

The Art Of Impressionism Painting Technique And The Making Of Modernity

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Impressionism John I. Clancy 2003 Defining an artistic era or movement is often a difficult task, as one tries to group individualistic expressions and artwork under one broad brush. Such is the case with impressionism, which culls together the art of a multitude of painters in the mid-19th century, including Monet, Cézanne, Renoir, Degas, and van Gogh. Basically, impressionism involved the shedding of traditional painting methods. The subjects of art were taken from everyday life, as opposed to the pages of mythology and history. In addition, each artist painted to express feelings of the moment instead of hewing to time-honoured standards. This description of impressionism, obviously, is quite broad and can apply to a wide array of styles. Nonetheless, it remains a very important school in the annals of art. Any current or budding art aficionado should become familiar with the impressionist movement and its impact on the art world. This book presents a sweeping study of this artistic period, from its origins to its manifestations in the works of some of art history's most revered painters. Following this overview is a substantial and selective bibliography, featuring access through author, title, and subject indexes.

Landscape Painting Mitchell Albala 2009 A book on both studio and en plein air (French for "in the open air") landscape painting focuses on simplification and massing, or simplifying nature's complexity to look beneath for basic masses and shapes; color and metaphor; and composition and design, in a book with 230 illustrations from over 30 notable artists.

Look Closer 2021 "...Introduces children aged 8 and above to the most acclaimed artists of French Impressionism, including Claude Monet, Pierre-Auguste Renoir, Camille Pissarro and Paul Cézanne. Featuring works drawn from the collection of the Museum of Fine Arts, Boston, this book encourages children to look closely at Impressionist paintings and learn about the artists and their ideas. Engaging texts and practical activities inspire young art enthusiasts to experiment with colour, composition and painting techniques, and create their own drawings and paintings..." -- publisher's website.

Impressionist Painting, Its Genesis and Development Wynford Dewhurst 1904 An excellent overview of the Impressionist movement, from its early influences of English landscapes by J.M.W. Turner and John Constable to the major Impressionist artists living and working in Paris. This volume includes illustrations, portraits and information about the significant painters from this period including Édouard Manet, Claude Monet, Camille Pissarro and August Renoir. Also included are lesser-known Impressionist painters such as Alfred Sisley, J.F. Raffaelli, Emile Claus and Childe Hassam. Written by English artist Wynford Dewhurst, this book was the first significant account of the Impressionist movement to be published in English. The author dedicated the publication to Claude Monet, who inspired his own art.

Painting Like the Impressionists Bruce Yardley 2021-07-26 Impressionism, an art movement pioneered by a handful of avant-garde painters based in Paris in the 1870s, gave academic oil painting a vivacity and spontaneity it had previously lacked, and remains to this day the single most popular style of art for gallery-goers and amateur painters alike. This elegantly-written book, by a professional artist and scholar, is both an instructional guide to incorporating Impressionist techniques into your own painting, and an illuminating investigation into how those first Impressionists actually painted their pictures. As such, it will fascinate both the painter and the art historian. This new book provides detailed advice on paints, brushes and canvas, as used by the original Impressionists and still widely available today. It discusses the process of making an Impressionist painting from initial vision to final completion and analyses the role of composition, light and tone, colour and paint handling. Finally, it gives an overview of the subject matter most closely associated with the Impressionists.

Erin Hanson Open-Impressionism Erin Hanson 2016-02-28 Experience the contemporary impressionist landscape paintings of modern artist Erin Hanson.

Impressionists Side by Side Barbara Ehrlich White 1996 Describes how the relationships between pairs of Impressionist artists, including Degas and Manet, Monet and Renoir, and five other combinations, influenced their artistic development

Georges Seurat Michelle Foa 2015-07-14 This revelatory study of Georges Seurat (1859-1891) explores the artist's profound interest in theories of visual perception and analyzes how they influenced his celebrated seascape, urban, and suburban scenes. While Seurat is known for his innovative use of color theory to develop his pointillist technique, this book is the first to underscore the centrality of diverse ideas about vision to his seascapes, figural paintings, and drawings.

