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A Companion to Early Cinema

Dancing for Degas

The Handy Art History Answer Book

A Companion to Early Cinema

Robert Lehman (1891–1969), one of the foremost art collectors of his generation, embraced the work of both traditional and modern masters. This volume catalogues 130 nineteenth- and twentieth-century paintings that are now part of the Robert Lehman Collection at The Metropolitan Museum of Art. The majority of the works are by artists based in France, but there are also examples from the United States, Latin America, and India, reflecting Lehman’s global interests. The catalogue opens with outstanding paintings by Ingres, Théodore Rousseau, and Corot, among other early nineteenth-century artists. They are joined by an exemplary selection of Impressionist and Post-Impressionist works by Degas, Renoir, Sisley, Pissarro, Seurat, Signac, Van Gogh, Cézanne, and Gauguin. Twentieth-century masters represented here include Bonnard, Matisse, Rouault, Dalí, and Balthus. There are also newly researched modern works by Vicente do Rego Monteiro, Kees van Dongen, Dietz Edzard, and D. G. Kulkarni (dizi). Robert Lehman’s cultivated taste for nineteenth-century French academic practitioners and his intuitive eye for emerging young artists of his own time are documented and discussed. Three hundred comparative illustrations supplement the catalogue entries, as do extensively researched provenance information, exhibition histories, and references. The volume also includes a bibliography and indexes.

Dancing for Degas

Sixty color-ready illustrations of timeless treasures by Impressionist and Post-Impressionist masters include works by Cassatt, Cézanne, Degas, Gauguin, van Gogh, Manet, Monet, Renoir, Sargent, Seurat, Toulouse-Lautrec, and others.

The Handy Art History Answer Book

An authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the first collection of its kind to offer in one reference: original theory, new research, and reviews of existing studies in the field. Features over 30 original essays from some of the leading scholars in early cinema and Film Studies, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudreault. Caters to renewed interest in film studies' historical methods, with strict analysis of multiple and competing sources, providing a critical re-contextualization of films, print material, and technologies. Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism. Broaches the latest research on the subject of archival practices, important particularly in the current digital context.
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coordinates of significant works. MindTap also allows you to customize your course with your own images, videos and activities, and use instructor resources to simplify planning. More than a text, GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE has been inspiring a love for art and its history for more than 85 years. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Dance

The most trustworthy source of information available today on savings and investments, taxes, money management, home ownership and many other personal finance topics.

Edgar Degas


Monet and the Impressionists for Kids

How do you rationally connect the diverse literature, music, and painting of an age? Throughout the modernist era—which began roughly in 1872 with the Franco-Prussian War, climaxed with the Great War, and ended with a third catastrophe, the Great Depression—there was a special belligerence to this question. It was a cultural period that envisioned many different models of itself: to the Cubists, it looked like a vast jigsaw puzzle; to the Expressionists, it resembled a convulsive body; to the Dadaists, it brought to mind a heap of junk following an explosion. In Putting Modernism Together, Daniel Albright searches for the center of the modernist movement by assessing these various artistic models, exploring how they generated a stunning range of creative work that was nonetheless wound together aesthetically, and sorting out the cultural assumptions that made each philosophical system attractive. Emerging from Albright’s lectures for a popular Harvard University course of the same name, the book investigates different methodologies for comparing the evolution and congruence of artistic movements by studying simultaneous developments that occurred during particularly key modernist years. What does it mean, Albright asks, that Joseph Conrad’s Heart of Darkness, published in 1899, appeared at the same time as Claude Debussy’s Nocturnes—beyond the fact that the word “Impressionist” has been used to describe each work? Why, in 1912, did the composer A. Edward Schoenberg and the painter Vasily Kandinsky feel such striking artistic kinship? And how can we make sense of a movement, fragmented by isms, that looked for value in all sorts of under- or ill-valued places, including evil (Baudelaire), dung heaps (Chekhov), noise (Russolo), obscenity (Lawrence), and triviality (Satie)? Throughout Putting Modernism Together, Albright argues that human culture can best be understood as a growth-pattern or ramifying of artistic, intellectual, and political action. Going beyond merely explaining how the artists in these genres achieved their peculiar effects, he presents challenging new analyses of telling craft details which help students and scholars come to know more fully this bold age of aesthetic extremism.

