

1900

art at the
crossroads



1900 Art At The Crossroads

David R. Castillo, Bradley J. Nelson



1900 Art At The Crossroads:

1900 Robert Rosenblum, Maryanne Stevens, Ann Dumas, 2000 Looks back on the Paris World's Fair of 1900 and surveys its artwork and the artists who produced it

1900 Robert Rosenblum, MaryAnne Stevens, Ann Dumas, Royal Academy of Arts (Great Britain), Solomon R. Guggenheim Museum, 2000 **1900** Universe Publishing, 2000-07 **Children's Culture**

and the Avant-Garde Marilynn Strasser Olson, 2013-03-05 This volume explores the mutual influences between children's literature and the avant garde Olson places particular focus on fin de siècle Paris where the Avant garde was not unified in thought and there was room for modernism to overlap with children's literature and culture in the Golden Age The ideas explored by artists such as Florence Upton Henri Rousseau Sir William Nicholson Paula Modersohn Becker and Marc Chagall had been disseminated widely in cultural productions for children their work in turn influenced children's culture These artists turned to children's culture as a new way of seeing allied to a contemporary interest in international artistic styles Children's culture also has strong ties to decadence and to the grotesque the latter of which became a distinctively Modernist vision This book visits the qualities of the era that were defined as uniquely childlike the relation of childhood to high and low art and the relation of children's literature to fin de siècle artistic trends Topics of interest include the use of non European figures the Golliwogg approaches to religion and pedagogy to oppression and motherhood to Nature in a post Darwinian world and to vision in art and life Olson's unique focus covers new ground by concentrating not simply on children's literature but on how childhood experiences and culture figure in art

The Admiral and the Ambassador Scott Martelle, 2014-05-01 On July 20 1792 the body of John Paul Jones Father of the American Navy was buried in the St Louis Cemetery on the outskirts of Paris The French Revolution was gathering steam and soon the unmarked location of Jones's grave was nobody's primary concern lost beneath the soil in the City of Light Luckily Jones had been sealed in a lead lined coffin filled with alcohol to preserve the body In theory if somebody could locate that coffin Jones could be returned to the United States for a proper burial That somebody was Horace Porter Civil War hero aide to General and later President Ulysses S Grant Republican Party fundraiser and US Ambassador to France from 1897 to 1905 The Admiral and the Ambassador details Porter's long relentless search for Jones's lead lined coffin first through scraps of archive material and written recollections of funeral attendees and then beneath the rickety buildings that had been constructed over the graveyard And if he ever did find the coffin he had return Jones to the United States for a worthy burial The Admiral and the Ambassador is part history part biography and part detective story and a fascinating look into the compelling real life characters who populated the first century of the United States of America Veteran journalist Scott Martelle is the author of Detroit A Biography The Fear Within and Blood Passion and currently writes for the Los Angeles Times **Meyerbeer's Robert le Diable** Robert Ignatius Letellier, 2014-03-17 Robert le Diable by Giacomo Meyerbeer is regarded as a musical milestone a definitive statement in the 19th century development of French grand opéra from the tragédie lyrique of Lully

Rameau Gluck and Spontini The libretto by Eug ne Scribe and Germain Delavigne was derived from the medieval legend of Robert the Devil First performed on 21 November 1831 at the Paris Op ra the work brought Meyerbeer international celebrity Robert le Diable remains a legend in the annals of opera The fascinating story reveals a complex imagery and symbolism that touches on the deepest intuitions of human experience and personal development and exercises an archetypal unconscious appeal akin to the nature of fairy tales The musical language richly melodic and theatrically powerful looks back to Rossini and the traditions of bel canto and yet forges a new formal pliancy and dramatic urgency The harmony and orchestration the melodramatic plot and overwhelming stage effects especially the famous act 3 Ballet of the Nuns a touchstone of dark Romanticism confirmed Meyerbeer as the leading opera composer of his age His style fuses German counterpoint Italian melody French grandeur and unprecedented orchestral riches in a unique and overwhelming artistic blend Robert became one of the greatest successes in the history of opera In the first two years of its history it was given in 69 different theatres and was performed 754 times at the Paris Op ra until 1893 This huge success was reflected in more than 160 transcriptions arrangements paraphrases and fantasias for the orchestra military band dance band piano and other solo instruments written between 1832 and 1955 After many years of neglect there is a resurgence of interest in this work with its fascinating appeal This book is devoted to the story of this exceptional opera It traces the origins the premi re the performance history and also considers the special characteristics of both the libretto and the music One of the most intriguing aspects of Robert le Diable was the nature of the iconography generated by its most famous scenes Artists and illustrators responded in many different ways to the Gambling Scene the Scene at the Cross the Cloister Scene for the legendary Ballet of the Nuns and the great trio in act 5 All of these are examined in terms of the the many different pictorial and plastic responses they inspired over some 60 years

