

Twenty Four Henri Rousseau's Paintings (Collection) For Kids

A brief study of the life and career of French painter Henri Rousseau.

In this delightful introduction of to the art of Henri Rousseau, children explore a tropical jungle while they learn about the colors and themes that make the artist's paintings masterpieces of deceptive simplicity.

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.

Nestled in the northwestern corner of North Carolina, the mountainous Ashe County boasts the most picturesque landscapes that painters and other artists could hope to find. This spirit of natural artistry runs deep through the county's culture--towns offer murals, street art, galleries and institutions like the Florence Thomas Art School. Even in West Jefferson, a town in which getting lost is impossible, there is an "art district." Truly an art destination, Ashe County is home to hundreds of painters inspired by the natural beauty of the Blue Ridge Mountains and the New River valleys. This book showcases the talented painters of Ashe, professionals and hobbyists alike, across generations and paint media. Works from 103 artists are represented in 415 full color images.

Looking Past Disciplines
Cultivating Picturacy
New York Magazine
Colours of Art
Jungles in Paris

How, When, and Why Modern Art Came to New York

The Fantastic Jungles of Henri RousseauErdmans Young Readers

"Henri Rousseau (1844-1910) was a self-taught artist with a unique style, exemplified in his visionary jungle scenes. These dream-like tableaux, for which he drew heavily on visits to Paris' Botanical Gardens, captivate with the lushness of their plant and animal life, while unsettling the viewer with their heady combination of exoticism and illustrated book provides not only a comprehensive overview of Rousseau's career, but also penetrating insights into his inspiration. With large, color reproductions of his paintings, many previously unpublished illustrations of his sources and influences, and a wealth of new research on his life and work (including the only interview conducted with Rousseau. Jungles in Paris is poised to become the definitive volume on this remarkable painter."--BOOK JACKET.

This collection of chapters endeavour to explore the consumption, governance, potency and patronage of attire in the context of social, socio-economic and fashion philosophies.

Marius de Zayas (1880-1961), a Mexican artist and writer whose witty caricatures of New York's theater, dance, and social elite brought him to the attention of Alfred Stieglitz and his circle at "291," was among the most dedicated and effective propagandists of modern art during the early years of this century. His writings were the first of an intellectual basis upon which to understand and eventually appreciate the newest artistic developments. How, When, and Why Modern Art Came to New York, originally written in the 1940s, is a fascinating chronicle assembled from de Zayas's personal archive of photographs and from newspaper reviews of the exhibitions he discussed, the Stieglitz gallery and including important shows mounted in his own galleries: the Modern Gallery (1915-1918) and the De Zayas Gallery (1919-1921).

The Western Tradition

Ashe County, North Carolina

Henri Rousseau's Jungle Book

1896 - 1982. A Complete Bibliography of His Writings

Modernism and Anarchism in Avant-Guerre Paris

The Metropolitan Museum of Art

'What a great book and what an achievement. I loved it, it's pithy (in a sharp way), at times funny and at times heart-breaking but always optimistic. Above all, it's inspirational.'
—Bob Selden, bestselling author of *What to Do When You Become the Boss After a failed suicide attempt, author Hedley Derenzie decided rather than escaping life, she would write her way through it, every day for the next thirty-one days. What started out as a simple yet challenging exercise soon turned into a life-changing adventure. It became an exploration of the creative process and what it means to find true fulfillment. Write Way Home is a personal, engaging story about one writer's quest to navigate her way back from the brink with the help of a daily creative practice. Written in clear and simple language, it offers insights and practical suggestions to anyone who might be feeling stuck or lost and looking for a way out — as in, a way back to life.*

This publication presents a comprehensive catalogue of the works by Pablo Picasso in the Metropolitan Museum. Comprising 34 paintings, 59 drawings, 12 sculptures and ceramics, and more than 400 prints, the collection reflects the full breadth of the artist's multi-sided genius as it asserted itself over the course of his long career.