Corot

Edgar Degas was a French artist who rose to fame in the late 1800s. His paintings and sculptures of both horses and dancers are still known throughout the world today. Readers explore Degas’s life by taking an in-depth look at some of his most famous works of art. Facts about this artist and the techniques he employed are presented alongside historical images as well as images of Degas’s masterpieces. Sidebars provide additional information about the life and work of one of the founders of Impressionism.

Gardner’s Art through the Ages: The Western Perspective, Volume II

Performing Arts Medicine (PAM) is a growing area of specialization within the performing arts field, which addresses the multi-faceted health and wellness of performing artists. This sub-discipline within performing arts is interdisciplinary in nature, involving the expertise of performing arts educators and researchers, physicians and other health professionals. This first of its kind text appeals to a very wide audience that includes performing arts clinical practitioners and health science researchers as well as performing arts pedagogues and performing arts students. The first part of the text gives the reader an overview of the field and discusses over-arching themes and
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issues in PAM. Part two presents an array of music and dance research involving primarily case studies that address significant issues of concern for performing artists and have implications for pedagogical practice. Part three provides research-based perspectives derived from professionals sharing their in-practice experiences. Finally, part four describes useful PAM models of implementation supporting the needs of performing artists in different settings. Written by experts in the field, Perspectives in Performing Arts Medicine Practice is a valuable resource for performing arts physicians, educators and researchers.

The Private Collection of Edgar Degas

Degas was closest to Renoir in the impressionist’s circle, for both favoured the animated Parisian life of their day as a motif in their paintings. Degas did not attend Gleyre’s studio; most likely he first met the future impressionists at the Café Guerbois. He started his apprenticeship in 1853 at the studio of Louis-Ernest Barrias and, beginning in 1854, studied under Louis Lamothe, who revered Ingres above all others, and transmitted his adoration for this master to Edgar Degas. Starting in 1854 Degas travelled frequently to Italy: first to Naples, where he made the acquaintance of his numerous cousins, and then to Rome and Florence, where he copied tirelessly from the Old Masters. His drawings and sketches already revealed very clear preferences: Raphael, Leonardo da Vinci, Michelangelo, and Mantegna, but also Benozzo Gozzoli, Ghirlandaio, Titian, Fra Angelico, Uccello, and Botticelli. During the 1860s and 1870s he became a painter of racecourses, horses and jockeys. His fabulous painter’s memory retained the particularities of movement of horses wherever he saw them. After his first rather complex compositions depicting racecourses, Degas learned the art of translating the nobility and elegance of horses, their nervous movements, and the formal beauty of their musculature. Around the middle of the 1860s Degas made yet another discovery. In 1866 he painted his first composition with ballet as a subject, *Mademoiselle Fiacre dans le ballet de la Source* (New York, Brooklyn Museum). Degas had always been a devotee of the theatre, but from now on it would become more and more the focus of his art. Degas’ first painting devoted solely to the ballet was *Le Foyer de la danse à l’Opéra de la rue Le Peletier* (Paris, Musée d’Orsay). In a carefully constructed composition, with groups of figures balancing one another to the left and the right, each ballet dancer is involved in her own activity, each one is moving in a separate manner from the others. Extended observation and an immense number of sketches were essential to executing such a task. This is why Degas moved from the theatre on to the rehearsal halls, where the dancers practised and took their lessons. This was how Degas arrived at the second sphere of that immediate, everyday life that was to interest him. The ballet would remain his passion until the end of his days.

Modern Europe

Discusses the life of Edgar Degas and describes his unique style of art.

