Weekends with the Impressionists A new perspective on Impressionist painting 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.

Malerie des Impressionismus 35 Gemälde der Künstlerströmung werden in ausführlicher Beschreibung vorgestellt. V. F. Bazille bis F. Zandomeneghi sind insgesamt 24 europäische Maler vertreten.

Mapping Impressionist Painting in Transnational Contexts Master the impressionist painting style with Painting the Impressionist Landscape. The Impressionist movement that began 130 years ago set artists free to experiment outdoors, capturing the fleeting effects and many moods of sunlight in their paintings by juxtaposing contrasting colors. Although those colors may not actually be apparent in nature, on canvas and paper they appear spontaneous and naturalistic. The skill is in knowing how to select and apply them. Impressionist painting has not remained static over the decades. Artist Dusan K. Knjazevic takes you through the techniques to achieve brilliant effects in a contemporary style. Using easy to work with watercolor and acrylic, she demonstrates through her own paintings, as well as others she has selected, the step-by-step for dramatic atmospheric vistas and intimate garden landscapes.

Impressionists Side by Side Bild-Text-Band zur Erstinformation über Leben und Werk Renoirs (1841-1919).

Impressionism and Post-Impressionism In The Work of Art, Annette G. Hail analyses the self-portraits, portraits of fellow artists, photographs, prints, and studio images of prominent nineteenth-century French Impressionist painters, exploring the emergence of modern artistic identity and its relation to the idea of creative work. Landscape painting in general, she argues, and the "plein air" oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century—leading to the Impressionist revolution. Putting the work of artists from Courbet and Cézanne to Pissarro under a microscope, Hail examines modes of self-representation and painting methods, paying particular attention to the painters' touch and mark-making. Using innovative methods of analysis, she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates. Richly illustrated with 180 colour and black-and-white images, the Work of Art offers fresh insights into the development of avant-garde French painting and the concept of the modern artist.

Impressionism First published in 1984. The late nineteenth and early twentieth centuries represent not only an era of rapidly changing artistic methods but a crucial evolution in art criticism. This book gathers together a wide-range of the criticism that greeted the work of the Impressionists artists in the English Press. The selected examples of praise and antagonism reflect the sentiments expressed in the comments of prominent newspaper and periodical critics. The selection shows the importance of Impressionist art to English art criticism and wide comprehension of the formal qualities in painting. It also demonstrates how forward-looking critics created new criteria for the discussion of modern painting.

The Great Impressionists 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 devote a large measure of their time to the pursuit of winter landscape. 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 as covered in snow. We do not anticipate a blizzard, an 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.

The Art of Impressionism This beautifully illustrated new volume explores important aspects of Impressionism.

Towards Impressionism

How to Paint Like the Impressionists 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, Cassatt, 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.

Impressionism in England (Routledge Revivals) This volume highlights more than 100 of the Art Institute of Chicago's masterpieces, from the bold works of Édouard Manet, an important figure in the transition from Realism to impressionism, to Claude Monet's light-filled paintings, and Paul Cézanne's influential Post-Impressionist canvases. Each reproduced work is situated in terms of the era in which it was created, and collectively they exemplify the diversity of ideas and wealth of talent at work during the Impressionist period. The publication also features a chronology-- illustrated with color reproductions, archival photographs, and exhibition shots-- that documents the history and formation of the Art Institute of Chicago's collection.

Realism in the Age of Impressionism "This book is a pioneering reading of impressionism from a feminist perspective by a noted art historian. Norma Broude analyzes the philosophical underpinnings of landscape painting in the late nineteenth century discussing the critical misconceptions attached to impressionism, in particular the work of Monet. She explores the theory of Romanticism and the historiography of impressionism as well as scientific writings of the nineteenth century. The book challenges present art historical thinking, applying feminist critiques to the art, literature, and philosophy of the nineteenth century. Key words and phrases: impressionism, Claude Monet, impressionists, symbolists, macchiaioli, calotype, romanticism, Camille Pissarro, J. M. W. Turner, neo-impressionism, John Rewald, John Constable, Barbizon school, Gare Saint-Lazare, Georges Clemenceau, Jules Leforgue, Eugène Delacroix, Berthe Morisot, positivist, feminized."--GoogleBooks.