The years before World War I were a time of social and political ferment in Europe, which profoundly affected the art world. A major center of this creative tumult was Paris, where many avant-garde artists sought to transform modern art through their engagement with radical politics. In this provocative study of art and anarchism in prewar France, Patricia Leighton argues that anarchist aesthetics and a related politics of form played crucial roles in the development of modern art, only to be suppressed by war fever and then forgotten. Leighton examines the circle of artists—Pablo Picasso, Juan Gris, František Kupka, Maurice de Vlaminck, Kees Van Dongen, and others—for whom anarchist politics drove the idea of avant-garde art, exploring how their aesthetic choices negotiated the myriad artistic languages operating in the decade before World War I. Whether they worked on large-scale salon paintings, political cartoons, or avant-garde abstractions, these artists, she shows, were preoccupied with social criticism. Each sought an appropriate subject, medium, style, and audience based on different conceptions of how art influences society—and their choices constantly shifted as they responded to the dilemmas posed by contradictory anarchist ideas. According to anarchist theorists, art should expose the follies and iniquities of the present to the masses, but it should also be the untrammled expression of the emancipated individual and open a path to a new social order. Revealing how these ideas generated some of modernism's most telling contradictions among the prewar Parisian avant-garde, The Liberation of Painting restores revolutionary activism to the broader history of modern art.

The original edition of this ambitious reference was published in hardcover in 1998, in two oversize volumes (10x13"). This edition combines the two volumes into one: it's paperback ("flexi-cover"—the paper has a plastic coating), smaller (8x10"), and affordable for art book buyers with shallower pockets—none of whom should pass it by. The scope is encyclopedic: half the work (originally the first volume) is devoted to painting; the other half to sculpture, new media, and photography. Chapters are arranged thematically, and each page displays several examples (in color) of work under discussion. The final section, a lexicon of artists, includes a small bandw photo of each artist, as well as biographical information and details of work, writings, and exhibitions. Ruhrberg and the three other authors are veteran art historians, curators, and writers, as is editor Walther. c. Book News Inc.

Colors of Art

History and Art History

Roman Jakobson

What is Painting?: New Edition (Revised Edition)

Four Friendships, Betrayals, and Breakthroughs in Modern Art

The Dictionary of Art

The paintings of Henri Rousseau (1844/1910), particularly his astonishing jungle dreams, are now so popular that it is difficult to realize how they were originally greeted with ridicule and incomprehension. It was not until Rousseau was championed by the young avant-garde/Picasso, Delaunay, and Kandinsky, among others/that he came to be recognized at his true worth. One of the most significant of these early admirers was the dealer and art historian Wilhelm Uhde. It was Uhde who put on the first one-man show of Rousseau's work, and the catalogue he wrote for the occasion is the basis of these Recollections. Much of what we know about Rousseau comes from these pages, which present a portrayal of a man of naivety, humor, gentleness, and total artistic commitment. Uhde returned to his text again and again, refining it and filling out telling details. The version presented here is the final, definitive text, which first appeared after World War I in a translation overseen by Uhde himself. An introduction by Nancy Ireson sets the Recollections in context, with an overview of Rousseau's career, the ebb and flow of his reputation, and the part that this prominent and elegiac text played in the creation of a new kind of art.

The Living Arts Library is specially designed to stimulate children's interest and imagination in all aspects of the international arts. The activity-based approach encourages readers to try for themselves a variety of skills and techniques.

Guy Davenport (1927?2005), an American writer of fiction, poetry, criticism, and essays, a translator, painter, intellectual, and teacher, brought a breadth and depth of knowledge to his pursuits that few other writers could approach. let alone appraise. In Andre Furlani, this twentieth-century American master has finally found an apt critical reader. In his first sustained critical study of Davenport, Furlani elucidates the depths of Davenport's fiction and its poetic precedents, brings a rare understanding to the author's reworking of twentieth-century literature and intellectual history, and offers unusual insight into his compositional technique. Furlani explores key themes across the spectrum of Davenport's fiction: pastoral utopia; twentieth-century dystopia; sexual ethics; the mythologizing of childhood; the inseparability of the archaic and the modern; and a celebration of the union of sophia, eros, and poesis. Whether Davenport's view of art and the cosmos should be called "postmodern" is a question that Furlani considers closely—offering, finally, a new aesthetic for this American original who, in these pages, at last receives the thorough and meticulous attention he has long merited.

