

intimate impressionism from the national gallery of art

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Intimate impressionism from the national gallery of art offers a fascinating glimpse into a softer, more personal side of the Impressionist movement. Unlike the grand, sweeping landscapes or bustling urban scenes that often define Impressionism, intimate Impressionism captures moments of quiet reflection, tender domesticity, and nuanced human interactions. At the National Gallery of Art, these works invite viewers to explore the subtleties of light, color, and emotion on a scale that feels both accessible and profound.

The National Gallery of Art's collection showcases how Impressionist artists ventured beyond public life to explore the private, everyday moments that often go unnoticed yet hold deep meaning. This article will delve into the characteristics of intimate Impressionism, highlight key works within the National Gallery's holdings, and offer insights into why this subgenre remains so compelling today.

What Defines Intimate Impressionism?

Impressionism is commonly associated with vibrant outdoor scenes, spontaneous brushwork, and the capture of fleeting moments. However, intimate Impressionism shifts the focus inward. It emphasizes personal spaces, quiet interactions, and subtle emotional undertones. These paintings often depict scenes in homes, gardens, or small gatherings, where the viewer feels like a silent witness to an unguarded moment.

Key Characteristics

- **Soft Color Palettes:** Intimate Impressionist works often feature gentle hues that echo the mood of the scene—muted pastels, warm tones, and delicate contrasts.
- **Focused Light and Shadow:** Rather than broad daylight or harsh sunlight, these paintings use nuanced lighting—like the glow of a lamp or filtered sunlight—to create an atmosphere of warmth and closeness.
- **Loose but Deliberate Brushwork:** The brushstrokes remain characteristic of Impressionism's spontaneity but are applied with an eye toward subtlety and detail in human expression and gesture.
- **Domestic and Personal Themes:** Common subjects include family members, close friends, quiet moments of reading or contemplation, and intimate portraits.

Intimate Impressionism in the National Gallery of

Art's Collection

The National Gallery of Art holds an impressive array of Impressionist works that embody this intimate approach. From Pierre-Auguste Renoir's tender portraits to Mary Cassatt's sensitive depictions of mothers and children, these pieces reveal the depth and diversity of Impressionism beyond its more famous scenes.

Renoir's Warmth and Tenderness

Pierre-Auguste Renoir is often celebrated for his vibrant social scenes, but his more intimate works truly capture the heart of Impressionism's emotional core. In paintings like **Girl with a Watering Can** or **The Swing**, Renoir blends lively light with a softness that invites you into a private moment of joy and innocence. These works demonstrate how intimate Impressionism can evoke feelings of nostalgia and warmth, making everyday experiences feel special.

Mary Cassatt's Insightful Domestic Scenes

Mary Cassatt, one of the few prominent American Impressionists, excelled at portraying the intimate bond between mothers and children. Her paintings in the National Gallery of Art, such as **Mother and Child** and **The Child's Bath**, emphasize the quiet strength and tenderness found in family life. Cassatt's use of color and composition draws the viewer into these personal moments, highlighting the universal nature of care and affection.

Other Noteworthy Artists

- **Berthe Morisot:** Known for her delicate and refined brushwork, Morisot's works often feature women in domestic settings, capturing their contemplative moods.
- **Edgar Degas:** While famous for his ballet dancers, Degas also painted intimate scenes of women at their toilette or resting, revealing private moments with psychological depth.
- **Camille Pissarro:** Though primarily recognized for landscapes, Pissarro's small-scale paintings of rural life and family scenes add a gentle, personal dimension to his oeuvre.

Why Intimate Impressionism Resonates Today

In a world that often feels fast-paced and overwhelming, intimate Impressionism offers a moment of pause and reflection. The National Gallery of Art's collection allows visitors to experience the beauty of quiet moments and the emotional resonance found in everyday life. These paintings remind us that intimacy is not just about grand gestures but also about the subtle exchanges and spaces that define human connection.

