

1: Edouard Vuillard: Painter-Decorator: Patrons and Projects, by Gloria Groom

Edouard Vuillard, one of the great post-impressionists, is especially loved for his small easel paintings that capture the charm and mystery of everyday life.

The catalogue consists of both scholarly essays and essential documentation, including a virtual encyclopedia of lavish color illustrations, provenance and exhibition history of the works shown at the four locations, a detailed chronology, and a full bibliography of the secondary literature. Despite the gigantic size of the exhibition, the feeling at the National Gallery when I visited it was not one of mass spectacle. No doubt the muted gray-green walls and soft lighting contributed to this atmosphere, yet the contemplative tone was set by the works above all, which speak in whispered voices to those willing to come closer and listen. Vuillard created sixty lithographs between 1898 and 1918, and only eleven of these were related to dramatic performances. These paintings impress the viewer by their sheer scale: Though the immediate visual impact of these decorative series was undeniable, they were not shown to their full advantage. This case has been made before. It still seems a stretch. These are public projects. One way of doing this would have been to have papered the appropriate room with ornately patterned turn-of-the-century wallpaper as Gloria Groom did so successfully two years ago in *Beyond the Easel*, an exhibit devoted to Nabi decoration. Painted as permanent decorations for private apartments, *Jardins Publics* and *Album* were meant to be lived with rather than visited. An entire room was given over to the snapshots which the artist produced of himself and his friends from 1898 on, and which were meant as studies for his later paintings. This selection only scratches the surface of the images preserved in the family collection. The photos appeared in a separate room, which suggested that they were meant to be viewed as independent works of art. A far more effective, if didactic, installation would have placed photographs alongside individual portraits for which they served as studies. Such comparisons figure in the exhibition catalogue and one wonders why they did not inform the exhibition design. The artist went on after 1900 to find a new source of support in the more conservative and staid art dealers Jos and Lucy Hessel, who were connected to the *Galerie Bernheim-Jeune*, but these new patrons did not provide the same intellectual or artistic challenges. These two aspirations reinforced each other in the 1890s when the close friendships Vuillard enjoyed with members of the Nabi brotherhood fueled and sustained his path-breaking formal innovation. In the 1890s, Vuillard had helped stage performances of plays by Ibsen and Maeterlinck, which exposed the contradictions and psychological anxieties underlying bourgeois existence. One would hardly know from the Vuillard retrospective that the artist originates what would become a prolonged and serious investigation on the part of subsequent artists into notions of the decorative, intimacy and the unconscious as paths to modern, spiritual forms of painting. This sensitive and disarming self-portrait consists of equal parts brilliant illusionism which lends it concreteness and immediacy, and confounding obfuscation, which demands a more indirect, subjective reading. As a result the mimetic procedures of painting are disrupted. The rounded bottle and its flattened reflection in the lower right corner indicate that what we are looking at is a mirror image. However, Vuillard stages doubling in order to undermine it. Take the figures out of the picture and the space appears perfectly two-dimensional. He looks straight out to the viewer without affect or self-importance. And yet this directness is contradicted by uneven lighting, which casts his right eye in shadow and makes the artist appear less physically substantial, more emotionally distant. This distancing effect becomes more obvious in the other male figure, identified by the title only as Waroquy and presumably a friend of the artist, who appears as his paler shadow. In certain areas the brush bristles have removed the underlying coat of paint to reveal the bare canvas. Rather than affirming the solidity of objects in the world and our ability to know them, Vuillard, in his *Self Portrait with Waroquy*, figures the fluctuating, imprecise nature of vision and any attempt to recall it through painting and memory. *Self-Portrait with Waroquy* indicates the ways in which Vuillard called into question naturalist procedures of visual recording, which had marked artists of his generation. These young men formed the Nabi brotherhood between 1898 and 1918, a group of self-selected artists devoted to spirituality in art and experimentation with diverse media. Nabi or Symbolist artists redefined Impressionist notions of sensation based in retinal experience to include the invisible world of ideas and emotions. However,

