

B E T W E E N E P I C A N D D R E A M

Gustave Moreau



Gustave Moreau Between Epic And Dream

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Gustave Moreau Between Epic And Dream:

Gustave Moreau Metropolitan Museum of Art (New York, N.Y.). Dept. of Communications, 1999 *Ausstellungskat* Geneviève Lacambre, Gustave Moreau, Larry J. Feinberg, Marie-Laure de Contenson, Douglas W. Druick, 1999 Gustave Moreau 1826 1898 was one of the most influential and idiosyncratic painters of the nineteenth century He developed a reputation as an artistic hermit committed to a highly personal vision of painting that combined myth mysticism history and a fascination with the bizarre and exotic Yet Moreau was also a prominent public figure in the Paris art world winning praise for exhibits at the Salon becoming a respected teacher at the Ecole des Beaux Arts and exerting a powerful influence on Henri Matisse Georges Rouault and the schools of Symbolism and Surrealism This book published to coincide with a spectacular international exhibition that marks the centenary of Moreau s death presents a wide range of the artist s most famous and beautiful works along with penetrating essays and catalogue entries that explain his unique achievements in all their intellectual complexity and visual richness The volume reproduces and describes in detail more than 200 of Moreau s works ranging from such well known paintings as Orpheus and The Apparition one of his many treatments of Salome and the beheaded John the Baptist to lesser known but revealing watercolors drawings and sculptures Two particularly important paintings Oedipus and the Sphinx and Hercules and the Lernaean Hydra are the focus of longer descriptions that cast light on Moreau s working methods Geneviève Lacambre Director of the Musée Gustave Moreau in Paris introduces the volume and contributes an essay about Moreau s passionate interest in the exoticism of other cultures particularly those of Persia and India Marie Laure de Contenson describes the artist s powerful attraction to medieval art and aesthetics Larry Feinberg shows that Moreau was deeply influenced by the Italian Renaissance and in particular Leonardo and Michelangelo Douglas Druick writes about Moreau s evocative symbolic language which drew on unique reinterpretations of mythical figures and events to convey the artist s anxieties about the immorality and materialism of his age This is a powerfully written and visually stunning record of the creativity and exquisite craftsmanship of Moreau s distinctive contributions to nineteenth century art **Gustave Moreau: Between Epic and Dream** Geneviève Lacambre, 1999 **Gustave Moreau** Geneviève Lacambre, 1999 **Gustave Moreau** Gustave Moreau, 1999 *Gustave Moreau: Between Epic and Dream*, 1999

Gustave Moreau, Leben und Werk Hans H. Hofstätter, 1978 **Space and Time in Artistic Practice and Aesthetics** Sarah Lippert, 2017-06-30 When the Enlightenment thinker Gotthold Ephraim Lessing wrote his treatise *Laocoon* An Essay on the Limits of Painting and Poetry in 1766 he outlined the strengths and weaknesses of each art Painting was assigned to the realm of space poetry to the realm of time Space and Time in Artistic Practice and Aesthetics explores how artists since the eighteenth century up to the present day have grappled with the consequences of Lessing s theory and those that it spawned As the book reveals many artists have been and continue to be influenced by Lessing like theories which have percolated into the art education and art criticism Artists from Jean Raoux to Willem de Kooning and Frances Bacon and art

critics such as Clement Greenberg have felt the weight of Lessing's theories in their modes of creation whether consciously or not Should we sound the death knell for the theories of Lessing and his kind Or will conceptions of temporality spatiality and artistic competition continue to unfold This book the first to consider how Lessing's writings connect to visual art's production brings these questions to the fore

Images and Imagery Corrado Federici, Leslie Anne Boldt-Irons, Ernesto Virgulti, 2005 *Images and Imagery: Frames, Borders, Limits: Interdisciplinary Perspectives* is a collection of essays by scholars from around the world exploring the complex interactions between literary texts and visual images in the form of paintings, photographs and films Giving coherence to these wide-ranging contributions is the theme of frames, borders and limits The eighteen authors each from a particular point of view examine works that reach beyond the limits both cognitive and expressive of any single mode of expression

Women Artists in Interwar France Paula J. Birnbaum, 2017-07-05 *Women Artists in Interwar France: Framing Femininities* illuminates the importance of the *Société des Femmes Artistes 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

The Paragone in Nineteenth-Century Art Sarah J. Lippert, 2019-03-27 Offering an examination of the *paragone* meaning artistic rivalry in nineteenth-century France and England this book considers how artists were impacted by prevailing aesthetic theories or institutional and cultural paradigms to compete in the art world The *paragone* has been considered primarily in the context of Renaissance art history but in this book readers will see how the legacy of this humanistic competitive model survived into the late nineteenth century