Impressionism and Politics The documents in this book -- letters and recorded comments by the artists themselves, as well as selections by notable contemporaries including Baudelaire, Zola, A. V. Proust -- show how artists and critics during and in the aftermath of impressionism did describe themselves: how they responded to tradition, to each other and to the kaleidoscope of the contemporary scene. The ever-expanding interpretation of impressionism and its legacy within the changing world of twentieth-century art and art criticism is examined through the writings of artists such as Leger, Kandinsky, M. Asson, M. Ati, Bataille, Klee and Hofmann as well as recent critics, philosophers and art historians. Accompanying the texts are 235 color plates of impressionist and Post-Impressionist masterpieces, and 242 black and white reproductions of historical photographs, original documents, contemporary cartoons, prints and drawings. - jacket flap.

Reading the Impressionist Landscape The book, called impressionism. 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, failed in its attempt to challenge the modernity of the Impressionist enterprise lies in the painters' material practices. --BOOK JACKET.

Painting the Impressionistic Landscape The book, called impressionism. The Art of the Impressionists Portrait Painting Atelier provides serious artists with a course of instruction that demonstrates in step-by-step detail the old masters' technique of layering paint over a toned-ground surface, a process that builds from the transparent dark areas to the more densely painted lights. In this method, the tone of the ground serves to unify the overall painting as well as optically influencing the thinly applied layers of pigment, creating the effect of a beautiful glow that illuminates the skin tones and achieves a soft blending of colour tones.


Painting the Impressionistic Landscape The book, called impressionism. "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 singular arity 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 individualistic tendencies. Between academic art and the birth of modern, non-figurative painting, the road to recognition was long. A nalysing 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.

The Age of French Impressionism "Drawing on scientific studies of pigments and materials, artists' treatises, colourmen's archives, and contemporary and modern accounts, Aline Callen demonstrates how raw materials and paintings are profoundly interdependent. She analyses the material constituents of oil painting and the complex processes of 'making' entailed in all aspects of artistic production, discussing in particular oil painting methods for landscapists and the impact of plein air light on figure painting, studio practice and display. Insisting that the meanings of paintings are constituted by and within the cultural 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.

Impressionismus Painting with light and color On April 15th, 1874, in the Parisian studio of photographer Nadar, was the opening of the first group exhibition that was unharbored by government interference and the dictates of an official selection committee. This date has gone down in the annals of art history because it marks the birth of the Impressionism. Impressionistic paintings now rank among the most popular works of art and are the pride of any museum or collection worldwide. However, in 1874 the public response to the exhibition, and to Impressionist painting, was not adoration but rather shock and even outrage. The Impressionists and the succeeding Neo-Impressionists were avant-gardist and revolutionary, paving the way for modern art. Present-day viewers, hardly realizing this revolutionary potential, can be content to enjoy the aesthetic of light and color. A rets featured in detail: Frederic Bazille, M. arie Braquemond, Gustave Caillebotte, M. ary Cassatt, Edgar Degas, Vincent van Gogh, Armand Guillaumin, M. ax Liebermann, Claude Monet, Berthe Morisot,
Read Online The Art Of Impressionism Painting Technique And The Making Of Modernity

Guiseppe de Nittis, Camille Pissarro, Pierre-Auguste Renoir, Medardo Rosso, Giovanni Segantini, J ohn Singer Sargent, Georges Seurat, Paul Signac, Walter Richard Sickert, Alfred Sisley, Max Slevogt, Fritz von Uhde, Federico Zandomeneghi About the Series: Each book in T A S C H E N ' s Basic Genre Series features: a detailed illustrated introduction plus a timeline of the most important political, cultural and social events that took place during that period a selection of the most important works of the epoch, each of which is presented on a 2-page spread with a full-page image and an interpretation of the respective work, plus a portrait and brief biography of the artist approximately 100 colour illustrations with explanatory captions

Paint with the Impressionists

The Art of the Impressionists 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, Gaugin, Manet, Monet, Renoir, Rousseau, Seurat, Toulouse-Lautrec, and van Gogh.