this new recognition of the spiritual alongside the material was not without its problems. The challenge Symbolism posed for painters was how to make invisible mental processes physically present, how to lend spiritual experiences physical embodiment through a concrete method of painting. In moments of frustration, Symbolism appeared to Vuillard as nothing but a disembodied theory of art-making that left the artist rudderless, aimlessly floating on the sea of his own imagination. This sense of indeterminacy can be seen in the first two rooms of the exhibition which show Vuillard searching for a solution among the available avant-garde idioms: In addition to the painting of his immediate predecessors, Vuillard turned to Symbolist drama for inspiration and guidance, particularly that of Henrik Ibsen and Maurice Maeterlinck, for which he designed numerous sets and programs on view in the exhibition. Elements of Symbolist theater also crop up in his painting. The shadowy props, including a bottle of wine and two candles, could as well serve as the setting for a cultist ritual. The years to see him establishing his independence from Symbolist drama and laying the basis of a purely pictorial Symbolist idiom. Formal flattening and spatial compression can be seen in *Interior Marie leaning over her work*, in which Vuillard simplifies form into flattened color without sacrificing pictorial structure or complexity. The greens, reds, blues, and yellows are perfectly calibrated—their brightness balanced against the warm browns of the chairs, dresser, and tables—and the brushstrokes are riveting in their intricacy, variety, and texture. This self-imposed constraint results in a precision not found in his previous works. The application of paint is varied; decorative dots, short swirls, and squiggles interact with broad, even expanses to create a lively surface. This focus on two-dimensional decoration, in which line and color are treated expressively, takes precedence over matters of physiognomy, narrative, and gesture. The woman occupies the center foreground of the painting. The triangle created by her body bent over her work anchors and organizes the composition. However, Vuillard focuses on the figure only to redefine its significance, for the woman shuts down all narrative content. The woman turns her ashen face and tensely drawn shoulders away from the viewer in what seems to be an active avoidance of his presence. This is pure Vuillard, where physical intimacy is shot through with anxiety and the need for psychological distance. There is irony here, but it is more equivocal than Cogeval suggests. The glow of gas light in this work is uneven, creating an unnatural pallor on the face of the younger woman at left and casting her back in shadow. Rather than revealing the solidity of objects and the stability of bourgeois life, light is used here to reveal it as shot through with unspoken tensions. And yet the most compelling aspect of *In the Lamplight* lies not in its subject but in its means of conveying it. The dancing tongues of black paint against the red wall are as expressive as the figures themselves. The women shut down all narrative in their hidden faces, their mute gestures, and their self-isolating absorption. It is nothing short of a triumph to have assembled eight of this series of nine panels and two over-doors commissioned by Alexandre Natanson, director of *La Revue blanche*. Nature has been thoroughly domesticated in these Parisian parks, which resemble living rooms in their high level of order and maintenance. Vuillard depicts sheltering spaces bounded on all sides by vegetation and even exaggerates the sense of confinement through spatial constriction. Furthering the sense of enclosure is the self-referencing between panels. The series can be divided into four groups of canvases, each of which constitutes a discrete spatial setting: However, the traditional relationship between interior and exterior has been inverted: Not only the setting and the installation, but also the subject matter and overall mood of *Jardins publics* is introverted. For the most part, the women and children face away from the viewer. Indeed, his women seem to have barely left their homes—they are covered from head to toe in clothing whose ornate patterns recall wallpaper. They huddle together on park benches, as if afraid of the sandy floor; one woman in *Conversation* Fig. There are, of course, children playing—jumping, spinning, and running. The leaping girl in *The Questioning* epitomizes the strange mood of these canvases in her anatomical impossibility; her body faces us, but her head is turned backwards so that we do not see any of her physiognomy; her feet are unattached to her body. The girl has raised her hands as if to propel a twist in mid air, but rather than suggesting movement, her exertions have been artificially frozen. Instead of turning in space, she appears to be pressing against the surface of the canvas. She appears trapped, a figure of mute suffering. Of course this is only one moment in an otherwise balanced and pleasing composition bounded by sun-speckled sand and blossoming chestnut trees, but its weirdness is undeniable. Underlying such disturbing moments is doubt concerning the expressive role of

