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Chapter 2 : Art movement - Wikipedia

Libby Tannenbaum, James Ensor (New York: The Museum of Modern Art, ; reprinted). Ensor also was the subject of a major exhibition at the Art Institute of Chicago in Ensor also was the subject of a major exhibition at the Art Institute of Chicago in

Aside The Oosterpark is the first large park laid in out by the municipality of Amsterdam. It was designed on the principles of an English garden by Leonard Springer. In , a corner of the park was used to house a newly built museum. It was then known as the Colonial Museum, founded to house the collection of artefacts brought back from the Dutch colonies in the East. Its mission included the scientific study of plants and products derived from the colonies. Today, the collection is housed in the Tropenmuseum with its entrance on the Linnaeusstraat, one of the main streets in the district. Impressionist painter and photographer Willem Witsen lived in the area. His house at no. There is one Dutch author whose work is closely associated with the East of Amsterdam. He hated his job, but felt unable to fully commit himself to his creative endeavours. The Nescio corpus includes stories, unfinished compositions, a nature diary and correspondence, but the works for which he is remembered consist essentially of three extensive prose-poems: The translation of a collection of stories by Damion Searles was published in the New York Review Books Classics series under the appropriate title of Amsterdam Stories. Aptness of title, and quality of the first sentence, are crucial aspects of any novel. In his study How to Write a Sentence: As a story this is an evocative mix in which dreams and youthful rebelliousness are beaten down by an indifferent world. Nescio stresses the Dutch dichotomy of money-mindedness with the visionary wealth of Jeroen Bosch, Multatuli, or Vincent van Gogh. The dominating tone is one of an aching melancholy. He only revealed true name in , over twenty years after the publication of De uitvreter. Samuel Sarphati was a physician and city planner. He descended from Portuguese Sephardi Jews who had settled in Amsterdam during the seventeenth century. Having qualified in medicine at the University of Leiden, he became a practitioner in the capital where he initiated projects to improve the quality of hygiene in the poorer parts of the city. The Sarphatistraat is named after him and runs between Frederiksplein and Oostenburgergracht. To many locals the name Sarphati means little nowadays. It is just an ordinary Amsterdam street. However, to those familiar with Dutch literature, the Sarphatistraat has made an indelible impression. Because of Nescio first sentence in De uitvreter: To me, as an utterly biased reader, this remains a classic opening. From to , young Carl Linnaeus lived in the Netherlands. This was an important period in his life. He defended his doctoral thesis at the University of Harderwijk in and met with many Dutch scientists during his visits to the Amsterdam botanical gardens. Among them was one figure who took a central place in the development of the young Swedish botanist. He was known for his interest in plants and gardens. His estate the Hartekamp had a rich variety of plants and he engaged Linnaeus to write the Hortus Cliffortianus, a masterpiece of early botanical literature. The Clifford dynasty originated from East Anglia. The first recorded member of the family was Richard Clifford who studied at Corpus Christi, Cambridge, which at the time was an important training-institution for Anglican clergy. Henry Clifford was born in Landbeach. Like his father, he studied at Corpus Christi. He named his son George. Somewhere between and George Clifford I moved to Amsterdam and lived the rest of his life on the Zeedijk. He established the family business in the city and, in , is recorded as owning a sugar plantation in Barbados. George Clifford II was born in He continued in the trade his father had started. Business prospered and, in , he was able to buy the Hartekamp for the substantial amount of 22, guilders , an estate with a formal garden and conservatory in Heemstede, just outside Bennebroek, near to the coastal dunes and close the famous Dutch bulb fields. The original house had been built by Johan Hinlopen in The latter had been in charge of running the lucrative postal route between Amsterdam and Antwerp. Hinlopen designed the basic garden and built the orangery. His grandfather had been of Flemish origin, one of the countless cosmopolitan merchants who left Antwerp after the Spanish suppression of the city. His son Jan Jacobszoon expanded the business and became an important

