

# Impressionism

Taschen

Impressionist Art, 1860-1920: Impressionism in France Peter H. Feist, Beatrice von Bismarck, 1993

**Impressionism** John House, 2004-01-01 A new perspective on Impressionist art that offers revealing, fresh interpretations of familiar paintings In this handsome book, a leading authority on Impressionist painting offers a new view of this admired and immensely popular art form. John House examines the style and technique, subject matter and imagery, exhibiting and marketing strategies, and social, political, and ideological contexts of Impressionism in light of the perspectives that have been brought to it in the last twenty years. When all of these diverse approaches are taken into account, he argues, Impressionism can be seen as a movement that challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview. Moving from the late 1860s to the early 1880s, House analyzes the paintings and career strategies of the leading Impressionist artists, pointing out the ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner of painting. Focusing closely on the technique, composition, and imagery of the paintings themselves and combining this fresh appraisal with recent historical studies of Impressionism, House explores how pictorial style could generate social and political meanings and opens new ways of looking at this luminous art.

*Impressionism* John I. Clancy, 2003 Defining an

artistic era or movement is often a difficult task, as one tries to group individualistic expressions and artwork under one broad brush. Such is the case with impressionism, which culls together the art of a multitude of painters in the mid-19th century, including Monet, Cézanne, Renoir, Degas, and van Gogh. Basically, impressionism involved the shedding of traditional painting methods. The subjects of art were taken from everyday life, as opposed to the pages of mythology and history. In addition, each artist painted to express feelings of the moment instead of hewing to time-honoured standards. This description of impressionism, obviously, is quite broad and can apply to a wide array of styles. Nonetheless, it remains a very important school in the annals of art. Any current or budding art aficionado should become familiar with the impressionist movement and its impact on the art world. This book presents a sweeping study of this artistic period, from its origins to its manifestations in the works of some of art history's most revered painters. Following this overview is a substantial and selective bibliography, featuring access through author, title, and subject indexes.

World Impressionism Norma Broude, 1994-09 As this major contribution to art history shows, Impressionism was far more than a French movement that spread to other countries; rather, it was an approach to art adopted by artists of all nationalities who responded to light and atmospheric conditions, to landscape and cityscape, with an explosion of enthusiasm that

was felt around the globe.

*Impressionism* Nathalia Brodskaya, 2014-05-10 "I paint what I see and not what it pleases others to see." What other words than these of Édouard Manet, seemingly so different from the sentiments of Monet or Renoir, could best define the Impressionist movement? Without a doubt, this singularity was explained when, shortly before his death, Claude Monet wrote: "I remain sorry to have been the cause of the name given to a group the majority of which did not have anything Impressionist." In this work, Nathalia Brodskaya examines the contradictions of this late 19th-century movement through the paradox of a group who, while forming a coherent ensemble, favoured the affirmation of artistic individuals. Between academic art and the birth of modern, non-figurative painting, the road to recognition was long. Analysing the founding elements of the movement, the author follows, through the works of each of the artists, how the demand for individuality gave rise to modern painting.

*Basic Art Series: Ten in One. Impressionism* Taschen, 2020-01-15 A must-have for any art buff, this definitive who's who of Impressionism gathers 10 monographs from the Basic Art series for the price of three. Precise texts and impeccable reproductions guide us through the life and works of Cézanne, Degas, Gauguin, Manet, Monet, Renoir, Rousseau, Seurat, Toulouse-Lautrec, and van Gogh.

**Impressionism** Mark Powell-Jones, 1994 The Impressionists were scorned by the establishment during their lifetime, yet they are now among the most popular artists of all time. This volume

includes the work of some of the best known, including Monet, Pissarro, Manet, Degas, Sisley, Cezanne, Renoir, and Van Gogh. The text touches on painting techniques, light, subject matter and photography.