figures and the inevitable tensions which result from the attempt to flatten them into decorative arabesques. Site-specific panels had the potential not just to represent a domestic or park interior, but to become part of the familial environment where they were also capable of inducing in the viewer a state of interiority or introspection. The purpose of such an aesthetic of suggestion is to break down the barriers between viewer and painting, subject and object, through carefully orchestrated rhythmic resonances. Decoration appealed to Vuillard because he saw in it a way to anchor an extremely individualist mode of painting in artisanal craft and repeatable method. Tapestries not only provided direction for his work, however; they also allowed him to see a continuity between his small panels and his larger, commissioned works. Vuillard was particularly pleased upon viewing tapestries to note that he had developed his own decorative aesthetic parallel to, yet independent from, the work of previous ages. What comfort to find that his painting, which had previously seemed to him too individualist, lacking in stable, repeatable method, could find sympathetic resonance in a pre-modern, collective, tapestry tradition. This "discovery" of tapestries allowed Vuillard to conceive of Symbolist decoration as composed of two parts: This dialectic between subjective and objective procedures structures *Jardins publics*. On the other hand, Vuillard in *Jardins Publics* arrives at a new form of painterly discipline. Though the artist breaks with the rules of perspective in the series, he arrives at a new means of unifying the composition in the form of individual, unblended touches of paint which recall the seemingly mechanical procedures of tapestry-making. The foliage consists of small specks which suggest pointillism minus its underlying principles of color divisionism. Rather than varying his brushstrokes in *Jardins Publics*, Vuillard layers individual daubs on top of each other to create a rich tapestry of texture and color. Long, twig-like branches criss-cross the surface to lead the eye across the composition. Similar effects can be found in his sandy ground, which is also composed of small, uniform touches of color. The texture of the sand, its colored reflections, and the play of light and shadow are a source of endless fascination. Like the paintings by Puvis de Chavannes, the fascination of these decorations turns on the tension between a lush outdoor environment and its isolated and impassive inhabitants, who remain physically and emotionally inscrutable. What kinds of relationships can be drawn between his early Symbolist interiors and his portraits of private individuals painted after the dissolution of Symbolism circa ? One only has to look at his charcoal study *Self-Portrait* with its mournfully expressive eyes to realize how the young Vuillard, aged twenty, excelled at the art of physiognomy. This tension disappeared after once Symbolism as a movement was largely spent. Portraiture is the most traditional of genres and serves a largely social function of presenting public or private figures to an audience less familiar with them. While created for specific individuals, portraits also function as commodities which can be readily bought and sold. We see the critic and historian of Impressionism in his office surrounded by his papers, books, and art collection's records of his past achievements. Duret leans back in his chair lost in introspection. We see him as a bleary-eyed critic then in his seventies. No writing instruments are visible on the desk, from where he surveys his work from a position of emotional and physical detachment. Instead of a pen, he clutches a cat, who seems to provide an element of comfort or solace to an otherwise bathetic moment.

2: Beyond the Easel

Get this from a library! Edouard Vuillard: painter-decorator: patrons and projects, [Gloria Lynn Groom] -- Edouard Vuillard, one of the great post-impressionists, is especially loved for his small easel paintings that capture the charm and mystery of everyday life.

