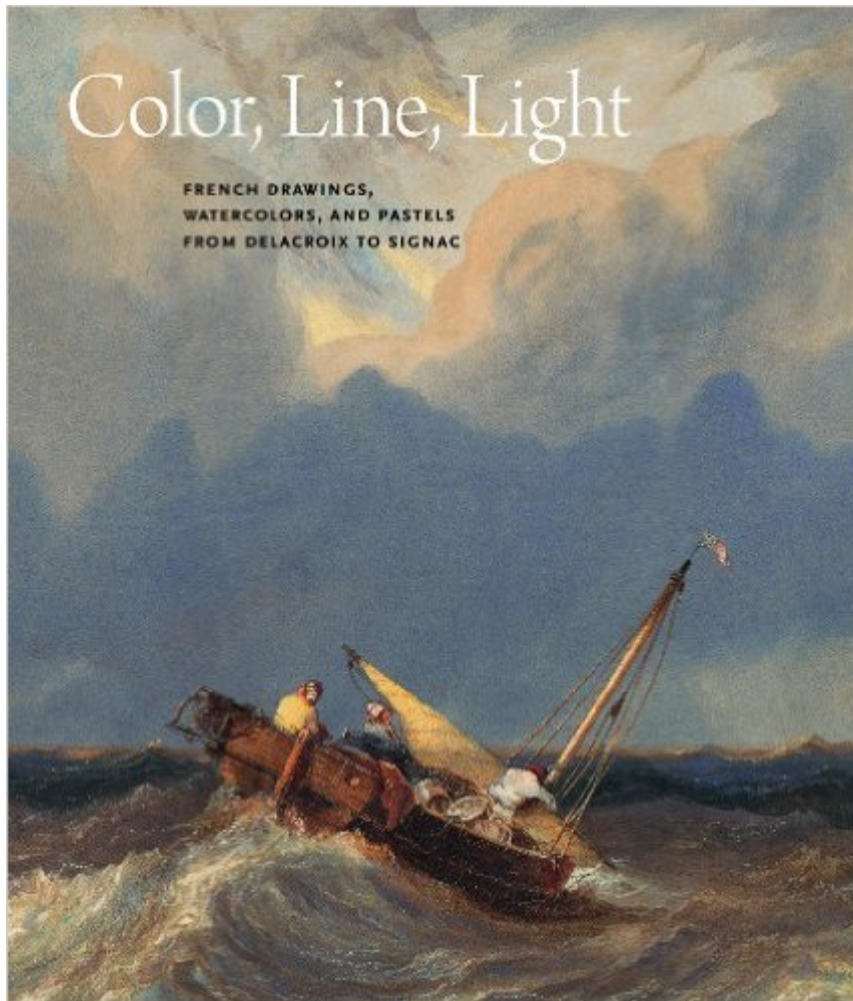


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Color, Line, Light: French Drawings, Watercolors, And Pastels From Delacroix To Signac



Synopsis

Spanning the period from Romanticism to Neo-Impressionism, this beautiful book reveals the extraordinary richness, diversity, and inventiveness that fueled a remarkably creative period of French drawing--called "the paper century" in the opening essay. Brilliant drawings by Degas, Monet, C  zanne, Gauguin, and Seurat as well as by many of their peers allow for a close inspection of such key artistic movements as Realism, Impressionism, and the art of the Nabis and Symbolists. With some 150 color reproductions, this volume serves as a perfect introduction to the exquisite techniques and talents of artists whose work continues to inspire and amaze.

Book Information

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Customer Reviews

Aficionados of the graphic arts in nineteenth-century France have been well served recently. At New York's Frick Collection, from March to June 2013, there was the wonderful loan exhibition from the Clark Art Institute, "The Impressionist Line from Degas to Toulouse-Lautrec," with its fine catalogue (see the review on this website), and from January to May 2013, the National Gallery of Art in Washington was the venue for "Color, Line, Light" (previously at the Mus  e des impressionnismes Giverny), for which this volume is the catalogue. The exhibition consisted of works from the private collection of James T. Dyke of Little Rock, Arkansas, who some time ago exhibited 135 of his drawings and watercolors of Signac, which he subsequently donated to the Arkansas Art Center in that city. This collection is far broader in scope and goes indeed from a Delacroix watercolor of 1826/1830 to one of Signac from 1926. The ninety-five catalogue entries are divided chronologically into the rough categories of Romanticism, Realism, Impressionism, the Nabis and Symbolists, and

the Neo-Impressionists. Each period is the subject of a short scholarly essay discussing the works and accompanied by a number of supportive illustrations from collections ranging from the National Gallery to the Musée d'Orsay. Each essay is followed immediately by the plates discussed--which spares the reader a lot of page-flipping--and the plates are full-page reproductions in excellent color and clarity. One has to remember that this is a highly individual and idiosyncratic collection. Mr.

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