Kiplinger's Personal Finance

Using the tools of the "new" art history (feminism, Marxism, social context, etc.) An Introduction to Nineteenth-Century Art offers a richly textured, yet clear and logical, introduction to nineteenth-century art and culture. This textbook will provide readers with a basic historical framework of the period and the critical tools for interpreting and situating new and unfamiliar works of art. Michelle Facos goes beyond existing histories of nineteenth-century art, which often focus solely on France, Britain, and the United States, to incorporate artists and artworks from Scandinavia, Germany, and Eastern Europe. The book expertly balances its coverage of trends and individual artworks: where the salient trends are clear, trend-setting works are highlighted, and the complexity of the period is respected by situating all works in their proper social and historical context. In this way, the student reader achieves a more nuanced understanding of the way in which the story of nineteenth-century art is the story of the ways in which artists and society grappled with the problem of modernity. Key pedagogical features include: Data boxes provide statistics, timelines, charts, and historical information about the period to further situate artworks. Text boxes highlight extracts from original sources, citing the ideas of artists and their contemporaries, including historians, philosophers, critics, and theorists, to place artists and works in the broader context of aesthetic, cultural, intellectual, social, and political conditions in which artists were working. Beautifully illustrated with over 250 color images. Margin notes and glossary definitions. Online resources at www.routledge.com/textbooks/facos with access to a wealth of information, including original documents pertaining to artworks discussed in the
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textbook, contemporary criticism, timelines and maps to enrich your understanding of the period and allow for
further comparison and exploration. Chapters take a thematic approach combined within an overarching
chronology and more detailed discussions of individual works are always put in the context of the broader social
picture, thus providing students with a sense of art history as a controversial and alive arena of study. Michelle
Facos teaches art history at Indiana University, Bloomington. Her research explores the changing relationship
between artists and society since the Enlightenment and issues of identity. Prior publications include Nationalism
and the Nordic Imagination: Swedish Painting of the 1890s (1998), Art, Culture and National Identity in Fin-de-
Siècle Europe, co-edited with Sharon Hirsh (2003), and Symbolist Art in Context (2009).

Perspectives in Performing Arts Medicine Practice

This volume traces the history of painting from medieval times to modern times with a focus on each era and its
major artists. This volume traces the history of painting from medieval times to modern times with a focus on each
era and its major artists.

From Rodin to Giacometti

Thirty works by a renowned 19th-century French Impressionist — among them A Woman with Chrysanthemums,
Dancer Resting, The Bellelli Family, The Procession (At the Race Course), The Millinery Shop, and Women
Combing Their Hair.

Edgar Degas

Part of the popular Famous series, Famous Dolls celebrates dolls in film, TV, cartoons, books, comics and comic
strips, as well as toys such as Hamble in Playschool. It also explores the world of celebrity dolls including stars such as Shirley Temple and Mae West, pop star dolls including Michael Jackson and Cher, and dolls representing royalty. Written by leading doll expert, Susan Brewer, the author of British Dolls in the 1950s and British Dolls in the 1960s, the book starts with a series of essays setting dolls in context and exploring their role in popular culture. The main part of the book is an impressive A-Z of famous dolls, with symbols to show in which field they became famous (e.g. cartoons, toys or comic strips). The stories behind each of the dolls are told, including the tragic tale of Raggedy Ann and how a little girl inspired one of the most iconic character dolls of all time. A must-buy book for everyone who has ever owned or collected dolls or is interested in popular culture. Did you know? - The author of Raggedy Ann, Johnny Gruelle, was a vehement anti-vaccination campaigner after his young daughter died when she was vaccinated at school without his consent - Angela Rippon created the Victoria Plum doll series based on a plum tree in her garden - Holly Hobbie is an author and illustrator who named the famous patchwork-wearing little girl after her. It became a popular doll in the 1970s

An Introduction to Nineteenth-Century Art

Shows and discusses selected Degas drawings, pastels, prints, paintings, and sculptures of ballet dancers

Cinema and Painting

In a series of essays, some previously published and some written for this book, major scholars discuss, from various
perspectives, Degas's collection and its relation to his own art.

The Smith College Museum of Art

Offers information about the life and work of the painter Edgar Degas in the form of a student's school report.

Famous Character Dolls

Through Edgar Degas's beloved paintings, drawings, and sculptures, Susan Goldman Rubin conveys the wonder
and excitement of the ballet world. Degas is one of the most celebrated painters of the impressionist movement, and
his ballerina paintings are among the most favorite of his fans. In his artwork, Degas captures every moment, from
the relentless hours of practice to the glamour of appearing on stage, revealing a dancer's journey from novice to
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prima ballerina. Observing young students, Degas drew their poses again and again, determined to achieve perfection. The book includes a brief biography of his entire life, endnotes, bibliography, where to see his paintings, and an index.