This monumental new book is the first to celebrate the greatest and most iconic paintings from the encyclopedic collections of The Metropolitan Museum of Art, New York, one of the largest, most important, and most beloved museums in the world. This impressive volume's broad sweep of material, all from a single museum, makes it at once a universal history of painting and the ideal introduction to the iconic masterworks of this world-renowned institution. More than 1,000 lavish color illustrations and details of 500 masterpiece paintings, created over 5,000 years in cultures across the globe, are presented chronologically from the dawn of civilization to the present. These works represent a grand tour of painting from ancient Egypt and classical antiquity and prized Byzantine and medieval altarpieces, to paintings from Asia, India, Africa and the Americas, and and the greatest European and North American masters. The Metropolitan Museum of Art includes and introduction and illuminating texts about each artwork written specially for this volume by Kathryn Calley Galliz, whose experience as both curator and educator at the Met makes her uniquely qualified. European and American artists include Diuccio, El Greco, Raphael, Titian, Botticelli, Bronzino, Caravaggio, Turner, Velázquez, Goya, Rubens, Rembrandt, Brueghel, Vermeer, David, Renior, Monet, Van Gogh, Gauguin, Cézanne, Degas, Sargent, Homer, Matisse, Picasso, Pollock, Jasper Johns, and Warhol. The artworks are arranged in rough chronological order, without regard to geography or culture, offering a visual timeline of the history of painting, from the earliest examples on pottery jars made over five thousand years ago to canvases on which the paint has barely dried. Freed from the constraints imposed by the physical layout of the Museum, the paintings resonate anew; and this chronological framework reveals unexpected visual affinities among the works. For those wishing to experience the unparalleled breadth and depth of the Met's collection, or study masterpieces of painting from throughout history, this important volume is sure to become a classic cherished by art lovers around the world.

European Paintings of the 19th Century: Guigol-Wonder

Art of the 20th Century

Dreaming with Rousseau

Painting and Sculpture in Europe, 1880-1940

The Art of Jean Brown

Archaic Naiveté

Set against the backdrop of well-known works by the artist Henri Rousseau, rhyming text reveals a dream of the jungle and its inhabitants.

This beautiful book offers a detailed portrait of Rousseau's life and career as well as sensitive interpretations of his unusual, individualistic art. Adriani tells Rousseau's strange life story: his petty bourgeois background, his attempts to establish himself as an independent artist, and his reaction to the derision with which his art was greeted in his own time. 200 illustrations.

Art in Zion deals with the link between art and national ideology and specifically the artistic activity that emerged in Jewish Palestine in the first decades of the twentieth century and the Zionist movement. In order to examine the development of national art in Jewish Palestine, the book focuses on direct and indirect expressions of Zionist ideology in the artistic activity in the yishuv (the Jewish community in Palestine). In particular, the book explores two major phases in the early development of Jewish art in Palestine: the activity of the Bezalel School of Art and Crafts, and the emergence during the 1920s of a group of artists known as the Modernists.

Born into a family of tradespeople in a small city in France, Henri Rousseau became a customs and excise officer in the customs house in Paris in 1871, a job that earned him the nickname 'the customs officer'. Rousseau was an enthusiastic self-taught artist. Nourished by themes in the popular imagination, Rousseau's painting expresses a vision of reality, populated by figures outlined with hermetic force against flat blocks of saturated color and fantastic spaces – a vision long branded as naive, ingenious and uncultured. This book demonstrates how fully Rousseau fit Douanier's masterpiece are part of this archaic trend, and of the world of art in general, from his dream-like exotic landscapes to his still-lives. They are shown alongside works signed by the likes of Picasso, Gauguin, Frida Kahlo, and Carlo Carrà. Contents: Reasons for an exhibition, Henri Rousseau and archaism; Is there an archaic trend in the history of art before Rousseau?; The eclectic sources of the customs officer's painting; the world of Henri Rousseau; Henri Rousseau and the collection of the art dealer Paul Guillaume; Henri Rousseau and his influence on the Parisian avant-garde circle; Henri Rousseau and Italian art; Henri Rousseau and the Blue Rider; Illustrated chronology of the life and work of Henri Rousseau, edited by Yann Le Pichon and Anthology of Henri Rousseau's writings, edited by Annabelle Mathias. Published to accompany an exhibition at Palazzo Ducale, Venice."