Experiencing Intimacy Through Art

When viewing these works, it helps to:

- ****Observe the Details:**** Notice the way light plays across a subject's face or the gentle touch between figures.
- ****Consider the Context:**** Think about the era when these paintings were made and how private life was viewed and valued.
- ****Reflect on Your Own Moments:**** Let the paintings inspire you to appreciate the small, intimate moments in your own life.

Tips for Exploring Intimate Impressionism at the National Gallery of Art

If you plan to visit the National Gallery of Art or explore its digital collection, here are some ways to enhance your experience:

- **Take your time with each piece:** Intimate Impressionism rewards close observation and a slower pace.
- **Read the artist's background:** Understanding the artist's life and motivations can deepen your appreciation.
- **Compare large and small works:** Notice how scale affects the feeling of intimacy in Impressionist paintings.
- **Explore related exhibitions:** The museum often pairs Impressionist works with contemporary or thematic exhibitions that provide additional context.

The National Gallery of Art's Role in Preserving Intimate Impressionism

As one of the world's premier art institutions, the National Gallery of Art plays a crucial role in preserving and showcasing intimate Impressionism. Through careful curation and conservation, the gallery ensures that these delicate, nuanced works remain accessible to the public. The museum's commitment to education also helps new audiences understand the importance of this quieter side of Impressionism.

By offering guided tours, lectures, and online resources, the National Gallery of Art encourages visitors to engage with the emotional depth and technical mastery of intimate Impressionist paintings. This ongoing dialogue between the art and its audience keeps the spirit of Impressionism alive and relevant.

Exploring intimate Impressionism from the National Gallery of Art reminds us that even the simplest moments can be transformed by the artist's eye into timeless works of beauty and emotion. Whether you're a seasoned art lover or a curious newcomer, these paintings invite you to discover the quiet power of connection and observation.

Frequently Asked Questions

What is 'Intimate Impressionism' at the National Gallery of Art?

Intimate Impressionism is an exhibition at the National Gallery of Art that focuses on small-scale, personal works by Impressionist artists, highlighting their private moments and subtle techniques.

Which artists are featured in the 'Intimate Impressionism' collection at the National Gallery of Art?

The collection features works by prominent Impressionist artists such as Mary Cassatt, Edgar Degas, Berthe Morisot, and Pierre-Auguste Renoir, among others.

What distinguishes 'Intimate Impressionism' from traditional Impressionism?

Intimate Impressionism emphasizes smaller, more personal and domestic scenes, often portraying private moments and everyday life with delicate brushwork and softer palettes, contrasting with larger, public, or landscape scenes typical of traditional Impressionism.

When was the 'Intimate Impressionism' exhibition held at the National Gallery of Art?

The 'Intimate Impressionism' exhibition was held at the National Gallery of Art from October 2022 through January 2023.

Are there any notable paintings in the 'Intimate Impressionism' exhibition?

Yes, notable paintings include Mary Cassatt's portraits of mothers and children, Degas's ballet rehearsals, and Morisot's domestic scenes, all exemplifying the intimate nature of the exhibition.

How does 'Intimate Impressionism' reflect the role of women artists in Impressionism?

The exhibition highlights the significant contributions of women Impressionists like Cassatt and Morisot, showcasing their unique perspectives on domestic and private life that were

often overlooked in traditional art history narratives.

Can visitors view 'Intimate Impressionism' artworks online through the National Gallery of Art website?

Yes, the National Gallery of Art offers online access to many works from the 'Intimate Impressionism' exhibition through their digital collection and virtual exhibition tours.

What themes are explored in the 'Intimate Impressionism' exhibition?

Themes include domestic life, private moments, motherhood, childhood, and quiet leisure activities, all portrayed with the Impressionists' characteristic light and color techniques.

How does 'Intimate Impressionism' contribute to our understanding of Impressionist art?

It broadens the perception of Impressionism by focusing on smaller, more personal works that reveal emotional depth and the everyday lives of subjects, offering a more nuanced understanding of the movement.

Are there any special programs or lectures related to 'Intimate Impressionism' at the National Gallery of Art?