The Mystery of the Real Jeffrey Meyers, 2016-06-14 The work of Alex Colville O C 1920 2013 one of the great modern realist painters combines the Flemish detail of Andrew Wyeth the eerie foreboding of George Tooker and the anguished confrontations of Lucian Freud Behind the North Americans stands their common master Edward Hopper Colville s works are in many museums in Canada and Germany He has affinities with Max Beckmann and appeals to the German secondary virtues cleanliness punctuality love of order In a long life he resolutely opposed the fashionable currents of abstract and expressionistic art In contrast to Jackson Pollock s wild action painting Colville created paintings of contemplation and reflection As Jeffrey Meyers writes I spent several days with Colville on each of three visits from California to Wolfville I received seventy letters from him between August 1998 and April 2010 and kept thirty six of my letters to him He sent me photographs and slides of his work and in his eighties discussed the progress and meaning of the paintings he completed during the last decade of his life His handwritten letters precisely explaining his thoughts and feelings provide a rare and enlightening opportunity to compare my insights and interpretations with his own intentions and ideas He also discussed his family health sexuality politics reading travels literary interests our mutual friend

Iris Murdoch response to my writing his work exhibitions sales of his pictures and of course the meaning of his art His letters reveal the challenges he faced during aging and illness and his determination to keep painting as health difficulties mounted He stopped writing to me when he became seriously ill two years before his death In this context the late paintings presented in colour in this book take on a new poignancy *A Moment's Monument* Sharon Hecker, 2017-06-13 Medardo Rosso 1858 1928 is one of the most original and influential figures in the history of modern art and this book is the first historically substantiated critical account of his life and work An innovative sculptor photographer and draftsman Rosso was vital in paving the way for the transition from the academic forms of sculpture that persisted in the nineteenth century to the development of new and experimental forms in the twentieth His antimonumental antiheroic work reflected alienation in the modern experience yet also showed deep feeling for interactions between self and other Rosso's art was also transnational he refused allegiance to a single culture or artistic heritage and declared himself both a citizen of the world and a maker of art without national limits In this book Sharon Hecker develops a narrative that is an alternative to the dominant Franco centered perspective on the origin of modern sculpture in which Rodin plays the role of lone heroic innovator Offering an original way to comprehend Rosso *A Moment's Monument* negotiates the competing cultural imperatives of nationalism and internationalism that shaped the European art world at the fin de siècle *Edvard Munch* Sue Prideaux, Edvard Munch, 2005-01-01 A comprehensive biography of Edvard Munch explores the events of his turbulent life and places his experiences in their intellectual emotional and spiritual contexts **The Suppressed Memoirs of Mabel Dodge Luhan** Lois Palken Rudnick, 2012-07-15 Internationally known as a writer hostess and patron of the arts of the twentieth century Mabel Dodge Luhan 1879 1962 is not known for her experiences with venereal disease unmentioned in her four volume published memoir Making the suppressed portions of Luhan's memoirs available for the first time well known biographer and cultural critic Lois Rudnick examines Luhan's life through the lenses of venereal disease psychoanalysis and sexology She shows us a mover and shaker of the modern world whose struggles with identity sexuality and manic depression speak to the lives of many women of her era Restricted at the behest of her family until the year 2000 Rudnick's edition of these remarkable documents represents the culmination of more than thirty five years of study of Luhan's life writings lovers friends and Luhan's social and cultural milieus in Italy New York and New Mexico They open up new pathways to understanding late Victorian and early modern American and European cultures in the person of a complex woman who led a life filled with immense passion and pain *Beauty in the City* Robert A. Slayton, 2017-06-21 Gold Medalist 2018 Independent Publisher Book Awards in the US Northeast Best Regional Non Fiction Category Finalist for the 2017 Foreword INDIES Book of the Year Award in the Regional category Silver Winner 2017 Foreword INDIES Book of the Year Awards in the History category At the beginning of the twentieth century the Ashcan School of Art blazed onto the art scene introducing a revolutionary vision of New York City In contrast to the elite artists who painted the upper class bedecked in finery in front

of magnificent structures or the progressive reformers who photographed the city as a slum hopeless and full of despair the Ashcan School held the unique belief that the industrial working class city was a fit subject for great art In *Beauty in the City* Robert A Slayton illustrates how these artists portrayed the working classes with respect and gloried in the drama of the subways and excavation sites the office towers and immigrant housing Their art captured the emerging metropolis in all its facets with its potent machinery and its class ethnic and gender issues By exposing the realities of this new modern America through their art expressed in what they chose to draw not in how they drew it they created one of the great American art forms

Opera and Modern Culture Lawrence Kramer, 2004-11 An essay on opera and modernity using the seminal figures of Wagner and Strauss as case studies

Federal Register, 2000

Latin America and the World's Fairs, 1867-1939 Paula Bruno, Sven Schuster, 2025-07-14 This book examines the World's Fairs that took place from the mid nineteenth century to the 1930s with a particular emphasis on Latin America It introduces the notion of cultural world maps to understand these events as reflections of the global landscape The fairs played a crucial role in showcasing state and private endeavors shaping identities facilitating knowledge exchange and disseminating objects and ideas Through innovative approaches the essays in *Latin America and the World's Fairs 1867 1939* depart from conventional nation centric accounts drawing on insights from cultural history global and comparative history as well as exhibition studies This volume will be of value to students scholars as well as general readers interested in Latin American history and social and cultural history

