

Review

Reviewed Work(s): *Passionate Discontent: Creativity, Gender, and French Symbolist Art* by Patricia Mathews

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# Passionate Discontent Creativity Gender And French Symbolist Art

**Paula J. Birnbaum**



## **Passionate Discontent Creativity Gender And French Symbolist Art:**

*Passionate Discontent* Patricia Mathews, 1999 Art historian Patricia Mathews examines the artistic social and scientific discourses of fin de siècle France Along the way she illuminates the Symbolist construction of a feminized aesthetic that nonetheless excluded female artists from its realm She analyzes contemporary cultural assumptions as well as theories such as social Darwinism biological determinism and degeneracy **BOOK JACKET** **Symbolist Art in Context** Michelle Facos, 2009-03-31 The Symbolist art movement of the late 19th century forms an important bridge between Impressionism and Modernism But because Symbolism emphasizes ideas over objects and events it has suffered from conflicting definitions In this book Michelle Facos offers a comprehensive description of this challenging subject **Women Artists in Interwar France** Paula J. Birnbaum, 2017-07-05 *Women Artists in Interwar France Framing Femininities* illuminates the importance of the Soci des Femmes Artists Modernes more commonly known as FAM and returns this group to its proper place in the history of modern art In particular this volume explores how FAM and its most famous members Suzanne Valadon Marie Laurencin and Tamara de Lempicka brought a new approach to the most prominent themes of female embodiment the self portrait motherhood and the female nude These women reimagined art s conventions and changed the direction of both art history and the politics of their contemporary art world FAM has been excluded from histories of modern art despite its prominence during the interwar years Paula Birnbaum s study redresses this omission contextualizing the group s legacy in light of the conservative politics of 1930s France The group s artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism Although many FAM works are missing one reason for the lack of attention paid to their efforts Birnbaum s extensive research through archives press clippings and first hand interviews with artists families reclaims FAM as an important chapter in the history of art from the interwar years

*Composing the Citizen* Jann Pasler, 2009-07-06 In a book that challenges modernist ideas about the value and role of music in Western society *Composing the Citizen* demonstrates how music can help forge a nation Deftly exploring the history of Third Republic France Jann Pasler shows how French people from all classes and political persuasions looked to music to revitalize the country after the turbulent crises of 1871 Embraced not as a luxury but for its public utility music became an object of public policy as integral to modern life as power and water a way to teach critical judgment and inspire national pride It helped people to forget the past voice conflicting aspirations and imagine a shared future Based on a dazzling survey of archival material Pasler s rich interdisciplinary work looks beyond elites and the histories their agendas have dominated to open new windows onto the musical tastes and practices of amateurs as well as professionals A fascinating history of the period emerges one rooted in political realities and the productive tensions between the political and the aesthetic Highly evocative and deeply humanistic *Composing the Citizen* ignites broad debates about music s role in democracy and its meaning in our lives *The Routledge History of the Devil in the Western Tradition* Richard Raiswell, Michelle D.

Brock, David R. Winter, 2025-05-29 Covering a period of 2000 years this book offers an interdisciplinary exploration of the devil's role in the Western tradition and draws from history religion art literature media studies and anthropology to provide a multifaceted view of the devil over time The Routledge History of the Devil in the Western Tradition examines topics such as the devil's scriptural origins medieval development and role in witch hunting and possession cases as well as the influence of the demonic on contemporary issues like terrorism political polarisation and digital culture Collectively this volume demonstrates that the demonological imagination has served as part of the glue holding Western societies together While contexts misfortunes and anxieties have shifted according to time and place many of the dynamics that underlie the devil's construction and detection have important continuities This book then provides an innovative history of the anti West the West as seen through its anxieties fears and attempts to define and police itself and its boundaries With contributions from 28 leading scholars in the field this volume is of interest to all students and scholars of the devil in the Western world

**Nature's Experiments and the Search for Symbolist Form** Allison Morehead, 2017-02-27 This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth century modernist practices Looking at avant garde figures such as Maurice Denis douard Vuillard August Strindberg and Edvard Munch Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes She shows how the concept of nature's experiments the belief that the study of pathologies led to an understanding of scientific truths above all about the human mind and body extended from the scientific realm into the world of art underpinned artists solutions to the problem of symbolist form and provided a ready made methodology for fin de siècle truth seekers By using experimental methods to transform symbolist theories into visual form these artists broke from naturalist modes and interrogated concepts such as deformation automatism the arabesque and madness to create modern works that were radically and usefully strange Focusing on the scientific psychological and experimental tactics of symbolism Nature's Experiments and the Search for Symbolist Form demystifies the avant garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism **The Oxford**