Apollo's Angels

This book is a collection of papers delivered at an international conference in September 1996 at the Scottish National Gallery of Modern Art during a major Giacometti retrospective. The contributors are leading curators, art historians and literature specialists. While the relationship between nineteenth- and twentieth-century painters and writers has been the subject of intense interest in recent years, the parallel relationship between sculptors and writers has been largely neglected. These essays seek to redress the balance by looking at a variety of ways in which the conventional barriers between writing and sculpting were broken down by such pioneering figures as Rodin, Degas, Bourdelle, Valéry, A pollinaire, Reverdy, Breton, Bataille, Arp, Picasso and Giacometti. Among the topics discussed are: the many personal and professional contacts, dual artistic talent, 'Écrits d'artistes', ekphrasis, sculpture as object, the sculptorly representation of the poet, the poetic representation of the sculptor, sculpture as metaphor, proprioception and mental images. Fully illustrated throughout, this book offers new perspectives on familiar masterpieces like Rodin's Gates of Hell, but also opens up less well known subjects like Valéry's sculpture and Breton's Object-Poems. Above all it makes a provocative and original contribution to Word and Image studies.

Masterpieces of Western Art

The premise of Anna Green's timely and original book, is that nineteenth-century representations of childhood and adolescence—in paintings, but also in other forms of visual culture and in diverse written discourses of the period—are critical for understanding modernity. Whilst such well-worn signifiers for modernity as the city, the dandy and the prostitute have been well mined, childhood and adolescence have not. Paintings of the young produced in France from 1848 to 1886, Green contends, inform not only our understanding of modern life but also our perception of modernist or avant-garde painting. Figuring largely are Manet and the Impressionists, as well as a gamut of more traditional painters of children who are crucial in providing context for the avant garde. Because modernity is an essentially urban phenomenon, Green's focus is primarily on the city, usually Parisian, child. The painted youth of her study are organized initially by class and gender. Then the chapters are structured according to themes (parent-child relations, modes of discipline, work, education, and play, the spectacle, sexuality) that straddle the congruences among the book's triple trajectory: the young, their modernist representations, and the experience of modernity. Green's interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood.

"French Paintings of Childhood and Adolescence, 1848-1886"

Smith College art professors Davis and Leshko showcase 100 paintings and sculptures from their institution's vaunted collection, encompassing Americans from Gilbert Stuart to Louise Nevelson and Europeans from Corot to Henry Moore. In the introduction, how and why Smith became steward of such a fine body of work is ascribed to the school's high-minded mission and its generous alumni donors. The rest of the book is divided into two sections, one American and the other European. Each individual full-color reproduction is accompanied by an informative one-page essay and a brief reading list. During several years of renovations at Smith, the items featured in this book are traveling to diverse sites, which should increase the book's appeal. 118 colour & 1 b/w illustrations

Portraits

The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (Pierrot Le Fou) and A ndrei Tarkovsky's iconophilia (Andrei Rubleov), K enji Mizoguchi's split allegiances between East and West (Five Women around Utamaro), Michelangelo Antonioni's melodramatic sensibility (Red Desert), Eric Rohmer's project to convey interiority through images (The Marquise of O), F. W. Murnau's debt to Romantic landscape painting (Nosferatu), Vincente Minnelli's affinities with American Abstract Expressionism (An American in Paris), and Alain Cavalier's use of still life and the close-up to explore the
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Degas, Painter of Ballerinas

