
Degas The Impressionists

Origins of Impressionism

Edgar Degas

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Impressionist and Post-impressionist Paintings in the Metropolitan Museum of Art

Edgar Degas: Paintings in Close Up

Pocket Painters: Degas, 1834-1917

Degas

Mapping Degas

Edgar Degas, Life and Work

Edgar Degas

Degas

Memories of Degas

Degas

Edgar Degas

Edgar Degas, 1834-1917

The Private Lives of the Impressionists

Degas

Degas, Impressionism, and the Paris Millinery Trade

Degas

Degas and New Orleans

Degas

Degas

Edgar-Hilaire-Germain Degas

The Impressionists

Revisiting Renoir, Manet and Degas

Degas

Impressionist Quartet
Degas
The Impressionists
Degas
Degas
Degas
Edgar Degas, the Private Impressionist
Degas
Edgar Degas
Edgar Degas
Degas and New Orleans
Degas
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Degas and New Orleans accompanies a major exhibition that reassembles most of the fascinating art that Degas created during his visit and places this work in its remarkable context of family drama and American history."--BOOK JACKET.

[Origins of Impressionism](#) National Gallery of Art

This work analyses the relationship between visual art and contemporary art fiction by addressing the problem of the ekphrastic re-presentation and re-interpretation of an Impressionist figure painting through its composition, selected details of the painting and allusion to specific techniques used in the process of creating the masterpiece based on the examples

of the following novels: Luncheon of the Boating Party (LOTBP) by Susan Vreeland (2007), Mademoiselle Victorine (MV) by Debra Finerman (2007), With Violets (WV) by Elizabeth Robards (2008), Dancing for Degas (DFD) by Kathryn Wagner (2010) and The Painted Girls (TPG) by Cathy Marie Buchanan (2013).

Edgar Degas Rizzoli International Publications

The Art Institute of Chicago enjoys an almost unparalleled collection of works by Degas. Here, a selection of highlights enables renowned art historian Jean Sutherland Boggs to survey his career and trace his lifelong exploration of motifs and ideas. Painter and draftsman, graphic artist and sculptor, creator of some of the finest pastels of his time, there is no area of the fine arts that he did not master. 60 illustrations, 40 in full color.

Edgar Degas Parkstone International

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 Fiocre dans le ballet de la Source* (*Mademoiselle Fiocre in the Ballet 'The Spring'*) (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* (*The Dancing Anteroom at the Opera on 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.

Impressionist and Post-impressionist Paintings in the Metropolitan Museum of Art New Orleans : New Orleans Museum of Art ; [Copenhagen] : Ordrupgaard

Degas and New Orleans accompanies a major exhibition that reassembles most of the fascinating art that Degas created during his visit and places this work in its remarkable context of family drama and American history."--BOOK JACKET.

Edgar Degas: Paintings in Close Up Degas

The New Art History and the Impressionist canon seem to have successfully claimed Edgar Degas as a misogynist, rabid nationalist and misanthrope whose art was both masterly and experimental. By analysing Degas's approach to space and his self-fashioning attitude towards identity within the ambiguities of the political and artistic culture of nineteenth-century France, this book questions the characterisation of Degas as a right-wing Frenchman and artist, and will change the way in which Degas is thought about today.

Pocket Painters: Degas, 1834-1917 Cambridge Scholars Publishing

The art of the great masters is showcased in these lavishly illustrated books. Each volume offers a fascinating overview of the artist's career, with full-color reproductions of their work and specially commissioned biographies and interpretations.

Degas Metropolitan Museum of Art

Contains reproductions of the artist's work, extracts from his correspondence, and a study of the artist's personality and work.

Mapping Degas New Orleans : New Orleans Museum of Art ; [Copenhagen] : Ordrupgaard

This book describes the development of Impressionism and presents the eleven artists who made up the Impressionist group, including reproductions and analyses of their work.

Edgar Degas, Life and Work ABRAMS

"The first publication on Degas's mature work ... presents a new and definitive view of his last decades ... drawings, pastels, oil paintings, and sculptures."--Jacket.

Edgar Degas Getty Publications

"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

Degas ABDO Publishing Company

An in-depth look into the life and works of nine impressionist masters, including Pissarro, Manet, Degas, Monet, Renoir, Sisley, Bazille, Morisot and Cassatt.

Memories of Degas Metropolitan Museum of Art

The authors of Abrams' highly successful *Monet and The Last Flowers of Manet* have made the definitive book on the French Impressionist Edgar Degas. The New York Observer said, "In the wonderfully readable text . . . we are put in very intimate touch with the artist's own sensibility. . . . This is a book not to be missed". 324 illustrations, 121 in full color. 2 gatefolds.

