

Ellen McBreen



MATISSE'S SCULPTURE

The Pinup and the Primitive

Matisses Sculpture The Pinup And The Primitive

Tobias Bleicker



Matisses Sculpture The Pinup And The Primitive:

Matisse's Sculpture Ellen McBreen, 2014 In 1906 soon after Matisse acquired his first African sculpture he began the first of his nudes based on erotic and ethnographic photographs This reading of Matisse's early sculpture examines the artist's appropriations from two seemingly disparate visions of the body commercial nude photography and African sculpture Why would Matisse synthesize mechanically made traces of actual flesh with the hand carved abstractions of Pende Senufo Baga and Baule figural sculptures In the twentieth century halftone technology in France changed economics of photographic reproduction The inexpensive illustrated revues where Matisse found substitutes for living models were full of plates making the female body available for mass consumption as never before One of the main appeals of African sculpture to Matisse and others was that it appeared as a productive antithesis to this it represented an alternative experience and understanding of human sexuality In this Matisse's primitivism was as much a system of beliefs projected onto African sculptures and actual African bodies as a series of visual and conceptual borrowings from them To support this idea the book uses primary materials from turn of the century ethnography and comparative anthropology popular erotica and the visual culture of French colonialism It draws connections between artistic debts and the ideological and historical forces informing them and plots new study in a now familiar story of early twentieth century modernist primitivism This book challenges an established convention about Matisse a painter who sculpted merely as a rest proposing how the sculpture's play with period perceptions of race and gender is key to understanding the artist's fascinations with cultural and sexual origins Henri Matisse

Kathryn Brown, 2021-03-08 Henri Matisse's experiments with form and color revolutionized the twentieth century art world In this concise critical biography Kathryn Brown explores Matisse's long career beginning with his struggles as a student in Paris and culminating in his celebrated use of paper cutouts and stained glass in the last decade of his life The book challenges various myths about Matisse and offers a fresh perspective on his creativity and legacy Chapters explore the artist's enthusiasm for fashion and cinema his travels personal ties interest in African art love of literature and willingness to challenge audience expectations Through close readings of Matisse's works Brown offers new insight into the artist's friendships and battles with dealers critics collectors and fellow artists Picasso's Demoiselles Suzanne Preston

Blier, 2019-12-13 In Picasso's Demoiselles eminent art historian Suzanne Preston Blier uncovers the previously unknown history of Pablo Picasso's Les Demoiselles d'Avignon one of the twentieth century's most important celebrated and studied paintings Drawing on her expertise in African art and newly discovered sources Blier reads the painting not as a simple bordello scene but as Picasso's interpretation of the diversity of representations of women from around the world that he encountered in photographs and sculptures These representations are central to understanding the painting's creation and help identify the demoiselles as global figures mothers grandmothers lovers and sisters as well as part of the colonial world Picasso inhabited Simply put Blier fundamentally transforms what we know about this revolutionary and iconic work *The*

Art of Rivalry Sebastian Smee, 2016-08-16 Pulitzer 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 Edouard 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

The Black Art Renaissance Joshua I. Cohen, 2020-07-21 Reading African art's impact on modernism as an international phenomenon The Black Art Renaissance tracks a series of twentieth century engagements with canonical African sculpture by European African American and sub Saharan African artists and theorists Notwithstanding its occurrence during the benighted colonial period the Paris avant garde discovery of African sculpture known then as art nègre or black art eventually came to affect nascent Afro modernisms whose artists and critics commandeered visual and rhetorical uses of the same sculptural canon and the same term Within this trajectory black art evolved as a framework for asserting control over appropriative practices introduced by Europeans and it helped forge alliances by redefining concepts of humanism race and civilization From the Fauves and Picasso to the Harlem Renaissance and from the work of South African artist Ernest Mancoba to the imagery of Negritude and the *cole de Dakar* African

