 5 x 9 5 in 240 pgs 248 color U S 60 00 CDN 72 00 October Art European Sculpture, 1400-1900, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Ian Wardropper, 2011 This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century Celebrated works by the great European sculptors including Luca and Andrea della Robbia Juan Martinez Montañés Gianlorenzo Bernini Jean Antoine Houdon Bertel Thorvaldsen Antoine Louis Barye Jean Baptiste Carpeaux Edgar Degas and Auguste Rodin are joined by striking new additions to the collection notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man The ninety-two selected examples are diverse in media marble bronze wood terracotta and ivory and size ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot high Perseus with the Head of Medusa executed in the heroic Neoclassical style Incorporating information from the latest scholarly research and recent conservation studies sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works each of which is reproduced with glorious new photography **Sickert** Wendy Baron, Walter Sickert, 2006-01-01 Walter Richard Sickert 1860-1942 was an artist of prodigious creativity For sixty years in his roles as painter teacher and polemicist he was a source of inspiration and influence to successive generations of British painters With his roots in the Victorian era Sickert broke all taboos He was uncompromisingly truthful revealing beauty in the squalid as in the sublime in cockney music halls the crumbling streets of Dieppe the grand sites of Venice and the low life of Camden Town Decades before Warhol he exploited the potential of photo-based imagery and of studio production lines to create iconic portraits of the grandees of theatrical social and political life This catalogue is divided into two parts essay chapters describe Sickert's chronology in terms of stylistic and technical development and a fully illustrated catalogue presents more than 2800 drawings and paintings many of which have never been published before

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