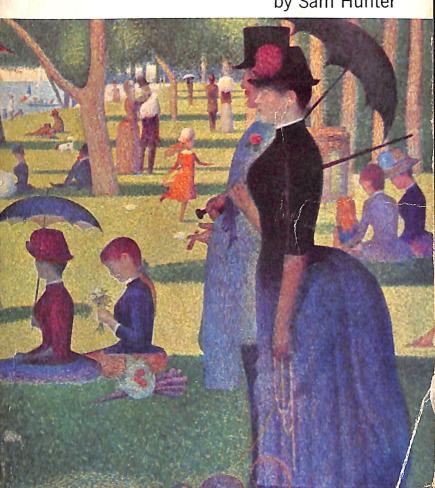


Modern Fifty Cents French Painting

Fifty artists from Manet to Picasso

by Sam Hunter



Contents

Salon of the Rejected

15

State of French painting at mid-century—Manet's emergence at the Salon des Refusés—Baudelaire's art criticism: estimate of Delacroix, theories of "modernity"—Courbet's "Pavilion of Realism" at the Paris World's Fair, 1855.

A Detached Observer

30

Manet's life and career—The Luncheon on the Grass and Olympia—Meetings at the Café Guerbois—Contemporary subject matter and Impressionist influence—Pursuit of public approval and disappointments—His artistic detachment.

III The Image of Contemporary Life

42

Degas and the Impressionists—Degas's realism and the esthetics of the Goncourt brothers—The ballet and the theater—Influence of the Japanese print and photography—Late pastels.

IV Analysis of Shadow

53

French landscape tradition and the Barbizon School—Pre-Impressionist painting at Saint-Simeon—Gleyre's studio—Monet and Renoir at La Grenouillère—Impressionist technique and new optical discoveries—First Impressionist exhibition, 1874—Later styles of Monet, Renoir, Pissarro.

V Cylinder, Sphere, and Cone

68

The reaction to Impressionism: Seurat, Cézanne, Gauguin, van Gogh, Lautrec—Seurat's career—Neo-Impressionist color theories—Cézanne's life after 1880—His retrospective at Vollard's, 1895—Cézanne's revolution.

VI Mysterious Centers of Thought

The Post-Impressionism of Gauguin, van Gogh and Lautrec—Their rebellion and personal tragedies—Gauguin at Pont-Aven, in Tahiti—Primitivism, Symbolism and fin de siècle styles—Art Nouveau—Nabi theories of decoration.

Commentaries to Color Plates: 2 - 23 105

Commentaries to Color Plates: 26 - 47 131

VII Fin de Siècle

157

The experimental in modern art—Matisse and Picasso in 1900—Bonnard and Vuillard—Fantastic art in Northern Europe—Henri Rousseau's primitivism—Gustave Moreau's studio—His "decadence"—The emergence of Matisse.

VIII Wild Beasts and Tame

167

The great Gauguin, van Gogh and Cézanne retrospectives— The first Fauve exhibition in 1905—The Fauve revolution in Germany—Kandinsky's abstract art—Georges Rouault—Dissolution of the Fauves—Later styles of Dufy, Vlaminck and Derain.

Beyond the Pleasure Principle

176

Matisse's Joy of Life—The influence of Islamic art—Impact of Cubism—Winters in Nice, return to realism—A "rococo" style—Matisse's hedonism—Later works: Barnes mural, Mallarmé etchings, Jazz cut-outs, Vence decorations—Matisse's stature.

Picasso's innovations—Les Demoiselles d'Avignon—Picasso and Henri Rousseau—Rediscovering Cézanne—"Analytical" Cubism—The "metaphysics" of the collage—The painting-object and the machine-object—Fernand Léger—The fallacy in "humanist" criticism of abstract art.

XI Doctrine and Magic

201

Postwar painting mood—Marcel Duchamp's iconoclasm—The Dadaists—De Chirico's "metaphysical" period—First Surrealist Manifesto, 1924—Joan Miró and Surrealism—Picasso and the Grotesque—The Guernica—Picasso and Braque—Picasso after World War II.

XII Painting Now

221

The long shadow of the older generation—Contemporary French taste and the School of Paris—The Paris of Utrillo, Soutine, Modigliani, Chagall—New French painting: Hartung, Soulages, Mathieu, Dubuffet—Influence of American abstract painting—Toward the future.

Chronology	230
Glossary	242
Bibliography	248
Index	251