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Maurice Denis (1870-1943) is perhaps the last great French painter of his generation awaiting rediscovery, after his lifelong friends Pierre Bonnard and Edouard Vuillard. With them, Denis co-founded the Japanese-influenced group known as the Nabis, eventually becoming its principal theoretician. In the 1890s, he remained at the forefront of the movement, and was also closely associated with Symbolism, but his work was tremendously wide-ranging in scope and style. After 1900, his links with Matisse and Cézanne, and his calls for a new classicism--based on his love of Trecento and Quattrocento murals--made him one of the most respected voices in European art. Denis' work ran the gamut of the visual arts, from easel painting to engraving and the decorative arts; after 1918, he worked increasingly on decorative projects in both religious and non-religious contexts. Reproducing many major works for the first time, this thorough survey supplies a definitive volume on one of nineteenth-century France's finest painters.

Hagia Sophia, the Church of Holy Wisdom, sits majestically atop the plateau that commands the straits separating Europe and Asia. Located near the acropolis of the ancient city of Byzantium, this unparalleled structure has enjoyed an extensive and colorful history, as it has successively been transformed into a cathedral, mosque, monument, and museum. In *Hagia Sophia, 1850-1950*, Robert S. Nelson explores its many lives. Built from 532 to 537 as the Cathedral of Constantinople, Hagia Sophia was little studied and seldom recognized as a great monument of world art until the nineteenth century, and Nelson examines the causes and consequences of the building's newly elevated status during that time. He chronicles the grand dome's modern history through a vibrant cast of characters—emperors, sultans, critics, poets, archaeologists, architects, philanthropists, and religious congregations—some of whom spent years studying it, others never visiting the building. But as Nelson

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shows, they all had a hand in the recreation of Hagia Sophia as a modern architectural icon. By many means and for its own purposes, the West has conceptually transformed Hagia Sophia into the international symbol that it is today. While other books have covered the architectural history of the structure, this is the first study to address its status as a modern monument. With his narrative of the building's rebirth, Nelson captures its importance for the diverse communities that shape and find meaning in Hagia Sophia. His book will resonate with cultural, architectural, and art historians as well as with those seeking to acquaint themselves with the modern life of an inspired and inspiring building.

French artist Eugène Henri Paul Gauguin (1848 – 1903) once reproached the Impressionists for searching “ around the eye and not at the mysterious centre of thought. ” But what did he mean by this enigmatic phrase? In this innovative investigation into Gauguin ’ s art and thought, Dario Gamboni illuminates Gauguin ’ s quest for this “ mysterious centre ” and offers a fresh look at the artist ’ s output in all media—from ceramics and sculptures to prints, paintings, and his large corpus of writings. Foregrounding Gauguin ’ s conscious use of ambiguity, Gamboni unpacks what the artist called the “ language of the listening eye. ” Gamboni shows that the interaction between perception, cognition, and imagination was at the core of Gauguin ’ s work, and he traces a line of continuity in them that has been previously overlooked. Emulating Gauguin ’ s wide-ranging curiosity with literature, psychology, theology, and the natural sciences—not to mention the whole of art history—this richly illustrated book provides new insight into the life and works of this well-known yet little understood artist.

A beautifully illustrated retrospective of Art Nouveau architect and designer Hector Guimard, positioning him at the forefront of the modernist movement The aesthetic of architect Hector Guimard (1867-1942) has long characterized French Art Nouveau in the

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popular imagination. This groundbreaking book showcases all aspects of his artistry and recognizes the fundamental modernity of his work. Known for, among other things, the decorative entrances to the Paris Métro and the associated lettering, he often looked to nature for inspiration, and combined materials such as stone and cast iron in unique ways to create designs composed of curves and waves that evoked movement. Guimard broke away from his classical Beaux-Arts training to advocate a modern, abstract style; he also pioneered the use of standardized models for his design objects and experimented with prefabricated designs in his social housing commissions, advancing the technology of the time. With copious, beautifully reproduced illustrations of his architectural drawings as well as his furniture, jewelry, and textile designs, this volume explores Guimard's full oeuvre and elucidates the significance of his work to the history of modern art. Essays by an international group of scholars present Guimard as a visionary architect, a shrewd entrepreneur, an industrialist, and a social activist.

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. Yet 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, Marnin Young looks closely at five works by Jules Bastien-Lepage, Gustave Caillebotte, Alfred-Philippe Roll, Jean-Francois Raffaelli, and James Ensor, artists who shared a concern with painting and temporality that is all but forgotten today, having been eclipsed by the ideals of Impressionism. Young'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.



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Sculpture and the Museum is the first in-depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period, from neo-classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance - and complexity - within the institutional framework of the museum and how changes to the museum have altered, in turn, the ways that we perceive the sculpture within it. In particular, the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson, with a variety of museums in America, Canada and Europe presented as case studies. Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations.

Hailed as one of the key theoreticians of modernism, Eugène-Emmanuel Viollet-le-Duc was also the most renowned restoration architect of his age, a celebrated medieval archaeologist and a fervent champion of Gothic revivalism. He published some of the most influential texts in the history of modern architecture such as the *Dictionnaire raisonné de l'architecture française du XI<sup>e</sup> au XVI<sup>e</sup> siècle* and *Entretiens sur l'architecture*, but also studies on warfare, geology and racial history. Martin Bressani expertly traces Viollet-le-Duc's complex intellectual development, mapping the attitudes he adopted toward the past, showing how restoration, in all its layered meaning, shaped his outlook. Through his life journey, we follow the

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route by which the technological subject was born out of nineteenth-century historicism.

Introducing the concept of music and painting as 'rival sisters' during the nineteenth century, this interdisciplinary collection explores the productive exchange - from rivalry to inspiration to collaboration - between the two media in the age of Romanticism and Modernism. The volume traces the relationship between art and music, from the opposing claims for superiority of the early nineteenth century, to the emergence of the concept of synesthesia around 1900.

This fascinating book examines how artists in fin-de-si è cle France dealt with four hotly debated issues in society: national decadence, crowds and mass unrest, religious imagery, and revenge against Germany.

The nineteenth century witnessed rapid economic and social developments, profound political and intellectual upheaval, and startling innovations in art and literature. As Europeans peered into an uncertain future, they drew upon the Renaissance for meaning, precedents, and identity. Many claimed to find inspiration or models in the Renaissance, but as we move across the continent's borders and through the century's decades, we find that the Renaissance was many different things to many different people. This collection brings together the work of sixteen authors who examine the many Renaissances conceived by European novelists and poets, artists and composers, architects and city planners, political theorists and politicians, businessmen and advertisers. The essays fall into three groups: "Aesthetic Recoveries of Strategic Pasts"; "The Renaissance in Nineteenth-Century Culture Wars"; and "Material Culture and Manufactured Memories."