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Alberti, Leon Battista  
c. 1455  
Santa Maria Novella,  
façade



Alberti, Leon Battista  
c. 1455  
Santa Maria Novella, detail  
showing the...



Alberti, Leon Battista  
c. 1461-1467  
Holy Sepulcher shrine



Alberti, Leon Battista  
c. 1450-1460  
Rucellai Palace, exterior  
view



Alberti, Leon Battista  
c. 1472  
Church of Sant'Andrea.  
Exterior



Alberti, Pierfrancesco  
c. 1625  
A Painter's Academy



Albuerne, Manuel; Martínez  
c. 1807  
Emblem of the Pestalozzi  
Institute



Albuquerque, Georgina de  
c. 1926  
Corner of Rio



Albuquerque, Lucílio de  
1927  
Section of Rio de Janeiro



Alciati, Andrea  
1551  
Diverse imprese  
accommodate a diverse...



# Preserve

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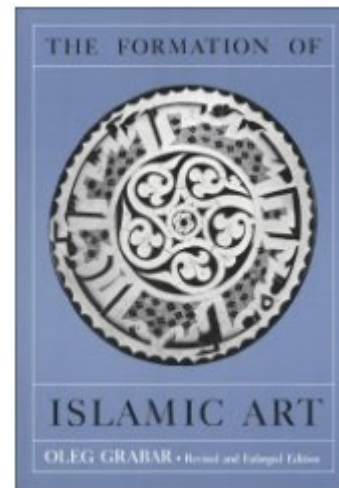
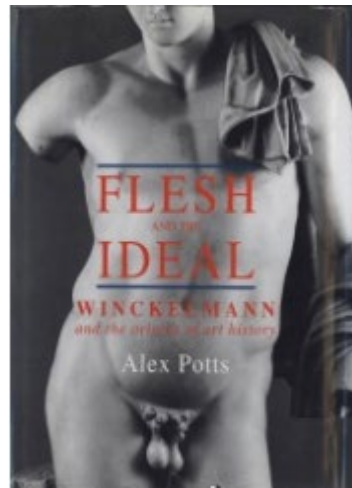
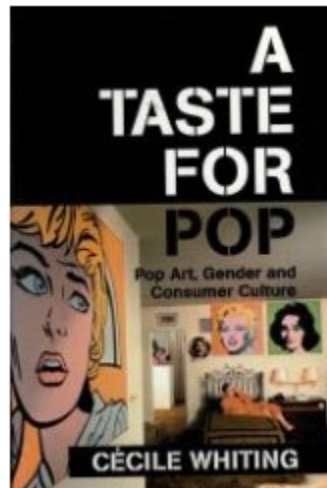
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# Preservation of important scholarship

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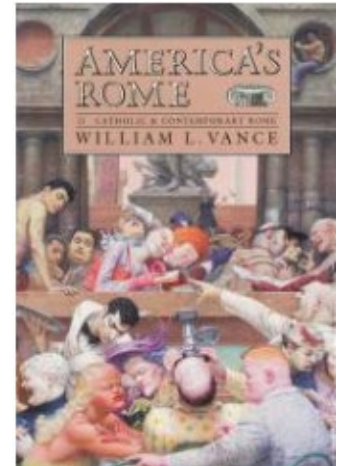
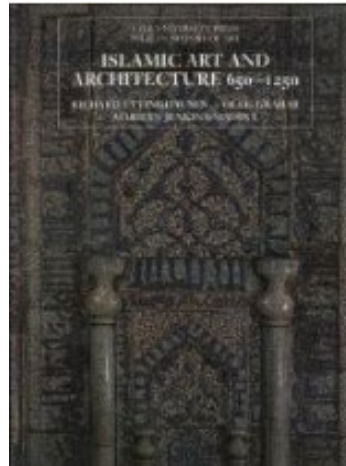
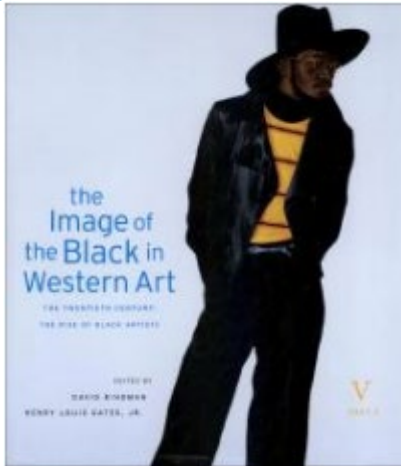