Place Vintimille, National Gallery of Art, Washington Under his new commercial arrangements, Vuillard was encouraged to produce a wider range of work, landscapes and portraits as well as the decorative panels and small interiors typical of the s. He found a new delight in landscape studies at this period, most of which were inspired by the seaside holidays in Normandy and Brittany that he spent with the Hessels. Work was plentiful, and he was commissioned to paint more decorative panels for private clients: He effectively amalgamated the role of portrait painter with that of painter of interiors, portraying his models in domestic settings characteristic of them and often, in the process, extending the psychological penetration of the portrait. In the case of Duret, the writer is shown in his study, surrounded by the books and papers that are the tools of his profession and by other paintings and portraits acquired over the years. Whereas during his Nabi phase Vuillard had simplified and pared down his vision to a flattened pattern and had frequently attracted criticism for imprecision, from c. Typically he set his model well back into the picture space and in some instances lavished almost as much attention on the familiar objects and minutiae that make up the interior setting as on the distinguishing features of his sitter. In he was called up to serve briefly as a railway look-out near Paris. When hostilities ceased, Vuillard concentrated mainly on portraiture, still undertaking decorative commissions occasionally. These were destined for the house of a Swiss friend whom Vuillard had met during the war. Roussel, Denis, Bonnard and Maillol, each of whom is shown at work in characteristic manner. The four portraits were shown at the Exposition Internationale of and bought with full-scale studies by the City of Paris Paris, Petit Pal. A final major project was an enormous mural in situ for the new League of Nations building in Geneva, the Palais des Nations, an ambitious and courageous undertaking but, given the traditional allegorical theme, scarcely one that Vuillard was ideally equipped to execute. He sought inspiration in the art of the past, particularly that of Eustache Le Sueur, an artist he had long admired. Ill and severely distressed by the fall of France, Vuillard fled occupied Paris. Working methods and technique At the outset of his career Vuillard worked in conventional media, usually oil on canvas, exploiting the luminous qualities of oil paint in a series of tonal still-lives. In experimenting with the ideas of his Nabi friends, however, and in emphasizing the flat decorative qualities of his painting, he began to use cardboard, a more solid absorbent base, and cultivated a matt surface, using very dry oil paint and often allowing the light buff or grey colour of the ground to play a vital part in the establishment of relationships of colour and tone. Many of his early Nabi studies were subsequently varnished by others, a practice Vuillard avoided, thereby losing much of their intended muted texture. Around his drawing style underwent a similar reductive process to his painting, and for a time he deployed simple shapes and strong silhouette-like or cloisonnist outlines. After the turn of the century, however, possibly as a result of his working increasingly from photographs, he returned to a more conventional use of perspective and lightened his palette, concentrating in an almost impressionistic manner on luminosity. His later drawing style became more nervously linear, and when working on a portrait, for example, he patiently built up a dossier of sketches recording fragments and details that were incorporated into the whole at the final stage. Vuillard is recognized as an artist of great technical expertise. He had first used distemper in scenery painting in the early s and found its properties suitable for his large decorative panels. Over time the distemper has generally hardened. In cases where Vuillard had left insufficient time for the drying process, mixed up a faulty balance of glue and pigment or, as frequently happened with his decorative panels, reworked a canvas after an interval, his paintings have suffered damage from cracking and flaking and pose problems of conservation. For drawing Vuillard particularly favoured pastel after and again he made full use of the subtle delicacy of this difficult medium. Character and personality Vuillard was a likeable man who inspired affection in those close to him. He was of a reserved and quiet rather than extrovert personality, though capable of expressing pent-up emotion in sudden violent outbursts. He was suspicious of some of the

