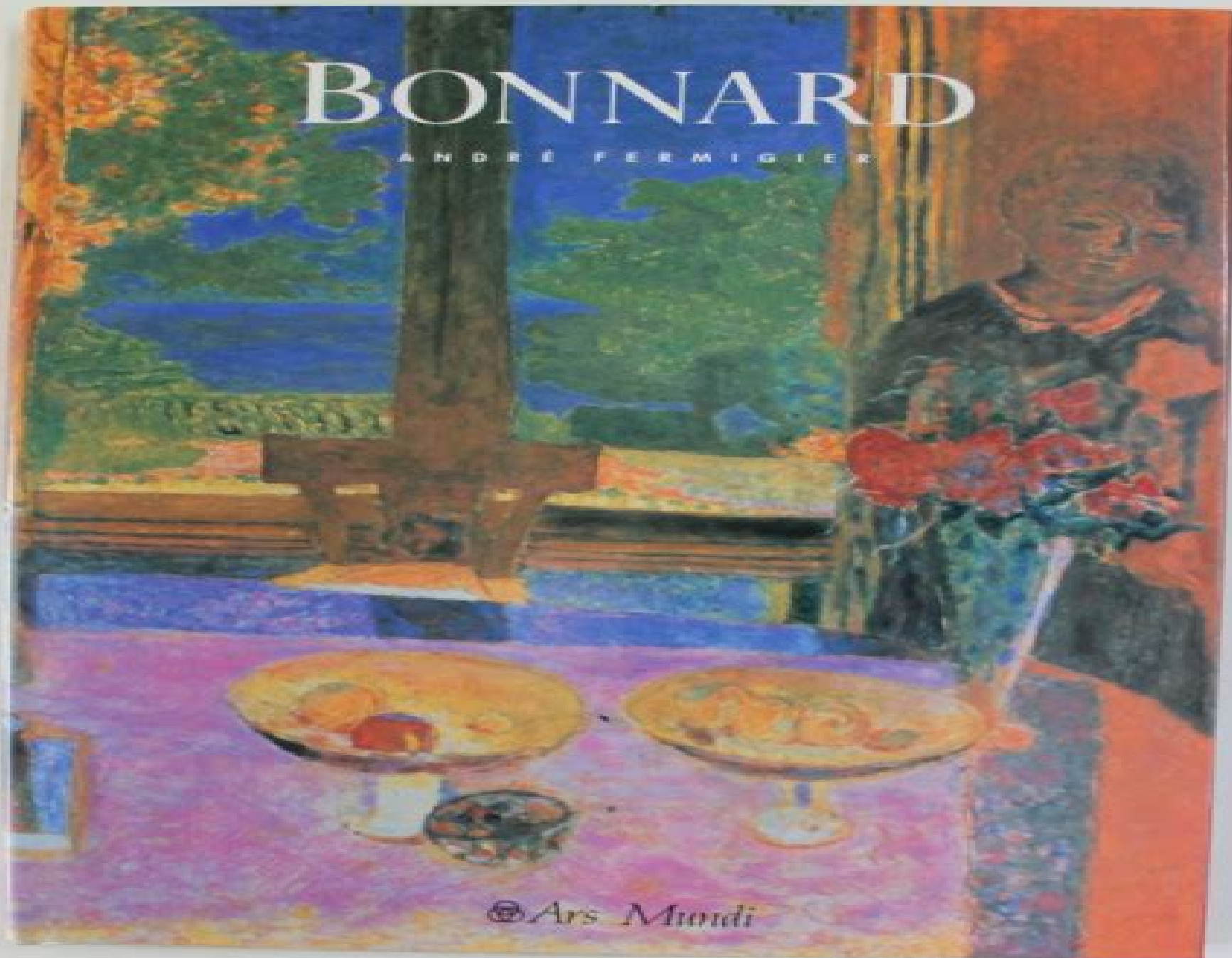


# BONNARD

ANDRÉ FERMIGIER



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# Pierre Bonnard By Fermigier Andr