art collector and supporter of Rembrandt, Gabriel Metsu, and others. George Clifford III was born into by what at that time had become an extremely wealthy Anglo-Dutch merchant dynasty. The family business entered banking at the start of the eighteenth century and established an international reputation lending money to royalty, the Vatican, and to the English and Danish governments. On the Hartekamp he accumulated a famous living- and dried plant collection. He gave the garden its international reputation, acquiring specimens of new species from all over the world. Linnaeus had been introduced to Clifford by Johannes Burman, Director of the Amsterdam Botanic Garden and Professor of Botany, who was a supplier of tropical plants to the Clifford collection through his close connections with the East India Company. Linnaeus named after him the Burmannia, a family of chiefly tropical herbs with basal leaves and small flowers. The meeting between the two men turned out well for both of them. Clifford offered Linnaeus free board and lodging, and a financial allowance of one ducat a day, or 1, florins per annum. The young scientist was overjoyed. By the time he took up his employment in the estate contained in addition to the garden, a large collection of animals, an orangery and four heated greenhouses. The herbarium played an important role in the development of scientific botany. The preparation of herbarium specimens goes far back to the Egyptians, but the systematic technique for keeping plants as dried reference specimens began in Tuscany during the sixteenth century. Luca Ghini, founder of the first botanical garden in the world at Pisa, introduced this method to his students at the University of Bologna. In the eighteenth century botanists started to keep the individual herbarium sheets separate which allowed systematic ordering rearrangement according to developing systematic ideas. Thus it became possible to lend individual herbarium sheets and exchange duplicates. Because of such exchanges it was no longer immediately clear who the owner of a particular specimen actually was. This is perhaps the reason " apart from mere aesthetics " why ornamentations such as pots, medallions, pennants, or cartouches were printed onto the sheets and thus acted as a kind of ex libris for the owner. The tradition of using ornamentations in herbaria is of Dutch origin. It dates back to the 17th century and had gone out of fashion by the end of the century. Many of the specimens are mounted in such a manner that they appear to be growing out of engraved paper urns, and are held down by ribbons and their names inscribed on ornate labels. It is now part of the collections of the Natural History Museum. Linnaeus compiled his study with astonishing speed. It took him nine months to prepare the manuscript. Until this time the individual herbarium sheets owned by Clifford were arranged according to the system applied by Boerhaave in his *Index alter plantarum*. Linnaeus ranked the plant species according to a sexual system which he himself had designed. The system is based on the number and shape of both male and female reproductive parts which determine the class into which the plant species is placed. Within this system every species is placed in a genus and given its own unique Latin adjective. Many of his plant descriptions are repeated in the *Species plantarum* which appeared some fifteen years later. In this book Linnaeus introduced the consistent use of the binomial nomenclatural system with a genus name and a species epithet. The *Hortus Cliffortianus* came into existence through the collaboration of a brilliant scientist and an outstanding botanical artist. In German painter and draughtsman George Ehret had travelled to England with glowing letters of introduction to patrons including Hans Sloane and Philip Miller, curator of the Chelsea Physic Garden. In the spring of 1738 Ehret spent three months in the Netherlands and stayed for several weeks at the Hartekamp where he made the majority of the illustrations. He then returned to England to settle in Chelsea from where he sent the remainder of the illustrations. *Ehretia*, a genus of flowering plants in the borage family *Boraginaceae* " containing some fifty species was named in his honour. Jan Wandelaar " literally: Johnny Walker " is perhaps best remembered for his cooperation with the surgeon and anatomist Bernard Siegfried Albinus. Teaching anatomy at Leiden University, Albinus was famous for his studies of bones and muscles, and for his attempts at improving the accuracy of anatomical illustration. Clifford used the *Hortus* as a splendid gift for his contacts within the plant-exchange network. Boerhaave and Van Royen were the first to receive a copy. After his death the estate was auctioned on 2 June 1739, probably due to financial problems relating to the bankruptcy of the Clifford Bank in 1738. It was the final chapter in what had been a grand Anglo-Dutch-Swedish undertaking in which natural beauty, science and art had been harmoniously merged.

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Linnaeus in the meantime became a legendary figure in the Netherlands. In , Hendrik Hollander painted the scientist in Laponian costume. The painting is part of the Hartekamp Estate, but a replica is in possession of the University of Amsterdam.

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Chapter 3 : Paul West (writer) - Wikipedia

James Ensor took on religion, politics, and art in this scene of Christ entering contemporary Brussels in a Mardi Gras parade. In response to the French pointillist style, Ensor used palette knives, spatulas, and both ends of his brush to put down patches of colors with expressive freedom. He made.

This however is very different from claiming you should take my word for it. So I advise you to use doubt as an intellectual force. What can be found: The easiest form of visual trickery: These can be quite small. And from different rotated points of view at the same time. Things get more difficult when artists start overlapping these portraits: Possibly x-rays can help prove this. Michelangelo, etc abstract faces in musculature. Seeing these faces seems to depend on light-conditions and sometimes point of view. Portraits of rulers hidden. Makes sense, knowing light-conditions in buildings where paintings are present vary. This technique was widely used, in paintings, drawings and engravings. In some works, every above mentioned aspect holds anamorphic portraits. Sometimes the artist will put you on the right track by having a figure staring or pointing at them. Leonardo often used this direction anamorphosis? On the other hand: How can you be sure the artist intended it to be seen this way? And of course, the story of this trickery is partly documented: Some of this story is on my blog. If it was, that is. Another way of looking at this: Probably not so much. And about his great-grandfather? What if you repeat this a number of times to go back or years € Edit February 5th: The artist that produced or the people who owned the 18th century table below, with an anamorphic portrait on it, is forgotten as well. When a cylindric mirror is placed on top, a portrait of Bonnie Prince Charlie appears.