A COMPLETE REVISION AND THOROUGH UPDATING OF THE ULTIMATE REFERENCE FROM THE NEWSPAPER OF RECORD. A comprehensive guide offering insight and clarity on a broad range of even more essential subjects. Whether you are researching the history of Western art, investigating an obscure medical test, following current environmental trends, studying Shakespeare, brushing up on your crossword and Sudoku skills, or simply looking for a deeper understanding of the world, this book is for you. An indispensable resource for every home, office, dorm room, and library, this new edition of The New York Times Guide to Essential Knowledge offers in-depth explorations of art, astronomy, biology, business, economics, the environment, film, geography, history, the Internet, literature, mathematics, music, mythology, philosophy, photography, sports, theater, film, and many other subjects. This one volume is designed to offer more information than any other book on the most important subjects, as well as provide easy-to-access data critical to everyday life. It is the only universal reference book to include authoritative and engaging essays from New York Times experts in almost every field of endeavor. The New York Times Guide to Essential Knowledge provides information with matchless accuracy and exceptional clarity. This new revised and expanded third edition covers major categories with an emphasis on depth and historical context, providing easy access to data vital for everyday living. Covering nearly 50 major categories, and providing an immediate grasp of complex topics with charts, sidebars, and maps, the third edition features 50 pages of new material, including new sections on *Atheism* *Digital Media* *Inventions and Discoveries* *Endangered Species* *Inflation* *Musical Theater* *Book Publishing* *Wikileaks* *The Financial Crisis* *Nuclear Weapons* *Energy* *The Global Food Supply* Every section has been thoroughly updated, making this third edition more useful and comprehensive than ever. It informs, educates, answers, illustrates and clarifies---it's the only one-volume reference book you need.

Edgar Degas

"This volume presents a selection from the collections of The Metropolitan Museum of Art of the best examples of Impressionism and its heritage, from the classically influenced but radically new works of Manet and Degas to the high Impressionism of Monet and Pissarro; from the work of Cezanne, who attempted to return to painting the weight and solidity abandoned by his colleagues, to the emotive distortions of Van Gogh's portraits and landscapes; from the exoticism of Gauguin, Redon, and Rousseau to the Expressionist visions of Soutine, Munch, Grosz, and Beckmann. Cubism- in which conventional representation began to disappear- is seen in masterpieces by Picasso, Braque, and Villon, and the emerging abstraction of the early twentieth century in works by Kandinsky and Kupka. In addition to reproducing the work of these influential artists, Modern Europe shows the continuing dialogue between the fine and applied arts, presenting an unusually broad picture of the artists and craftsmen of the nineteenth and twentieth centuries in some one hundred and forty works of art in every genre and medium."--Page 2 of cover.

Creative Approaches to Painting

Secret Lives of Great Artists recounts the seamy, steamy, and gritty history behind the great masters of international art. You'll learn that Michelangelo’s body odor was so bad, his assistants couldn’t stand working for him; that Vincent van Gogh sometimes ate paint directly from the tube; and Georgia O’Keeffe loved to paint in the nude. This is one art history lesson you’ll never forget!

The New York Times Guide to Essential Knowledge

This book, drawn from the award-winning online Oxford Dictionary of National Biography, tells the story of our recent past through the lives of those who shaped national life.

Degas Dancers
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Vast collection of prompts, ideas, and insights provides a reading companion for students as well as amateur and professional visual artists, helping them find better ways to organize, manage, and develop inspiration.


"This handsome publication, which accompanies a major exhibition at The Metropolitan Museum of Art, is a lively and engaging account of the artistic scene in Paris in the 1860s, the years that witnessed the beginnings of Impressionism. For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked: academic versus avant-garde, classicist versus romantic, realist versus impressionist. A host of strong personalities contributed to this history, and their style evolved into a new way of looking at the world. These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public. And they wanted to measure up to or surpass their elders. This complex and rich environment is presented here - the grand old men and the young turks encounter each other, the Salon pontificates, and the new generation moves fitfully ahead, benignly but always with determination." "Origins of Impressionism gives a day-by-day, year-by-year study of the genesis of an epoch-making style." "Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition, and there is an illustrated chronology. With more than two hundred superb colorplates, this informative survey is an essential work for both the general reader and the scholar."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Impressionist Art Masterpieces to Color

A major new book from one of the world’s leading writers and art critics John Berger, one of the world’s most celebrated art writers, takes us through centuries of drawing and painting, revealing his lifelong fascination with a diverse cast of artists. In Portraits, Berger grounds the artists in their historical milieu in revolutionary ways, whether enlarging on the prehistoric paintings of the Chauvet caves or Cy Twombly’s linguistic and pictorial play. In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry M. oore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world’s most incisive critical voices.