**Handbook of Decadence** Jane Desmarais, David Weir, 2022 The Oxford Handbook of Decadence provides the most thorough examination of decadence to date by exploring the ramifications of this culture in different times and places from ancient Rome to contemporary America Thirty five wide ranging chapters address decadence not only in literature but also in film fashion architecture and more as well as in such fields as theology science psychoanalysis philosophy and politics **A**

**Forest of Symbols** Andrei Pop, 2019-10-18 In this groundbreaking book Andrei Pop presents a lucid reassessment of those writers and artists in the late nineteenth century whose work merits the adjective symbolist For Pop this term denotes an art that is self conscious about its modes of making meaning and he argues that these symbolist practices which sought to

provide more direct access to the viewer by constant revision of its material means of meaning making brushstrokes on a canvas words on a page are crucial to understanding the genesis of modern art The symbolists saw art not as a social revolution but a revolution in sense and in how we conceptualize the world At the same time the concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period especially by mathematicians and logicians who were dissatisfied with the strict empiricism dominant in their disciplines and which made shared knowledge seem unattainable A crisis of sense made art and science look for conceptual foundations underlying the diverging subjective responses and perceptions of individuals Unlike other studies of this period Pop s focus is not on how individual artists may have absorbed bits of scientific theories but rather on the philosophical questions that were relevant to both domains The problem of subjectivity in particular of what in one s experience can and cannot be shared was crucial to the possibility of collaboration within science and to the communication of artistic innovation Pop s brilliant close readings of the literary and visual practices of Manet and Mallarmé of drawings by Ernst Mach William James and Wittgenstein of experiments with color by Bracquemond and Van Gogh and of the philosophical systems of Frege and Russell add up to a startling but coherent picture of the symbolist heritage of modernity and its consequences

**Alchemy in Contemporary Art** Urszula Szulakowska, 2017-07-05 Alchemy in Contemporary Art analyzes the manner in which twentieth century artists beginning with French Surrealists of the 1920s have appropriated concepts and imagery from the western alchemical tradition This study examines artistic production from c 1920 to the present with an emphasis on the 1970s to 2000 discussing familiar names such as André Breton Salvador Dalí Yves Klein Joseph Beuys and Anselm Kiefer as well as many little known artists of the later twentieth century It provides a critical overview of the alchemical tradition in twentieth century art and of the use of occultist imagery as a code for political discourse and polemical engagement The study is the first to examine the influence of alchemy and the Surrealist tradition on Australian as well as on Eastern European and Mexican art In addition the text considers the manner in which women artists such as Leonora Carrington Remedios Varo and Rebecca Horn have critically revised the traditional sexist imagery of alchemy and occultism for their own feminist purposes

**Spirituality, Feminism, and Pre-Raphaelitism in Modern British Art and Culture** Alice Eden, 2024-04-17 This book proposes new understandings of modern life in Britain by bringing constructs of female spirituality centre stage and examining three forgotten artists identified with the Pre Raphaelites and Victorianism Thomas Cooper Gotch Robert Anning Bell and Frederick Cayley Robinson are resituated squarely within the tumultuous social and cultural changes of the period Becoming visible again in more inclusive histories allows such artists not only to re inhabit but to reshape narratives of modernism reanimating the scholarly discourse and creating a dynamic cultural history of modern Britain expressed through their striking visions of womanhood This book will be of interest to scholars in art history gender studies and British studies