Postmodern and After

Henri Rousseau

The Fantastic Jungles of Henri Rousseau

The Fairy Feller's Master-Stroke

Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art

Art In Story

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

"Rousseau painted his famous series of jungle pictures late in life. From 1872 to 1893 he had worked as a customs officer in Paris and only started painting when he was forty. Throughout his career as a painter, Rousseau's subjects were almost exclusively the streets, bridges, and public squares of his beloved Paris. In the last ten years of his life, however, he produced his jungle pictures, which proved to be the greatest of his achievements."
"Where does Rousseau rank among painters of the late 19th century? Was his work really naive? Were his jungle paintings merely decorative? How did he measure up in terms of the young painters who discovered him, especially Fernand Leger? This book answers these questions by going beyond a study of Henri Rousseau's life and work by placing them in a greater art historical context."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Presents a biography of French artist Henri Rousseau, who spent his life as a toll collector, but created unheralded masterpieces in his spare time.

Richard Dadd is a trickster, a pre–post–modern enigma wrapped in a Shakespearean Midsummer Night’s Dream; an Elizabethan Puck living in a smothering Victorian insane asylum, foreshadowing and, in brilliant, Mad Hatter conundrums, entering the fragmented shards of today’s nightmarish oxymorons long before the artists currently trying to give them the joker’s ephemeral maps of discourse. The author thinks of Bob Dylan’s “Ballad of a Thin Man,” that cryptic refusal to reduce the warped mirrors of reality to prosaic lies, or, perhaps “All Along the Watchtower” or “Mr Tambourine Man.” Even more than Samuel Beckett’s Waiting for Godot, which curiously enough comes off as overly esoteric, too studied, too conscious, Dadd’s entire existence foreshadows the forbidden entrance into the numinous, the realization of the inexplicable labyrinths of contemporary existence, that wonderfully rich Marcel Duchamp landscape of puns and satiric paradigms, that surrealistic parallels of the brilliant gamester Salvador Dalí, that smirking irony of the works of Roy Lichtenstein, Robert Rauschenberg, John Cage, and Robert Indiana; that fragmented, meta–fictional struggle of Kurt Vonnegut’s Slaughterhouse Five. John Lennon certainly sensed it and couldn’t help but push into meta–real worlds in his own lyrics. Think of “Strawberry Fields Forever,” “I Am the Walrus,” and the more self–conscious “Revolution Number 9.” In “Yer Blues,” he even refers to Dylan’s main character, Mr Jones from “Ballad of a Thin Man.” If Lennon’s song is taken seriously, literally, then it is a dark crying out by a suicidal man, “Lord, I’m lonely, wanna die”; or, if taken as a metaphor for a lover’s lost feelings about his unfulfilled love, it falls into the romantic rant of a typical blues or teenage rock–and–roll song. However, even on this level, it has an irony about it, a sense of laughing at itself and at Dylan’s Mr Jones, who knows something is going on but just not what it is, and then, by extension, all of us who have awakened to the fact that the studied Western world doesn’t make sense, all of us who struggle to find meaning in the nonsense images, characters, and happenings in the song, and perhaps, coming to a conclusion that the nonsense is the sense.

Art in Zion

The Story of Art in 80 Palettes

Primitivism in Modern Art

Poets on Paintings

Dreams of the Jungle

Art in Nature

Colors of Art takes the reader on a journey through history via 80 carefully curated artworks and their palettes. For these pieces, color is not only a tool (like a paintbrush or a canvas) but the fundamental secret to their success. Color allows artists to express their individuality, evoke certain moods, and portray positive or negative subliminal messages. And throughout history the greatest of artists have experimented with new pigments and new technologies to lead movements and deliver masterpieces. But, as something so cardinal, we sometimes forget how poignant color palettes can be, and how much they can tell us. When Vermeer painted The Milkmaid, the amount of ultramarine he could use was written in the contract. How did that affect how he used it? When Turner experimented with Indian Yellow, he captured roaring flames that brought his paintings to life. If he had used a more ordinary yellow, would he have created something so extraordinary? And how did Warhol throw away the rulebook to change what color could achieve? Structured chronologically, Colors of Art provides a fun, intelligent, and visually engaging look at the greatest artistic palettes in art history – from Rafael’s use of perspective and Vermeer’s ultramarine, to Andy Warhol’s hot pinks, and Lisa Brice’s blue women. Colors of Art offers a refreshing take on the subject and acts as a primer for artists, designers, and art lovers who want to look at art history from a different perspective.