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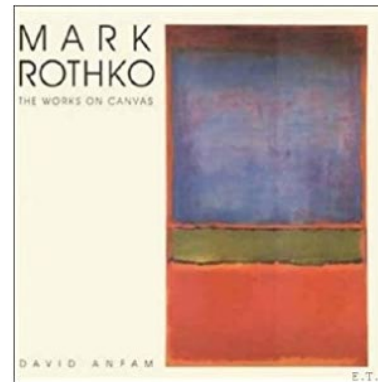
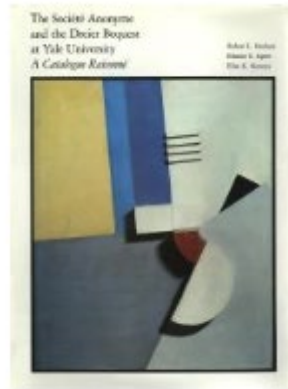
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# Catalogues Raisonnés



# Enhance

# Enhance discovery and the user experience

- Detailed metadata on both chapters and images
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## Search results for

"abstract expressionism"

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**Abstract Expressionism: Changing Methodologies for Interpreting Meaning**

Ellen G. Landau

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FROM THE BOOK

**Reading Abstract Expressionism: Context and Critique**

Ellen G. Landau | Yale University Press | © 2005 by Yale University

Abstract expressionism--United States

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EXCERPT

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**Introduction: Framing Abstract Expressionism**

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**Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s**

Michael Leja | Yale University Press | © 1993 by Yale University

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plane arrays of objects phenomenally receding in depth (figs 20, 35). To Picasso different aspects of Cézanne were what 'Span!' and side winds and the cantilever principle and Siemens steel were to Benjamin Baker — or as, in what is emerging as my grossly oversimplified and over-schematic account, I described them as being to Baker.

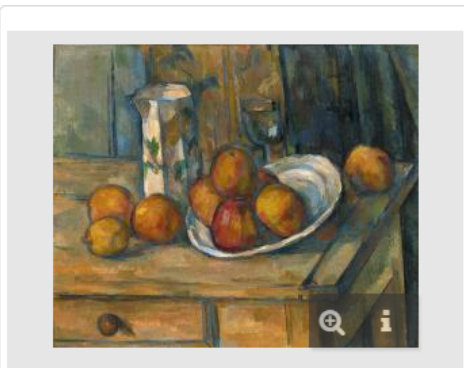


Fig. 35. Cézanne, *Still Life with Jug and Fruit*. Oil on canvas, about 1900. National Gallery of Art, Washington (Gift of the W. Averell Harriman Foundation).



Fig. 36. Cézanne, *Les Baigneuses*. Oil on canvas, about 1900. National Gallery, London.

To sum all this up as Cézanne influencing Picasso would be false: it would blur the differences in type of reference, and it would take the actively purposeful element out of Picasso's behaviour to Cézanne. Picasso acted on Cézanne quite sharply. For one thing, he rewrote art history by making Cézanne a that much larger and more central historical fact in 1910 than he had been in 1906: he shifted him further into the main tradition of European painting. Then again, his reference to Cézanne was tendentious. His angle on Cézanne — to revert to the billiard-table image — was a particular one, affected among other things by his



propagandistic force than usual when Harriet Hosmer created in Rome her heroic statue of Senator Thomas Hart Benton (1868; fig. 4) whose voluminous cloak—and sandals—give him the Roman appearance, while beneath the westward-turned figure with a map in his hands are inscribed the words: "There is the East. There lies the road to India."<sup>46</sup>

### General Andrew Jackson

Creator name	Marble
Powers, Hiram	
Creator nationality/culture	Dimensions
American	34 3/4 × 23 1/2 × 15 1/2 in. (88.3 × 59.7 × 39.4 cm)
Creator role	Location
Sculptor	Metropolitan Museum of Art, New York
Creation date	https://www.metmuseum.org/art...
c. 1835	
Object type	Accession number
Sculpture	94.14
Materials	

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George Washington was, of course, chief object of efforts in all media to Romanize American history. He himself knew no Latin and is not known ever to have referred directly to Roman history for inspiration or guidance, although Addison's *Cato* was his favorite play.<sup>47</sup> But he was immediately thought of as the modern General Fabius, a man equally suited to



Hosmer at work in her Roman  
e of Senator Thomas Hart Benton  
Photo reprinted from Harriet  
Letters and Memories.



