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Abstract Expressionism: Changing Methodologies for Interpreting Meaning
Ellen G. Landau

FROM THE BOOK
Reading Abstract Expressionism: Context and Critique
Ellen G. Landau

Abstract Expressionism: Changing Methodologies for Interpreting Meaning... originally published in Reading Abstract Expressionism: Content and Critique, edited and with an introduction by Ellen G.

CHAPTER
Introduction: Framing Abstract Expressionism
Michael Leja

FROM THE BOOK
Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s
Michael Leja

Abstract expressionism – United States
New York school of art
Art movements
+ More chapter subjects
plane arrays of objects phenomenally receding in depth (figs 20, 35). To Picasso different aspects of Cézanne were what 'Spanl' and side winds and the cantilever principle and Siemens steel were to Benjamin Baker — or as, in what is emerging as my grossly oversimplified and over-schematic account, I described them as being to Baker.

Fig. 35. Cézanne, Still Life with Jug and Fruit. Oil on canvas, about 1900. National Gallery of Art, Washington (Gift of the W. Averell Harriman Foundation).

Fig. 36. Cézanne, Les Baigneuses. Oil on canvas, about 1900. National Gallery, London.

To sum all this up as Cézanne influencing Picasso would be false: it would blur the differences in type of reference, and it would take the actively purposeful element out of Picasso's behaviour to Cézanne. Picasso acted on Cézanne quite sharply. For one thing, he rewrote art history by making Cézanne a that much larger and more central historical fact in 1910 than he had been in 1906: he shifted him further into the main tradition of European painting. Then again, his reference to Cézanne was tendentious. His angle on Cézanne — to revert to the billiard-table image — was a particular one, affected among other things by his
propagandistic force than usual when Harriet Hosmer created in Rome her heroic statue of Senator Thomas Hart Benton (1868; fig. 4) whose voluminous cloak—and sandals—give him the Roman appearance, while beneath the westward-turned figure with a map in his hands are inscribed the words: "There is the East. There lies the road to India." 

General Andrew Jackson

<table>
<thead>
<tr>
<th>Creator name</th>
<th>Powers, Hiram</th>
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<tbody>
<tr>
<td>Creator nationality/culture</td>
<td>American</td>
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<tr>
<td>Creator role</td>
<td>Sculptor</td>
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<tr>
<td>Creation date</td>
<td>c. 1835</td>
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<tr>
<td>Object type</td>
<td>Sculpture</td>
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<tr>
<td>Materials</td>
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<tr>
<td>Dimensions</td>
<td>34 3/4 x 23 1/2 x 15 1/2 in. (88.3 x 59.7 x 39.4 cm)</td>
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<tr>
<td>Location</td>
<td>Metropolitan Museum of Art, New York</td>
</tr>
<tr>
<td>Accession number</td>
<td>94.14</td>
</tr>
</tbody>
</table>

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plane arrays of objects phenomenally receding in depth (figs 20, 35). To Picasso different aspects of Cézanne were what 'Span' and side winds and the cantilever principle and Siemens steel were to Benjamin Baker — or as, in what is emerging as my grossly oversimplified and over-schematic account, I described them as being to Baker.

To sum all this up as Cézanne influencing Picasso would be false; it would blur the differences in type of reference, and it would take the actively purposeful element out of Picasso's behaviour to Cézanne. Picasso acted on Cézanne quite sharply. For one thing, he rewrote art history by making Cézanne a much larger and more central historical fact in 1910 than he had been in 1906; he shifted him further into the main tradition of European Bathers (Les Grandes Baigneuses) by Cézanne, Paulus. His angle on Cézanne — to revert to the billiard-table image — was a particular one, affected among other things by his having received training in the art of Siemens steel. He was no contemptible artist.
sacrificial operation.

Other sculptures represent these cheek-piercing rites as subjects in their own right. Set in front of a diminutive but, one group shows three men strung together by a pole through their foreheads. A ladle in a large shoulder. Three other painful poses, holding an over-the-edge, left and right, holding their cheeks in pain.