Chapter 4 : Online Scholarly Catalogues at the Art Institute of Chicago

Paul Noden West (23 February - 18 October) was a British-born American novelist, poet, and essayist. He was born in Eckington, Derbyshire in England to Alfred and Mildred (Noden) West.

Philadelphia Museum of Art, Philadelphia. The New Yorker magazine listed it as one of the eleven best shows in New York in , and it was chosen as one of the best shows by the U. Although Belgian artists of the modern period remain relatively unknown to the casual museum visitor in New York, MOMA and the Metropolitan Museum of Art each own very important paintings by this artist: Each of these works was given prominence in the exhibition. Unfortunately, several of his most famous paintings from this period did not travel either to New York or Paris, primarily because of their size and fragility. A second wall, in a reddish-orange, contained another figure, bowing with hat in hand toward the funeral procession depicted on the adjacent blue wall. On the sidewall was an enlarged black and white photograph of the artist from around playing a flute on a rooftop chimney Combined, these images present an already diverse set of concerns and subjects produced by Ensor fig. The larger thematic designations were: The paintings from this section set up the concerns of the show in concrete terms. Ensor is remembered today primarily as a loner, satirist, as the martyred and misunderstood modern counterpart to Christ, and for his paintings of skeletons and masks, yet his subjects are quite diverse, and the many paintings and prints of his friends throughout the exhibition prove that he was anything but socially isolated. The exhibition, and the catalogue that accompanied it, furthermore presented Ensor as an artist who was always experimenting artistically and in his choices of medium, especially in the period between and That his graphic works and drawings, including collage work, were given almost as much prominence in this exhibition as his paintings is testament to their importance in his career. Typical of this utterly Belgian visual language are Rue de Flandre in the Snow ; fig. She menacingly carries a long object, which variously has been interpreted as a flute and a billy club. Drinking and the effects of alcoholism is also the subject of The Drunkards, another painting from fig. This is not to suggest that Ensor who had been trained in the academic tradition of painting after models and sculptures was incapable of rendering the human body correctly. One of the highlights of the third gallery is The Oyster Eater ; figs. Her absent dinner partner, presumably a man, is indicated by the empty chair on the picture plane of the painting. If the brush and palette knife work in this and other paintings evokes the brushstrokes associated with Impressionism, it is used to a different effect: Shimmering, flickering, forming into diaphanous shafts, or melting into a dramatic, smoky chiaroscuro, light consolidates the narrative into an evocative, visceral whole, lending a materiality to this esoteric scene that aligns it with current research on perception and discussions of the role of religion and spirituality in modern experience The roles of religion and spirituality for Ensor were explored in depth in the next gallery, devoted to most of the series of six large-scale drawings of The Aureoles of Christ or the Sensibilities of Light, and related subjects. Through the doorway to this gallery were seen The Rising: The Entry of Christ into Jerusalem set against a blue grey wall fig. The aureoled figure of Christ has been pushed to the middle ground against a space aglow with spiritual light. Ensor further enunciated his experiments in the rendering of light, as shown in his Aureoles series, by developing a language of color as expressive rather than descriptive Swinbourne aptly writes that instead of "painting the environment around Anthony in naturalistic, earthy tones, he chose red, crimson, pink and ocher, giving heat to the throbbing scene" Further evoking an otherworldly scene in this painting, Ensor included tiny demons that reference the images of the fifteenth-century Flemish painter Hieronymus Bosch and his followers fig. At times, his color palette in these paintings is fairly naturalistic, and at other moments, he used high pitched and garish tones. Many of his images are teeming with humans and skeletons squeezed together onto the picture plane, as in Masks Mocking Death , or in the huge vistas that plunge into space in the scatalogically rich colored drawings of White and Red Clowns Evolving and The Baths of Ostend, both from figs. One of the visual elements that distinguished the installation of this exhibition from many other recent shows is the manner in which its organization

