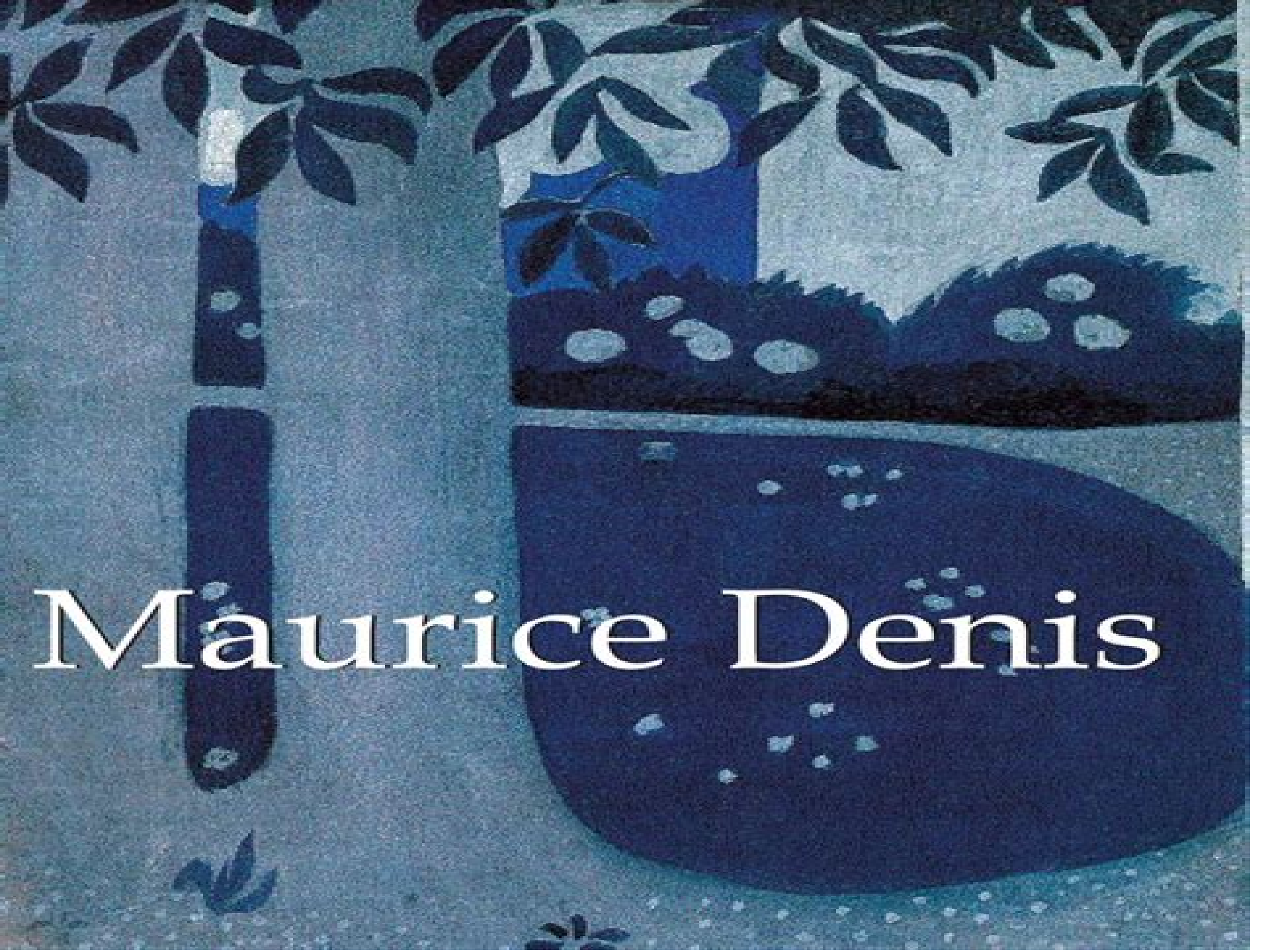




Maurice Denis

Maurice Denis Albert Kostenevitch

Maurice Denis, Musée d'Orsay



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The Wisdom and Power of the Cross Richard Viladesau, 2020-09-17 The Wisdom and Power of the Cross is the fifth and final entry in Richard Viladesau's well-regarded series on the theology of the cross from the historical crucifixion of Jesus to the present day. Continuing his analysis of theological history through cultural contexts, this volume correlates theoretical approaches with artistic representations, showing the relation of theoretical to imaginative approaches. The Wisdom and Power of the Cross examines modern and contemporary thought and images which look at the cross in the light of modern historical and scriptural studies, science, and the novelties of modern and post-modern art and music. Viladesau here considers how the passion of Christ has been thought about by theologians and portrayed by artists in the modern world. Contemporary art and music reveal the lasting power of traditional images of the passion as well as new possibilities for expression. The Wisdom and Power of the Cross surveys both traditional approaches to soteriology and revisionist theologies that take up the challenge of the meaning of the cross today in light of critical historical studies and modern science, providing new understandings of traditional concepts like original sin and redemption. Through his in-depth exploration of the interweaving of aesthetic and conceptual theology, Viladesau once more deepens our understanding of the foremost symbol of Christianity and its role in salvation history.