These are the California artist's life and work, offering reproductions of many of her pieces.

This catalogue was written in 1954 as a full index of the Museum's collection of European paintings and serves as an interesting record of the attributions that have changed since that time.

Julian Bell's incisive, fully updated study of modern art and the nature of painting, which daringly tries to explain it "Yes, but is it art?" This lucid book by Julian Bell, himself a painter, confronts the uncertainty many people feel about art today and challenges generally accepted ideas. Now in a completely revised second edition, What is Painting? is a fresh, focused look at painting. Bell addresses questions such as "does anything unite those objects we call paintings?" and "what factors have changed the nature of painting over the last two centuries?" by looking at historical evidence and reasoning from common experience. The current shape of painting pushes the book's arguments in new directions and a substantial new chapter, The Arts and Art, speaks to the interplay between 2D work, 3D work, and the immateriality of digital imagery. The text has been revised paragraph by paragraph considering both force of presentation andr /historical perspective. The intention is to provide a general reader's introduction to theories of painting that is not only reliably informative but stimulating and amusing to read. The book is an introductory guide to art theory for everyone interested in understanding modern art or in making art themselves.

Fashion: Tyranny and Revelation

Children's Culture and the Avant-Garde

Recollections of Henri Rousseau

The Genesis of Modern National Art in Jewish Palestine

Masterpiece Paintings

Painter Prize-winning art critic Sebastian Smee tells the fascinating story of four pairs of artists—Manet and Degas, Picasso and Matisse, Pollock and de Kooning, Freud and Bacon—whose fraught, competitive friendships spurred them to new creative heights. Rivalry is at the heart of some of the most famous and fruitful relationships in history. The Art of Rivalry follows eight celebrated artists, each linked to a counterpart by friendship, admiration, envy, and ambition. All eight are household names today. But to achieve what they did, each needed the influence of a contemporary—one who was equally ambitious but possessed sharply contrasting strengths and weaknesses. Edward Manet and Edgar Degas were close associates whose personal bond frayed after Degas painted a portrait of Manet and his wife. Henri Matisse and Pablo Picasso swapped paintings, ideas, and influences as they jostled for the support of collectors like Leo and Gertrude Stein and vied for the leadership of a new avant-garde. Jackson Pollock's uninhibited style of "action painting" triggered a breakthrough in the work of his older rival, Willem de Kooning. After Pollock's sudden death in a car crash, de Kooning assumed Pollock's mantle and became romantically involved with his late friend's mistress. Lucian Freud and Francis Bacon met in the early 1950s, when Bacon was being hailed as Britain's most exciting new painter and Freud was working in relative obscurity. Their intense but asymmetrical friendship came to a head when Freud painted a portrait of Bacon, which was later stolen. Each of these relationships culminated in an early flashpoint, a rupture in a budding intimacy that was both a betrayal and a trigger for great innovation. Writing with the same exuberant wit and psychological insight that earned him a Pulitzer Prize for art criticism, Sebastian Smee explores here the way that coming into one's own as an artist—finding one's voice—almost always involves willfully breaking away from some intimate's expectations of who you are or ought to be. Praise for The Art of Rivalry "Gripping . . . Mr. Smee's skills as a critic are evident throughout. He is persuasive and vivid. . . . You leave this book both nourished and hungry for more about the art, its creators and patrons, and the relationships that seed the ground for moments spent at the canvas."—The New York Times "With novella-like detail and incisiveness [Sebastian Smee] opens up the worlds of four pairs of renowned artists. . . . Each of his portraits is a biographical gem. . . . The Art of Rivalry is a pure, informative delight, written with canny authority."—The Boston Globe Boasting well over 6,000 contributors from 12 countries, the Dictionary offers its readers authoritative and comprehensive global coverage. A resource for both art and cultural studies, the Dictionary serves as a unique guide to all the visual arts: painting, sculpture, architecture, photography, drawing, printmaking, as well as the decorative arts. The Dictionary ranges far both geographically and historically; it features unparalleled coverage of Africa, Southeast Asia, Central Asia and Mongolia, China, India, the Islamic world, Japan, Korea, Native North America, Pacific and Aboriginal Australia, Pre-Columbian America, Ancient Egypt, Ancient Greece, the Ancient Near East, and Ancient Rome. Providing depth as well as breadth, The Dictionary of Art examines important art forms and key issues of design, taste, function, and patronage, illuminating them in light of the cultural context in which they developed.