sculpture's influence proved transcontinental in scope and significance. Through this extensively researched study Joshua I. Cohen argues that art history's alleged centers and margins must be conceived as interconnected and mutually informing. The Black Art Renaissance reveals just how much modern art has owed to African art on a global scale. *The Pinup and the Primitive* Ellen McBreen, 2007. *Global Anti-Vice Activism, 1890-1950* Jessica R. Pliley, Robert Kramm, Harald Fischer-Tiné, 2016-07-04. Vice was one of the primary shared interests of the global community at the turn of the twentieth century. Anti-vice activists worked to combat noxious substances such as alcohol, drugs, and cigarettes, and immoral sexual activities such as prostitution. Nearly all of these activists approached the issue of vice by expressing worries about the body, its physical health, and functionality. By situating anti-vice politics in their broader historical contexts, *Global Anti-Vice Activism, 1890-1950* sheds fresh light on the initiatives of various actors, organizations, and institutions which have previously been treated primarily within national and regional boundaries. Looking at anti-vice policy from both social and cultural historical perspectives, it illuminates the centrality of regulating vice in imperial and national modernization projects. The contributors argue that vice and vice regulation constitute an ideal topic for global history because they bridge the gap between discourse and practice and state and civil society. **Matisse** Stephanie D'Alessandro, John Elderfield, 2010. Published in conjunction with an exhibition of the same title co-organized by the Art Institute of Chicago and the Museum of Modern Art, New York. Exhibition dates: the Art Institute of Chicago, March 20, 2010 to June 20, 2010; the Museum of Modern Art, July 18, 2010 to October 11, 2010. T p verso. *Marguerite Matisse* Isabelle Monod-Fontaine, Hélène de Talhouët, 2025-04-02. La vie de Marguerite Matisse (1894-1982) fille aînée de Henri Matisse est aussi moins connue du grand public que son père. Pourtant elle a joué un rôle essentiel auprès du peintre, autant dans la laboration de son esthétique que dans la diffusion de son œuvre. Tour à tour modèle confidente, secrétaire, conseillère et ambassadrice de son travail, elle a été une source d'inspiration et un soutien indéfectible. Avec Marguerite Matisse, la jeune fille au ruban, Isabelle Monod-Fontaine et Hélène de Talhouët signent la première biographie de Margot et rendent cette femme de l'ombre toute la lumière qui lui est due. Née en 1894, Marguerite voit sa jeunesse marquée par la souffrance et la maladie. À sept ans, elle subit une première trachéotomie dont elle dissimulera longtemps la cicatrice sous un ruban noir. Privée d'une scolarité normale en raison de sa santé fragile, elle devient une gosse d'atelier, tout au moins quotidien du travail de son père. Elle grandit dans et par sa peinture, se donne tout entier. Elle, Moderne et avant-gardiste, Marguerite entretient des relations avec les plus grands artistes et collectionneurs de son temps : André Derain, Braque, Juan Gris, Picasso, Renoir, Bonnard, Mir, André Masson, l'américaine Gertrude Stein et ses frères, les russes Chitchoukine et Morosov. Résistante pendant la Seconde Guerre mondiale, elle sera emprisonnée puis torturée. Un destin hors du commun sous le regard enveloppant d'un grand créateur. En racontant la vie de Marguerite, les autrices clament un jour nouveau Henri Matisse et restituent l'homme derrière le peintre, le père derrière le génie. Une biographie remarquable qui nous plonge dans l'intimité d'une famille d'artistes. Une exposition inédite : Matisse et Marguerite.

Le regard d'un p re ouvrira ses portes en avril 2025 au Mus e d Art Moderne de Paris dont Isabelle Monod Fontaine et H l ne de Talhou t sont les co commissaires **The Art Newspaper Russia No01 / февраль 2015** ,2018-12-20 The Art Newspaper Russia 2014 □□□□□□ □□□□ □□,2021-06-21 2016 4 4 Keep your friends close but your enemies closer
Perspective ,2006 **Cézanne and Formalism in Bloomsbury** Beverly Hamilton Twitchell,1987 *Dictionary of Erotic Artists* Eugene C. Burt,2010-06-07 This alphabetically arranged dictionary of artists known to have produced works depicting sexual imagery profiles the artists from ancient times to the present Each entry offers biographical information including the artist s name and any variants birth and death dates geographic focus a description of the artist s media training and the nature of their artistic output Provided by publisher **Cahiers du Musée national d'art moderne** Musée national d'art moderne (France),2015 **The Sculpture of Henri Matisse** Albert E. Elsen, Henri Matisse,1972
Henri Matisse Henri Matisse,C & M Arts (Gallery),1998 **Matisse** Dorothy M. Kosinski,Jay McKean Fisher,Steven A. Nash,Ann Boulton, Henri Matisse, Oliver Shell, Baltimore Museum of Art, Nasher Sculpture Center,2007-01-01 Contains photographs of sculptures created by Henri Matisse **Henri Matisse** Otto Gerson Gallery, Henri Matisse, Jean Cassou, Fine Arts Associates (New York),1958 **Henri Matisse** Henri Matisse,1958

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