**Impressionism** Emilie Dufresne, 2021-07-15 To many, impressionist painters are the best known. From Edgar Degas to Mary Cassatt, the impressionists created beautiful works that are found in museums all over the world—and even more prints of them are found in homes! This book profiles some of these big-name impressionists and shows their famous pieces. Guided by a friendly gallery worker, readers investigate what features one finds in impressionist works as well as the differences between a gallery and a museum. Activities throughout the book encourage readers to try their hand at impressionist techniques and ideas.

*Realism in the Age of Impressionism* Marnin Young, 2015-01-01 The late 1870s and early 1880s were watershed years in the history of French painting. As outgoing economic and social structures were being replaced by a capitalist, measured time, Impressionist artists sought to create works that could be perceived in an instant, capturing the sensations of rapidly transforming modern life. Yet a generation of artists pushed back against these changes, spearheading a short-lived revival of the Realist practices that had dominated at mid-century and advocating slowness in practice, subject matter, and beholding. In this illuminating book, Marnin Young looks closely at five works by Jules

Bastien-Lepage, Gustave Caillebotte, Alfred-Philippe Roll, Jean-Francois Raffaeelli, and James Ensor, artists who shared a concern with painting and temporality that is all but forgotten today, having been eclipsed by the ideals of Impressionism. Young's highly original study situates later Realism for the first time within the larger social, political, and economic framework and argues for its centrality in understanding the development of modern art.

**Impressionism** Paul Smith, 1995 The art of the Impressionists is beloved of experts and non-experts alike. Paul Smith reexamines this popular group of artists in light of recent scholarship on the social context of late nineteenth-century France. He begins with Edouard Manet, often seen as a forerunner of Impressionism: a sophisticated, detached, ironic observer of the social scene in Paris. He then examines various key artists of the Impressionist movement - Renoir, Degas, Morisot, Cassatt, Monet, Pissarro - to offer a lively reading of such topics as the role of women in Impressionism, the influence of industrialization, the invention of modern color theory, the social position of the artist, and the use of psychoanalytic theory in the understanding of art. The result is to make this very familiar art movement seem fresh and new. To conclude, he proposes Cezanne's art as the culmination of, and heir to, the Impressionist experiment.

**A Companion to Impressionism** André Dombrowski, 2024-02-27 A Companion to Impressionism Presenting an expansive view of the study of Impressionism, this pioneering volume breaks new

thematic ground while also reconsidering questions concerning the definition, chronology, and membership of the impressionist movement. In 34 original essays from established and emerging scholars, this collection offers a diverse range of developing topics and new critical approaches to the interpretation of impressionist art. Focusing on the 1860s to 1890s, *A Companion to Impressionism* explores artists who are well-represented in impressionist studies, including Monet, Renoir, Degas, and Cassatt, as well as Morisot, Caillebotte, Bazille, and other significant yet lesser-known artists. The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media, the materials and techniques of the Impressionists, as well as the movement's exhibition and reception history. This innovative volume also includes new discussions of modern identity in Impressionism in the contexts of race, nationality, gender, and sexuality and through its explorations of the international reach and influence of Impressionism. Part of the acclaimed Wiley Blackwell Companions to Art History series, this important addition to scholarship in this field stands as the 21st century's first major and large-scale academic reassessment of Impressionism. Featuring essays by academics, curators, and conservators from around the world, including those from France, Germany, the United States, the United Kingdom, Japan, Turkey, and Argentina, this is an invaluable text

for students and scholars studying Impressionism and late 19th-century European art, Post-Impressionism, modern art, and modern French cultural history.

**Impressionism** Robert L. Herbert, 1988-01-01  
Examines the use of cafes, opera houses, dance halls, theaters, racetracks, and the seaside in impressionist French paintings

*Post-Impressionism* Nathalia Brodskaja, 2023-12-28  
Whilst Impressionism marked the first steps toward modern painting by revolutionising an artistic medium stifled by academic conventions, Post-Impressionism, even more revolutionary, completely liberated colour and opened it to new, unknown horizons. Anchored in his epoch, relying on the new chromatic studies of Michel Eugène Chevreul, Georges Seurat transcribed the chemist's theory of colours into tiny points that created an entire image. With his heavy strokes, Van Gogh illustrated the midday sun, whilst Cézanne renounced perspective. Rich in its variety and in the singularity of its artists, Post-Impressionism was a passage taken by all the well-known figures of 20th century painting - it is here presented, for the great pleasure of the reader, by Nathalia Brodskaja.