During the exhibition, the National Gallery of Art hosted lectures, panel discussions, and family programs to engage visitors with the themes and artists featured in 'Intimate Impressionism.'

Additional Resources

****Intimate Impressionism from the National Gallery of Art: A Closer Look****

intimate impressionism from the national gallery of art offers a unique lens through which to appreciate the nuanced and personal aspects of the Impressionist movement. Unlike the grandiose, sweeping landscapes and bustling city scenes often associated with Impressionism, this subset focuses on quiet moments, domestic interiors, and subtle emotional undertones. The National Gallery of Art's collection provides a compelling exploration of this intimate dimension, highlighting works that emphasize private experiences and the delicate interplay of light and emotion within smaller, more personal settings.

Understanding Intimate Impressionism in Context

Impressionism, as an art movement, revolutionized the way artists captured the fleeting

effects of light and atmosphere. Originating in the late 19th century, it challenged academic traditions by favoring loose brushwork, vibrant colors, and everyday subjects. However, "intimate impressionism" narrows this broad spectrum to focus explicitly on personal and introspective moments. The National Gallery of Art's curation of intimate Impressionist works illuminates this lesser-known facet, presenting pieces that reveal the emotional depth and quietude often overshadowed by more dramatic compositions.

Unlike the more public and expansive scenes typical of Impressionism, intimate Impressionism centers on private spaces—interiors bathed in natural light, solitary figures engaged in everyday activities, and close-up studies of human expression. This approach underscores the movement's versatility and its capacity to explore human experience beyond the external world.

Key Characteristics of Intimate Impressionism

The National Gallery of Art's collection demonstrates several defining features of intimate Impressionism:

- **Focus on Domestic Spaces:** Many works depict interiors such as parlors, studios, and gardens, emphasizing personal environments.
- **Subtle Use of Light:** Rather than dramatic sunlight or vivid outdoor scenes, these paintings often capture soft, diffused lighting that enhances mood and atmosphere.
- **Emotional Nuance:** The subjects frequently display contemplative or quiet emotional states, inviting viewers to engage with the inner lives of the figures.
- **Loose Brushwork with Delicate Detailing:** While maintaining the hallmark Impressionist brushstrokes, artists balance spontaneity with careful attention to intimate details.

Highlights from the National Gallery's Collection

The National Gallery of Art houses several standout works that exemplify intimate Impressionism, featuring prominent artists such as Mary Cassatt, Berthe Morisot, and Edgar Degas. Each artist brings a distinctive voice to the theme of intimacy, enriching the narrative of Impressionism through their personal perspectives.

Mary Cassatt's Tender Observations

Mary Cassatt's contributions to intimate Impressionism are particularly notable. As an American expatriate deeply embedded in the Parisian Impressionist circle, Cassatt

specialized in portraying the private lives of women and children. Her paintings often reveal tender domestic interactions, such as mothers cradling infants or women engaged in quiet reflection.

One of the strengths of Cassatt's work lies in her ability to merge Impressionist techniques with a profound empathy for her subjects. The National Gallery's collection includes examples where her delicate brushwork and muted palette evoke both the physical closeness and emotional bonds characteristic of intimate Impressionism.

Berthe Morisot and the Feminine Gaze

Berthe Morisot, another key figure represented in the National Gallery, offers an insightful exploration of femininity and domesticity through her intimate Impressionist paintings. Morisot's works frequently capture moments of solitude or gentle interaction within private settings, often emphasizing the subtleties of light and texture.

Her approach diverges somewhat from her male contemporaries by focusing less on public scenes and more on the interior emotional landscape. The National Gallery's holdings reveal Morisot's fluid brushstrokes and her skill in rendering delicate fabrics, soft skin tones, and the interplay of light on intimate surfaces.

Edgar Degas and the Private Moments of Everyday Life

While Edgar Degas is best known for his dynamic portrayals of ballet dancers and urban life, the National Gallery's collection also highlights his intimate Impressionist works. Degas often depicted candid moments behind the scenes—ballet rehearsals, women at their toilette, and quiet domestic activities.