The Nabis Albert Kostenevitch, 2014-05-10 Pierre Bonnard was the leader of the group of post-impressionist painters who called themselves the Nabis from the Hebrew word for prophet. Influenced by Odilon Redon, Puvis de Chavannes, popular imagery, and Japanese woodblock printing, Bonnard, Vuillard, Vallotton, and Denis, to name the most prominent members, revolutionised the spirit of decorative technique during one of the richest periods in French painting. Although the increasing individualism of their works often threatened to weaken their unity, the Nabis were above all a group of close friends. The artwork presented in this book, varying between Bonnard's guilelessness, Vuillard's ornamental and mysterious works, Denis's soft languor, and Vallotton's almost bitter roughness, plunges us into the deep source of their creative talents.

Maurice Denis Albert Kostenevitch, 2016-02 French painter, decorator, and engraver Maurice Denis (1870-1943) was the leader of the Nabi movement who shook up the art world. Skilfully uniting religion and modernity, he was the pioneer and theoretician of the school of art which he named *Nouveau traditionalisme* and he aspired to a modern art imprinted with Symbolist and mystical influences. Remember that a picture, before being a battle-horse, a nude, or some anecdote, is essentially a flat surface covered with colours assembled in a certain order. By this definition of his movement, he revolutionised modern art and cleared the way for abstract art to emerge.

Bonnard and the Nabis Albert Kostenevitch, 2015-09-15 Pierre Bonnard was the leader of a group of post-impressionist painters who called themselves the Nabis from the Hebrew word meaning prophet. Bonnard, Vuillard, Roussel, and Denis, the most distinguished of the Nabis, revolutionized the spirit of decorative techniques during one of the richest periods in the history of French painting. Influenced by Odilon Redon and Puvis de Chavanne by popular imagery and Japanese etchings, this post-impressionist group

was above all a close circle of friends who shared the same cultural background and interests. An increasing individualism in their art often threatened the group's unity and although tied together by a common philosophy their work clearly diverged. This publication lets us compare and put into perspective the artists within this fascinating group. The works presented in this collection offer a palette of extraordinary poetic expressions: candid in Bonnard, ornamental and mysterious in Vuillard, gently dream-like in Denis, grim and almost bitter in Vallotton. The author shares with us the lives of these artists to the very source of their creative gifts. Maurice Denis, Earthly Paradise, 1870-1943 Maurice Denis, Maryline Assante di Panzillo, 2006

Maurice Denis 1870-1943 is perhaps the last great French painter of his generation awaiting rediscovery after his lifelong friends Pierre Bonnard and Edouard Vuillard. With them Denis co-founded the Japanese-influenced group known as the Nabis, eventually becoming its principal theoretician. In the 1890s he remained at the forefront of the movement and was also closely associated with Symbolism, but his work was tremendously wide-ranging in scope and style. After 1900 his links with Matisse and Cézanne and his calls for a new classicism based on his love of Trecento and Quattrocento murals made him one of the most respected voices in European art. Denis's work ran the gamut of the visual arts from easel painting to engraving and the decorative arts. After 1918 he worked increasingly on decorative projects in both religious and non-religious contexts. Reproducing many major works for the first time, this thorough survey supplies a definitive volume on one of nineteenth-century France's finest painters. **Les Nabis** Albert Kostenevitch, 2014-05-10

Pierre Bonnard fut le chef de file d'un groupe de peintres post-impressionnistes auxquels se nommèrent eux-mêmes les Nabis du mot hébreux signifiant prophète. Influencés par Odilon Redon ou encore Pierre Puvis de Chavannes, l'imagerie populaire ou les estampes japonaises, Bonnard, Vuillard, Vallotton, Denis pour les plus illustres, révolutionnèrent l'esprit des techniques décoratives durant l'une des époques les plus riches de la peinture française. Et si l'individualisme croissant de leurs créations branla souvent leur unité, les Nabis furent avant tout un groupe d'amis. Les œuvres présentes dans cet ouvrage, candides chez Bonnard, ornementales et mystérieuses chez Vuillard, doucement rêveuses chez Denis, pres jusqu'à l'amertume chez Vallotton, nous plongent la source profonde de leurs dons créatifs. **Bonnard et les Nabis** Albert Kostenevitch, 2015-09-15