The Ballets Russes in Australia and Beyond

In the City of Lights, at the dawn of a new age, begins an unforgettable story of great love, great art—and the most painful choices of the heart. With this fresh and vibrantly imagined portrait of the Impressionist artist Edgar Degas, readers are transported through the eyes of a young Parisian ballerina to an era of light and movement. An ambitious and enterprising farm girl, Alexandrie joins the prestigious Paris Opera ballet with hopes of securing not only her place in society but her family’s financial future. Her plan is soon derailed, however, when she falls in love with the enigmatic artist whose paintings of the offstage lives of the ballerinas scandalized society and revolutionized the art world. As Alexandrie is drawn deeper into Degas’s art and Paris’s secrets, will she risk everything for her dreams of love and of becoming the ballet’s star dancer?

Degas [exposition]

Published to accompany a major exhibition of Jean-Baptiste-Camille Corot’s paintings held in Paris and Ottawa during 1996, and forthcoming to New York. From nearly 3,000 paintings by this poetic 19th-century artist, the curators chose 163 works, which are reproduced here along with full art-historical discussions of each. Three major essays chronicle Corot’s life and the development of his art; additional essays elucidate the subject of forgeries and describe the collecting of his works. Much original new scholarship is included along with a review of the scholarly literature, a concordance, and a chronology. 9.5x12.5" Annotation copyrighted by Book News, Inc., Portland, OR

Secret Lives of Great Artists

Apollo’s Angels is a major new history of classical ballet. It begins in the courts of Europe, where ballet was an aspect of aristocratic etiquette and a political event as much as it was an art. The story takes the reader from the sixteenth century through to our own time, from Italy and France to Britain, Denmark, Russia and contemporary
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America. The reader learns how ballet reflected political and cultural upheavals, how dance and dancers were influenced by the Renaissance and French Classicism, by Revolution and Romanticism, by Expressionism and Bolshevism, Modernism and the Cold War. Homans shows how and why 'the steps' were never just the steps: they were a set of beliefs and a way of life. She takes the reader into the lives of dancers and traces the formal evolution of technique, choreography and performance. Her book ends by looking at the contemporary crisis in ballet now that 'the masters are dead and gone' and offers a passionate plea for the centrality of classical dance in our civilization. Apollo's Angels is a book with broad popular appeal: beautifully written and illustrated, it is essential reading for anyone interested in history, culture and art.

Putting Modernism Together

The major art pieces, most important artists, and significant artistic movements from 35,000 B.C.E. to today are collected together in this easy to read resource on art history. Continuing in the tradition of the standout Handy Answer Book reference series, this book not only covers the development of Western art, but also the history of art across the globe. An overview of art—its history, techniques, materials, forms, colors, style, the nature of artistic expression, and how to look at art—is followed by examinations of the main periods and movements of art history. The book both explains and shows important elements, influences, artists, and masterworks of era and the world events and cultures that influenced and changed them through nearly 150 color images of indispensable masterworks. This accessible and entertaining resource for readers with a casual interest in art history as well as industry professionals also includes a glossary of terms to demystify jargon and explain theory.

Edgar Degas

Yeats and European Drama

Michael McAteer examines the plays of W. B. Yeats, considering their place in European theatre during the late nineteenth and early twentieth century. This original study considers the relationship Yeats's work bore with those of the foremost dramatists of the period, drawing comparisons with Henrik Ibsen, Maurice Maeterlinck, August Strindberg, Luigi Pirandello and Ernst Toller. It also shows how his plays addressed developments in theatre at the time, with regard to the Naturalist, Symbolist, Surrealist and Expressionist movements, and how symbolism identified Yeats's ideas concerning labour, commerce and social alienation. This book is invaluable to graduates and academics studying Yeats but also provides a fascinating account for those in Irish studies and in the wider field of drama.

Nineteenth- and Twentieth-century Paintings

The Ballets Russes in Australia and Beyond draws together essays by leading international and national scholars, who explore the rich legacy of the Ballets Russes. A dazzling array of pictures brings to life the sheer vitality of the companies in a way that makes the volume indispensable to balletomanes, scholars, and those fascinated by the synergies between the creative arts in general.

Degas and the Dance

Explores the life and work of the nineteenth-century French artist who devoted most of his artwork to the subject of ballet.

Origins of Impressionism

Discusses the nineteenth-century French art movement known as Impressionism, focusing on the works of Monet, Renoir, Degas, Cassatt, Cezanne, Gauguin, and Seurat. Includes related projects and activities.

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