

Chana Orloff:
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Chana Orloff Sculptures Catalogue Raisonn

Felix Marcilhac



Chana Orloff Sculptures Catalogue Raisonné:

Chana Orloff Felix Marcilhac, 1991-01-01

Reconciling Art and Mothering Rachel Epp Buller, 2017-07-05

Reconciling Art and Mothering contributes a chorus of new voices to the burgeoning body of scholarship on art and the maternal and for the first time focuses exclusively on maternal representations and experiences within visual art throughout the world. This innovative essay collection joins the voices of practicing artists with those of art historians acknowledging the fluidity of those categories. The twenty-five essays of *Reconciling Art and Mothering* are grouped into two sections: the first written by art historians and the second by artists. Art historians reflect on the work of artists addressing motherhood including Marguerite Gérard, Chana Orloff and Ren Cox from the early nineteenth century to the present day. Contributions by contemporary artist mothers such as Gail Rebhan, Denise Ferris and Myrel Chernick point to the influence of past generations of artist mothers to the inspiration found in the work of maternally minded literary and cultural theorists and to attempts to broaden definitions of maternity. Working against a hegemonic construction of motherhood, the contributors discuss complex and diverse feminist mothering experiences from maternal ambivalence to queer mothering to quests for self-fulfillment. The essays address mothering experiences around the globe with contributors hailing from North and South America, Europe, Asia, Africa and Australia.

Women Artists in Interwar France Paula J. Birnbaum, 2017-07-05. *Women Artists in Interwar France: Framing Femininities* illuminates the importance of the Société des Femmes Artistes Modernes, more commonly known as FAM, and returns this group to its proper place in the history of modern art. In particular, this volume explores how FAM and its most famous members, Suzanne Valadon, Marie Laurencin and Tamara de Lempicka, brought a new approach to the most prominent themes of female embodiment: the self-portrait, motherhood and the female nude. These women reimagined art's conventions and changed the direction of both art history and the politics of their contemporary art world. FAM has been excluded from histories of modern art despite its prominence during the interwar years. Paula Birnbaum's study redresses this omission, contextualizing the group's legacy in light of the conservative politics of 1930s France. The group's artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism. Although many FAM works are missing, one reason for the lack of attention paid to their efforts, Birnbaum's extensive research through archives, press clippings and first-hand interviews with artists' families, reclaims FAM as an important chapter in the history of art from the interwar years.

Women Artists and Designers in Europe Since 1800 Penny McCracken, 1997

Chana Orloff Félix Marcilhac, 1991

Artbibliographies Modern, 1999

A.C.I.: Painting, sculpture, works on paper, prints, contemporary media Noelle Corboz, Cécile de Pebeyre, Marc Blondeau, Thierry Meaudre, 2009. *Art Catalogue Index A.C.I.* aims to provide a comprehensive list of all the catalogues raisonnés and reviews on artists born between 1780 and the postwar period. This first edition is focused on the so-called modern period. It starts with the birth of Jean-Auguste-Dominique Ingres in 1780 in Montauban, who competed for the Prix de Rome in

1800 with his contemporaries he therefore both witnessed and took part in this turning point in time which opened the gates of the modern period and which led up to today and contemporary art Published with BFAS Geneva and Thierry Meaudre Paris English text The Connoisseur, 1972 Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 1975 **Художники русского зарубежья, 1917-1939** Олег Леонидович Лейкинд, Кирилл Васильевич Махров, 1999 The dictionary Russian emigrant artists 1917 1939 contains the biographies of 750 artists who were all born before 1917 and worked abroad in the period between the two world wars The dictionary includes the biographies of painters draughtsmen sculptors set designers icon painters and representatives of the fields of applied and industrial arts Summary **The Human Figure and Jewish Culture** Eliane Strosberg, 2010 Illustrated with more than one hundred full color reproductions of works by the artists under discussion The Human Figure and Jewish Culture is an essential addition to any library of art history or Judaica **An Expressionist in Paris** Norman L. Kleeblatt, Chaim Soutine, Kenneth E. Silver, Romy Golan, Jewish Museum (New York, N.Y.), 1998 Born near Minsk in White Russia the painter Chaim Soutine 1894 1943 created his major works in France between the two World Wars He is identified with the School of Paris the group of artists many of them foreign born and Jewish who lived and worked in the French capital between the wars Known as a painter's painter Soutine worked with unreserved gesture and emotion using exuberant color thickly applied paint and sweeping brushwork Chaim Soutine is a comprehensive ground breaking book that rediscovers this important artist providing an overview of his life work and aesthetic influence as well as his critical reception Essays by leading scholars and curators assess Soutine's art from new vantage points including the changing critical reception of his work in Paris between the wars as well as in the US and France in the aftermath of World War II and the Holocaust The essays also examine the influence of Soutine's Jewish and French immigrant background on his work and reception and introduce us to his important patrons and major collectors These included Albert Barnes the famous Philadelphia collector who discovered Soutine's work in 1922 23 and purchased 52 of his paintings The book features presentations and information never published before including a photo essay composed of rare photographs of the artist newly discovered correspondence between Soutine and the French art historian Elie Faure and the first radiographic analysis of the artist's work which brings to light new evidence about Soutine's use of materials and his process of painting **Catalog of the Avery Memorial Architectural Library of Columbia University: Cul - Elb Avery Library**, 1968 **Art Deco Icon** Tamara de Lempicka, Alain Blondel, Ingrid Brugger, Tag Gronberg, 2004 Catalogus bij een tentoonstelling van werk vooral uit de periode 1922 1935 van de wat in vergetelheid geraakte art deco kunstenaars 1898 1980 Les cahiers du judaïsme, 2008 1997, Русские художники в Париже 1917-1939 Russes G. G. Pospelov, Charlotte Waligora, Musée de Montmartre, 2003 A l'occasion du tricentenaire de Saint Piersbourg le Musée de Montmartre réunit dans ce livre une collection d'oeuvres d'artistes russes célèbres Chagall Vassiliev Popova Kandinsky venus Paris entre 1910 et la Seconde

Guerre mondiale Oublier Rodin? Catherine Chevillot, Musée d'Orsay, 2009 Aux alentours de 1900 Paris des artistes venant de l'Europe entière se trouvent réunis Tous font preuve des mêmes préoccupations la recherche avide d'un nouvel univers formel alors que Rodin est le maître incontesté de la sculpture Durant dix ans la capitale est un creuset les idées se changent et se mûrissent Archipenko Brancusi Gargallo Gaudier Brzeska Gonzalez Hoetger Lehmbruck Minne Nadelman Zadkine chacun avec sa personnalité propre multiplie les expérimentations en défiant les catégories convenues Aujourd'hui nous avons cristallisé la sphère en cube nous avons combiné des masses de toutes les formes possibles les concentrant afin d'exprimer notre idée abstraite d'une conscience supérieure Gaudier Brzeska Les horreurs de la guerre l'écatement de la scène parisienne avec le départ pour le front de certains sculpteurs le retour dans leur pays d'origine pour d'autres et la mort de Rodin en 1917 signent un basculement total et l'entrée dans une nouvelle esthétique Cet ouvrage propose un nouveau regard sur les pionniers de la sculpture moderne du début du XXe siècle et vient combler une lacune importante dans l'histoire de l'art **Revue de l'art**, 2004 **Joseph Csaky** Félix Marcilhac, 2007

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