Pierre Bonnard était le chef d'un groupe de peintres post-impressionnistes. Ils se nommèrent eux-mêmes les Nabis du mot hébreu signifiant prophète. Bonnard, Vuillard, Roussel, Denis, les plus illustres des Nabis, ont révolutionné l'esprit des techniques décoratives durant l'une des époques les plus riches de la peinture française. Influencés par Odilon Redon, Puvis de Chavannes, l'imagerie populaire ou les estampes japonaises, ces post-impressionnistes furent avant tout un groupe d'amis fréquentant les mêmes milieux culturels. L'individualisme croissant de leurs créations branla souvent l'unité du groupe. Bien que liés par une même philosophie, leurs œuvres divergeaient nettement. Cet ouvrage permet de les comparer et de les mettre en perspective les unes avec les autres. Les œuvres présentes dans cet ouvrage offrent une palette d'expressions merveilleusement poétiques : candide chez Bonnard, ornementale et mystérieuse chez Vuillard, doucement rêveuse chez Denis, presque jusqu'à l'amertume chez Vallotton. L'auteur nous fait partager la vie intime des

artistes jusqu'à la source profonde de leurs dons et de leurs atouts Bonnard et de Nabis de *Bonnard und die Nabis* Albert Kostenevitch, 2012-05-08 Bonnard Vuillard Roussel und Denis die bekanntesten Vertreter der Nabis Gruppe revolutionierten den Geist der dekorativen Techniken während einer der produktivsten Perioden der französischen Malerei Beeinflusst von Odilon Redon Puvis de Chavannes der populären Volkskunst und japanischen Holzschnitten waren diese Postimpressionisten vor allem eine Gruppe von Freunden die dem gleichen kulturellen Umfeld angehörten Jedoch geriet die innere Einheit der Gruppe des Weiteren durch den wachsenden Individualismus ins Wanken Die hier vorgestellten Werke zeigen eine breite Palette von wundervoll poetischen Ausdrucksvarianten Naiv bei Bonnard ornamental und geheimnisvoll bei Vuillard sanft und verträumt bei Denis herb bis zur Bitterkeit bei Vallotton der Verfasser lässt uns am innersten Leben der Künstler teilhaben und vor unseren Augen erschließen sich die Quellen ihres schöpferischen Talents **Die Nabis** Albert Kostenevitch, 2014-05-10 Pierre Bonnard war der führende Kopf einer Gruppe postimpressionistischer Künstler die sich selbst die Nabis nannten ausgehend vom hebräischen Wort für Prophet Unter dem Einfluss von Odilon Redon Puvis de Chavannes zeitgenössischer Symbolik und japanischer Holzdruckkunst revolutionisierten Bonnard Vuillard Vallotton und Denis um nur die bekanntesten zu nennen den Geist des Kunsthandwerks zu einer Zeit des Höhepunkts der französischen Malerei Auch wenn die zunehmende Individualisierung ihrer Werke die Einheit der Gruppe bedrohte waren die Nabis doch in erster Linie eine Gemeinschaft enger Freunde Die in diesem Buch präsentierten Kunstwerke reichen von Bonnards Arglosigkeit Vuillards dekorative und mysteriösen Bildern bis hin zu Denis weichem Schmelzen und Vallottons beinahe bitterer Grobheit sie alle lassen uns eintauchen in eine Fülle künstlerischer Brillanz **Pierre Bonnard** Pierre Bonnard, Suzanne Pagé, Musée d'art moderne de la ville de Paris, 2006 Among those painters who incontestably left their mark on twentieth century art Bonnard rises to the top again and again Museums scholars and viewers regularly return to his oeuvre for reinterpretation passionate and contradictory of what it means to be Modern In having followed a very personal calling literally and figuratively interior particularly compared to the work of friends like Matisse Bonnard created work as innovative as any of his contemporaries His recurring themes the nude both classical and erotic the landscape domestic life and the self portrait evolve with him from the nineteenth century to the twentieth from Paris to the south of France alive with constant reinvention Although for Bonnard the subject was always important his work navigates a sophisticated dialectic between the givens of perception and memory between the image before our eyes and all that it suggests This substantial reference includes work from the Hermitage and the Museum of Modern Art of the City of Paris which sponsored its publication Contributors include Yve Alain Bois Sarah Whitfield and Georges Roque Photographs from Dina Verny and Henri Cartier Bresson among others document the era and Bonnard's models as he saw them **The Time of the Nabis** Guy Cogeval, Claire Frèches-Thory, Gilles Genty, 1998 Maurice Denis dessinateur Maurice Denis, Agnès Delannoy, Musée du Prieuré (Yvelines, France), 2006 Le grand public connaît surtout Maurice Denis pour ses peintures nabi et ses grands décors architecturaux qu'il réalisa partir de

