

DEEP ZOOM IMPRESSIONISTS

BARBARA HERKERT

2 **INSPIRING IMPRESSIONISM** Ann Dumas,2007 Inspiring Impressionism explores links between Impressionists and the major European art-historical movements that came before them, demonstrating how often beneath the Impressionists’ commitment to capturing contemporary life there lay a deep exploration of the art of the past. Presents Impressionist works by artists including Manet, Monet, Degas, Bazille, Cassatt, and Cezanne alongside those of Raphael, El Greco, Rubens, Velazquez, and others.

2 **IMPRESSIONISTS ON THE WATER** Christopher Lloyd,Phillip Dennis Cate,Daniel Charles,Gilles Chardeau,2013 Published...on the occasion of the exhibition Impressionists on the Water on view at the Legion of Honor Museum, San Francisco, from June 1 to October 6, 2013 and at the Peabody Essex Museum, Salem Massachusetts, from November 9, 2013 to February 9, 2014.--Colophon.

2 *THE PRIVATE LIVES OF THE IMPRESSIONISTS* Sue Roe,2008-12-13 New York Times Bestseller “Anyone who has ever lost themselves in Monet’s color-saturated gardens or swooned over Degas’s dancers will enjoy this revealing group portrait of the artists who founded the Impressionist movement. . . . For the armchair dilettante, as well as the art-history student, this is lively, required reading.” — People The first book to offer an intimate and lively biography of the world’s most popular group of artists, including Manet, Monet, Pissarro, Cezanne, Renoir, Degas, Sisley, Berthe Morisot, and Mary Cassatt. Though they were often ridiculed or ignored by their contemporaries, today astonishing sums are paid for their paintings. Their dazzling works are familiar to even the most casual art lovers—but how well does the world know the Impressionists as people? Sue Roe’s colorful, lively, poignant, and superbly researched biography, *The Private Lives of the Impressionists*, follows an extraordinary group of artists into their Paris studios, down the rural lanes of Montmartre, and into the rowdy riverside bars of a city undergoing monumental change. Vivid and unforgettable, it casts a brilliant, revealing light on this unparalleled society of genius colleagues who lived and worked together for twenty years and transformed the art world forever with their breathtaking depictions of ordinary life.

2 *THE POST-IMPRESSIONISTS* Martha Kapos,1993 In 1910 the critic Roger Fry organized an exhibition at the Grafton Galleries, London, of avant-garde painting which included works by Cezanne, Van Gogh, Gauguin and Matisse. This exhibition became as important a landmark in the official histories of modern art as the subsequent Armory Show in America. These artists did not belong to a single unified movement defined or recognized at the time, and Fry, in a quandary as to what to call the exhibition, and losing patience at the last minute, said, Oh, let’s just call them Post-Impressionists; at any rate, they came after the Impressionists. In this way one of the important critical categories, one of the isms of modern art, was born. But Post-Impressionism was not a name which Van Gogh, Gauguin, Seurat or Cezanne or any artists of the period would have applied to themselves. The documents in this book, many of which appear in English for the first time, show how artists and critics in the aftermath of Impressionism did describe themselves: how they responded to tradition, to each other and to the kaleidoscope of the contemporary scene. This was a period of reconsideration, of moving on from aspects of Impressionism, and of coming to grips with the isolation that avant-garde art had imposed on the individual artist. It was a period in which the emphasis within Impressionism on the construction of painting purely by means of color had left artists with the question of how the power of this basic form related to their own feelings and to nature. New ideas were coming from poetry as well as painting that laid the basis for modernism. These issues and the personal struggles of the artists themselves are revealed in their letters, and in the writings of friends and critics, many of whom, such as Mallarmé, Laforgue, Huysmans, and Proust were novelists and poets. This book also includes commentaries from Rainer Maria Rilke, Virginia Woolf, and W. H. Auden as well as modern critics, artists, philosophers and art historians: Georges Bataille, Paul Klee, and Meyer Schapiro on Van Gogh; John Berger on Bonnard; Maurice Merleau-Ponty, Clement Greenberg, Adrian Stokes and Lawrence Gowing on Cezanne. The text is illustrated with 119 colorplates and 125 black and white reproductions of contemporary photographs, cartoons, documents, prints and drawings.

