

L'oeuvre d'Eugène Fromentin: entre perception et représentation du paysage

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RÉSUMÉ

De nature contemplative, Eugène Fromentin sait peindre ou écrire à loisir. La découverte de l'Algérie sera portuse de sens dans l'exercice de son art. Le regard sélectionne et délimite l'objet d'étude, mais l'outil employé pour le représenter en conditionne l'image: la plume l'aide à saisir la spécificité du paysage oriental; le pinceau, lui, reste sous l'autorité de l'œil. Le texte devient ainsi l'apprentissage pour le lecteur, tandis que le tableau traduit par le visible l'invisible de la subjectivité.

Mots clés: Littérature Comparée – Littérature et Arts – Fromentin – Peinture de paysage – Paysage oriental – Récit de voyage – Clair-obscur.

La obra de Eugène Fromentin: entre percepción y representación del paisaje

RESUMEN

Contemplativo por naturaleza, Eugène Fromentin sabe lo mismo pintar que escribir. El descubrimiento de Argelia revolucionará su arte. La mirada selecciona el objeto de estudio, pero la herramienta utilizada para representarlo condiciona los rasgos de la imagen: la pluma permite aprehender la especificidad del paisaje oriental; el pincel, por su parte, permanece bajo la autoridad de la visión. De ese modo, el texto se torna aprendizaje para el lector, mientras que el cuadro, por la mediación de lo visible, traduce mejor lo invisible de la subjetividad.

Palabras clave: Literatura Comparada – Literatura y Arte – Fromentin – Pintura de paisaje – Paisaje oriental – Relato de viaje – Claro-oscuro.

The work of Eugène Fromentin: perception and landscape representation

ABSTRACT:

Contemplative by nature, Eugène Fromentin knows as much about painting as he does writing. His discovery of Algiers revolutionises his art. His eye selects his objects of study but the tools used to represent it condition the characteristics of the object. His pen allows the understanding of detail in oriental landscape; and his paintbrush remains "under the authority of vision". This way, the text becomes learning for the reader while the picture and the mediation of sight expresses rather better the invisibility of the subjectivity.

La Vie Et Loeuvre De Eugene Fromentin

James Thompson

A decorative red circular graphic element, resembling a stylized arrow or a partial circle, is positioned to the right of the author's name.

La Vie Et L'oeuvre De Eugene Fromentin:

La vie et l'œuvre d'Eugène Fromentin James Thompson, Barbara Wright, 1987 Chez Eugène Fromentin la primauté de l'Orient se fait sentir dans tout son œuvre peint et dans ses écrits de voyage. À La Rochelle il avait dès son enfance formé un attachement aux grandes lignes fuyantes de l'horizon atlantique perspective qui devait le préparer à affronter cette autre immensité qui lui semblait comme la mer moins la couleur c'est-à-dire le désert. Fromentin contemple le monde islamique avec une discrétion absolue rassemblant d'amples renseignements anthropologiques et linguistiques sans forcément s'en servir dans son œuvre. Sa manière de voir se rattache aux lieux, aux ambiances, aux atmosphères plutôt qu'aux événements dramatiques.

