|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Tom | [Middle name] | Overton |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| **Bell, (Arthur) Clive Heward (1881–1964)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Though he wrote the first English book on the key modernist writer Marcel Proust, and was a controversially outspoken pacifist, Clive Bell is best known for the concept of “significant form” which he outlined in his 1914 book *Art*. With *Art*, Bell presented his own approach to the artistic position of appreciating artistic form independent of content—an approach known predominately as Formalism. At the expense of representative, narrative or iconographical meaning, the book encouraged a contemplation of “relations and combinations of lines and colours” in art from the ancient to the modern. “To appreciate a work of art,” Bell argued, “we need bring with us nothing from life, no knowledge of its ideas and affairs, no familiarity with its emotions.” Though this approach has fallen out of critical fashion, *Art* remains enduringly significant as a manifesto for the Post-Impressionist movement, for which Bell helped Roger Fry arrange important London exhibitions in 1910 and 1912. Bell is also remembered as a member of the Bloomsbury Group, an influential collection of artists and writers gathered in London including Virginia Woolf.  Bell was born in Berkshire to a family whose wealth – drawn from the coalmines of Wales – meant that he would never have to earn a living. After Marlborough School, he went to Trinity College Cambridge in 1899, where he studied History, and came under the influence of the philosopher G. E. Moore, whose *Principia ethica* (1903) would influence *Art*. During his time at Cambridge, Bell also developed a series of important friendships with individuals who would eventually compose the male component of the Bloomsbury Group.  On graduation, Bell was awarded a studentship, allowing him to pursue historical research. In 1904 he award to travel to Paris, thus developing his early interest in art by acquainting himself with both the old masters, and the dynamic contemporary art scene. On return to London, he transferred this taste for the society of artists to Bloomsbury and, after the death of his university contemporary Thoby Stephen, married his sister Vanessa in 1907. Vanessa was an important painter in her own right; her sister, the writer Virginia, would take Leonard Woolf’s name in marriage in 1912. In 1910, Bell’s circle of friends expanded to include the art critic and painter Roger Fry, one of his most important influences.Fry’s early interest in the Italian Renaissance turned to modern French painting, and the men’s shared enthusiasm animated the important 1910 exhibition “Manet and the Post-Impressionists” at London’s Grafton Galleries, whereupon Fry coined the term “Post-Impressionism.” The impact on London’s cultural scene was such that Virginia Woolf would later write that “human character changed” around this time.  In the follow-up “Second Post-Impressionist Exhibition” in 1912, Bell oversaw the “English Group” of artists responding to the movement. In the “French Group” section of the 1912 catalogue, Fry noted that these were artists who “do not seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life.” It is a clear line from here to Bell’s 1914 *Art*. Acknowledging debts to Fry as well as profound disagreements, Bell’s preface to the book pointed out his slightly longer acquaintance with modern French painting, his intention “to develop a complete theory of visual art” and to justify the belief “that there is a real distinction between works of art and all other objects.” Though the possibilities were implied by Post-Impressionism, Bell’s writing never went so far as to advocate abstraction.  Bell was also a prolific and popular journalist and pamphleteer, not solely on art; his 1915 *Peace at Once* was destroyed by the British authorities for its advocacy of a settlement with the Germans, and *On British Freedom* (1923) took the issue of censorship head-on. In the 1930s, a combination of pacifism—and a belief, expressed in *Civilization: an Essay* (1928), that “civilization” could be nourished under dictatorships—led him to support the appeasement of Hitler.  Bell’s *Proust*, the first book on the author (1871–1922) of the novel A la recherche du *temps* *perdu (In Search of Lost Time)* (1917– 27), was published by Leonard and Virginia Woolf’s Hogarth Press in 1928, and suggested that his popularity stemmed from his ability to capture the “temporal colour” of the age. The book is symptomatic of Bell’s broader tendencies towards all things French, and grew out of a period spent largely in Paris, meeting artists such as Pablo Picasso. In the later memoir *Old Friends* (1956), he reflected on his famous friendships with important modernist figures such as the poet T. S. Eliot. |
| Further reading:  Beechey, J. (2001) *Clive Bell*, London: John Murray.  Bell, C. (1914) *Art*, London: Chatto & Windus.  -- (1915) *Peace at Once*, Manchester and London: National Labour Press.  -- (1928) *Proust*, London: Hogarth Press, 1928.  --,(1973) *Civilization and Old friends,* Chicago: Chicago UP.  Bywater, W. G. (1975), *Clive Bell's eye*, Detroit: Wayne State UP.  Shone, R., ed. (1999) *The Art of Bloomsbury,* London: Tate. |