The Ashgate Encyclopedia of Literary and Cinematic Monsters Jeffrey Andrew Weinstock, 2016-04-01 From vampires and demons to ghosts and zombies interest in monsters in literature, film and popular culture has never been stronger This concise Encyclopedia provides scholars and students with a comprehensive and authoritative A-Z of monsters throughout the ages It is the first major reference book on monsters for the scholarly market Over 200 entries written by experts in the field are accompanied by an overview introduction by the editor Generic entries such as ghost and vampire are cross-listed with important specific manifestations of that monster In addition to monsters

appearing in English language literature and film the Encyclopedia also includes significant monsters in Spanish French Italian German Russian Indian Chinese Japanese African and Middle Eastern traditions Alphabetically organized the entries each feature suggestions for further reading The Ashgate Encyclopedia of Literary and Cinematic Monsters is an invaluable resource for all students and scholars and an essential addition to library reference shelves **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 **Uncovering the Germanic Past** Bonnie Effros, 2012-06-14 This volume suggests how the slow genesis of Merovingian archaeology in France challenged the prevailing views of the population's exclusively Gallic ancestry A history of the first century of the discipline Effros interdisciplinary study looks at the important contributions of medieval archaeological finds to modern French identity

Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 *The New Criterion*, 1999 **Federico Fellini** Hava Aldouby, 2013-01-01 Aldouby employs an innovative pictorial approach that allows her to uncover a wealth of visual evocations overlooked by Fellini scholars over the years **Strategic Ambiguity: The Obscure, Nebulous, and Vague in Symbolist Prints** La Salle University Art Museum, 2013-03-12 Exhibition catalogue for Strategic Ambiguity The Obscure Nebulous and Vague in Symbolist Prints December 6 2012 to March 1 2013 at the La Salle University Art Museum The prints in this exhibition demonstrate how the Symbolist fascination with ambiguity seen in their choices of subject matter i.e. half human half animal hybrids such as harpies and sphinxes gender ambiguity and androgyny extended to formal strategies of representation that obscure form as well as content This exhibition places Symbolist art in the context of Modernism by focusing on the ways in which artists experimented with print media and explored technical means of suggesting formal ambiguity i.e. flattening abstracting obscuring both to better match form and content and to push the boundaries of figurative art The exhibition features work by artists Odilon Redon Jan Toorop Paul Gauguin Maurice Denis douard Vuillard Félix Vallotton Henri Ibels Pierre Bonnard Félix Buhot Pierre Roche Henri Martin Armand Point Maurice Dumont Jeanne Jacquemin Georges de Feure François Marius Valère Bernard Carlos Schwabe and others Print techniques represented in this survey range from lithography and etching to gypsography The exhibition catalogue features essays by the curator and La Salle faculty from the disciplines of art history and philosophy *Museum Studies*, 1966 *Sex, Symbolists and the Greek Body* Richard Warren, 2019-11-14 This book explores Symbolist artists' fascination with ancient Greek art and myth and how the erotic played a major role in this For a brief period at the end of the 19th century the Symbolist movement inspired artists to turn inwards to the unconscious mind endeavouring to unveil the secrets of human nature through their symbolic art But above all their greatest interest and fear was man and woman's sexuality Building upon the traditions of Academic neoclassicism but fired with a new zeal they turned back to Greek art and myth for inspiration That classical legacy was once again a vehicle

for artists to express their dreams ideas and revelries And so too their anxieties For at times the frightening spectre of the sexual unconscious drove them to a new and innovative engagement with antiquity including in ways never before tried in the history of the classical tradition The unnerving sirens of Gustave Moreau unearthly heroines of Odilon Redon or leering fauns of Felicien Rops all played their role among others in this novel and unprecedented chapter in that tradition This book shows how in their painting drawing and sculpture the Symbolists re invented Greek statuary and transposed it to new and unwonted contexts as the imaginary inner worlds of artists were mapped onto the landscapes of Greek myth It shows how they made of the Greek body whether female male androgyne or sexual other at once an object of beauty desire fear and at times of horror

Unveiling the Power of Verbal Art: An Psychological Sojourn through **Gustave Moreau Between Epic And Dream**

In a world inundated with screens and the cacophony of instantaneous communication, the profound power and psychological resonance of verbal artistry often disappear into obscurity, eclipsed by the continuous barrage of noise and distractions. Yet, located within the musical pages of **Gustave Moreau Between Epic And Dream**, a interesting function of literary elegance that impulses with raw feelings, lies an unforgettable journey waiting to be embarked upon. Written by a virtuoso wordsmith, this enchanting opus manuals viewers on a mental odyssey, lightly revealing the latent possible and profound affect stuck within the complicated internet of language. Within the heart-wrenching expanse of this evocative analysis, we will embark upon an introspective exploration of the book is central themes, dissect their interesting writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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