La Vie et l'oeuvre d'Eugène Fromentin James Thompson, 1987 **International Jewellery Auction** Françoise Cailles, 1991 La vie et l'œuvre de Vincent van Gogh Jean-François Barrielle, Vincent van Gogh, 1984 *La vie et l'oeuvre de Paul Cézanne* Jean-Jacques Lévêque, Paul Cézanne, 1988 La vie et l'œuvre de Jacques-Louis David Jean-Jacques Lévêque, 1989-01-01T00:00:00+01:00 Cet ouvrage est une réédition numérisée d'un livre paru au XXe siècle désormais indisponible dans son format d'origine *Empire of Landscape* John Zarobell, 2010 Explores visual culture and the social history of art through an analysis of French images of nineteenth century Algeria Provided by publisher **La vie et l'œuvre de J.J. Grandville** Annie Renonciat, J. J. Grandville, 1985 French Orientalist Literature in Algeria, 1845-1882 Sage Goellner, 2018-03-06 This book applies the growing theoretical field of hauntology to a body of literature which has previously been examined through the lenses of Orientalism and exoticism Through a chronological study and close readings of the writings of Théophile Gautier Eugène Fromentin Gustave Flaubert and Pierre Loti the project identifies haunting echoes within the texts which demonstrate an ambivalence of attitudes towards colonialism and which undermine any claim towards a monolithic imperialist French ideology Whereas hauntological theory has been used to illuminate literature from the Francophone post colonial period it has not yet been applied to texts produced during the French colonial period The originality of this project thus lies in the application of Derridean hauntological theory to works from an earlier period each of which in one way or another addresses the theme of colonial violence By revisiting four classic works of colonial Orientalism with haunting as a principal theme this analysis provides a critical witnessing of France's violent colonization of Algeria that demonstrates France's latent anxieties about the colonial project at the time American Orientalists Gerald M. Ackerman, 1994 Between 1843 and 1922 American artists travelled to the Near East and North Africa painting all that they discovered Edwin Lord Weeks and Frederick Bridgman are amongst the most famous but there was also Francis Bacon Samuel Colman Swain Gifford and Marrakech, demeures et jardins secrets Narjess Ghachem-Benkirane, Philippe Saharoff, 1990 Key Writers on Art: From Antiquity to the Nineteenth Century Chris Murray, 2005-08-18 Key Writers on Art From Antiquity to the Nineteenth Century offers a unique and authoritative guide to theories of art from Ancient Greece to the end of the Victorian era written by an international panel of expert contributors Arranged chronologically to provide an

historical framework the 43 entries analyze the ideas of key philosophers historians art historians art critics artists and social scientists including Plato Aquinas Alberti Michelangelo de Piles Burke Schiller Winckelmann Kant Hegel Burckhardt Marx Tolstoy Taine Baudelaire Nietzsche Ruskin Pater W Ifflin and Riegl Each entry includes a critical essay a short biography a bibliography listing both primary and secondary texts Unique in its range and accessibly written this book together with its companion volume Key Writers on Art The Twentieth Century provides an invaluable guide for students as well as general readers with an interest in art history aesthetics and visual culture

Defending the West Ibn Warraq, 2010-06-03 This is the first systematic critique of Edward Said's influential work Orientalism a book that for almost three decades has received wide acclaim voluminous commentary and translation into more than fifteen languages Said's main thesis was that the Western image of the East was heavily biased by colonialist attitudes racism and more than two centuries of political exploitation Although Said's critique was controversial the impact of his ideas has been a pervasive rethinking of Western perceptions of Eastern cultures plus a tendency to view all scholarship in Oriental Studies as tainted by considerations of power and prejudice In this thorough reconsideration of Said's famous work Ibn Warraq argues that Said's case against the West is seriously flawed Warraq accuses Said of not only willfully misinterpreting the work of many scholars but also of systematically misrepresenting Western civilization as a whole With example after example he shows that ever since the Greeks Western civilization has always had a strand in its very makeup that has accepted non Westerners with open arms and has ever been open to foreign ideas The author also criticizes Said for inadequate methodology incoherent arguments and a faulty historical understanding He points out not only Said's tendentious interpretations but historical howlers that would make a sophomore blush Warraq further looks at the destructive influence of Said's study on the history of Western painting especially of the 19th century and shows how once again the epigones of Said have succeeded in relegating thousands of first class paintings to the lofts and storage rooms of major museums An extended appendix reconsiders the value of 18th and 19th century Orientalist scholars and artists whose work fell into disrepute as a result of Said's work