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plane arrays of objects phenomenally receding in depth (figs 20, 35). To Picasso different aspects of Cézanne were what 'Span!' and side winds and the cantilever principle and Siemens steel were to Benjamin Baker — or as, in what is emerging as my grossly oversimplified and over-schematic account, I described them as being to Baker.



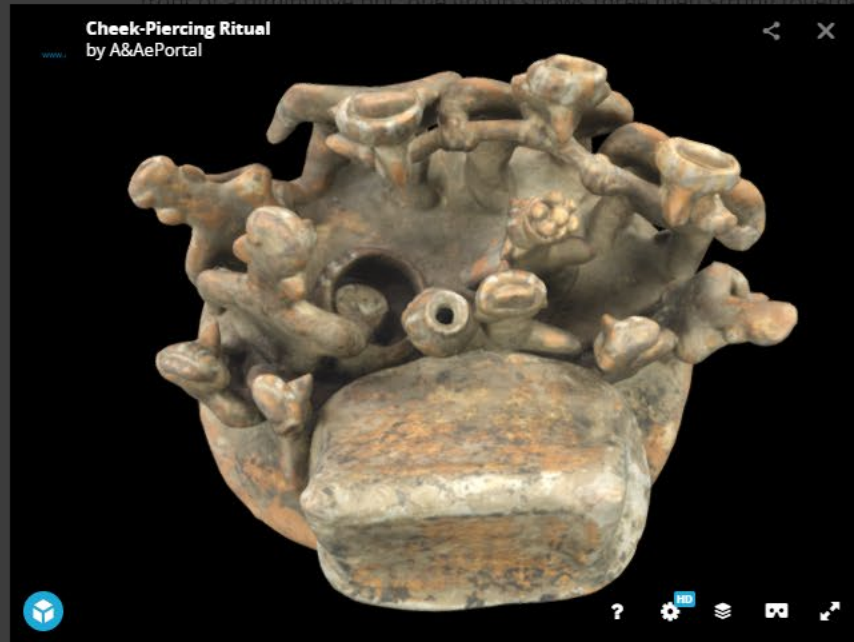
*Les Baigneuses*. Oil on canvas,  
National Gallery, London.



To sum all this up as Cézanne influencing Picasso would be false: it would blur the differences in type of reference, and it would take the actively purposeful element out of Picasso's behaviour to Cézanne. Picasso acted on Cézanne quite sharply. For one thing, he rewrote art history by making Cézanne a that much larger and more central historical fact in 1910 than he had been in 1906: he shifted him further into the main tradition of European **Bathers (Les Grandes Baigneuses) by Cézanne, Paul** ous. His angle on Cézanne — to revert to the billiard-table image — was a particular one, affected among other things by his having referred also to such elements as African sculpture. He could not escape this either

sacrificial operation.

Other sculptures represent these cheek-piercing rites as subjects in their own right. Set in front of a diminutive but, one group shows three men strung together by a pole through their cheeks. Another shows a man holding a large jar on his shoulder. Three other figures are shown in painful poses, holding



[Cheek-Piercing Ritual](#) · [A&AePortal](#) · [Sketchfab](#) an over the edge, left and right, holding their cheeks in pain,

The instruments used for cheek-piercing appear in some instances to be sharpened poles—perhaps bamboo (see fig. 41)—while in other models a different implement is employed: long, tapered obsidian blades (see fig. 42). Measuring some 45 cm long, and with animal-like forms flaked out as the handles, these imposing and elegant instruments would have certainly been





## TEA CULTURE OF JAPAN

Sadako Ohki

Publisher: Yale University Art Gallery

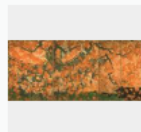
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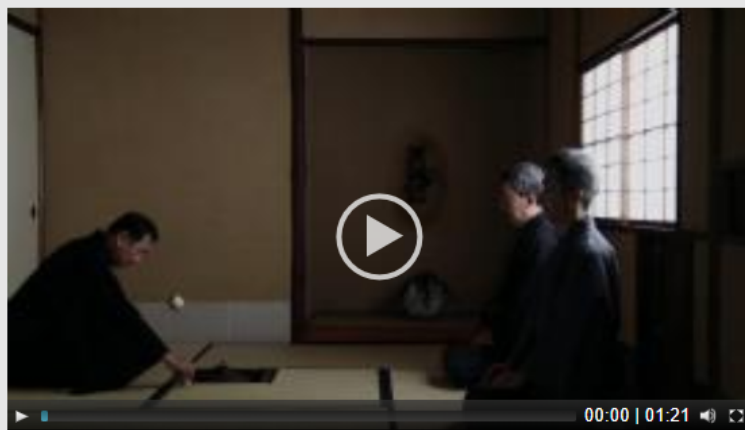
[Contents](#)[Director's Foreword](#)[Acknowledgments](#)[A Journey through Canoyu Past and Present](#)[Breaking Down Boundaries: A History of Chanoyu](#)[Exhibition Checklist](#)[Map of Important Tea Sites](#)[Return to search results](#)