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allowed visitors to study the individual works in a leisurely way, and to savor the details. The brilliance of this installation is most clearly enunciated in the fifth gallery, where most of the works are given enough white space to arrest the eye and to make connections with earlier images. Drawings and related prints were grouped in order to demonstrate how Ensor experimented with translating many of his subjects into different media while also documenting the unique properties of any given medium. Especially smartly installed was a huge wall of eighteen etchings from the Thomas and Lore Firman Collection, ranging in subject from portraiture and Whistler-inspired landscapes to his image of *The Cathedral*; plate 31 which looms over the miniscule crowd in front of it, as well as the satirical, literature-based images. A documentation room complete with a biographical timeline was housed in a small area to the side of the last gallery. It was enlivened with multiple large-scale photographs of the artist from various moments in his life. This small installation also demonstrated once again the importance of photography for Ensor, both as a model for specific works, such as the two etched versions of *My Skeletonized Self-Portrait*; plates 57 and *Here*, as elsewhere, are self-portraits; Ensor seen as a skeleton painting in his studio surrounded by his oeuvre *fig.* Most famously in *The Dangerous Cooks*, Ensor is seen decapitated, on a bed of herring, and served on a platter held by Octave Maus, the secretary of *Les XX* to the waiting—and already vomiting—art critics who sit in the adjacent room *fig.* Scatological imagery abounds in other of the images in this room, including in *The Wise Judges* and *The Bad Doctors*; *fig.* In the first panel are evidently intoxicated judges whose faces are almost, but not quite, rendered as masks with their red noses running, reading not the legal writs but graffiti-riddled slips of paper about the evidence laid out in front of them *fig.* The profession of medicine fares no better. The figure of death, in white instead of the traditional black shroud, enters the room from the left with a comical grin on his face. In each of these works, real personages are paired with fictional ones in a kind of series of in jokes for his contemporaries and friends. The exhibition ends with three late works related to the themes developed throughout the show. *The Banquet of the Starved* is a re-statement of the composition of the nearby *At the Conservatory of*. In the later painting, created during World War I, Ensor reproduced several of his skeleton images: However, in *The Banquet of the Starved*, the skeletal figures take on new meaning. *Self-Portrait with Masks*, poignantly presented the artist as an old man standing not in front of an easel, but in front of a group of now inanimate masks hung on the wall, rather than as characters, closed this wonderful, provocative, and important exhibition *fig.* *Grotesque Paintings and Drawings*, with an exhibition catalogue by Herwig Todts, a curator of paintings and drawings at that institution, and one of the authors of the MOMA catalogue. *The Drawings of James Ensor* was organized by Catherine de Zegher for the Drawing Center was reviewed by this author in the first issue of this journal. *The Museum of Modern Art*, ; reprinted Ensor also was the subject of a major exhibition at the Art Institute of Chicago in — Unless otherwise noted, all photographs of individual objects by James Ensor are provided courtesy of the Museum of Modern Art. *Prints, Drawings and Books*, ca. Spencer Museum of Art, , for an in depth analysis of the Flemish element of the Belgian avant-garde and of Ensor in particular. As Anna Swinbourne points out in her essay for the present exhibition, this drawing is composed of more than 60 pieces of collaged paper, drawn across the margins of the individual sheets. In , the Liberal Party, whose ideology was based on an Enlightenment program of rationalism and individualism, included many of the more progressive elements in Belgium. Once the poll tax was overturned in , this latter Party was able to elect, for the first time, some 28 deputies to the Parliament, thus making it possible to pass a number of important labor and other reforms.

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X // James Ensor & Paul West (Secret Museum. Twentieth Century, Vol. 5) / Paul West Twentieth Century, Vol. 5) / Paul West // Jai Tue Pour Elle City / Frank Miller.