Through a series of cross-disciplinary and interdisciplinary interventions, leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present. Spanning a diverse range of time periods and places, the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic, ethical and political questions for the disciplines. The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge. This innovative book will be of interest to scholars in art history, cultural studies, history, visual culture and historiography.

While words typically frame and regulate our experience of art, the study explains how pictures can contest the authority of the words we use to interpret art.

Picasso in the Metropolitan Museum of Art

The Liberation of Painting

The Art of Rivalry

Painting in Paris, 1890-1915

Visual Art and Verbal Interventions

Colors of Art takes the reader on a journey through history via 80 carefully curated artworks and their palettes. For these pieces, colour is not only a tool (like a paintbrush or a canvas) but the fundamental secret to their success. Colour allows artists to express their individuality, evoke certain moods and portray positive or negative subliminal messages. And throughout history the greatest of artists have experimented with new pigments and new technologies to lead movements and deliver masterpieces. But, as something so cardinal, we sometimes forget how poignant colour palettes can be, and how much they can tell us. When Vermeer painted The Milkmaid, the amount of ultramarine he could use was written in the contract. How did that affect how he used it? When Turner experimented with Indian Yellow, he captured roaring flames that brought his paintings to life. If he had used a more ordinary yellow, would he have created something so extraordinary? And how did Warhol throw away the rulebook to change what colour could achieve? Structured chronologically, Colours of Art provides a fun, intelligent and visually engaging look at the greatest artistic palettes in art history – from Rafael’s use of perspective and Vermeer’s ultramarine, to Andy Warhol’s hot pinks and Lisa Brice’s blue women. Colours of Art offers a refreshing take on the subject and acts as a primer for artists, designers and art lovers who want to look at art history from a different perspective.

Ekphrasis, the description of pictorial art in words, is the subject of this bibliography. More specifically, some 2500 poems on paintings are catalogued, by type of publication in which they appear and by poet. Also included are 2000 entries on the secondary literature of ekphrasis, including works on sculpture, music, photography, film, and mixed media.

This new edition of a book that offers the best available grounding in its huge subject, as the Sunday Times called it, includes color plates and a revised and expanded bibliography. Professor Hamilton traces the origins and growth of modern art, assessing the intrinsic qualities of individual works and describing the social forces in play. The result is an authoritative guide through the forest of artistic labels- Impressionism and Expressionism, Symbolism, Cubism, Constructivism, Surrealism, etc.-and to the achievements of Degas and Cezanne, Ensor and Munch, Matisse and Kandinsky, Picasso, Braque, and Epstein, Mondrian, Dali, Modigliani, Utrillo and Chagall, Klee, Henry Moore, and many other artists in a revolutionary age.

This now classic study maps the profound effect of primitive art on modern, as well as the primitivizing strain in modern art itself. Robert Goldwater describes how and why works by primitive artists attracted modern painters and sculptors, and he delineates the differences between what is truly primitive or archaic and what intentionally embodies such elements. His analysis distinguishes the romanticism of Gauguin; an emotional primitivism exemplified by the Brücke and Blue Reiter groups in Germany; the intellectual primitivism of Picasso and Modigliani; and a "primitivism of the subconscious" in Miró, Klee, and Dali. Two of Goldwater's related essays—"Judgments of Primitive Art, 1905–1965" and "Art History and Anthropology"—have been added for this new paperback edition.

A Concise Catalogue of the European Paintings in the Metropolitan Museum of Art

Rousseau

Guy Davenport

History of Art

Write Way Home

A Bibliography

For forty years, this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallma. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the eyes of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on "The Late Renaissance," in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged e Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express—and why—for more 30,000 years.

The Paintings of Henri Rousseau