2 **IMPRESSIONISTS SIDE BY SIDE** Barbara Ehrlich White,1996 Examines the personal and professional relationships between seven pairs of Impressionist artists such as Degas, Renoir, and Monet.

2 **TECHNIQUES OF THE IMPRESSIONISTS** Anthea Callen,2005-03 Including over 200 specially commissioned photographs, this guide to Impressionist art reveals the techniques used by some of the greatest artists in order to create their works.

2 **PENNSYLVANIA IMPRESSIONISM** William H. Gerdtz,Sylvia Yount,2002-10-25 This magnificent new book . . . has assembled a definitive collection of impressionistic works from the Bucks County region of eastern Pennsylvania. . . . Excellent!—Bloomsbury Review

2 **IMPRESSIONISTS IN WINTER** Charles S. Moffett,Eliza Rathbone,Katherine Rothkopf,Joel Isaacson,2003-04-19 Impressionists in Winter: Effets de Neige presents the first thorough investigation of the subject of Impressionist winter landscape. The subject of winter – clearly the most inhospitable season for plein-air painting – provides some of the most exceptional and most spellbindingly beautiful paintings in Impressionism. No exhibition and no publications in the literature on Impressionism have been devoted to this theme before. While such a thematic approach might seem at first blush a superficial one, the subject of this exhibition goes to the heart of one of the central issues of Impressionism, a dedication to painting specific effects of weather and light that is unprecedented in the history of art. Inspired by Alfred Sisley’s *Snow at Louveciennes* in the Phillips Collection, this exhibition of sixty-three works presents an opportunity to consider the subject of snow in Impressionist painting in an unprecedented way. While anyone might have come across one or two of these exceptional works in various works in this country or abroad, it comes as a surprise to most to learn that the Impressionists painted hundreds of paintings of snow or effets de neige, as they came to be called. Of all the Impressionists, three artists especially were drawn to paint effets de neige: Claude Monet, Alfred Sisley, and Camille Pissarro. Their shared fascination with these ‘effets’ led all three to repeatedly seek out opportunities to paint landscapes in snow. Yet each brought to the subject a highly individual response that we find reflected in the paintings assembled here. In addition to these three artists, Pierre-Auguste Renoir, Gustave Caillebotte and Paul Gauguin also painted snowscapes, though far fewer. Renoir’s characteristic interest in a social gathering of skaters in the Bois de Boulogne, Caillebotte’s dramatic elevated views over Paris, and Gauguin’s rare Brittany snowscapes add dimension and contrast to the dedicated pursuit of winter landscape just outside Paris of Monet, Sisley, and Pissarro. The result is a wider range of winter scenes from the bucolic French countryside to ice floes on the Seine, from the paths and roads of small villages to the boulevards and rooftops of Paris. Their common ground is an obsession with winter light. Most of us do not think of Paris—or the surrounding countryside—covered in snow. We do not anticipate a blizzard impeding winter travel to this part of the world nor have we ever seen the Seine frozen solid. A very different weather pattern prevailed during the late 19th century. Snowfalls, blizzards, and frost were a fairly common winter occurrence. Two of the most severe periods of extended cold since 1840 occurred during the winters of 1879-80 and 1890-91. In order to provide a backdrop of recorded weather conditions of the period, we brought together documentation from numerous sources to describe precisely the winter weather during the years covered by this exhibition. The weather was at times described as ‘wolf-like’ or ‘Siberian,’ and once was compared to the North Pole. These vivid accounts not only have helped us to assign dates to certain undated works, but also have provided a context for appreciating the impact of weather conditions on life in France in the late nineteenth century.