**Dewey F. Mosby, British Rail (Firm).  
Pension Funds Works of Art Collection**

## **Pierre Bonnard By Fermigier Andr:**

**Pierre Bonnard. Text by Andre Fermigier** Pierre Bonnard, Andre Fermigier, 1969\* **Pierre Bonnard** Pierre Bonnard, Nicole R. Myers, Allison Stielau, Metropolitan Museum of Art (New York, N.Y.), 2009 The vibrant late paintings of Pierre Bonnard 1867 1947 are considered by many to be among his finest achievements Working in a small converted bedroom of his villa in the south of France Bonnard suffused his late canvases with radiant Mediterranean light and dazzling color Although his subjects were close at hand usually everyday scenes taken from his immediate surroundings such as the dining room table being set for breakfast or a jug of flowers perched on the mantelpiece Bonnard rarely painted from life Instead he preferred to make pencil sketches in small diaries and then rely on these along with his memory once in the studio This volume which accompanies the first exhibition to focus on the interior and related still life imagery from the last decades of Bonnard s long career presents more than seventy five paintings drawings and works on paper many of them rarely seen in public and in some cases little known Although Bonnard s legacy may be removed from the succession of trends that today we consider the foundation of modernism his contribution to French art in the early decades of the twentieth century is far more profound than history has generally acknowledged In their insightful essays and catalogue entries the authors bring fresh critical perspectives to the ongoing reappraisal of Bonnard s reputation and to his place within the narrative of twentieth century art Jacket **Pierre Bonnard** Antoine Terrasse, 1967 **Bonnard and the Nabis** Albert Kostenevitch, 2012-05-08 Pierre Bonnard was the leader of a group of post impressionist painters who called themselves the Nabis from the Hebrew word meaning prophet Bonnard Vuillard Roussel and Denis the most distinguished of the Nabis revolutionized the spirit of decorative techniques during one of the richest periods in the history of French painting Influenced by Odilon Redon and Puvis de Chavanne by popular imagery and Japanese etchings this post impressionist group was above all a close circle of friends who shared the same cultural background and interests An increasing individualism in their art often threatened the group s unity and although tied together by a common philosophy their work clearly diverged This publication lets us compare and put into perspective the artists within this fascinating group The works presented in this collection offer a palette of extraordinary poetic expressions candid in Bonnard ornamental and mysterious in Vuillard gently dream like in Denis grim and almost bitter in Vallotton the author shares with us the lives of these artists to the very source of their creative gifts Venus in Exile Wendy Steiner, 2002-11-15 In Venus in Exile renowned cultural critic Wendy Steiner explores the twentieth century s troubled relationship with beauty Disdained by avant garde artists feminists and activists beauty and its major symbols of art the female subject and ornament became modernist taboos To this day it is hard to champion beauty in art without sounding aesthetically or politically retrograde Steiner argues instead that the experience of beauty is a form of communication a subject object interchange in which finding someone or something beautiful is at the same time recognizing beauty in oneself This idea has led artists and writers such as Marlene Dumas Christopher Bram and

Cindy Sherman to focus on the long ignored figure of the model who function in art as both a subject and an object Steiner concludes *Venus in Exile* on a decidedly optimistic note demonstrating that beauty has created a new and intensely pleasurable direction for contemporary artistic practice

**Pierre Bonnard, the Graphic Art** Pierre Bonnard, Colta Feller Ives, Helen Emery Giambruni, Sasha M. Newman, Museum of Fine Arts, Houston, Museum of Fine Arts, Boston, 1989

Tentoonstellingscatalogus Met bibliografie en register Bonnard/Matisse Pierre Bonnard, Henri Matisse, 1992 The letters exchanged between Pierre Bonnard and Henri Matisse from 1925 to 1946 attest to a 40 year friendship between two of the most important artists of the 20th century This volume documents an extraordinary correspondence between two great masters who respected and liked one another

**The Great Parade** Pierre Théberge, Galeries Nationales du Grand Palais (Parijs), National Gallery of Canada, 2004-01-01 A beautiful book that showcases how circus figures and artifacts have been portrayed in art over the past two centuries The circus is a dazzling world filled with acrobats and harlequins tumblers and riders monsters and celestial creatures Now this engaging book sets that world in a new light examining how painters sculptors and photographers from the eighteenth century to the present have used the circus as a springboard for their imaginative expression and have envisioned the clown as a metaphor for the modern artist The book presents more than 175 works by such artists as Degas Toulouse Lautrec Rouault Picasso Chagall and L ger Some of these are masterful works shown for the first time these range from the 18 meter stage curtain Picasso designed in 1917 for Erik Satie s ballet *Parade* to more intimate works such as Nadar and Tournachon s photographs of Pierrot as played by celebrated mime Charles Debureau