Monet and the Impressionists for Kids

Impressionism 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. Y et 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, M a n i n Y oung looks closely at five works by J ul e s B a s t i e n-L e p a g e, G u s t a v e C a i lle b o t t e, A l f r e d - P h i l i p p e R o l l, J e a n - F r a n c o i s R a f a e l l i, and J e a n E n s o r, artists who shared a common concern with painting and temporality that is all but forgotten today, having been eclipsed by the ideals of Impressionism. Y oung'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.

Basic Art Series: Ten in One. Impressionism This book shows 50 masterpieces by the major practitioners of Impressionism, including M onet, Pissarro, Renoir, Bazille, Sisley, and Morisot.

Impressionism, an Intimate View This is the first English text on both sides of the Atlantic to unlock fully the secrets of Impressionism methodology for the connoisseur and art enthusiasts alike, and it is illustrated in full color with some of the artists' finest works. So new was this style in 1874 that when, on 30 April, a group of young painters first showed their work in the Paris studio of the photographer Nadar, the public was shocked by what it saw. These landscapes and portraits, painted in pure, brilliant colors and with short, swift brushstrokes, flew in the face of tradition. Traditionalists coined the term "Impressionists" as an insult. These painters had no concern for grand historical subjects. Rather, they sought to reproduce their immediate environment as it appeared to the eye, in all its atmospheric richness and unadorned by traditional notions of "art." Fleeting effects of color and the play of light on the objects are the hallmark of this style.

The Work of Art This important book is the first full-scale exploration of Impressionist technique. Focusing on the easel-painted work of M onet, Pissarro, Renoir, Cezanne, Cassatt, Morisot, Caillebotte, Sisley and Degas in the period before 1900, it places their methods and materials in a historical perspective and evaluates their origins, novelty and meanings within the visual formation of urban modernity. Drawing on scientific studies of pigments and materials, artists' treatises, colormen's archives, and contemporary and modern accounts, A n t h e a C a l l e n demonstrates how raw materials and paintings are profoundly interdependent. She analyzes the material constituents of oil painting and the complex processes of "making" entailed in all aspects of artistic production, discussing in particular oil painting methods for landscape and the impact of plein air light on figure painting, studio practice and display—"Publisher's description.

Impressionism Examines the use of cafes, opera houses, dance halls, theaters, racetracks, and the seaside in Impressionist French paintings

Edgar Degas Discusses the nineteenth-century French art movement known as Impressionism, focusing on the works of M onet, Renoir, Degas, Cassatt, Cezanne, Gaugin, and Seurat, and includes related projects and activities. Original.

50 Impressionist Paintings You Should Know This remarkable new large-format book, art historians Belinda Thomson and M ichael Howard have selected 120 of the world's finest and best known Impressionist paintings. Each painting is superbly reproduced in full color and accompanied by a lively and authoritative text which provides insights into the rich complexity of the work.

Pierre-Auguste Renoir 1841-1919 In this innovative approach to Impressionism and its methods, J on a th a n S t e p h e n s o n's instruction enables amateurs the world over to paint like the Impressionists. V ibrantly illustrated in colour throughout, both with well-known works of art and step-by-step examples, the book shows how the masters achieved their diverse effects and how their ideas and styles can be adapted to today's tastes. Sections on the artists provide fascinating insights into individual techniques: learn how M onet produced his oil colour sketches, or how Sisley created his atmospheric landscapes. With an introduction providing the historical background to Impressionism, and a comprehensive section on artists' materials, this is a highly practical book that will appeal both to beginners and more experienced artists, as well as to the many thousands of people inspired by the brilliance and beauty of Impressionist painting.

Impressionists in Winter M any Impressionist paintings of modern life and leisure include images of household pets. Their appealing presence lends charm to such works while alluding to middle-class prosperity and the growing importance of animals as family members. In many cases, such domestic denizens significantly complement representations of their owners. In certain others, the devotion of individual artists to their pets symbolically enhances their expressions of artistic identity. This enjoyable and informative book focuses on the role of pets in Impressionist pictures and what this reveals about art, artists, and society of that era. J a m e s H. R u b i n discusses works in which artists paint themselves or their friends in the company of their pets, including several paintings by Courbet (who was fond of dogs) and M anet (a notorious lover of cats). He points out that in some works by Degas, dogs contribute to the artist's commentary on psychological and social relationships, and that in paintings by Renoir, dogs and cats have playful and erotic overtones. He also offers a theory to explain why M onet almost never painted pets. Drawing on early pet handbooks and treatises on animal intelligence, R u b i n explores nineteenth-century opinions on cats and dogs and compares handbook illustrations to the animals shown in Impressionist works. He also provides fascinating information on pet ownership and on the place of Impressionism in the long history of animal painting.