## CHAPTER ILLUSTRATIONS (38)



## A Journey through Canoyu Past and Present

Sadako Ohki



*Chanoyu*, literally “hot water for tea,” refers to a practice of tea that came to fruition in Japan during the sixteenth century. This tea culture and the quintessentially Japanese aesthetic at

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# Reimagine



# Reimagine how to experience the book

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## Abstract Expressionism: Changing Methodologies for Interpreting Meaning

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[Reading Abstract Expressionism: Context and Critique](#)

Ellen G. Landau Yale University Press © 2005 by Yale University

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## Introduction: Framing Abstract Expressionism

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## Creator name

- Bernard, Émile (2)
- Cézanne, Paul (11)

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Cézanne, Paul  
c. 1890-1894

[Bathers](#)

Bernard, Émile  
1904

[Cézanne in front of "The Large...](#)

Bernard, Émile  
1904

[Cézanne in front of "The Large...](#)

Cézanne, Paul  
1879-1882

[Three Bathers](#)

Cézanne, Paul  
1894-1905

[Large Bathers, detail](#)

Cézanne, Paul  
1900-1905

[The Large Bathers \(Les grandes...](#)

Cézanne, Paul  
c. 1888-1890

[Four Female Bathers \(Quatre Baigneuses\)](#)

Cézanne, Paul  
c. 1904-1906

[The Large Bathers](#)

[←](#) Bathers (Les Grandes Baigneuses)

Image Options

## IMAGE DETAILS



Title  
Bathers (Les Grandes Baigneuses)

Creator name  
Cézanne, Paul

Creator nationality/culture  
French

Creator role  
Painter

Creation date  
c. 1894-1905

Object type  
Painting

Materials  
Oil on canvas

Dimensions  
50 1/8 x 77 1/4 in. (127.2 x 196.1 cm)

Location  
National Gallery, London

Related content: [Chapters \(3\)](#) [Images \(8\)](#)

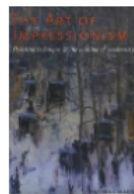
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## CHAPTER

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### Chapter Six: *Light of Reason, Shades of Meaning*

Anthea Callen



## FROM THE BOOK

**The Art of Impressionism: Painting Technique & the Making of Modernity**

Anthea Callen Yale University Press © 2000 Anthea Callen

Impressionism (Art)--France

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### 3. Freud's Cézanne

T. J. Clark



## FROM THE BOOK

**Farewell to an Idea: Episodes from a History of Modernism**

T. J. Clark Yale University Press ©1999 by T. J. Clark

Modernism (Art)

Cézanne, Paul, 1839-1906

Freud, Sigmund, 1856-1939

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← Bathers (Les Grandes Baigneuses)

Image Options

IMAGE DETAILS



Title  
Bathers (Les Grandes Baigneuses)

Creator name  
Cézanne, Paul

Creator nationality/culture  
French

Creator role  
Painter

Creation date  
c. 1894–1905

Object type  
Painting

Materials  
Oil on canvas

Dimensions  
50 1/8 x 77 1/4 in. (127.2 x 196.1 cm)

Location  
National Gallery, London

<http://www.nationalgallery.org.uk/paintings/paul-cezanne-bathers-les-grandes-baigneuses>

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c. 1890–1894  
Bathers



Cézanne, Paul  
c. 1904–1906  
The Large Bathers



Cézanne, Paul  
c. 1904–1906  
The Large Bathers, detail



Cézanne, Paul  
c. 1895–1906  
The Large Bathers



Cézanne, Paul  
c. 1875–1877  
Bathers at Rest



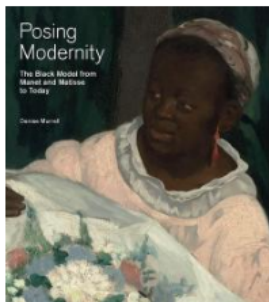
Cézanne, Paul  
c. 1880–1885  
Bather with Outstretched Arms



Denis, Maurice  
1906  
Eurydice



Cézanne, Paul  
1900–1905  
The Large Bathers (Les grandes...)



