

JEAN DELVILLE

ART BETWEEN
NATURE AND THE ABSOLUTE



BRENDAN COLE

Jean Delville Art Between Nature And The Absolute

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Jean Delville Art Between Nature And The Absolute:

Jean Delville Brendan Cole, 2014-11-10 This book is the first full length study of the art and writings of Jean Delville As a member of the younger generation that emerged during the end of the nineteenth century he was a dynamic leader of a group of avant garde artists who sought to establish a new school of Idealist Art in Belgium He was one of the most talented painters of his generation producing a vast body of works that in both scale and technical accomplishment is unsurpassed amongst his contemporaries In his extensive writings in contemporary journals and books he pursued a singular vision for the purpose of art to serve as a vehicle for social change as well as to inspire individuals to be drawn to a higher spiritual reality Delvilles thinking is heavily indebted to the hermetic and esoteric philosophy that was widely popular at the time and his paintings poetry and writings reformulate the main tenets of this tradition in a contemporary context In this regard his aesthetic and artistic goals are similar if not identical to those found in the writings and art of Kandinsky and Mondrian during the early twentieth century

Jean Delville's Symbolist Paintings and Writings Brendan Cole, 2011-07-28 A comprehensive study of Jean Delville's art and writings this book concentrates on his Symbolist period The narrative is organized around Delville's *Esthetique Idaliste* the intellectual focus of his writings paintings and public activities Mining an extensive body of archival material the author provides in depth analysis of Delville's aesthetic ideas ultimately he offers a re assessment of Delville's importance as an artist and intellectual figure of the fin de siècle

Jean Delville's l'Esthetique Idealiste Brendan Cole, 2000 *Edward Burne-Jones on Nature* Liana De Girolami Cheney, 2021-05-21 This volume studies some of Edward Burne Jones's paintings focusing specifically on his approach to nature both through his observations about the real physical world and through his symbolic interpretations of earthly and celestial realms Burne Jones's appreciation for natural formations grew from his interests in astronomy and geography and was expanded by his aesthetic sensibility for physical and metaphysical beauty His drawings and watercolors carefully recorded the physical world he saw around him These studies provided the background for a collection of paintings about landscapes with flora and fauna and ignited an artistic furor that inspired the imagery he used in his allegorical fantasy and dream cycles about forests winding paths and sweet briar roses This study focuses on two main ideas Burne Jones's concept of ideal and artificial or magical nature expressed and represented in his drawings and paintings and the way in which he fused his scientific knowledge about nature with some of the symbolism in his paintings

Richard Wagner and the Art of the Avant-Garde, 1860-1910 Donald A. Rosenthal, 2023-08-14 This book explores the responses of leading European avant garde painters to the operas of Richard Wagner the most influential composer of the late nineteenth century The term avant garde represents a twenty first century evaluation of certain nineteenth century artists working in a variety of advanced styles rather than a phrase the artists applied to themselves Chapters are on individual artists or groups rather than an attempt to survey all of nineteenth century Wagnerian visual art They deal with paintings and drawings inspired by Wagner and his operas not with the

composer's larger cultural influence through his writings and personal example. Thus artists such as Vincent Van Gogh and Paul Gauguin who knew of Wagner's music and writings but did not depict scenes from his operas are not discussed in detail. The emphasis is on the diverse effects Wagner had on the works of leading avant garde artists varying according to their personalities and stylistic interests. The period beginning in the 1880s often associated with post Impressionism was characterized by a movement away from realist subject matter to more personal or imaginary themes, a general intellectual trend of the fin de siècle. Wagner's remote quasi historical or mythological subjects fit well with this escapist tendency in the art and culture of the time, in part a return to the Romantic sensibility that was dominant in Wagner's youth. Wagner's influence peaked in the period between his death in 1883 and 1900, though a few long lived artists continued their Wagnerian explorations from this era well into the early twentieth century. There is no Wagner style in art, yet Wagner's pervasive influence is immediately evident in these works. Artists whose works are discussed include Eugène Delacroix, Henri Fantin Latour, Odilon Redon, Max Klinger, James Ensor, Fernand Khnopff, John Singer Sargent, and Aubrey Beardsley among others. The book features 60 art reproductions, half of them in color.

Art, Music, and Mysticism at the Fin de Siècle Corrinne Chong, Michelle Foot, 2024-07-29. This edited volume explores the dialogue between art and music with that of mystical currents at the turn of the twentieth century. The volume draws on the most current research from both art historians and musicologists to present an interdisciplinary approach to the study of mysticism's historical importance. The chapters in this edited volume gauge the scope of different interpretations of mysticism and illuminate how an exchange between the sister arts unveil an underlying stream of metaphysical, supernatural, and spiritual ideas over the course of the century. Case studies include Charles Tournemire, Joseph P. Ladang, Erik Satie, Hilma af Klint, Jean Sibelius, František Kupka, and Wassily Kandinsky. The contributors' unique theoretical perspectives and disciplinary methodologies offer expert insight on both the rewards and inevitable aesthetic complications that arise when one artform meets another. The book will be of interest to scholars working in art history, musicology, visual culture, and mysticism.