The instruments used for cheek-piercing appear in some instances to be sharpened poles—perhaps bamboo (see fig. 41)—while in other models a different implement is employed; long, tapered obsidian blades (see fig. 42). Measuring some 45 cm long, and with animal-like forms flaked out as the handles, these imposing and elegant instruments would have certainly been...
A Journey through Canoyu Past and Present

Sadako Ohki

Canoyu, literally “hot water for tea,” refers to a practice of tea that came to fruition in Japan during the sixteenth century. This tea culture and the quintessentially Japanese aesthetic at its heart continues to be a living tradition today. The Appendix features a selection of interviews with tea masters, from the founder of Fuku-en to the current masters of various tea houses, and concludes with a selection of tea-related videos and images.
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CHAPTER

Abstract Expressionism: Changing Methodologies for Interpreting Meaning
Ellen G. Landau

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Ellen G. Landau © 2005 by Yale University

Abstract expressionism—United States New York school of art Art movements + More chapter subjects

EXCERPT

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CHAPTER

Introduction: Framing Abstract Expressionism
Michael Leja

FROM THE BOOK
Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s
Michael Leja © 1993 by Yale University

Abstract expressionism New York school of art Nineteen forties + More chapter subjects
Bathers (Les Grandes Baigneuses)

Chapter Six: Light of Reason, Shades of Meaning
Anthea Callen

FROM THE BOOK
The Art of Impressionism: Painting Technique & the Making of Modernity
Anthea Callen
Yale University Press
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Impressionism (Art)—France
Artists' materials
Painting—technique
Light in art

3. Freud's Cézanne
T. J. Clark

FROM THE BOOK
Farewell to an Idea: Episodes from a History of Modernism
T. J. Clark
Yale University Press
©1999 by T. J. Clark

Modernism (Art)
Cézanne, Paul, 1839-1906
Freud, Sigmund, 1856-1939
Psychoanalysis and art
Sex and art
Bathers (Les Grandes Baigneuses)

Title
Bathers (Les Grandes Baigneuses)

Creator name
Cézanne, Paul

Creator nationality/culture
French

Creator role
Painter

Creation date
c. 1890-1894

Object type
Painting

Materials
Oil on canvas

Dimensions
50 1/8 x 77 1/4 in. (127.2 x 196.1 cm)

Location
National Gallery, London

http://www.nationalgallery.org.uk/paintings/paul-cezanne-bathers-les-grandes-baigneuses/

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Cézanne, Paul
c. 1890-1894
Bathers

Cézanne, Paul
c. 1904-1906
The Large Bathers

Cézanne, Paul
c. 1904-1906
The Large Bathers, detail

Cézanne, Paul
c. 1895-1906
The Large Bathers

Cézanne, Paul
c. 1875-1877
Bathers at Rest

Cézanne, Paul
c. 1880-1885
Bather with Outstretched Arms

Denis, Maurice
1906
Eurydice

Cézanne, Paul
1900-1905
The Large Bathers (Les grandes...
Chapter 1. *Olympia* in Context: Manet, the Impressionists, and Black Paris

In late 1862, Édouard Manet (1832–1883) noted in his studio *carnet* that a model he described as “Laure, très belle nénègresse” (“Laure, very beautiful black woman”) sat for a portrait in his rue Guyot studio in northern Paris. This portrait was the second of Manet’s three known paintings posed by Laure, all made within a twelve-month period (fig. 1). During the previous summer, Manet had depicted a nursemaid figure with Laure’s deep-brown skin tones, but with indeterminate facial features, in a Parisian park scene. The portrait that resulted from this second sitting was completely different. If the nursemaid had been rendered as a “type,” one of several stock figures in a genre scene, Laure was now the subject of a carefully observed painting, in which the previously blank visage is rendered with the detail of a portrait in demeanor and attire. She is now the sole focal point of the viewer.
least. Obviously that fact makes me uneasy. I am enough of a Freudian to think that the part of the dream one skips over mumbling may be the key to the whole thing.
Globalizing Impressionism: Reception, Translation, and Transnationalism

Alexis Clark (Editor), Frances Fowle (Editor)

DESCRIPTION
For many decades, impressionism has occupied a central place in the canon of art history, but new transnational approaches to the study of nineteenth-century art have complicated the perpetuation of Francocentric histories. As the field's attention has increasingly turned to places outside of France, including Britain, the United States, Australia, and beyond, the time is ripe to place impressionism within a global context.

In this collection of 14 essays, a distinguished group of scholars deploy new methodological tools, theories, and paradigms to explore how impressionism as an artistic language simultaneously operated locally, nationally, and internationally around the world; how Europe, especially Paris, has existed as a privileged center of modernity and modern art; how a transnational network of artists, critics, scholars, curators, and dealers worked across linguistic, institutional, geographical, and political boundaries; and much more. These texts, while not abandoning France and French impressionism, contribute to the ongoing work to dismantle the franco-centrism of impressionism studies and the anglocentrism of art history as a discipline.

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