more flamboyant of his contemporaries, such as Gauguin, preferring to associate himself with the achievements of such artists as Monet, Degas or Puvis de Chavannes. Beset by moral scruples, he frequently agonized over his personal conduct, as is revealed in his journal. Although Vuillard was a bachelor and lived with his mother until her death in , he was very much a part of the Roussel family, lovingly watching and recording the development of their children. Women and children were the main inspirations for his figure paintings; indeed Vuillard was somewhat puzzled to note this personal predilection in his diary of , quizzing himself on why he tended to envisage men only as sources for comic images while seeing women as sources of beauty. Despite the successes later in his career, he continued to live modestly; from he occupied a succession of apartments overlooking Place Vintimille now Place Adolphe-Max , a quiet residential square near the Montmartre cemetery. In his diary of , Vuillard asked himself the question: While occasionally the paintings may seem overelaborated and uninspired as a result, he was also capable of approaching an irksome commission with an ironic or at least mischievous eye by which he achieved a telling picture. He was much admired for his abundant natural talents by such contemporary artists as Denis, Signac and Sickert. Vuillard, however, also found a sympathetic audience among writers: This preference for the early experimental work, a syndrome of modernist criticism, affects the work of many artists who, like Vuillard, made the transition from the avant-garde to the establishment. Given his particular sensitivity to the study of everyday life, of domestic interiors and their inhabitants, Vuillard has frequently been categorized as an intimiste, belonging to the realist domestic tradition in painting that had its roots in the Netherlands in the 17th century and that was carried forward in France by such artists as Watteau, Chardin and Corot. The mysterious magic of his early interiors continues to hold the widest appeal, while his considerable achievements in the sphere of decorative painting are beginning to be more fully appreciated.

3: Collectors Circle Lecture | Museum of Fine Arts, St. Petersburg

Edouard Vuillard, one of the great postimpressionists, is especially loved for his small easel paintings that capture the charm and mystery of everyday life. Yet at the same time that he was making his name as an "intimist" artist, he was also creating a number of large-scale canvases, panels, and.

Literature and exhibited Literature J. Preston, Edouard Vuillard, New York, , p. Makarius, Vuillard, Paris, detail illustrated on the back cover; titled Self-Portrait and dated circa Vuillard Self-Portrait in a Straw Hat. Le regard innombrable, catalogue critique des peintures et pastels, Paris, , vol. II illustrated in color, p. Brettell Lecture Series, exh. Colin and Ralph F. Manet to Matisse, April-September , pp. Lot Essay Foregoing the dramatic lighting, the intense moodiness, and the affectation of a serious demeanor that an aspiring young artist might ordinarily bring to an early effort at self-portraiture, Edouard Vuillard devised during the early summer of a refreshingly original scenario for presenting himself to the world. Precisely in this manner, we behold the figure of Vuillard, framed by vertical elements on either side. In a color scheme popular in Paris apartment corridors during the late 19th century, a panel of empire green surmounts the wainscoting in Pompeiiian red. The artist likewise rendered in flat, unmixed tones his black coat and gray trousers, leaving the surfaces partly unfinished, allowing the color of the cardboard support to show through, an effect that suggests the glint of light on his silk vest, and a plaid pattern on his pants. Small patches of unpainted board also comprise the wallpaper pattern in the room behind the artist—one may imagine small, perched songbirds as the decorative motif. The Poet and His Circle, Ithaca, p. The overall effect of these unconventional pictorial choices suggests more a self-caricature than a formal portrait. The startling originality and sheer modernity of the result, however, marks this early effort with a uniquely classic status; this painting is consummately representative of progressive art in Paris during this ground-breaking period. Vuillard was strongly attracted to the Symbolist theater, and attended early performances in Paris of plays by Hauptmann, Ibsen, Maeterlinck, and Strindberg. He designed his first programmes and sets for productions of these works in the year he painted the present Autoportrait. The theater may seem an unlikely magnet for this artist, who faulted himself for his shyness and was inordinately constrained in his outward manner. Like most men who have an intense inner life, Vuillard has an almost physical horror of speaking about himself All that Vuillard witnessed on the theater stage—“simmering, conflicting passions laid bare, the playing out of intractable destinies, the tragicomic impulses of human nature continually in flux”—provided a powerful, formative experience for this rapidly evolving artist, leading him to a deeper understanding of himself, and how he might express these exigencies in his art. Vuillard had already become in an exemplary observer; he was sensitive, empathetic, and seemingly wise beyond his years. Embedded within the finest of the intimate interiors that Vuillard went on to paint during the s are dramas of a different sort, on a smaller, domestic stage, but no less meaningful and always intensely felt. With this portrait of the artist as a young man, by the young man, Vuillard makes his entrance.