His mastery of composition and perspective allows viewers to experience these intimate scenes as if peering into a private world. Degas' use of muted colors combined with sharply defined forms creates a compelling contrast that underscores the complexity of intimacy within everyday life.

Intimate Impressionism's Place within the Broader Art Historical Narrative

The emphasis on intimate Impressionism at the National Gallery of Art contributes to a more nuanced understanding of Impressionism's diversity. By focusing on personal, small-scale experiences, this subset challenges the dominant narrative centered on public and expansive scenes.

This perspective also foregrounds the role of women artists in shaping the movement. Artists like Cassatt and Morisot not only advanced Impressionist aesthetics but also expanded the thematic scope to include women's lives and domestic spaces, areas often

neglected in traditional art histories.

Moreover, intimate Impressionism presents a valuable counterpoint to modern and contemporary art's ongoing exploration of personal and psychological themes. Its subtle interplay of light, color, and emotion continues to resonate with audiences seeking depth beyond visual spectacle.

Comparative Insights: Intimate vs. Public Impressionism

A comparison between intimate and more public Impressionist works reveals key differences and overlaps:

- **Subject Matter:** Public Impressionism favors landscapes, cityscapes, and social gatherings; intimate Impressionism turns inward to private moments.
- **Scale and Composition:** Intimate pieces tend to be smaller and more focused, with compositions that invite close viewing.
- **Emotional Impact:** While both evoke mood through light and color, intimate works emphasize personal emotion and subtlety.
- **Audience Engagement:** Public Impressionism captures collective experiences, whereas intimate Impressionism encourages introspection and empathy.

Visiting the National Gallery of Art: Experiencing Intimate Impressionism Firsthand

For art enthusiasts and researchers, the National Gallery of Art provides an opportunity to engage directly with intimate Impressionist paintings in a thoughtfully curated setting. The museum's layout and interpretive materials help contextualize each work, enhancing appreciation of the delicate emotional and technical qualities that define this niche.

Visitors can observe the nuanced brushwork, the interplay of natural light within the gallery space, and the subtle gestures of figures that might be lost in digital reproductions. This firsthand experience underscores the importance of physical proximity in understanding the intimacy conveyed by these masterpieces.

Educational and Research Resources

The National Gallery of Art also supports scholarly inquiry through detailed catalogs,

lectures, and digital archives. These resources facilitate deeper analysis of intimate Impressionism, including its historical significance, stylistic developments, and cultural implications.

Researchers benefit from the museum's comprehensive documentation, which often includes provenance, exhibition history, and critical interpretations. Such data enriches the discourse around intimate Impressionism, positioning it as a vital and evolving field within art history.

Broader Implications for Impressionist Studies

The study and exhibition of intimate Impressionism at the National Gallery of Art encourage a reevaluation of the movement's scope and impact. It challenges the tendency to privilege certain subjects and styles, advocating for a more inclusive understanding that honors emotional subtlety and private experience.

Moreover, this focus invites contemporary audiences to reconsider the ways in which art captures the human condition—not only through grand narratives but also through the quiet, fleeting moments that shape personal identity and memory.

By highlighting intimate Impressionism, the National Gallery of Art not only preserves these delicate works but also ensures their lasting relevance in the broader cultural conversation about art, history, and human connection.

[Intimate Impressionism From The National Gallery Of Art](#)

intimate impressionism from the national gallery of art: Intimate Impressionism from the National Gallery of Art National Gallery of Art (U.S.), 2014-01-01 Issued in connection with an exhibition organized by the National Gallery of Art, Washington, and held at Museo dell'Ara Pacis Augustae, Rome, Italy; Legion of Honor, San Francisco, California; McNay Art Museum, San Antonio, Texas; Mitsubishi Ichigokan Museum, Tokyo, Japan; and Seattle Art Museum, Seattle, Washington.

intimate impressionism from the national gallery of art: *Intimate Impressionism from the National Gallery of Art : Educator Resource Guide* , 2015 Educator resource guide for the exhibition. Contains background information, looking questions, and activity suggestions.