2 *CHILD HASSAM* Warren Adelson,Jay E. Cantor,William H. Gerdtz,1999-10-15 Celebrates Hassam’s imposing career as one of America’s foremost Impressionists. Adelson (President of Adelson Galleries), Cantor (teacher, writer and lecturer on American art) and Gerdtz (author and professor emeritus, Graduate Center of the City U. of New York) approach the artist from several angles (an international context, his little-understood late work, and predominant themes) to reveal his many facets and uncover previously unknown aspects of his life and work. Illustrated with color reproductions that represent all of Hassam’s styles, the volume concludes with an illustrated chronology and an annotated bibliography. Oversize: 10.25x12. Annotation copyrighted by Book News, Inc., Portland, OR

2 *IMPRESSIONISTS ON THE SEINE. A CELEBRATION OF RENOIR’S LUNCHEON OF THE BOATING PARTY* Katherine Rothkopf,Ch.. Moffett,Eliza E. Rathbone,Richard Robson Brettell,1996

2 **IMPRESSIONISM** Vronique Bouruet Aubertot,2017-10-10 A comprehensive, accessible, and richly illustrated guide to Impressionism—the perennially popular artistic movement that led to the radical renewal of Western art. Monet, Renoir, Degas, Rodin, Cezanne, Van Gogh, and the other Impressionist artists burst onto the art scene in the second half of the nineteenth century, creating shock waves with their rebellious rejection of the academy’s strict rules dictating subject matter, style, and even color. Their art, labeled Impressionism, coincided with the Industrial Revolution, when the world was suddenly jettisoned into modernity. The young artists who gave rise to the movement confronted public disdain and oppression in Europe, but were applauded overseas for their radically contemporary aesthetic. This complete and accessible guide renews and refreshes conventional views on Impressionism by placing this seminal moment in art in its historical context. Emblematic masterpieces are examined with a focus on each detail, allowing a deeper understanding and appreciation of the artworks. Biographies of all the major artists of the movement provide insight about their life and significant works, and period photographs illustrate this incredibly rich and exciting time in art history. Organized thematically, the guide includes chapters on photography, fashion, female Impressionists, exhibitions, galleries and dealers, writers, the movement’s influence on later artists, and recurrent Impressionist themes including leisure activities, the garden, the city, and industry. Replete with illustrations and numerous firsthand accounts and quotations, this book recounts a story of emancipation.

2 *DEGAS AND NEW ORLEANS* Edgar Degas,Gail Feigenbaum,Jean Sutherland Boggs,Christopher E. G. Benfey,New Orleans Museum of Art,1999 Degas and New Orleans accompanies a major exhibition that reassembles most of the fascinating art that Degas created during his visit and places this work in its remarkable context of family drama and American history.--BOOK JACKET.

2 **IMPRESSIONIST QUARTET** Jeffrey Meyers,2016-04-01 In this book, Jeffrey Meyers follows the lives of four Impressionist painters whose rebellious work was scorned by the critics and derided by their contemporaries. The French art establishment dismissed them altogether and at the time their sold for very little. Impressionist Quartet describes the relationships between these artists and how they struggle emotionally and intellectually to create a new way of seeing and representing the world.

2 **IMPRESSIONISM AND ITS CANON** James E. Cutting,2006 Impressionism and Its Canon examines the diffuse relations among Impressionist artists and how history coalesced them into a uniform group. A pivotal artistic canon is that of French Impressionism. By considering the artists, the museums showcasing Impressionist artwork, the collectors who donated it to museums, and the scholars and art professionals who have written about the art, this work explores the evolution of

THIS CANON AND ITS NOW ICONIC ROLE IN WESTERN CULTURE. THE BOOK ALSO HIGHLIGHTS THE ROLE OF THE PUBLIC IN SUPPORTING AND SOLIDIFYING THE STRUCTURE OF THE FRENCH IMPRESSIONIST CANON.