There is something to be said for seeing nineteenth- and twentieth-century paintings and fifteenth-century paintings in separate and respectively congenial settings, but the building did more than provide wall space for paintings that had little in common with its architectural ethos and belonged to separate and sometimes antagonistic cultural worlds. The museum went beyond exhibiting individual paintings, even individual styles of painting; it exhibited antagonistic concepts of painting. In that collection was supplemented by a bequest from one of the earliest and greatest collectors of Early Netherlandish painting, Florent van Ertborn, a former mayor of Antwerp. In the s, it began to collect contemporary painters, notably James Ensor. Panels from what is now one of the most famous European paintings of the late middle ages, the Ghent Altarpiece , were kept out of sight by nineteenth-century bishops of Ghent, who were scandalized by the life-size nude representations of Adam and Eve. When I first went to Antwerp, it was expressly to see paintings that were part of the van Ertborn bequest, although I knew nothing about the bequest at the time and had never heard of Florent van Ertborn. I had fallen in love with the Early Netherlandish paintings I had seen in American museums and in printed images illustrating books on the subject. It seemed so evident to me that Jan van Eyck and Rogier van der Weyden were among the greatest of European painters that I would have found it difficult to believe when I first encountered their work that they could have gone through a long period of obscurity and neglect. For students of Early Netherlandish painting, the highlights of the van Ertborn collection are two small panels by Jan van Eyck—the Madonna at the Fountain and Saint Barbara , an exquisite uncolored underpainting that looks like a drawing, both in their original frames—and two paintings by Rogier van der Weyden—a portrait of Philip de Croy, half of a diptych whose other half now hangs in the Picture Gallery of the Huntington Library in San Marino, California, and an altarpiece known as The Seven Sacraments , a classic exemplar of fifteenth-century Christian iconography and a virtuoso specimen of the fifteenth-century art of painting as, fundamentally, colored drawing. These are the paintings that brought me to Antwerp. Rogier left Tournai, where he first worked as a master painter, to become a citizen of Brussels in the Dutch-speaking duchy of Brabant just five or six years after Philip established his court there in —greatly expanding the market for luxury goods of many sorts including paintings. He was also the official painter of the city of Brussels from about until his death in . It is likely that other privately owned paintings by Rogier were lost along with them—the bombardment of Brussels destroyed between four and five thousand buildings with their furnishings, tapestries, and paintings. Brussels was rebuilt in just five years. If the eighteenth century saw Brussels restored, it also marked an erosion of the reputation of the early Netherlandish masters even before their physical traces were quite effaced. Rogier was not represented by any of his major works, although his name was prominently included on the poster for the exhibition—the Antwerp museum refused to lend its paintings. By the mid-twentieth century Rogier was routinely considered to be a greater painter than Hans Memling or Gerard David. About a third of the painters from whom Ever Meulen appropriated the figures on the subway platform were unknown to me then; a few of them remain so. I had by then become familiar with the name James Ensor, but I could identify the three figures borrowed from his macabre painting, The Intrigue , only because there is an illustration of it in the Michelin Green Guide for Belgium. The three grotesque figures appropriated by Ever Meulen from this painting were the most incongruous and the most sinister of all the passengers on the platform, not just anachronistic but brazenly and provocatively false—their faces masks that begged to be removed but inspired a certain reluctance to see what might be under them. People have placed me—mistakenly—among the Impressionists, plein air painters, with a predilection for light tones. The form of light, the deformations to which it subjects line have not been understood before me. I believe myself to be an exceptional painter. In , his self-appraisal could have been taken to be mere self-promotion,

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but now that he is widely recognized as an exceptional painter, his claim to be the first to understand how light deforms line—while not, strictly speaking, accurate—can no longer be regarded as simply an empty boast. Rogier van der Weyden, supremely skillful and unmistakably distinctive, wrote nothing that has survived. He had no need to—he enjoyed early and constant success—and it would have been culturally impossible for him to write about his painting in the way that Ensor wrote about his. He can do practically anything with line and color, and when he looks at a subject, he looks with exceptional discipline and attention. What he presents is deeply persuasive, and yet his paintings are the result of a ruthless imposition of linear form on visual experience. Does he know that he is imposing linear form on what he sees, that his absolute conviction is itself a deformation? He refined an already established iconography by subtle innovations in gesture and posture that suggest the imagination of a choreographer. His religious figures in standard scenes—annunciations, crucifixions, lamentations—show restrained but profound emotion; these figures seem to have a history, and they are seen with preternatural clarity. He is a painter who subordinates personal expression to theological concepts in the same sense that J. Bach is a composer who subordinates personal expression to theological concepts. Both are inventive, neither is servile, but both work innovatively in an established institutional tradition of religious art. In a painting such as the famous Descent from the Cross in Madrid—but also in the equally superb if simpler private devotional Lamentation in Brussels—Rogier subtly adopts the visual metaphor in which the exterior beauty of body, facial expression, gesture, and clothing, accessible to natural vision, stands for spiritual beauty, not accessible to natural vision. His compositions project a sense of grace, order, lucidity, perfection. The paintings suggest that emotion and meaning can be seen. There is a realism of detail but never disorder or uncertainty in scenes that are placed in a brilliantly imagined world, a world of clarity and grace where the sacred touches the human. Despite the absence of some important items, The Master of the Passions was probably the most comprehensive gathering of works by Rogier and works associated with him ever assembled. It included panels that have never before been lent and drawings rarely exhibited even in the museums that own them. Neither was lent for The Master of the Passions. It was the absence of The Descent from the Cross, now in the Prado, that the organizers most clearly regretted; it was represented by a specially made, high-definition video. She, in turn, seems to have given the painting to her nephew, Philip II of Spain, who kept it in the monastic chapel of San Lorenzo in the Escorial, and personally wrote out instructions to a painter who was about to do some restoration work, directing that none of the faces be touched. His sacred figures are visually and emotionally accessible, icons come to life. The Descent from the Cross was painted at a time when there was still an active rivalry between painters and sculptors. When he worked in the shop of Robert Campin in Tournai, Rogier had probably polychromed or gilded figures carved in wood, metal, and stone that were then assembled in a caisse or box to represent a traditional scene. His Descent from the Cross shows ten figures carefully grouped and contained in a painted version of one of these caisses or boxes that imitates their distinctive inverted T shape. The figures are like statues come to life, separately imagined but choreographed as a group. The Descent from the Cross is a demonstration that painting can achieve subtleties of expression that go beyond what could be found in the carved and painted altarpieces that were probably more familiar than painted altarpieces in the fifteenth century, but, like the carved altarpieces, painted altarpieces were an assemblage of separately conceived images. Among the Greeks who came up to Jerusalem to adore God during Passover, some went up to Philip [one of the disciples with a Greek name]. They made this request: What follows in this scene has no immediately apparent relation to the Greeks who asked to see Jesus, and there is no further reference to them. In his time, subject matter was largely conventional; painters were formed to be masters of material things—paint, wood, gesso—and of technique—especially three-dimensional drawing and coloring with fine layers of ground minerals dissolved in walnut and linseed oil. Painters were valued for their ability to make physical objects. The ideas they represented in images belonged to an intellectual tradition, not to an individual. In the Burgundian Netherlands in the fifteenth century, the distinction between ideas, which are not physical objects and belong to theology, and paintings, which are physical objects and belong to an established craft of representing ideas in images,