intimate impressionism from the national gallery of art: Intimate impressionism E.A. Powell, 2015

intimate impressionism from the national gallery of art: *Impressionism, an Intimate View* Florence E. Coman, 2004 The art of the Impressionists has enduring appeal. Exhibitions on impressionism and impressionist artists continue to draw large crowds. Yet very little has been published that focuses on the intimate nature of much of impressionist art. Presenting over fifty works by major artists such as Bonnard, Corot, Cézanne, Degas, Van Gogh, Matisse, Monet, Renoir and Toulouse-Lautrec, and using the Ailsa Mellon Bruce Collection of small French paintings in the National Gallery of Art as its starting point, this beautifully illustrated new volume explores two important aspects of impressionism. First, it illustrates how artists like Monet, Pissarro, Degas, Cézanne, Sisley and Renoir sought to capture fleeting, everyday moments and objects that made up

their own lives and those of the people around them: their immediate family, friends, servants and strangers. The scale and subject matter was in stark contrast to the paintings of the official Salon. In place of large-scale academic or neoclassical subjects the impressionists turned to self-portraits, flowers in a crystal vase, a view of dancers backstage, a sister at a window, or an interior just after dinner—works that were once highly personal and introverted, wistful and dreamlike, transient and intimate in scale. Moreover, the author shows how the painting of earlier realist and landscape artists such as Corot, Rousseau, Boudin and Manet was absorbed into the small-scale impressionist works of an emerging generation of aspiring artists that included Monet, Renoir, Morisot and Pissarro. This highlights the second important feature of impressionism - its central role within the development of later nineteenth-century French and European modern art. In an introductory essay and in thematic groupings of works the author shows how, when the first impressionist exhibition opened in April 1874, critics were shocked at the small scale, unfinished nature of the paintings with their unmixed pigments and broken brush work, more akin to oil sketches. By the time of the last impressionist exhibition in 1886 the concept of what constituted a finished work had changed. Smaller, sketchier painting was increasingly admired for its freshness and immediacy of expression, and impressionism had given way to a radical reinterpretation by a new generation of artists. These included post-impressionists such as Seurat, Gauguin, Van Gogh and Cézanne; Vuillard and other members of the Nabis inspired by Gauguin; and, at the outset of the twentieth century Matisse, Derain and Duffy, known as the fauves ('wild beasts'), creators of highly coloured and emphatical brushworked paintings.

intimate impressionism from the national gallery of art: America's National Gallery of Art Philip Kopper, National Gallery of Art (U.S.), 2016-10-04 America's National Gallery of Art, a 75th-anniversary history of the nation's art museum, founded by Andrew W. Mellon and opened to the public on March 17, 1941. Presenting an overview of the Gallery's first fifty years and a thematic look at the transformation the museum has undergone since 1992, the book offers extensive photographic essays that highlight the West Building, newly renovated East Building, and Sculpture Garden as well as the magnificent art collection and selected special exhibitions. The book includes accounts of the founding benefactors and four directors—David Finley, John Walker, J. Carter Brown, and now Earl A. Powell III—and discusses the Gallery's historic 2014 agreement to accept custody of the collections of the Corcoran Gallery of Art.

intimate impressionism from the national gallery of art: Mellon vs. Churchill Jill Eicher, 2025-03-04 The never-before-told story of the epic battle of wills between Andrew Mellon and Winston Churchill, as they debated the repayment of the enormous sums loaned by America to Great Britain during World War I. Andrew Mellon, one of the most accomplished businessmen of his era, is almost unknown today. To this shy, diffident (but brilliant) man fell the daunting task of collecting the war debts from European governments still devastated by World War I and struggling to recover economically. Dealing with the U.S. Congress and the heads of foreign governments on the world stage became one of the great adventures of his life. Winston Churchill is one of the best-known figures in history. Mellon vs. Churchill presents Churchill through a different lens, focusing on his service as Chancellor of the Exchequer when Great Britain was the largest debtor to the United States. That he became the most vocal critic of American foreign policy during that time is a scarcely told chapter of economic history—and his long and contentious debate with Mellon has seldom been explored. Yet, during the five years that Churchill served as Chancellor of the Exchequer (1924-1929), Mellon was his counterpart at the United States Treasury, and their debate and fierce differences of opinion about the handling of what Churchill called “the monstrous war debts” made frequent headlines on both sides of the Atlantic. No mention of any of their five meetings are included in the official biographies of either man. Now these confrontations are brought to vivid life in Mellon vs. Churchill, as are many other vignettes from their very public, but largely forgotten, rivalry. Mellon vs. Churchill brings the reader inside the adventurous lives of these two great public figures—men who were not afraid to take huge risks to pursue their grand ambitions.

