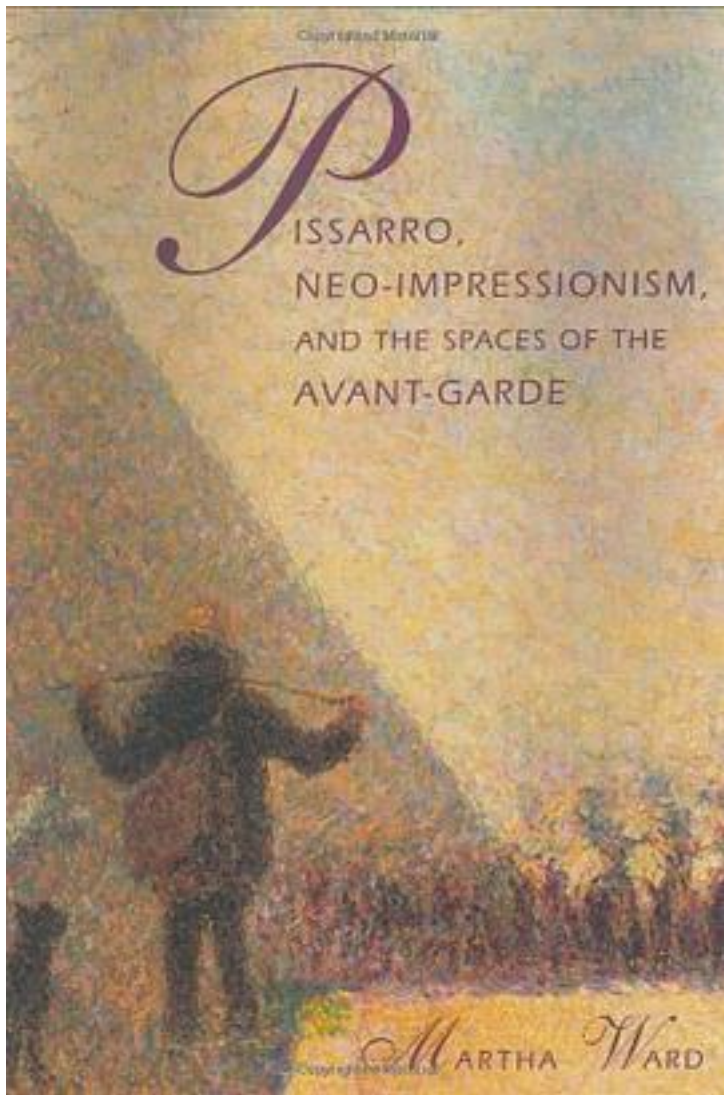


# Pissarro, Neo-impressionism, and the Spaces of the Avant-Garde



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出版者:Univ of Chicago Pr

出版时间:1996-7

装帧:HRD

isbn:9780226873244

Paying particular attention to the participation of Camille Pissarro, the only older artist to join the otherwise youthful movement, Ward sets the neo-Impressionists' individual achievements in the context of a generational struggle to redefine the purposes of painting. She describes the conditions of display, distribution and interpretation that the neo-Impressionists challenged, and explains how these artists sought to circulate their own work outside the prevailing system. Paintings, Ward argues, often anticipate and respond to their own conditions of display and use, and in the case of the neo-Impressionists, the artists' relations to market forces and exhibition spaces had a decisive impact on their art. Ward details the changes in art dealing, and chronicles how these and new freedoms for the press made artistic vanguardism possible while at the same time affecting the content of painting. She also provides a nuanced account of the neo-Impressionists' engagements with anarchism, and traces the gradual undermining of any strong correlation between artistic allegiance and political direction in the art world of the 1890s.

作者介绍:

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