still had currency. The distinction goes back to the Second Council of Nicea, which in the year declared that only the technical aspect of a religious painting belongs to the painter, whereas the ideas expressed and even the conventions of iconography belong to theologians. In principle, the painters, who deal in physical objects, are craftsmen; the theologians, who deal in ideas, are artists. In practice, some painters crossed the frontier between craft and art, as Rogier seems to have done in *The Seven Sacraments*. We know much more about the formation of James Ensor in which such a distinction no longer played a part. It was part of being a modern painter to find a subject matter and to create a place for painted images—“an art that no longer had the institutional patronage or the secure cultural role it had in the fifteenth century. Perhaps the most obvious of these is *The Entrance of Christ into Brussels* in , the enormous painting Paul Getty Museum in Brentwood. If Jesus were to make his entrance into Brussels in , he would be submerged in a frightening and mindless mob. In this painting, Jesus stands for Ensor, the first painter to understand the form of light and the deformation to which it subjects line, a painter whose striking modernity is completely missed by an ignorant mob of avant-garde painters and critics who see him as an anachronism compared to Seurat and Pissarro. These large-format programmatic drawings under the general title *Visions: The relation of the sensual world to the divine* does not escape this dismembering of the order of things. No wonder Ensor did not want to be confused with the Impressionists. His attack on the appearance of the world represented in painting was far more extensive and consequential than theirs. *Christ walking on the sea* , now in the Folkwang Museum in Essen, was the great surprise of James Ensor. Like the series of drawings and unlike *The Entrance of Christ into Brussels* in , it is a serious and original religious work. Its subject is not treated by any of the early Netherlandish masters so it has no established iconography. The sky and the sea are apparent, but you must search for the figure walking on the sea who is defined by light and once found can easily be lost. Ensor painted this picture before he exhibited the series of drawings *Visions: It is anything but retrograde*. It is religious art appropriate to a society that retains only intermittent vestiges of traditional religion. Seeing Christ walking on the sea explained why my first encounter with this younger tenant of the Koninklijk Museum brought Rogier so forcefully to mind. The world that Ensor addressed no longer drew on absolute conviction that sacred reality is independent of human experience. I have followed traditional scholarly usage in referring to Rogier van der Weyden as Rogier. The Dutch or French equivalent of Master Rogier of Tournai or Master Rogier of Brussels would have been the formal way to refer to him in his own lifetime.

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Chapter 6 : James Ensor Masks | blog.quintoapp.com | Pinterest | Masks art, Art and Sculpture

James Ensor () was born in Brussels where he studied at the Académie Royale des Beaux-Arts. He first exhibited his work in , and received his first solo exhibition four years later. He first exhibited his work in , and received his first solo exhibition four years later.