📖 **THE JUDGMENT OF PARIS** ROSS KING, 2012-01-11 ANOTHER FASCINATING BOOK BY THE AUTHOR OF BRUNELLESCHI’S DOME AND MICHELANGELO AND THE POPE’S CEILING: A SAGA OF ARTISTIC RIVALRY AND CULTURAL UPHEAVAL IN THE DECADE LEADING TO THE BIRTH OF IMPRESSIONISM. IF THERE WERE TWO MEN WHO WERE ABSOLUTELY CENTRAL TO ARTISTIC LIFE IN FRANCE IN THE SECOND HALF OF THE NINETEENTH CENTURY, THEY WERE EDOUARD MANET AND ERNEST MEISSONIER. WHILE THE FORMER HAS BEEN LABELLED THE “FATHER OF IMPRESSIONISM” AND IS TODAY A HOUSEHOLD NAME, THE LATTER HAS SUNK INTO OBSCURITY. IT IS DIFFICULT NOW TO BELIEVE THAT IN 1864, WHEN THIS STORY BEGINS, IT WAS MEISSONIER WHO WAS CONSIDERED THE GREATEST FRENCH ARTIST ALIVE AND WHO RECEIVED ASTRONOMICAL SUMS FOR HIS WORK, WHILE MANET WAS DERIDED FOR HIS MESSY PAINTINGS OF ORDINARY PEOPLE AND HAD GREAT DIFFICULTY GETTING ANY OF HIS WORK ACCEPTED AT THE ALL-IMPORTANT ANNUAL PARIS SALON. MANET AND MEISSONIER WERE THE MOZART AND SALIERI OF THEIR DAY, ONE A DANGEROUS CHALLENGE TO THE ESTABLISHMENT, THE OTHER BELOVED BY RULERS AND THE PUBLIC ALIKE FOR HIS PAINSTAKINGLY METICULOUS OIL PAINTINGS OF HISTORICAL SUBJECTS. OUT OF THE FASCINATING STORY OF THEIR PARALLEL CAREERS, ROSS KING CREATES A LENS THROUGH WHICH TO VIEW THE POLITICAL TENSIONS THAT DOGGED LOUIS-NAPOLÉON DURING THE SECOND EMPIRE, HIS IGNOMINIOUS DOWNFALL, AND THE BLOODY PARIS COMMUNE OF 1871. AT THE SAME TIME, KING PAINTS A WONDERFULLY DETAILED AND VIVID PORTRAIT OF LIFE IN AN ERA OF RADICAL SOCIAL CHANGE. WHEN MANET PAINTED DEJEUNER SUR L’HERBE OR OLYMPIA, HE SHOCKED NOT ONLY WITH HIS CASUAL BRUSHSTROKES BUT WITH HIS SUBJECT MATTER: TOP-HATTED WHITE-COLLAR WORKERS (AND THEIR MISTRESSES) WERE NOT CONSIDERED SUITABLE SUBJECTS FOR ‘ART.’ ROSS KING SHOWS HOW, BENIGN AS THEY MIGHT SEEM TODAY, THESE PAINTINGS CHANGED THE COURSE OF HISTORY. THE STRUGGLE BETWEEN MEISSONIER AND MANET TO SEE THEIR PAINTINGS ACHIEVE PRIDE OF PLACE AT THE SALON WAS NOT JUST ABOUT ARTISTIC COMPETITIVENESS, IT WAS ABOUT HOW TO SEE THE WORLD. FULL OF FANTASTIC TIDBITS OF INFORMATION AND A COLOURFUL CAST OF CHARACTERS THAT INCLUDES BAUDELAIRE, COURBET AND ZOLA, WITH WALK-ON PARTS FOR MONET, RENOIR, DEGAS AND CEZANNE, THE JUDGMENT OF PARIS CASTS NEW LIGHT ON THE BIRTH OF IMPRESSIONISM AND TAKES US TO THE HEART OF A TIME IN WHICH THE MODERN FRENCH IDENTITY WAS BEING FORGED.

📖 **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, FASHION & MODERNITY** METROPOLITAN MUSEUM OF ART (NEW YORK, N.Y.), MUSÉE D’ORSAY, 2012 THIS VOLUME IS THE FIRST TO EXPLORE FASHION AS A CRITICAL ASPECT OF MODERNITY, ONE THAT PARALLELED AND MANY TIMES CONVERGED WITH THE DEVELOPMENT OF IMPRESSIONISM, STARTING IN THE 1860S AND CONTINUING THROUGH THE NEXT TWO DECADES, WHEN FASHION ATTRACTED THE FOREMOST WRITERS AND ARTISTS OF THE DAY. ALTHOUGH FASHIONABLE SUBJECTS HAVE BEEN DEPICTED THROUGHOUT HISTORY, FOR MANY ARTISTS AND WRITERS, INCLUDING CHARLES BAUDELAIRE, STÉPHANIE MALLARMÉ, ÉMILE ZOLA, GUSTAVE CAILLEBOTTE, EDGAR DEGAS, EDOUARD MANET, CLAUDE MONET, BERTHE MORISOT, AND PIERRE-AUGUSTE RENOIR, FASHION BECAME INTEGRAL TO THE SEARCH FOR NEW LITERARY AND VISUAL EXPRESSION.--BOOK JACKET.