On Verbal / Visual Representation, 2005-01-01 The twenty one essays collected in this volume offer a broad range of critical views on the intricate interdependence between verbal and visual representation Drawing on recent research scholars from Europe America and Asia approach the topic from a host of different angles exploring topics such as popular visual cultures in Japan devotional graffiti in a Piedmontese chapel textual trompe l'oeil in Jaques Derrida's Memoirs of the Blind or the relationship between the landscape paintings of Albert Bierstadt and the representation of landscape in the texts of James Fenimore Cooper The International Association of Word and Image Studies was founded nearly twenty years ago 1987 and is based in Amsterdam One of the aims of the association is to be a forum for both theoretical debate and innovative research in different disciplines Over the years the IAWIS triennial conferences and the IAWIS publications have established themselves as internationally acknowledged sites where literary critics art historians architects art and design

specialists semioticians artists psychologists and art critics can meet and engage in a sustained dialogue *La fauconnerie et l'art* Christian Antoine de Chamerlat,1986 **L'art dentaire à travers la peinture** Armelle Baron,Pierre Baron,1986

L'Art du Siècle au XVIIIe Siècle en France Bill G.B. Pallot,1987 This title is a study of chair carpenters that recreates the environment centred around the leading figure Nicolas Heurtaut The book s theoretical section is completed with more technical observations notably on the art of distinguishing an authentic piece from an imitation **Les déserts d'Egypte**

Nicole Levallois,1992 **Orientalist Aesthetics** Roger Benjamin,2003-02-03 Lavishly illustrated with exotic images ranging from Renoir s forgotten Algerian oeuvre to the abstract vision of Matisse s Morocco and beyond this book is the first history of Orientalist art during the period of high modernism Roger Benjamin drawing on a decade of research in untapped archives introduces many unfamiliar paintings posters miniatures and panoramas and discovers an art movement closely bound to French colonial expansion Orientalist Aesthetics approaches the visual culture of exoticism by ranging across the decorative arts colonial museums traveling scholarships and art criticism in the Salons of Paris and Algiers Benjamin s rediscovery of the important Society of French Orientalist Painters provides a critical context for understanding a lush body of work including that of indigenous Algerian artists never before discussed in English The painter critic Eug ne Fromentin tackled the unfamiliar atmospheric conditions of the desert Etienne Dinet sought a more truthful mode of ethnographic painting by converting to Islam and Mohammed Racim melded the Persian miniature with Western perspective Benjamin considers armchair Orientalists concocting dreams from studio bric brac naturalists who spent years living in the oases of the Sahara and Fauve and Cubist travelers who transposed the discoveries of the Parisian Salons to create decors of indigenous figures and tropical plants The network that linked these artists with writers and museum curators was influenced by a complex web of tourism rapid travel across the Mediterranean and the march of modernity into a colonized culture Orientalist Aesthetics shows how colonial policy affected aesthetics how Europeans visualized cultural difference and how indigenous artists in turn manipulated Western visual languages **Modern Art and the Idea of the Mediterranean** Vojtech

Jirat-Wasiuty?ski,Anne Elizabeth Dymond,Vojt?ch Jirat-Wasiuty?ski,2007-01-01 The Mediterranean is an invented cultural space on the frontier between North and South West and East Modern Art and the Idea of the Mediterranean examines the representation of this region in the visual arts since the late eighteenth century placing the idea of the Mediterranean a cultural construct rather than a physical reality at the centre of our understanding of modern visual culture This collection of essays features an international group of scholars who examine competing visions of the Mediterranean in terms of modernity and cultural identity questioning and illuminating both European and non European representations An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic historical and cultural region that emerged in the late eighteenth century as France and Britain colonized the surrounding territories Essays are grouped around three vital themes visualization of the space of the new Mediterranean varied uses of the classical

paradigm and issues of identity and resistance in an age of modernity and colonialism Drawing on recent geographical historical cultural and anthropological studies contributors address the visual representation of identity in both the European and the Oriental the colonial and post colonial Mediterranean

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