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| Bell, (Arthur) Clive Heward (1881-1964) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| 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. |
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| Further reading:  (Beechey)  (Bell)  (Bell, Peace at Once )  (Bell, Proust )  (Bell, Civilization and Old Friends)  (Bywater)  (Shone) |