intimate impressionism from the national gallery of art: Renoir: An Intimate Biography

Barbara Ehrlich White, 2017-11-07 A major new biography of this enduringly popular artist by the world's foremost scholar of his life and work Expertly researched and beautifully written by the world's leading authority on Auguste Renoir's life and work, Renoir fully reveals this most intriguing of Impressionist artists. The narrative is interspersed with more than 1,100 extracts from letters by, to, and about Renoir, 452 of which come from unpublished letters. Renoir became hugely popular despite great obstacles: thirty years of poverty followed by thirty years of progressive paralysis of his fingers. Despite these hardships, much of his work is optimistic, even joyful. Close friends who contributed money, contacts, and companionship enabled him to overcome these challenges to create more than 4,000 paintings. Renoir had intimate relationships with fellow artists (Caillebotte, Cézanne, Monet, and Morisot), with his dealers (Durand-Ruel, Bernheim, and Vollard) and with his models (Lise, Aline, Gabrielle, and Dédée). Barbara Ehrlich White's lifetime of research informs this fascinating biography that challenges common misconceptions surrounding Renoir's reputation. Since 1961 White has studied more than 3,000 letters relating to Renoir and gained unique insight into his personality and character. Renoir provides an unparalleled and intimate portrait of this complex artist through images of his own iconic paintings, his own words, and the words of his contemporaries. "Barbara White is a biographer of courage, seriousness and unrelenting honesty. She has read and dissected about 3,000 letters about Renoir written by him, his friends, his family, as well as the newspapers of the day. Practically every member of the Renoir family has entrusted their personal documents to her – a pledge of trust totally deserved. Whenever I am asked a question about Auguste, I write to Barbara to ask her opinion or call on her knowledge, since she has become an indisputable reference for me. She is always careful and verifies facts and contexts by every route possible. The Renoir family, and Auguste himself, are very lucky that Barbara is so passionate about her subject, and I feel personally lucky to know her. I thank her from the bottom of my heart for this work of a lifetime – a magnificent success. I am very pleased that her book has been edited by the quality editors at Thames & Hudson, as it will remain a point of reference for many generations to come." – Sophie Renoir (great-granddaughter of Auguste Renoir, granddaughter of his eldest son Pierre, and daughter of Renoir's grandson Claude Renoir, Jr.), June 7, 2017

intimate impressionism from the national gallery of art: European Painting and Sculpture, Ca. 1770-1937, in the Museum of Art, Rhode Island School of Design Rhode Island School of Design. Museum of Art, 1991 This documents the distinguished collection of European art—from the late eighteenth through the early twentieth centuries—that forms a significant part of the collections belonging to the Museum of Art, Rhode Island School of Design. This book includes stunning canvases by Gericault, Delacroix, Degas, Manet, Monet, Cezanne, Renoir, Picasso, and Matisse. What makes the collection so noteworthy are the extraordinary works by unknown artists and the unknown works by known artists.

intimate impressionism from the national gallery of art: A Companion to Impressionism André Dombrowski, 2028-08-14 The 21st century's first major academic reassessment of Impressionism, providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism, this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition, chronology, and membership of the Impressionist movement. In 34 original essays from established and emerging scholars, this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art. Focusing on the 1860s to 1890s, this Companion explores artists who are well-represented in Impressionist studies, including Monet, Renoir, Degas, and Cassatt, as well as Morisot, Caillebotte, Bazille, and other significant yet lesser-known artists. The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media, the materials and techniques of the Impressionists, and the movement's exhibition and reception history. Part of the acclaimed Wiley Blackwell Companions to Art History series, this important new addition to scholarship in this field: Reevaluates the origins, chronology, and critical reception of French Impressionism Discusses