**Bonnard Colour & Light** Nicholas Watkins, 1998-02 This concise review of Bonnard s life and work shows through the analysis of key works how his technique and working methods developed over fifty years Pierre Bonnard Pierre Bonnard, Suzanne Pagé, Musée d'art moderne de la ville de Paris, 2006 Among those painters who incontestably left their mark on twentieth century art Bonnard rises to the top again and again Museums scholars and viewers regularly return to his oeuvre for reinterpretation passionate and contradictory of what it means to be Modern In having followed a very personal calling literally and figuratively interior particularly compared to the work of friends like Matisse Bonnard created work as innovative as any of his contemporaries His recurring themes the nude both classical and erotic the landscape domestic life and the self portrait evolve with him from the nineteenth century to the twentieth from Paris to the south of France alive with constant reinvention Although for Bonnard the subject was always important his work navigates a sophisticated dialectic between the givens of perception and memory between the image before our eyes and all that it suggests This substantial reference includes work from the Hermitage and the Museum of Modern Art of the City of Paris which sponsored its publication Contributors include Yve Alain Bois Sarah Whitfield and Georges Roque Photographs from Dina Verny and Henri Cartier Bresson among others document the era and Bonnard s models as he saw them **A**

**Sourcebook of Gauguin's Symbolist Followers** Russell T. Clement, Annick Houzé, Christiane Erbolato-Ramsey, 2004-06-30

Paul Gauguin 1848 1903 played a seminal role in Post Impressionist France In his writings and work he favored emotional responses to nature over intellectual uses of lines color and composition In 1888 he and Emile Bernard developed a new style called Synthetism Three groups of Gauguin s symbolist followers Pont Aven Les Nabis and Rose Croix pursued and extended the Synthetist vision This sourcebook focuses on the most prominent adherents of the three schools directly affected by Gauguin s symbolism This is the first comprehensive single volume guide and bibliography of artists in these three important French avant garde movements This work covers the entire careers of 16 artists by providing biographical sketches chronologies citations to primary and secondary literature and exhibitions

**The Meeting of Eastern and Western Art** Michael Sullivan,1997 The exchange of art provides a vehicle for creative interaction between East and West a process in which great civilizations preserve their own character while stimulating and enriching each other Here scholar Michael Sullivan leads the reader through four centuries of exciting interaction between the artists of China and Japan and those of Western Europe 24 color plates 174 halftones

**The Shock of the New** Robert Hughes,2013-08-14 A beautifully illustrated hundred year history of modern art from cubism to pop and avant guard More than 250 color photos

*Nineteenth-century Painters and Painting* Geraldine Norman,1977-01-01

**Impressionist and Post-impressionist Works from a British Collection** Dewey F. Mosby,British Rail (Firm). Pension Funds Works of Art Collection,1986

**Dictionary of Artists' Models** Jill Berk Jiminez,2013-10-15 The first reference work devoted to their lives and roles this book provides information on some 200 artists models from the Renaissance to the present day Most entries are illustrated and consist of a brief biography selected works in which the model appears with location a list of further reading This will prove an invaluable reference work for art historians librarians museum and gallery curators as well as students and researchers

Beyond the Easel Chicago. Art Institute of Chicago,Gloria Lynn Groom,2001

**Beyond the Easel** Gloria Lynn Groom,Nicholas Watkins,Jennifer Paoletti,Thérèse Barruel,Metropolitan Museum of Art (New York, N.Y.),2001-01-01 The Contributions of Artists Pierre Bonnard Edouard Vuillard Maurice Denis and Ker Xavier Roussel to the French avant garde of the 1890s as members of the Nabis are widely recognized What is less known about these artists careers is their extraordinary work in decorative painting work on a large or unusual scale for private interiors This illustrated book focuses on the many decorative works carried out by the four artists between 1890 and 1930 During these years they moved beyond the narrow parameters of easel painting and applied their wholly untraditional aesthetic of decoration to a wide range of works for domestic interiors from wall size ensembles to folding screens The cosmopolitan group of patrons who made this work possible ranged from the avant garde circle of La Revue Blanche to prominent members of the French establishment An examination of their role and tastes is another fascinating feature of this publication The book and accompanying exhibition reunite paintings that have long been dispersed introducing contemporary viewers to a group of bold and evocative works which had a wide ranging though little recognized influence on modern art As the book s authors argue the aesthetic

embodied by these works indeed helped set the stage for the large non narrative paintings by artists as diverse as Rothko and Lichtenstein that came to dominate the avant garde after World War II

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved     Choice ,1970     **Painting and Sculpture in Europe, 1880-1940**

George Heard Hamilton,1993-01-01 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

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