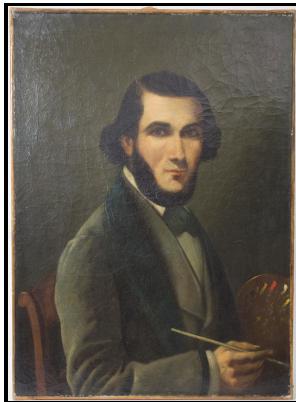


G. Courbet, 1819-1877.

Fabbri - Gustave COURBET (1819



Description: -

-G. Courbet, 1819-1877.

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Notes: Spine title: Gustave Courbet.

This edition was published in 1988



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Tags: #Gustave #COURBET #(1819

Gustave Courbet (Ornans 1819

The present painting is the leading image of a small group of works with the specific motif of the Miroir de Scey. His independence set an example that was important to later artists, such as the and the.

Gustave Courbet (1819

Courbet's obsession with the sea culminated with the exhibition of two of his seascapes at the Salon of 1870.

Gustave Courbet (1819

He courted controversy by addressing social issues in his work, and by painting subjects that were considered vulgar, such as the rural bourgeoisie, peasants, and working conditions of the poor. He had rented a house immediately on the water, and worked furiously during his time there.

Gustave Courbet (1819

Eventually, the public grew more interested in the new Realist approach, and the lavish, decadent fantasy of Romanticism lost popularity. Without expanding on the greater or lesser accuracy of a name which nobody, I should hope, can really be expected to understand, I will limit myself to a few words of elucidation in order to cut short the misunderstandings.

GUSTAVE COURBET (FRENCH, 1819

An independent spirit, he soon left, preferring to develop his own style by studying the paintings of Spanish, Flemish and French masters in the , and painting copies of their work. He proposed that the Salon should be free of any government interference or rewards to preferred artists; there would be no medals or government commissions given. I have studied the art of the ancients and the art of the moderns, avoiding any preconceived system and without prejudice.

Gustave Courbet

He was given the option of paying the fine in yearly installments of 10,000 francs for the next 33 years, until his 91st birthday.

Gustave Courbet

Both styles can approach the edges of abstraction and thus they represent a looking forward to what art will become versus looking to the art of the past. He wrote: In as much as the Vendôme Column is a monument devoid of all artistic value, tending to perpetuate by its expression the ideas of war and conquest of the past imperial dynasty, which are reproved by a republican nation's sentiment, citizen Courbet expresses the wish that the National Defense government will authorize him to disassemble this column.

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