Spaced Out: Policy, Difference and the Challenge of Inclusive Education F. Armstrong, 2006-01-02 This is an extremely important book containing a wealth of ideas and insights and raising important questions for discussion and further exploration In a lucid and cogently argued analysis the author both challenges dominant ideas and interpretations and provides some alternative innovative perspectives These include the making and meaning of policy the varied and complex ways in which inclusion and exclusion can be understood the nature and function of categorisation labelling and discursive practices within official discourse and procedures and the position and relationship between space place and identities in relation to the experience of marginalized people including disabled children and young people Drawing on concepts and insights from social and cultural geography Armstrong is able to seriously examine and discuss daily activities within institutional and social settings in England and France from several different angles In sensitive thoughtful and imaginative ways the micro politics of social settings and encounters are explored through a process of deconstruction and reconstruction Subtle overt and contradictory features of interactions are carefully identified and critically discussed This covers how meanings decisions and outcomes of such encounters are developed challenged and changed Both in relation to discussions of the history of special education and her critical self reflections on the research process the author challenges homogeneous conceptions and sanitized accounts of what she argues is an essentially messy process It is the unevenness discontinuities and contradictions of social conditions and relations that are depicted in insightful and disturbing ways

Spectacle and

Topophilia David R. Castillo, Bradley J. Nelson, 2012 Significant places and spaces from Granada and Catalonia to Buenos Aires and the Chicago Columbian Exposition

Monarch of the Flute Nancy Toff, 2005-08-18 Georges Barré 1876-1944 holds a preeminent place in the history of American flute playing. Best known for two of the landmark works that were written for him, the Poem of Charles Tomlinson Griffes and Density 21.5 by Edgard Varèse, he was the most prominent early exemplar of the Paris Conservatoire tradition in the United States and set a new standard for American woodwind performance. Barré's story is a musical tale of two cities and this book uses his life as a window onto musical life in Belle Époque Paris and twentieth-century New York. Recurrent themes are the interactions of composers and performers, the promotion of new music, the management personnel and repertoire of symphony orchestras, the economic and social status of the orchestral and solo musician, including the increasing power of musicians' unions, the role of patronage, particularly women patrons, and the growth of chamber music as a professional performance medium. A student of Paul Taffanel at the Paris Conservatoire, by age eighteen Barré played in the premiere of Debussy's *Prelude to the Afternoon of a Faun*. He went on to become solo flutist of the Concerts Colonne and to found the Société Moderne d'Instruments Vent, a pioneering woodwind ensemble that premiered sixty-one works by forty composers in its first ten years. Invited by Walter Damrosch to become principal flute of the New York Symphony in 1905, he founded the woodwind department at the Institute of Musical Art, later Juilliard. His many ensembles toured the United States, building new audiences for chamber music and promoting French repertoire as well as new American music. Toff narrates Barré's relationships with the finest musicians and artists of his day, among them Isadora Duncan, Yvette Guilbert, André Caplet, Paul Hindemith, Albert Roussel, Wallingford Riegger, and Henry Brant. The appendices of the book, which list Barré's 170 premieres and the 50 works dedicated to him, are a resource for a new generation of performers. Based on extensive archival research and oral histories in both France and the United States, this is the first biography of Barré.

A Companion to Modern Art Pam Meecham, 2018-02-13 *A Companion to Modern Art* presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art. Aims for reader accessibility by highlighting a plurality of approaches and voices in the field. Presents Modern Art's foundational philosophic ideas and practices as well as the complexities of key artists such as Cézanne and Picasso and those who straddled the modern and contemporary. Looks at the historical reception of Modern Art in addition to the latest insights of art historians, curators, and critics to artists, educators, and more.

Circa 1900 Helen Raye, Claire Schneider, 2001 *Nineteenth- and Twentieth-century Paintings* Richard R. Brettell, Paul Hayes Tucker, Natalie Henderson Lee, Metropolitan Museum of Art (New York, N.Y.), 2009 Robert Lehman 1891-1969, one of the foremost art collectors of his generation, embraced the work of both traditional and modern masters. This volume catalogues 130 nineteenth and twentieth-century paintings that are now part of

the Robert Lehman Collection at The Metropolitan Museum of Art The majority of the works are by artists based in France but there are also examples from the United States Latin America and India reflecting Lehman s global interests The catalogue opens with outstanding paintings by Ingres Thodore Rousseau and Corot among other early nineteenth century artists They are joined by an exemplary selection of Impressionist and Post Impressionist works by Degas Renoir Sisley Pissarro Seurat Signac Van Gogh C zanne and Gauguin Twentieth century masters represented here include Bonnard Matisse Rouault Dal and Balthus There are also newly researched modern works by Vicente do Rego Monteiro Kees van Dongen Dietz Edzard and D G Kulkarni dizi Robert Lehman s cultivated taste for nineteenth century French academic practitioners and his intuitive eye for emerging young artists of his own time are documented and discussed Three hundred comparative illustrations supplement the catalogue entries as do extensively researched provenance information exhibition histories and references The volume also includes a bibliography and indexes

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





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