*The Nabis and Intimate Modernism* Katherine M. Kuenzli, 2017-07-05 Providing a fresh perspective on an

important but underappreciated group of late nineteenth century French painters this is the first book to provide an in depth account of the Nabis practice of the decorative and its significance for twentieth century modernism Over the course of the ten years that define the Nabi movement 1890 1900 its principal artists included Edouard Vuillard Pierre Bonnard Maurice Denis Paul Sier and Paul Ranson The author reconstructs the Nabis relationship to Impressionism mass culture literary Symbolism Art Nouveau Wagnerianism and a revolutionary artistic tradition in order to show how their painterly practice emerges out of the pressing questions defining modernism around 1900 She shows that the Nabis were engaged nonetheless with issues that are always at stake in accounts of nineteenth century modernist painting issues such as the relationship of high and low art of individual sensibility and collective identity of the public and private spheres *The Nabis and Intimate Modernism* is a rigorous study of the intellectual and artistic endeavors that inform the Nabis decorative domestic paintings in the 1890s and argues for their centrality to painterly modernism The book ends up not only re positioning the Nabis to occupy a crucial place in modernism s development from 1860 to 1914 but also challenges that narrative to place more emphasis on notions of decoration totality and interiority *Building the Operatic Museum* William James Gibbons, 2013

Focusing on the operas of Mozart Gluck and Rameau *Building the Operatic Museum* examines the role that eighteenth century works played in the opera houses of Paris around the turn of the twentieth century These works mostly neglected during the nineteenth century became the main exhibits in what William Gibbons calls the Operatic Museum a physical and conceptual space in which great masterworks from the past and present could like works of visual art in the Louvre entertain audiences while educating them in their own history and national identity Drawing on the fields of musicology museum studies art history and literature Gibbons explores how this museum transformed Parisian musical theater into a place of cultural memory dedicated to the display of French musical greatness William Gibbons is Associate Professor of Musicology at Texas Christian University

### **Photojournalism and the Origins of the French Writer House Museum (1881-1914)**

Elizabeth Emery, 2017-07-05 Why did writers private homes become so linked to their work that contemporaries began preserving them as museums *Photojournalism and the Origins of the French Writer House Museum* addresses this and other questions by providing an overview of the social forces that brought writers homes to the forefront of the French imagination at the end of the nineteenth century and the beginning of the twentieth This study analyzes representations of the apartments and houses of Corneille Hugo Balzac Dumas Sand Zola Loti Montesquiou Mallarm and Proust among others arguing that the writer s home became a contested space and an important part of the French patrimony at this time This is the first book to emphasize the house museum as an essentially modern construct and to trace the history of ideas leading to its institutionalization in twentieth century France The interdisciplinary study also brings new attention to the importance of photojournalism for fin de si e France and brings to light fascinating and forgotten examples of at home photography by Dornac and Henri Mairret Elizabeth Emery provides a fresh and compelling perspective on conjunctions between visual

literary and material cultures      **A Companion to Nineteenth-Century Art** Michelle Facos, 2018-12-06 A comprehensive review of art in the first truly modern century A Companion to Nineteenth Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments as well as new and innovative investigations of individual art works artists and issues The text puts to rest the skewed perception of nineteenth century art as primarily Paris centric by including major developments beyond the French borders The contributors present a more holistic and nuanced understanding of the art world during this first modern century In addition to highlighting particular national identities of artists A Companion to Nineteenth Century Art also puts the focus on other aspects of identity including individual ethnic gender and religious The text explores a wealth of relevant topics such as the challenges the artists faced how artists learned their craft and how they met clients the circumstances that affected artist's choices and the opportunities they encountered and where the public and critics experienced art This important text Offers a comprehensive review of nineteenth century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as ethnic and gender identity certain general trends in the nineteenth century an overview of the art market during the period and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century A Companion to Nineteenth Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field

*The Liberation of Painting* Patricia Leighton, 2013-11-08 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 Franti ek 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 untrammelled 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      Designing the French Interior Anca I. Lasc, Georgina Downey, Mark

Taylor, 2015-10-22 *Designing the French Interior* traces France's central role in the development of the modern domestic interior from the pre-revolutionary period to the 1970s and addresses the importance of various media including drawings, prints, pattern books, illustrated magazines, department store catalogs, photographs, guidebooks, and films in representing and promoting French interior design to a wider audience. Contributors to this original volume identify and historicize the singularity of the modern French domestic interior as a generator of reproducible images, a site for display of both highly crafted and mass-produced objects, and the direct result of widely circulated imagery in its own right. This important volume enables an invaluable new understanding of the relationship between architecture, interior spaces, material cultures, mass media, and modernity.