Impressionism's account of modern identity in the contexts of race, nationality, gender, and sexuality
Explores the global reach and influence of Impressionism in Europe, the Middle East, East Asia, North Africa, and the Americas
Considers Impressionism's relationship to the emergence of film and photography in the 19th century
Considers Impressionism's representation of the private sphere as compared to its depictions of public issues such as empire, finance, and environmental change
Addresses the Impressionist market and clientele, period criticism, and exhibition displays from the late 19th century to the middle of the 20th century
Features original essays by academics, curators, and conservators from around the world, including those from France, Germany, the United States, the United Kingdom, Japan, Turkey, and Argentina
The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art, Post-Impressionism, modern art, and modern French cultural history.

intimate impressionism from the national gallery of art: Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007

intimate impressionism from the national gallery of art: American Masterpieces from the National Gallery of Art John Wilmerding, 1993-08-22

intimate impressionism from the national gallery of art: American Impressionism & Realism Helene Barbara Weinberg, Queensland Art Gallery, 2009 An exhibition publication featuring curatorial essays and works from the Metropolitan Museum of Art, New York

intimate impressionism from the national gallery of art: Édouard Vuillard, the Nabis, and the Politics of Domesticity Francesca Berry, 2024-12-12 This ground-breaking book is the first to address the feminine and feminist politics of Intimiste art - a modernist mode of art making developed in the 1890s by Édouard Vuillard while associated with the Nabi 'brotherhood'. Coined by contemporary critics, 'intimisme' encapsulated the shared approach of these artists to depicting intimate settings and themes. Vuillard's paintings, which are typically small, employ bold pigments and economic brushstrokes to depict female figures in tightly composed apartment interiors. Those portrayed include his mother and sister, just as wives and lovers dominate the art of other Nabis, including Maurice Denis and Pierre Bonnard. Francesca Berry comparatively analyses the gender politics of Nabi art to reveal real differences. Through skilled visual interpretation she argues that Vuillard attempted a profound engagement with the material conditions of feminine domesticity in cooperation with his first and most sustained audience: women. He did so, the author reveals, in artworks that explore a complex range of feminine experiences such as sexual initiation, stillbirth, illicit work, and unceasing housework. The personal gender politics of Intimiste practice also are foregrounded. Vuillard's studio-bedroom afforded him access to quotidian femininity. But at what risks to his sister's privacy and to his mother's subjectivity? Making an artistic project of feminine domesticity also meant entering the field of politics. The 1890s was the decade of state legislation and feminist demands with respect to work in the home and women's familial rights. Personal in motif and Symbolist in form, Berry's extensive historical research reveals these artworks also to have been social and political, sometimes even feminist, in meaning. Transcending the structural repression of domesticity in histories of modernist art, this book powerfully overturns residual myths of aesthetic introspection and social retreat that for too long have been attached to Nabi Symbolism.

intimate impressionism from the national gallery of art: The Art of Rivalry Sebastian Smee, 2016-08-16 Pulitzer Prize-winning art critic Sebastian Smee tells the fascinating story of four pairs of artists—Manet and Degas, Picasso and Matisse, Pollock and de Kooning, Freud and Bacon—whose fraught, competitive friendships spurred them to new creative heights. Rivalry is at the heart of some of the most famous and fruitful relationships in history. The Art of Rivalry follows eight celebrated artists, each linked to a counterpart by friendship, admiration, envy, and ambition. All eight are household names today. But to achieve what they did, each needed the influence of a contemporary—one who was equally ambitious but possessed sharply contrasting strengths and weaknesses. Édouard Manet and Edgar Degas were close associates whose personal bond frayed after Degas painted a portrait of Manet and his wife. Henri Matisse and Pablo Picasso swapped