Impressionism Fifty of the most important works from the early nineteenth through the early twentieth centuries are gorgeously reproduced, including the best of M onet, Degas, van Gogh, Renoir, Cezanne, Cassatt, Manet, Seurat, and Pissarro. Each piece is given a brief overview establishing its place in the Impressionist pantheon as well as in its artist's oeuvre. An introductory text explains the Impressionistic style, tracing the movement's development, while an appendix offers biographies of the artists.

The Art of the Impressionists Impressionism has captured the imagination of people the world over since its first exhibition in Paris in 1874. People have long sought to understand how and why the Impressionists created their paintings and how their techniques might be replicated. S u s i H o d g e reveals the answers to these questions by assessing the techniques and styles of the great masters of Impressionism and showing how artists today can use their methods. A n informative introduction explains how the Impressionist movement came about, explores its historical context, and defines the style and inspiration of the artists involved. T he heart of the book, however, focuses on eight major Impressionist painters - M onet, Pissarro, Renoir, Cassatt, Degas, Cezanne, Seurat and van Gogh - revealing how they worked and analyzing their well-known paintings. Each case includes step-by-step demonstrations that show the reader exactly how to re-create Impressionist painting details in appropriate style.
Impressionism, Impressionists and Politics is an accessible introduction to the current debates about Impressionism. Was the artistic movement really radical and innovative? Is the term “Impressionism” itself an adequate characterization of the movement of painters and critics that took the mid-nineteenth century Paris art world by storm? By providing an historical background and context, the book places the Impressionists’ roots in wider social and economic transformations and explains its militancy, both aesthetic and political. Impressionists and Politics is a concise history of the movement, from its youthful inception in the 1860s, through to its final years of recognition and then crisis.

Impressionist Cats & Dogs This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries. The contributors rethink the role of “French” impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies’ concept of “constellations of mobility.” Artists engaging with impressionism in France, as in other global contexts, relied on, responded to, appropriated, and resisted elements of form and content based on fluid and interconnected political realities and market structures. Written by scholars and curators, the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term. This project frames future discussion in art history, cultural studies, and global studies on the politics of appropriating impressionism.

Impressionist Painting The catalogue of the exhibition to be shown at the Cornell Fine Arts Museum, Winter Park, FL and the Frye Art Museum, Seattle, WA will present a choice selection of 19th century French paintings from the Muse des Beaux - Arts, Reims in order to trace the history of French art from the Romantics, to the School of Barbizon, the circle of Honfleur, and up to Impressionism. The Muse des Beaux - Arts, Reims owns the second largest collection of works by Jean - Baptiste Camille Corot after the Louvre as well as excellent landscape paintings by artists from the Barbizon School. Corot was one of the most significant painters involved with the Barbizonists. Studying the Reims holdings further it seemed evident to edit a catalogue and curate an exhibition that reach from the romantic spirit in French landscape painting to the School of Barbizon on to the group of artists around Eugene - Louis Boudin at Honfleur -- the true cradle of Impressionism -- and lastly to the impressionists Claude Monet, Camille Pissarro and Pierre - Auguste Renoir.

Impressionism The impressionists left a celebrated and much-loved legacy of paintings that depict the pleasures of turn-of-the-century France. These images of gardens and picnics, days spent boating on the river, and summer evenings in town sparkle with life, light, and color. By bringing together these alluring pictures, from such artists as Money, Renoir, and Cassatt, with inspired quotations from the painters and their literary friends, including Zola, Flaubert, and de Maupassant, Weekends with the Impressionists is the ideal impressionist memento. It is a charming collection of visual idylls and quiet moments that evoke a world of leisure, repose, and simple indulgence—-all to the delight of today’s reader.