📖 **SOVIET IMPRESSIONIST PAINTING** VERN G. SWANSON, 2008 A COMPLETELY REVISED AND UPDATED EDITION OF SOVIET IMPRESSIONISM.

📖 **MARY CASSATT** BARBARA HERKERT, 2015-10-27 MARY CASSATT WAS A HEADSTRONG, DETERMINED GIRL. SHE WANTED TO BE AN ARTIST IN 1860, A TIME WHEN PROPER GIRLS CERTAINLY WEREN’T ARTISTS. IT WASN’T POLITE. BUT MARY HERSELF WASN’T POLITE. SHE PURSUED ART WITH A PASSION, MOVING TO PARIS TO STUDY, PAINTING WHAT SHE SAW. HER WORK WAS REJECTED BY THE SALON JUDGES TIME AND TIME AGAIN. ONE DAY, THE GREAT PAINTER EDGAR DEGAS INVITED HER TO JOIN HIM AND HIS GROUP OF INDEPENDENT ARTISTS, THOSE WHO FLOUTED THE RULES AND PAINTED AS THEY PLEASED--THE IMPRESSIONISTS. MARY WAS ON HER WAY. I BEGAN TO LIVE, SAID MARY. TODAY, HER PAINTINGS HANG IN MUSEUMS AROUND THE WORLD AND SHE IS RECOGNIZED AS ONE OF THE MOST CELEBRATED FEMALE ARTISTS OF ALL TIME.

📖 **THE AGE OF FRENCH IMPRESSIONISM** GLORIA LYNN GROOM, ART INSTITUTE OF CHICAGO, DOUGLAS W. DRUICK, 2010 PRESENTS A COLLECTION OF MORE THAN ONE HUNDRED FRENCH IMPRESSIONIST PAINTINGS FOUND IN THE ART INSTITUTE OF CHICAGO.

UNVEILING THE ENERGY OF VERBAL ARTISTRY: AN MENTAL SOJOURN THROUGH **DEEP ZOOM IMPRESSIONISTS**

IN A WORLD INUNDATED WITH DISPLAYS AND THE CACOPHONY OF INSTANT CONNECTION, THE PROFOUND ENERGY AND PSYCHOLOGICAL RESONANCE OF VERBAL ARTISTRY OFTEN FADE INTO OBSCURITY, ECLIPSED BY THE CONSTANT BARRAGE OF SOUND AND DISTRACTIONS. YET, SITUATED WITHIN THE LYRICAL PAGES OF **DEEP ZOOM IMPRESSIONISTS**, A CHARMING WORK OF LITERARY SPLENDOR THAT PULSES WITH RAW THOUGHTS, LIES AN UNIQUE JOURNEY WAITING TO BE EMBARKED UPON. COMPOSED BY WAY OF A VIRTUOSO WORDSMITH, THIS EXCITING OPUS COURSES VIEWERS ON AN EMOTIONAL ODYSSEY, GENTLY EXPOSING THE LATENT POSSIBLE AND PROFOUND AFFECT EMBEDDED WITHIN THE COMPLEX INTERNET OF LANGUAGE. WITHIN THE HEART-WRENCHING EXPANSE WITH THIS EVOCATIVE EXAMINATION, WE SHALL EMBARK UPON AN INTROSPECTIVE EXPLORATION OF THE BOOK IS MAIN SUBJECTS, DISSECT THEIR FASCINATING PUBLISHING DESIGN, AND IMMERSE OURSELVES IN THE INDELIBLE EFFECT IT LEAVES UPON THE DEPTHS OF READERS SOULS.

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