4: Édouard Vuillard | French artist | www.enganchecubano.com

Edouard Vuillard was one of the most important pre World War II French artists. Although Vuillard was a great painter and printmaker, created theater sets, and even dabbled into photography, he isn't as widely familiar as other artists of his time such as Henri Matisse.

See Article History Alternative Title: He is particularly known for his depictions of intimate interior scenes. Like Gauguin, the Nabis advocated a symbolic, rather than a naturalistic, approach to colour, and they usually applied their paint in ways that emphasized the flat surface of the canvas. Their admiration of Japanese woodcuts, which were then in vogue in Europe, inspired them to use simplified shapes and strong contours. Because of their focus on intimate interior scenes, both Vuillard and Bonnard were also called Intimists. The Phillips Collection, Washington, D. As was common among the artists in the group, who supported the idea of art as decoration, Vuillard was commissioned to create this series as panels to be installed in a private home. In these panels, Vuillard portrayed women and children in the public gardens of Paris. He avoided modeling; instead, he applied the paint in distinct areas of patterned colours—soft shades of green, blue, and brown—producing a two-dimensional, tapestry-like effect. In addition to painting, Vuillard, like most of the other Nabis, was involved in book illustration, poster design, and designs for the theatre. Vuillard designed stage sets and illustrated programs. In the Nabis exhibited together for the last time. That year Vuillard began to paint in a more naturalistic style. He also executed two series of masterful lithographs that reveal his great debt to Japanese woodcuts. Vuillard continued to receive numerous commissions to paint portraits and decorative works for private patrons as well as for public buildings. Over the course of nearly 15 years beginning in , he painted intimate portraits of his artist friends Bonnard, Roussel, Denis, and sculptor Aristide Maillol, each portrayed at work in his studio. Vuillard retained an Intimist sensibility for his entire career; even when painting portraits and landscapes, he instilled his compositions with a sense of quiet domesticity. In the early 20th century, when European art was influenced by the development of avant-garde styles such as Cubism and Futurism, many critics and artists viewed Vuillard as conservative. Paintings from his Nabi period received the most popular and critical approval, with critics often dismissing his later work. Learn More in these related Britannica articles:

5: Edouard Vuillard () , Autoportrait À la canne et au canotier | Christie's

Edouard Vuillard, one of the great post-impressionists, is especially loved for his small easel paintings that capture the charm and mystery of everyday life. Yet at the same time that he was making his name as an "intimist" artist, he was also creating a number of large-scale canvases, panels, and screens commissioned to decorate the homes of.

6: ÉdOUARD VUILLARD

Edouard Vuillard (), one of the most admired post-impressionist artists, is best-known for his small easel paintings and their charming portrayals of everyday life.

7: Les Nabis - Wikipedia

Édouard Vuillard, in full Jean-Édouard Vuillard, (born November 11, , Cuiseaux, France—died June 21, , La Baule), French painter, printmaker, and decorator who was a member of the Nabis group of painters in the s.

8: Katherine Kuenzli reviews Édouard Vuillard

*EDOUARD VUILLARD: PAINTER-DECORATOR - PATRONS AND PROJECTS, By Gloria Groom *VG* See more like this Edouard Vuillard: A Painter and His Muses, (Jewish Museum) by Brown New (Other).*

9: Edouard Vuillard () , Misia et Vallotton Ã Villeneuve | Christie's

Nancy Ellen Forgione. "Edouard Vuillard in the s: Intimism, Theater, and Decoration." PhD diss., Johns Hopkins University, , pp. , calls the ensemble of five panels "Women and Flowers". Henry van de Velde. RÃ©cit de ma vie. Ed. Anne van Loo and Fabrice van de Kerckhove. Vol. 1, Anversâ€"Bruxellesâ€"Parisâ€"Berlin, Brussels, , p. , states that by June , Bing had commissioned Vuillard to decorate an antechamber for his Art Nouveau exhibition [Exh.

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