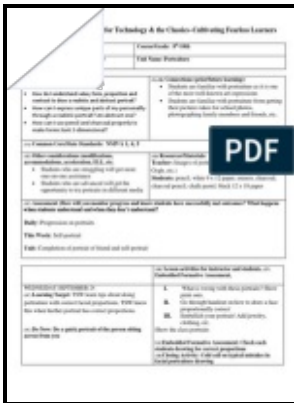


Neo-Impressionists and Nabis in the collection of Arthur G. Altschul - [exhibition] Yale University Art Gallery, 20 January-14 March 1965

[s.n. - Beyond Impressionism, symbolism, pointillism, nabis, neo



Description: -

- Neo-impressionism (Art)

Painters -- France.

Painting -- Exhibitions.

Painting -- Private collections. Neo-Impressionists and Nabis in the collection of Arthur G. Altschul - [exhibition] Yale University Art Gallery, 20 January-14 March 1965

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Notes: Bibliography: p. 17-20.

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Tags: #Beyond #Impressionism, #symbolism, #pointillism, #nabis, #neo

Neo

Symbolist art embraced mythic narratives, religious themes, and the macabre world of nightmares, abandoning the factual for the fantastic, the exterior world for the drama of psychological landscapes, the material for the spiritual, and the concrete for the ethereal. These large-scale, eye-catching, brilliant creations were short-lived advertisements pasted along the streets and sidewalks of Paris. Columbus Museum of Art CMA is proud to present Beyond Impressionism— Paris, Fin de Siècle: Signac, Redon, Toulouse-Lautrec and Their Contemporaries , an exhibition organized by the Guggenheim Museum Bilbao, on view October 21, 2017 through January 21, 2018.

Beyond Impressionism, symbolism, pointillism, nabis, neo

AbeBooks, the AbeBooks logo, AbeBooks. Sustained economic crisis and social issues spurred the rise of radical left-wing groups and an attendant backlash of conservatism plagued France throughout the late 1890s. Lucien Pissarro 1894 Tate Neo-impressionism is characterised by the use of the divisionist technique often popularly but incorrectly called pointillism, a term Paul Signac repudiated.

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Beyond Impressionism, symbolism, pointillism, nabis, neo

Featuring more than 120 paintings, drawings, prints, and works on paper, the exhibition explores the Parisian art scene of the late 19 th century. This technique was based on the colour theories of M-E Chevreul, whose De la loi du contraste simultanée des couleurs On the law of the simultaneous contrast of colours was published in Paris in 1839 and had an increasing impact on French painters from then on, particularly the and generally, as well as the neo-impressionists. CMA, in partnership with the Guggenheim Museum Bilbao, is the only museum in the United States to

host the exhibition.

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