## POSING MODERNITY: THE BLACK MODEL FROM MANET AND MATISSE TO TODAY

Denise Murrell

Publisher: Yale University Press

Print publication date: Nov, 2018

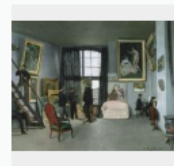
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Prologue: Manet's Laure and the Histories of Art

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### CHAPTER ILLUSTRATIONS (84)



## Chapter 1. *Olympia* in Context: Manet, the Impressionists, and Black Paris

In late 1862, Édouard Manet (1832–1883) noted in his studio *carnet* that a model he described as “Laure, très belle négresse” (“Laure, very beautiful black woman”) sat for a portrait in his rue Guyot studio in northern Paris. <sup>1</sup> This portrait was the second of Manet’s three known paintings posed by Laure, all made within a twelve-month period (fig. 1). During the previous summer, Manet had depicted a nursemaid figure with Laure’s deep-brown skin tones, but with indeterminate facial features, in a Parisian park scene. The portrait that resulted from this second sitting was completely different. If the nursemaid had been rendered as a “type,” one of several stock figures in a genre scene, Laure was now the subject of a carefully observed painting, in which the previously blank visage is rendered with the detail of a portrait in demeanor and attire. She is now the sole focal point of the viewer.



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least. Obviously that fact makes me uneasy. I am enough of a Freudian to think that the part of the dream one skips over mumbling may be the key to the whole thing.



192 Paul Cézanne: *The Large Bathers*, oil on canvas (National Gallery, London)

◀ Back (from Chicago)

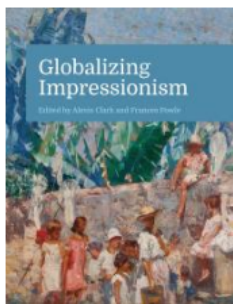
Clark, T. J. "3. Freud's Cézanne." In *Farewell to an Idea: Episodes from a History of Modernism*. New Haven: Yale University Press, 1999. Accessed July 29, 2020. [https://www.aaeportal.com/?id=-13746#A-13746\\_119](https://www.aaeportal.com/?id=-13746#A-13746_119).

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The London *Bathers* is more or less 77 inches by 77 as compared to the Barnes tandem. Again, studio copies of one another across the top of the group of figures to the left are oppressive – though even

prototype: 52 inches by 77 for several years in the 1890s when they eyeballed the original. The original was to open the door to a recharged and

...d up boiling as if with the figures' body heat. The figures are less disparate than those in the Barnes. The striding woman is now one of the crowd (which is not to say she is less eminent). The dreaming figure no longer



### GLOBALIZING IMPRESSIONISM: RECEPTION, TRANSLATION, AND TRANSNATIONALISM

Alexis Clark (Editor), Frances Fowle (Editor)

Publisher: Yale University Press

Print publication date: Jul, 2020

🔍 Search within the book

#### Globalizing Impressionism: Reception, Translation, and Transnationalism

Contents

Preface

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## Globalizing Impressionism: Reception, Translation, and Transnationalism

Alexis Clark (Editor), Frances Fowle (Editor)

### DESCRIPTION

For many decades, impressionism has occupied a central place in the canon of art history, but new transnational approaches to the study of nineteenth-century art have complicated the perpetuation of Francocentric histories. As the field's attention has increasingly turned to places outside of France, including Britain, the United States, Australia, and beyond, the time is ripe to place impressionism within a global context.

In this collection of 14 essays, a distinguished group of scholars deploy new methodological tools, theories, and paradigms to explore how impressionism as an artistic language simultaneously operated locally, nationally, and internationally around the world; how Europe, especially Paris, has existed as a privileged center of modernity and modern art; how a transnational network of artists, critics, scholars, curators, and dealers worked across linguistic, institutional, geographical, and political boundaries; and much more. These texts, while not abandoning France and French impressionism, contribute to the ongoing work to dismantle the franco-centrism of impressionism studies and the anglocentrism of art history as a discipline.

***This born-digital publication is available exclusively on the A&AePortal.***

### PUBLICATION INFORMATION

#### Author

Alexis Clark (Editor), Frances Fowle (Editor)

Print publication date:

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