1910 Son approche du dessin qu'il pratiqua pendant toute sa vie illustre pourtant une expression plastique et inventive aussi forte que ses œuvres plus connues. Le musée départemental Maurice Denis conserve dans ses réserves l'un des fonds de dessins de l'artiste parmi les plus importants aujourd'hui en France : œuvres magnifiques réalisées au crayon au fusain et la sanguine parfois rehaussées de craie blanche et de gouache qui ont conservé toute leur fraîcheur d'origine et leur beauté intrinsèque et qui présentent pour certaines d'entre elles un caractère spectaculaire. Cet ouvrage dévoile ainsi l'un des aspects encore moins connus de l'expression créatrice de Denis et offre une vision très révélatrice de son talent de dessinateur et de la liberté de style qui le caractérise. Une sélection de 180 œuvres provenant toutes du fonds graphique du musée est présentée pour la première fois. Elle regroupe des dessins de jeunesse des œuvres réalisées pendant la formation et l'apprentissage du groupe des nabis et certains des plus beaux travaux préparatoires aux grands décors profanes et religieux que Denis réalisa en commande.

Maurice Denis, 1870-1943 Maurice Denis, Musée d'Orsay, 2006 **Prints Abound** Phillip Dennis Cate, Gale Barbara Murray, Richard Thomson, National Gallery of Art (U.S.), 2000 Printmaking exploded with creative energy at the end of the nineteenth century in France. Artists such as Pierre Bonnard, Edouard Vuillard, Henri de Toulouse-Lautrec, Paul Gauguin and Odilon Redon were at the forefront of the avant-garde movement to reinvigorate the applied arts through colour printmaking. *Prints Abound* probes the phenomenal outpouring of print publications in late nineteenth-century France. Exploring the artistic, technical, economic, commercial and cultural circumstances of 1890s Paris, *Prints Abound* reaches a fuller understanding of Art Nouveau which emphasised the fusion of exquisite design with the everyday. The achievements of Bonnard are stressed and his work is represented in depth with spirited posters, contributions to solo and collective portfolios, designs for music primers and illustrated books, and an outstanding four-panel folding screen of a fashionable street scene in fin-de-siècle Paris. Phillip Dennis Cate, Director of the Zimmerli Art Museum at Rutgers University, has written the introduction and a text on illustrated books. Richard Thomson, Chair of the Art History Department at the University of Edinburgh, discusses single-artist print albums, and Gale B. Murray, Chair of the Art History Department at Colorado College, considers music illustration. *Prints Abound* will be fascinating reading for print collectors and dealers, art historians and all those with an interest in this important period of French culture. *Art nouveau* Renate Ulmer, 1999 Towards the end of the 19th century Symbolism and Art Nouveau **Le Talisman de Paul Sérusier** Claire Bernardi, Estelle Guille des Buttes-Fresneau, 2018 Paul Sérusier's *The Talisman*, painted in 1888 in Pont-Aven under the direction of Gauguin, returns from Saturday in the small Breton city to take place in the heart of an exhibition retracing the fabulous history of the small painting. In the summer of 1888 Paul Sérusier (1864-1927), then 23 years old, stayed at the pension Gloanec in Pont-Aven, a small town in Finistère, popular with painters and especially the master of Impressionism, Paul Gauguin. The painting of the young man is then academic as it shows an interior in Pont-Aven, a table of meticulous realism opening the exhibition presented until the end of December at the Museum of Pont-Aven and realized only a few weeks before *The Talisman*. At the beginning of October on

the eve of his return to Paris he succeeded finally thanks to the intervention of mile Bernard to meet Gauguin The latter intrigued by the personality of the young artist takes him to the Bois d Amour a place of inspiration for painters staying in the small town conducive to walking and daydreaming The Talisman is a simple wooden board but it has had a huge influence on the artists and especially on the Nabis postimpressionists explains to AFP Claire Bernardi curator at the Mus e d Orsay owner of the painting and partner of the exhibition entitled The Talisman of Paul Serusier a prophecy of color Le Point

Revue de l'art ,2007 Paul Elie Ranson Paul Ranson,Musée du Prieuré (Yvelines, France),1997 **Les Livres disponibles** ,2004 La liste exhaustive des ouvrages disponibles publi s en langue fran aise dans le monde La liste des diteurs et la liste des collections de langue fran aise Bibliographie nationale française ,1993

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