Henry Luttrell, Crockford House Cantos II Gambling is the wagering of a stake on a competitive event with the intent of winning money. Typically, the outcome of a bet is known within a short period. Chinese culture has been the home of gambling, but games like craps, baccarat, roulette and black jack all originated in Europe. In addition to these games betting took place on a variety of spectator sports such as dog-fighting, bear-baiting, cock-fighting, boxing, and even cricket. Speculation is often associated with gambling although there is a significant difference. Gambling is investing money in a short term game of chance with a high probability of losing the stake. Speculators take a longer term view based upon an assessment of risk. However, there have been numerous occasions in economic history when speculative ventures turned out to be little more than mindless gambling. The story of the tulip has been told many times. Complementing the craze for curiosities, tulips were displayed in Wunderkammern. Each rare flower was exhibited like a work of art. The tulip became an object of wild speculation until the market crashed in late . That collapse did not spell an end to the flower mania. In the early eighteenth century another craze manifested itself, this time for hyacinths. They, too, reached astronomical prices on the open market. Each particular issue of *Het groote tafereel* is unique, cobbled together on demand by an unknown Amsterdam printer. It is astonishing that this publication was compiled and released in the few months following the financial collapse in September. Interestingly, the collection also includes a deck of playing cards. In England in particular there had been a tradition of publishing packs of specially illustrated cards to commemorate the reign of monarchs or specific events and sceneries. In , London mapmaker Robert Morden created a pack of playing cards with an image of the fifty-two counties the exact number of cards in a pack of England and Wales. The earliest politically motivated pack was produced in to commemorate the fictitious Popish Plot. The tradition of issuing topical cards is maintained to this very day. After being introduced into Europe by Arabs, playing cards have been around since the s. The anonymous Master of the Playing Cards was active as an artist in the Rhineland from the s to the s. He is the first recognizable personality in the history of engraving. Over a hundred of his works have been recorded. They include a set of playing cards in five suits, copper-engraved and uncoloured, from which he takes his name. They were most likely intended as models for use in workshops. Playing cards such as these served as repositories for design motifs to be used by other artists. Craftsmen throughout the medieval period worked from sketch-book models which were copied time after time, so that images spread from master to pupil. The designs were inspired by written texts. Plants from the herbal, beasts from the bestiary, birds and insects from the Books of Hours, created a semiotic language based upon the everyday world of popular belief and proverbial wisdom. The same figures recur into the border decorations and miniature illustrations of manuscripts or printed books from the same period. Spades, hearts, clubs and diamonds were taken from French decks of cards and did not emerge until later. They represented the four perceived classes in society, i. Cards were used for games and gambling. They also provided a new way of telling fortunes. Prohibitions of card playing and denunciations by preachers demonstrate that the passion for the game was widespread. It was a pastime that attracted card sharps and gamblers. Cheating at cards has been delightfully depicted in paintings by Caravaggio, Gerard van Honthorst, Hendrick ter Brugghen, Georges de La Tour, and others. In our own time, several films have been inspired by the same subject. The game of cards and its players has been a recurrent theme in the history of painting. From the outset, artists have been fascinated by gaming, gambling and cheating. In the course of the sixteenth century English inns had begun to serve one meal a day at a common table at a fixed time and price. The meal was called the ordinary and the eating places generally began to be named ordinaries. During the seventeenth century many of these ordinaries were turned into

fashionable clubs and gambling resorts. Adam Locket, the founder of the house, lived until about 1710, and was succeeded by his son Edward who was at the head of affairs until 1720. The success of this play was enormous. After a long silence, he wrote the play *The Man of Mode* or *Sir Fopling Flutter*, arguably the most sophisticated comedy of manners written in English. The play had the additional attraction of satirizing known London characters. *Fopling Flutter* was a portrait of Beau Hewit, in *Dorimant* the public recognized the Earl of Rochester, and in *Medley* the author drew an image of himself or maybe fellow playwright Charles Sedley. His passion for gambling was well known. Apparently the game *bassetta* had been invented by a noble Venetian, who was punished with exile for the contrivance. It continued being played in England where in a relatively short period of time it impoverished many families. Gambling deprived him of his fortune. He stopped writing and went in search of a rich widow. Various forms of gambling were a feature of eighteenth century London life. It was given additional impetus with the cessation of hostilities in Europe in 1713. William Crockford was the son of an East End fishmonger. The cost of construction and furnishings was phenomenal. Membership to the club was limited. Among its members were the Duke of Wellington, the acknowledged leader of English society, as well as a host of other aristocrats such as Lord Alvanley, Bentinck, and Chesterfield. Vast sums of money followed the fall of the dice or the facing of a card. The house was in name operated by a management committee, but in reality the show was run by Crockford alone. With his Cockney accent and corpulent appearance, he presented himself as a humble servant to his privileged clientele. He retired in 1769, an extremely rich man. During the Georgian, Regency and Victorian periods, gambling was endemic among the English upper classes. Young Charles James Fox, the future politician, would stay up for days gambling, drinking coffee to stay awake. She piled up large debts. Members of the Royal family were also involved in gambling. The guests played *baccarat*, an illegal gambling game which was a favourite of Edward. Present at the table was Scottish landowner and soldier Sir William Gordon-Cumming, who was accused of cheating. Attempts to keep the affair a secret failed. Sir William sued his accusers in civil court for defamation. The Prince of Wales was called as a witness and had to acknowledge his participation in an illegal game. William lost the case, was dismissed from the army, and withdrew from high society. Edward changed his behaviour, abandoned *baccarat*, and played whist instead. These houses attracted other activities, from dodgy business dealings and political intrigue to prostitution. The word *casino* became synonymous with crime and vice. Forced to act, the authorities produced the shrewd idea that gambling could provide additional income to the state. The first known gambling house was the *Ridotto*, established in 1638 in order to allow controlled gambling during the carnival season in Venice.