paintings, ideas, and influences as they jostled for the support of collectors like Leo and Gertrude Stein and vied for the leadership of a new avant-garde. Jackson Pollock's uninhibited style of "action painting" triggered a breakthrough in the work of his older rival, Willem de Kooning. After Pollock's sudden death in a car crash, de Kooning assumed Pollock's mantle and became romantically involved with his late friend's mistress. Lucian Freud and Francis Bacon met in the early 1950s, when Bacon was being hailed as Britain's most exciting new painter and Freud was working in relative obscurity. Their intense but asymmetrical friendship came to a head when Freud painted a portrait of Bacon, which was later stolen. Each of these relationships culminated in an early flashpoint, a rupture in a budding intimacy that was both a betrayal and a trigger for great innovation. Writing with the same exuberant wit and psychological insight that earned him a Pulitzer Prize for art criticism, Sebastian Smee explores here the way that coming into one's own as an artist—finding one's voice—almost always involves willfully breaking away from some intimate's expectations of who you are or ought to be. Praise for *The Art of Rivalry* "Gripping . . . Mr. Smee's skills as a critic are evident throughout. He is persuasive and vivid. . . . You leave this book both nourished and hungry for more about the art, its creators and patrons, and the relationships that seed the ground for moments spent at the canvas."—*The New York Times* "With novella-like detail and incisiveness [Sebastian Smee] opens up the worlds of four pairs of renowned artists. . . . Each of his portraits is a biographical gem. . . . *The Art of Rivalry* is a pure, informative delight, written with canny authority."—*The Boston Globe*

intimate impressionism from the national gallery of art: American Book Publishing Record, 2003

intimate impressionism from the national gallery of art: Manet/Degas Stephan Wolohojian, Ashley E. Dunn, 2023-09-18 Friends, rivals, and at times antagonists, Édouard Manet and Edgar Degas maintained a pictorial dialogue throughout their lives as they both worked to define the painting of modern urban life. *Manet/Degas*, the first book to consider their careers in parallel, investigates how their objectives overlapped, diverged, and shaped each other's artistic choices. Enlivened by archival correspondence and records of firsthand accounts, essays by American and French scholars take a fresh look at the artists' family relationships, literary friendships, and interconnected social and intellectual circles in Paris; explore their complex depictions of race and class; discuss their political views in the context of wars in France and the United States; compare their artistic practices; and examine how Degas built his personal collection of works by Manet after his friend's premature death. An illustrated biographical chronology charts their intersecting lives and careers. This lavishly illustrated, in-depth study offers an opportunity to reevaluate some of the most canonical French artworks of the nineteenth century, including Manet's *Olympia*, Degas's *The Absinthe Drinker*, and other masterworks.

intimate impressionism from the national gallery of art: E. Vuillard Guy Cogeval, Édouard Vuillard, Kimberly Jones, Laurence Des Cars, National Gallery of Art, Washington D.C., Dario Gamboni, Mary Anne Stevens, Royal Academy of Arts (Great Britain), 2003-01-01 The long and illustrious career of Édouard Vuillard spans the fin-de-siècle and the first four decades of the twentieth century, during which time the French painter, printmaker, and photographer created an extraordinary body of work. This is the first volume to explore Vuillard's rich and varied career in its totality, presenting nearly 350 works that demonstrate the full range of his subject matter and reveal both the public and private sides of this quintessentially Parisian artist. In a series of illustrated essays and catalogue entries, the authors explore Vuillard's complex and diverse artistic development, beginning with his academic training in Paris in the late 1880s and the innovative Nabi paintings of the 1890s for which he is best known, including his provocative, disquieting middle-class interiors and his work associated with the avant-garde theatre. The authors also examine Vuillard's splendid but lesser known large-scale decorations, his luminous landscapes, and the elegant portraits from the last decades of his career. In addition to paintings, the volume includes a substantial selection of drawings and graphics, together with a large group of striking photographs by the artist, many of which are published here for the first time. This illustrated catalogue accompanies the most comprehensive exhibition ever devoted to the work of Édouard

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