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Maurice Denis (1870-1943) is perhaps the last great French painter of his generation awaiting rediscovery, after his lifelong friends Pierre Bonnard and Edouard Vuillard. With them, Denis co-founded the Japanese-influenced group known as the Nabis, eventually becoming its principal theoretician. In the 1890s, he remained at the forefront of the movement, and was also closely associated with Symbolism, but his work was tremendously wide-ranging in scope and style. After 1900, his links with Matisse and Cézanne, and his calls for a new classicism--based on his love of Trecento and Quattrocento murals--made him one of the most respected voices in European art. Denis' work ran the gamut of the visual arts, from easel painting to engraving and the

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decorative arts; after 1918, he worked increasingly on decorative projects in both religious and non-religious contexts. Reproducing many major works for the first time, this thorough survey supplies a definitive volume on one of nineteenth-century France's finest painters.

Hagia Sophia, the Church of Holy Wisdom, sits majestically atop the plateau that commands the straits separating Europe and Asia. Located near the acropolis of the ancient city of Byzantium, this unparalleled structure has enjoyed an extensive and colorful history, as it has successively been transformed into a cathedral, mosque, monument, and museum. In Hagia Sophia,

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1850-1950, Robert S. Nelson explores its many lives. Built from 532 to 537 as the Cathedral of Constantinople, Hagia Sophia was little studied and seldom recognized as a great monument of world art until the nineteenth century, and Nelson examines the causes and consequences of the building's newly elevated status during that time. He chronicles the grand dome's modern history through a vibrant cast of characters—emperors, sultans, critics, poets, archaeologists, architects, philanthropists, and religious congregations—some of whom spent years studying it, others never visiting the building. But as Nelson shows, they all had a hand in the recreation of Hagia Sophia as a modern architectural icon. By many means and for its own purposes, the West



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has conceptually transformed Hagia Sophia into the international symbol that it is today. While other books have covered the architectural history of the structure, this is the first study to address its status as a modern monument. With his narrative of the building's rebirth, Nelson captures its importance for the diverse communities that shape and find meaning in Hagia Sophia. His book will resonate with cultural, architectural, and art historians as well as with those seeking to acquaint themselves with the modern life of an inspired and inspiring building.

Sculpture and the Museum is the first in-depth examination of the varying roles and meanings assigned to sculpture in museums and galleries during the modern period, from neo-

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classical to contemporary art practice. It considers a rich array of curatorial strategies and settings in order to examine the many reasons why sculpture has enjoyed a position of such considerable importance - and complexity - within the institutional framework of the museum and how changes to the museum have altered, in turn, the ways that we perceive the sculpture within it. In particular, the contributors consider the complex issue of how best to display sculpture across different periods and according to varying curatorial philosophies. Sculptors discussed include Canova, Rodin, Henry Moore, Flaxman and contemporary artists such as Rebecca Horn, Rachel Whiteread, Mark Dion and Olafur Eliasson, with a variety of museums in America, Canada and Europe presented as case studies.

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Underlying all of these discussions is a concern to chart the critical importance of the acquisition, placement and display of sculpture in museums and to explore the importance of sculptures as a forum for the expression of programmatic statements of power, prestige and the museum's own sense of itself in relation to its audiences and its broader institutional aspirations.

Introducing the concept of music and painting as 'rival sisters' during the nineteenth century, this interdisciplinary collection explores the productive exchange - from rivalry to inspiration to collaboration - between the two media in the age of Romanticism and Modernism. The volume traces the relationship between art and music, from the

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opposing claims for superiority of the early nineteenth century, to the emergence of the concept of synesthesia around 1900.

Several decades have now passed since postcolonial and feminist critiques presented the art-historical world with a demythologized Paul Gauguin (1848-1903), a much-diminished image of the artist/hero who had once been universally admired as “ the father of modernist primitivism. ” In this volume, both long-established and more recent Gauguin scholars offer a provocative picture of the evolution of Gauguin scholarship in the recent postmodern era, as they confront and consider how the dismantling of the longstanding Gauguin myth positions us now in the 21st century to deal

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with and assess the life, work, and legacy of this still perennially popular artist. To reassess the challenges that Gauguin faced in his own day as well as those that he continues to present to current and future scholarship, they explore the multiple contexts that influenced Gauguin's thought and behavior as well as his art and incorporate a variety of interdisciplinary approaches, from anthropology, philosophy, and the history of science to gender studies and the study of Pacific cultural history. Dealing with a wide range of Gauguin's production, they challenge conventional art-historical thinking, highlight transnational perspectives, and offer clues to the direction of future scholarship, as audiences worldwide seek to make multicultural peace with Gauguin and his art.

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Broude has raised the bar of Gauguin scholarship ever higher in this groundbreaking volume, which will be necessary reading for students and scholars of art history, late 19th-century French and Pacific culture, gender studies, and beyond.

"Encounters with modern life: a painter's impressions of modernity - Delacroix, citizen of the 19th century, Michele Hannoosh. Second Empire impressions: curiosity, John House-- on his knees to the past? Gautier, Ingres and forms of modern art, James Kearns-- "Le peintre de la vie moderne" and "La peinture de la vie ancienne", Paul Smith. Innovating forms: matter for reflexion - 19th-century French art critics' quest for modernity in sculpture, David Scott-- visual display in the realist novel -

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(résumé éditeur)

During the nineteenth and early  
twentieth centuries the production of  
dress shifted dramatically from being  
predominantly hand-crafted in small  
quantities to machine-manufactured  
in bulk. The increasing  
democratization of appearances made  
new fashions more widely available,  
but at the same time made the need to  
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pressing. In this age of empire, the

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coding of class, gender and race was frequently negotiated through dress in complex ways, from fashionable dress which restricted or exaggerated the female body to liberating reform dress, from self-defining black dandies to the oppressions and resistances of slave dress. Richly illustrated with over 100 images and drawing on a plethora of visual, textual and object sources, *A Cultural History of Dress and Fashion in the Age of Empire* presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

Focusing on the art of Henri Fantin-Latour (1836-1904) and his



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18 D'Orsay, 2008  
colleagues Gustave Courbet, Edgar Degas, Edouard Manet, Frédéric Bazille, and Pierre-Auguste Renoir, *Fellow Men* argues for the importance of the group as a defining subject of nineteenth-century French painting. Through close readings of some of the most ambitious paintings of the realist and impressionist generation, Bridget Alsdorf offers new insights into how French painters understood the shifting boundaries of their social world, and reveals the fragile masculine bonds that made up the avant-garde. A dedicated realist who veered between extremes of sociability and hermetic isolation, Fantin-Latour painted group dynamics over the course of two decades, from 1864 to 1885. This was a period of dramatic change in French history and art--events like the Paris

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Commune and the rise and fall of impressionism raised serious doubts about the power of collectivism in art and life. Fantin-Latour's monumental group portraits, and related works by his friends and colleagues from the 1850s through the 1880s, represent varied visions of collective identity and test the limits of association as both a social and an artistic pursuit. By examining the bonds and frictions that animated their social circles, Fantin-Latour and his cohorts developed a new pictorial language for the modern group: one of fragmentation, exclusion, and willful withdrawal into interior space that nonetheless presented individuality as radically relational.

Here approximately two hundred works by French and Spanish artists

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chart the development of this cultural influence and map a fascinating shift in the paradigm of painting, from Idealism to Realism, from Italy to Spain, from Renaissance to Baroque. Above all, these images demonstrate how direct contact with Spanish painting fired the imagination of nineteenth-century French artists and brought about the triumph of Realism in the 1860s, and with it a foundation for modern art."--BOOK JACKET.

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