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Chapter 7 : documenta IX - Retrospective - documenta

James Ensor was a 19th & 20th Century Belgian maniac painter. He's up there with Darger & Arbus as one my favorite "modern" artists. Basically, I dig the freaks.

Museum voor Schone Kunsten, Gent right. According to the wall text in this gallery, the artworks here were chosen because they represented themes of mortality in the uncanny as well as the related topic of eroticism. When Freud conceived of the essay, he was formulating not only the "death drive," but also the "pleasure principle. These images also provided a connection to the next room, which was focused on the home. At the end of the room were hung five stylistically diverse prints and drawings of the plague by Klinger, Kubin, Kittelsen, Ensor, and the illustrator Jacques Ernst Sonderegger. They presented fantastic variations on real life fears, a combination imagination and "the ground of common reality" that Freud considered essential to the uncanny. Over time, "heimlich" developed a meaning that merged with its antonym "unheimlich," thus conveying not only the homey and familiar, but also the secretive and concealed. For Freud, this indicated repressed childhood memories as the source of the uncanny, which undermined reassuring notions of identity and place. He "linked disturbing and anxiety-filled themes to his personal experiences and memories from childhood and adulthood. As the wall text noted, Klinger excelled in discovering the unnerving and traumatic qualities within everyday life and the individual psyche, as had his literary inspiration E. Hoffmann, who was praised by Freud as the "unrivalled master of the uncanny in literature. Originally one canvas, the work was subsequently divided by the artist into two parts, severing the death tableau after receiving bad reviews in They conveyed even more effectively, though, a mood of haunting enigma and unspecified danger. Taken together, the four paintings exemplified the curatorial mission of exhibiting diverse, but equally successful, artistic strategies for evoking the uncanny. The transition from domestic interiors to the urban spaces of "The Dead City" in the final room highlighted the crucial role of architectural settings in the development of the uncanny during the nineteenth century. As has been discussed by Anthony Vidler and others, the literary uncanny was first staged in the privacy of the interior, but after mid-century was increasingly to be found in big cities, a phenomenon observed by Walter Benjamin in his writings on Charles Baudelaire. Here, a somber mood of hushed stillness exuded from art exhibited on dark blue walls. The twilight netherworld of unpopulated back streets and squares was most effectively evoked in the prints and drawings by Jules de Bruyker and a trio of images of Bruges and Paris: Here, muffled forms pursuing mysterious self-absorbed activities inhabit a borderland of shadowy spaces that are psychological as well as physical. As a whole, these artworks with their imagery of water, architecture, and stairways, echoed those in the earlier "Symbols of the Unconscious" section, and provided a unified conclusion to the exhibition. As demonstrated at the Leopold Museum, this interest was extremely widespread, and the curator is to be congratulated for assembling a remarkable number of previously little-known artists who have now been integrated into this particular art historical narrative. For those who missed the exhibition, the catalogue reproduces nearly all the works and includes brief biographies for each artist, together with seven essays by scholars in art history and psychology on topics related to Munch, Klinger, Ensor, and themes of the supernatural and twilight. Penguin Books, , Ingres, and Edward Hopper. The MIT Press, Ritter Verlag, , Oxford University Press, The MIT Press, ,

Chapter 8 : Christ's Entry into Brussels in (Getty Museum)

Paul West (born February 23,) is an English/American poet and novelist. West was born in Eckington, Derbyshire in England to Alfred and Mildred (Noden) West. He grew up in a family that loved books and considered the written word to be sacred.

Chapter 9 : fin de siècle " Page 2 " On Books, Streets & Migrant Footprints

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Others have been appropriated from Pieter Breugel the Elder, René Magritte, Hergé, Paul Delvaux, James Ensor, and Ever Meulen himself, as well as from some lesser-known nineteenth- and twentieth-century Belgian painters such as Fernand Khnopff and Frits van den Berghe.