Degas HarperCollins Publishers

When you have only a little time, a little money, and a little space, you can still learn a lot about great art with *Pocket Painters*. Here are the twenty best loved paintings -- in faithful color reproduction -- of Impressionist artist Edgar Degas, who

captured grace and emotion in women of all walks of life, especially ballet dancers. The Pocket Painters series is a beautifully designed library of the world's best loved painters. Each volume includes a selection of twenty of the finest examples of the artist's work, carefully reproduced in miniature size.

Edgar Degas Smithmark Publishers

This excellently illustrated book examines the mastery of the pastel technique that was such an outstanding feature of Degas' art. Although Degas was not unique in using pastel, it eventually became a method that he explored as few have done. *Jockeys in the rain* is a splendid example of the use of the medium. The eldest of five children, Degas came from a privileged Parisian family and received a strict, classical education. He acquired an early taste for art, and although he went to law school he spent his time drawing, visiting the studios of artists and viewing private collections owned by friends of his father. He entered the studios of Barrias and Lamothe, and studied at the Ecole des Beaux Arts before travelling widely in Italy. Throughout his life he was caught midway between the Paris Salon and the impressionists. He was always aware of the problems of light and tone and took advice from Ingres, for whom he had the highest admiration. Degas was a master portrayer of everyday reality but one of his greatest qualities was his draughtsmanship in the classical tradition, being comparable to that of Ingres himself. This is a fascinating and authoritative exploration of the work of a great artist.--Book jacket.

Edgar Degas, 1834-1917 Osmora Incorporated

In this book, Jeffrey Meyers follows the lives of four Impressionist painters whose rebellious work was scorned by the critics and

derided by their contemporaries. The French art establishment dismissed them altogether and at the time their sold for very little. *Impressionist Quartet* describes the relationships between these artists and how they struggle emotionally and intellectually to create a new way of seeing and representing the world.

The Private Lives of the Impressionists Getty Publications
New York Times Bestseller "Anyone who has ever lost themselves in Monet's color-saturated gardens or swooned over Degas's dancers will enjoy this revealing group portrait of the artists who founded the Impressionist movement. . . . For the armchair dilettante, as well as the art-history student, this is lively, required reading." — People
The first book to offer an intimate and lively biography of the world's most popular group of artists, including Manet, Monet, Pissarro, Cézanne, Renoir, Degas, Sisley, Berthe Morisot, and Mary Cassatt. Though they were often ridiculed or ignored by their contemporaries, today astonishing sums are paid for their paintings. Their dazzling works are familiar to even the most casual art lovers—but how well does the world know the Impressionists as people? Sue Roe's colorful, lively, poignant, and superbly researched biography, *The Private Lives of the Impressionists*, follows an extraordinary group of artists into their Paris studios, down the rural lanes of Montmartre, and into the rowdy riverside bars of a city undergoing monumental change. Vivid and unforgettable, it casts a brilliant, revealing light on this unparalleled society of genius colleagues who lived and worked together for twenty years and transformed the art world forever with their breathtaking depictions of ordinary life.

Degas Prestel

Following a rigorous academic training as a young man, Edgar Degas (1834–1917) brought the traditional methods of a classical history painter to bear on the life and society of his own day in works treating a range of subjects, prominently including the world of dance. This engaging volume brings together intimate portraits of the artist by two of his earliest and most important champions. The Irish writer George Moore (1852–1933) and the German-born English painter Walter Sickert (1860–1942) belonged to a network of British and French writers and artists; through this circle they became friends with Degas, whose Paris haunts and studios they both frequented. Long difficult to find in print, their groundbreaking accounts represent some of the most vivid responses to Impressionism in English and offer fascinating insight into the life and personality of one of the late nineteenth

century's most important painters. An introduction by the art historian Anna Gruetzner Robins situates their memoirs, which are supplemented here by vivid color illustrations and historical photographs, in the context of their time.

Degas, Impressionism, and the Paris Millinery Trade Oldcastle Books Ltd

Designed to accompany a major exhibit in London and Chicago and illustrated with 170 color plates and 120 black-and-white reproductions, a study of the artist's later career investigates the themes, techniques, and imagery of Degas's last decades. UP.

Degas Smithmark Publishers

An introduction to the life and work of nineteenth-century French artist Edgar Degas, discussing his cultural and historical importance, and including a chronology and over one hundred color illustrations with explanatory captions.

Best Sellers - Books :

- [Fourth Wing \(the Empyrean, 1\)](#)
- [A Court Of Frost And Starlight \(a Court Of Thorns And Roses, 4\)](#)
- [Our Class Is A Family \(our Class Is A Family & Our School Is A Family\)](#)
- [The Wager: A Tale Of Shipwreck, Mutiny And Murder By David Grann](#)
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