Symbolism, Its Origins and Its Consequences Rosina Neginsky, 2010-08-11. The notion of the symbol is at the root of the Symbolist movement, but this symbol is different from the way it was used and understood in the Middle Ages and Renaissance. In the Symbolist movement, a symbol is not an allegory. The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24, 1887, in *L'Art moderne*. He wrote that the notion of a symbol in the Symbolist movement is the opposite of the notion of the symbol in classical usage: instead of going from the abstract to the concrete, Venus incarnated in the statue represents love; it goes from the concrete to the abstract, from what is seen, heard, felt, tasted, and sensed to the evocation of the idea. This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century. It records the studies of a group of scholars who met and discussed these topics together for the first time in 2009. While illuminating the specificity of Symbolism in art, architecture, and

literature in different European countries these articles also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement The authors hope that an expanding group a society of Art Literature and Music in Symbolism and Decadence ALMSD born out of the first meeting will continue to further this discussion at future conferences and in the printed conference proceedings *Jean Delville's L'Esthétique Idéaliste* Brendan Cole,2000

Wagnerism Alex Ross,2020-09-15 Alex Ross renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise* reveals how Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as *The Ring of the Nibelung* *Tristan und Isolde* and *Parsifal* were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul C zanne Isadora Duncan and Luis Bu uel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now almost synonymous with artistic evil In *Wagnerism* Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner s many sided legacy As readers of his brilliant articles for *The New Yorker* have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil rights essays of W E B Du Bois from *O Pioneers* to *Apocalypse Now* In many ways *Wagnerism* tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation *Wagnerism* is a work of passionate discovery urging us toward a more honest idea of how art acts in the world *Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards* ,2002 Theses on any subject submitted by the academic libraries in the UK and Ireland

Successful Candidates for the Degrees of D.Phil., M.Litt., M.Sc., and Diploma in Law with Titles of Their Theses University of Oxford,2000 **Актуальные проблемы теории и истории искусства. Выпуск 12** Сборник статей,2023-04-18 9 26 31 2020 **British National Bibliography for Report Literature** ,2001 **Het wiel van Ashoka** Idesbald Goddeeris,2013 België en India hebben op het eerste gezicht weinig gemeen Toch hebben beide landen elkaars paden regelmatig gekruist Het Zuid Aziatische subcontinent trok eeuwenlang handelaars missionarissen en avonturiers uit onze regio s aan Maar India fascineerde ook mensen in België zelf Indologen en yogaleraars brachten het land in verband met oude culturen en spiritualiteit Het brede publiek associeerde India lang met maharadja s en fakirs relictten

van de koloniale propaganda en de orientalistische stereotypering. Geleidelijk leren steeds meer Belgen Indiërs ook op andere manieren kennen want in Париж около 900-х. «Роза + Крест» Жозефена Пеладана Марина Ариас-Вихиль, И.

Светлов, К. Лукичёва, 2023-04-19 900 Kunstbetrachtungen Christina Hoegen-Rohls, Antje Roggenkamp (Hg.) unter Mitarbeit von Anne-Sophie Münch, 2023 Der vorliegende Band enthält methodologisch reflektierte Essays zum Thema Bibel Religion und Kunst aus der Feder von deutsch und französischsprachigen Studierenden die von Christina Hoegen Rohls und Antje Roggenkamp unter Mitarbeit von Anne Sophie Münch redigiert wurden. Er verdankt seine Entstehung einem interdisziplinären transnationalen Lehr-Lern-Austausch der Lehrenden und Lernenden zu theologisch motivierten Kunstbetrachtungen in bedeutenden Pariser Museen führte in das Musée du Louvre das Musée national du Moyen âge Musée Cluny das Musée d'Orsay das Musée Rodin und das Centre Pompidou. Von der Antike über das Mittelalter die Renaissance den Barock und das 19. Jahrhundert bis hin zur Moderne und Postmoderne ergaben sich reizvolle Auseinandersetzungen mit ausgewählten Exponaten zu dem Projektthema Macht und Herrschaft im Profanen und Heiligen. Begleiten Sie uns in die Pariser Museen und entdecken Sie das Zusammenspiel von biblischen Texten Bildern Skulpturen und Installationen. Nehmen Sie teil an spannenden bibeldidaktischen und religionspädagogischen Erschließungsprozessen im Umgang mit Kunst und erleben Sie die Dynamisierung des Lernens an unserer universitären Lernorten. **The Quest**, 2001 **Cultural Reflections of Medusa** Jennifer Hedgecock, 2019-12-06 This project studies the patterns in which the Medusa myth shapes constructs and transforms new meanings of women today correlating portrayals in ancient Greek myth nineteenth century Symbolist painting and new controversial visions of women in contemporary art. The myth of the Medusa has long been the ultimate symbol of woman as monster. With her roots in classical mythology Medusa has appeared time and again throughout history and culture and this book studies the patterns in which the Medusa myth shapes constructs and transforms new meanings of women today. Hedgecock presents an interdisciplinary and broad historical cultural reflections of the modern Medusa including the work of Maria Callas Nan Goldin the Symbolist painters and twentieth century poets. This timely and necessary work will be key reading for students and researchers specializing in mythology or gender studies across a variety of fields touching on interdisciplinary research in feminist theory art history and theory cultural studies and psychology.

Handbook of the Theosophical Current, 2013-01-08 Few religious currents have been as influential as the Theosophical. Yet few currents have been so under researched and the Brill Handbook of the Theosophical Current thus represents pioneering research. A first section surveys the main people and events involved in the Theosophical Society from its inception to today and outlines the Theosophical worldview. A second substantial section covers most significant religions to emerge in the wake of the Theosophical Society: Anthroposophy the Point Loma community the I AM religious activity the Summit Lighthouse Movement the New Age theosophical UFO religions and numerous others. Finally the interaction of the Theosophical current with contemporary culture including gender relations art popular fiction historiography and science are

discussed at length La revue des musées de France ,2006

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