*Art Nouveau and the Classical Tradition* Richard Warren, 2017-12-14 Art Nouveau was a style for a new age, but it was also one that continued to look back to the past. This new study shows how, in expressing many of their most essential concerns—sexuality, death, and the nature of art—its artists drew heavily upon classical literature and the iconography of classical art. It challenges the conventional view that Art Nouveau's adherents turned their backs on Classicism in their quest for new forms. Across Europe and North America, artists continued to turn back to the ancient world, and in particular to Greece, for the vitality with which they sought to infuse their creations. The works of many well-known artists are considered through this prism, including those of Gustav Klimt, Aubrey Beardsley, and Louis Comfort Tiffany. But breaking new ground in its comparative approach, this study also considers some of the movement's less well-known painters, sculptors, jewellers, and architects, including in central and eastern Europe, and their use of classical iconography to express new ideas of nationhood. Across the world, while Art Nouveau was a plural style drawing on multiple influences, the Classics remained a key artistic vocabulary for its artists, whether blended with Orientalist and other iconographies or preserving the purity of classical form.

***Dialectical Conversions*** David Craven, Brian Winkenweder, 2013-08-15 Few art critics in Western art history have ever had the broad-ranging impact over several decades of Donald Kuspit, a philosopher and psychoanalyst who from 1970 until the present has been a commanding figure on the international stage. A student of German thinker Theodor Adorno, under whom he earned the first of his three doctorates, Kuspit introduced a new type of philosophical art criticism into the art world. He drew on both phenomenology and Critical Theory before he then increasingly adopted psychoanalysis. Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches, this book is a searching survey of Kuspit's role in triggering several historic shifts within art criticism, beginning with his now legendary 1974 article in *Artforum*, "A Phenomenological Approach to Artistic Intention." Dense and demanding, yet deft and incisive, Kuspit's multi-faceted art criticism has become world famous for reasons that artists, critics, art historians, and philosophers from at least ten different nations explain from various points of view. Divided into three parts and introduced by a lengthy introduction, the book features comments by recognized artists like Rudolf Baranik, Anselm Kiefer, and April Gornik, as well as critical commentaries by many scholars and critics from around



the world on the richness of Kuspit's insights into art      Édouard Vuillard, the Nabis, and the Politics of Domesticity  
Francesca Berry, 2024-12-12 This ground breaking book is the first to address the feminine and feminist politics of Intimiste art a modernist mode of art making developed in the 1890s by Édouard Vuillard while associated with the Nabi brotherhood. Coined by contemporary critics intimisme encapsulated the shared approach of these artists to depicting intimate settings and themes. Vuillard's paintings which are typically small employ bold pigments and economic brushstrokes to depict female figures in tightly composed apartment interiors. Those portrayed include his mother and sister just as wives and lovers dominate the art of other Nabis including Maurice Denis and Pierre Bonnard. Francesca Berry comparatively analyses the gender politics of Nabi art to reveal real differences. Through skilled visual interpretation she argues that Vuillard attempted a profound engagement with the material conditions of feminine domesticity in cooperation with his first and most sustained audience women. He did so the author reveals in artworks that explore a complex range of feminine experiences such as sexual initiation stillbirth illicit work and unceasing housework. The personal gender politics of Intimiste practice also are foregrounded. Vuillard's studio bedroom afforded him access to quotidian femininity. But at what risks to his sister's privacy and to his mother's subjectivity. Making an artistic project of feminine domesticity also meant entering the field of politics. The 1890s was the decade of state legislation and feminist demands with respect to work in the home and women's familial rights. Personal in motif and Symbolist in form Berry's extensive historical research reveals these artworks also to have been social and political sometimes even feminist in meaning. Transcending the structural repression of domesticity in histories of modernist art this book powerfully overturns residual myths of aesthetic introspection and social retreat that for too long have been attached to Nabi Symbolism      **The Concept of the Animal and Modern Theories of Art** Roni

Grén, 2017-07-31 This book examines the importance of the animal in modern art theory using classic texts of modern aesthetics and texts written by modern artists to explore the influence of the human animal relationship on nineteenth and twentieth century artists and art theorists. The book is unique due to its focus on the concept of the animal rather than on images of animals and it aims towards a theoretical account of the connections between the notions of art and animality in the modern age. Roni Grén's book spans various disciplines such as art theory art history animal studies modernism postmodernism posthumanism philosophy and aesthetics.

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