



Ellen McBreen

MATISSE'S SCULPTURE

The Pinup and the Primitive

Matisse S Sculpture The Pinup And The Primitive

**Isabelle Monod-Fontaine, Henri
Matisse**



Matisse S 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 *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 n gre 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

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

The Art Newspaper Russia No01 / февраль 2015 ,2018-12-20 The Art Newspaper Russia 2014 **An American Odyssey** Mary Schmidt Campbell,2018-08-06 By the time of his death in 1988 Romare Bearden was most widely celebrated for his large scale public murals and collages which were reproduced in such places as Time and Esquire to symbolize and evoke the black experience in America As Mary Schmidt Campbell shows us in this definitive defining and immersive biography the relationship between art and race was central to his life and work a constant driving creative tension Bearden started as a cartoonist during his college years but in the later 1930s turned to painting and became part of a community of artists supported by the WPA As his reputation grew he perfected his skills studying the European masters and analyzing and breaking down their techniques finding new ways of applying them to the America he knew one in which the struggle for civil rights became all absorbing By the time of the March on Washington in 1963 he had begun to experiment with the Projections as he called his major collages in which he tried to capture the full spectrum of the black experience from the grind of daily life to broader visions and aspirations Campbell s book offers a full and vibrant account of Bearden s life his years in Harlem his studio was above the Apollo theater to his travels and commissions along with illuminating analysis of his work and artistic career Campbell who met Bearden in the 1970s was among the first to compile a catalogue of his works An American Odyssey goes far beyond that offering a living portrait of an artist and the impact he made upon the world he sought both to recreate and celebrate *Cézanne and Formalism in Bloomsbury* Beverly Hamilton Twitchell,1987

American Artist Ernest William Watson,Arthur Leighton Gupill,1956 Art Index Retrospective ,1951 Henri Matisse Henri Matisse,C & M Arts (Gallery),1998 **Art, Design, Photo** ,1980 *The Sculpture of Henri Matisse* Isabelle

Monod-Fontaine, Henri Matisse, 1984 Arts & Humanities Citation Index , 1975 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world s leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals **Cahiers du Musée national d'art moderne** Musée national d'art moderne (France), 2015 **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 *Henri Matisse, 1869-1954* Henri Matisse, William Tucker, 1969 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** Henri Matisse, 1958 **Henri Matisse, 1869-1954: Sculpture** Henri Matisse, 1969 **Henri Matisse** Otto Gerson Gallery, Henri Matisse, Jean Cassou, Fine Arts Associates (New York), 1958

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