*Origins of Impressionism* Gary Tinterow, Henri Loyrette, 1994  
This handsome publication, which accompanies a major exhibition at The Metropolitan Museum of Art, is a lively and engaging account of the artistic scene in Paris in the 1860s, the years that witnessed the beginnings of Impressionism. For the first time the interactions and relationships among the group of painters who



became known as the Impressionists are examined without the overworn art historical polarities commonly evoked: academic versus avant-garde, classicist versus romantic, realist versus impressionist. A host of strong personalities contributed to this history, and their style evolved into a new way of looking at the world. These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public. And they wanted to measure up to or surpass their elders. This complex and rich environment is presented here - the grand old men and the young turks encounter each other, the Salon pontificates, and the new generation moves fitfully ahead, benignly but always with determination. Origins of Impressionism gives a day-by-day, year-by-year study of the genesis of an epoch-making style. Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition, and there is an illustrated chronology. With more than two hundred superb colorplates, this informative survey is an essential work for both the general reader and the scholar.--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Impressionism** Michael Howard, 1997

**Impressionism** Susie Brooks, 2019 First published in Great Britain in 2018 by Wayland--Verso.

**Pennsylvania Impressionism** William H. Gerds, Sylvia Yount, 2002-10-25 This magnificent new book . . . has assembled a definitive collection of impressionistic works from the Bucks

Country region of eastern Pennsylvania. . . .  
Excellent!—Bloomsbury Review

*Impressionism 1860-1910* Kristina Menzel, 2020-10  
In the 1860s, a style of painting emerged in Paris which fundamentally called into question the artistic concepts that had been prevalent in academies up to that time. Impressionist artists such as Monet, Renoir, and Degas now focused on their impression of the moment, which was captured in paintings depicting moods and light at certain times of the day and of the season, as well as in snapshots of modern life. This new kind of artistic worldview spread to other countries in Europe and the USA, which in turn produced numerous Impressionist painters. With more than 450 works, *Impressionism* presents an overview of the most important Impressionist paintings.

**Impressionism** Phoebe Pool, 1967 The Impressionists--Monet, Manet, Cezanne, Degas, Pissarro, and Renoir--are probably the most popular of all artistic schools. With imagination and insight, the author brings Impressionism into focus by showing it through the eyes of the artists and their contemporaries, using letters, critical reviews and reminiscences of the people who were part of the story. As we see in Bernard Denvir's compelling survey, the Impressionists had new ways of painting, but they also had a new world to paint: a world of steam tricycles, emergent photography, and modern ideas about perception.

**Impressionism and the Modern Landscape** James H. Rubin, 2008-04-03 The examples convey not only these major themes but also the painters' belief

in the progress of civilization through science and industry. The book thus expands the scope of Impressionist celebrations of modernity to include what might be called Impressionism's other landscape and proposes that in the Impressionists' effort to forge a modern landscape art, those signs of modernity defined their vision most clearly.--BOOK JACKET.

### Unveiling the Energy of Verbal Beauty: An Emotional Sojourn through **Impressionism**

In a world inundated with screens and the cacophony of instantaneous communication, the profound energy and mental resonance of verbal art often diminish in to obscurity, eclipsed by the continuous assault of sound and distractions. However, nestled within the musical pages of **Impressionism**, a interesting work of literary splendor that impulses with organic emotions, lies an unforgettable trip waiting to be embarked upon. Written with a virtuoso wordsmith, that interesting opus books visitors on a mental odyssey, softly revealing the latent potential and profound influence stuck within the complex web of language. Within the heart-wrenching expanse with this evocative analysis, we shall embark upon an introspective exploration of the book is central styles, dissect its captivating publishing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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