Michelle Foa highlights the importance of the scientist Hermann von Helmholtz, whose work on the physiology of vision directly shaped the artist's approach. Foa contends that Seurat's body of work constitutes a far-reaching investigation into various modes of visual engagement with the world and into the different states of mind that visual experiences can produce. Foa's analysis also brings to light Seurat's sustained exploration of long-standing and new forms of illusionism in

art. Beautifully illustrated with more than 140 paintings and drawings, this book serves as an essential reference on Seurat.

Impressionism John House 2004-01-01 A new perspective on Impressionist art that offers revealing, fresh interpretations of familiar paintings In this handsome book, a leading authority on Impressionist painting offers a new view of this admired and immensely popular art form. John House examines the style and technique, subject matter and imagery, exhibiting and marketing strategies, and social, political, and ideological contexts of Impressionism in light of the perspectives that have been brought to it in the last twenty years. When all of these diverse approaches are taken into account, he argues, Impressionism can be seen as a movement that challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview. Moving from the late 1860s to the early 1880s, House analyzes the paintings and career strategies of the leading Impressionist artists, pointing out the ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner of painting. Focusing closely on the technique, composition, and imagery of the paintings themselves and combining this fresh appraisal with recent historical studies of Impressionism, House explores how pictorial style could generate social and political meanings and opens new ways of looking at this luminous art.

Painting the Impressionist Watercolor Lee Boynton 2003-11-01 Divided into four parts, this book offers a complete overview to the essentials of impressionism, its colourful evolution and varied techniques.

Paint Like Monet James Heard 2006-08-01 Monet's revolutionary approach to painting allowed a new understanding of light, composition, and form. By exploring how his paintings were conceived, constructed, and executed, aspiring artists can broaden their technical knowledge and vastly expand their creative horizons. The first in a new series of instructional books, *Paint Like Monet* takes the reader on a guided journey through the artist's methods, tools, materials, and techniques. Step-by-step exercises and detailed explanations of composition and context are complemented by ideas on developing a personal style and tips on how to check and improve a painting in progress. This hands-on encounter with Impressionist theory is rich with insight and inspiration for anyone interested in art-offering a master class with one of history's greatest artists.

The Art of Impressionism Anthea Callen 2000-01-01 "Drawing on scientific studies of pigments and materials, artists' treatises, colourmen's archives, and contemporary and modern accounts, Anthea Callen demonstrates how raw materials and paintings are profoundly interdependent. She analyses the material constituents of oil painting and the complex processes of 'making' entailed in all aspects of artistic production, discussing in particular oil painting methods for landscapists and the impact of plein air light on figure painting, studio practice and display. Insisting that the meanings of paintings are constituted by and within the cultural matrices that produced them, Callen argues that the real 'modernity' of the Impressionist enterprise lies in the painters' material practices."--BOOK JACKET.

Monet Tasha Stamford 2021-02-25 Monet is familiar to millions of people the world over. His works are much loved and admired so it's almost inconceivable to imagine that at the time he produced his first works, Monet enraged critics and the public alike. At times, the light Monet achieved in his paintings was almost the subject itself. The light enhanced the works and gave Monet's paintings a photographic quality, despite the "impression" of the subject of the piece. It was these impressions - rather than the subjects or themes - that established Monet as a revolutionary artist. Monet was the founder of the Impressionist movement and worked across more than six decades, to the point of obsession, to produce one of the largest volumes of oeuvres the world had ever seen. The Impressionists were keen to eliminate the color black from their palettes and encouraged this practice at every opportunity. It brought about a new color theory, which emphasized the presence of color, within shadows, and they worked to the rule that there was no black in nature, and therefore, it should not be included in their paintings. Monet is widely regarded as the forerunner of French Impressionism. Monet was keen for a move away from realism and the traditional oil painting techniques of the 19th century. It was early in his career that Monet created a style that focused on the light in shadows. This study of natural light was the focus of his first "Impressionist" painting, *Impression, Sunrise* (1872), which came to represent the new art movement taking shape. Louis Leroy, a critic who viewed the painting, was unsympathetic to the developments taking place in art toward the end of the 19th century and called the work an "impression." It was meant to ridicule Monet's work (and the work of his peers in general), however, it led to the naming of one of the most exciting movements and phases in art history - Impressionism.

Impressionism Transformed Susan E. Strickler 2001 A new look at a nationally admired American impressionist painter and teacher.

Mapping Impressionist Painting in Transnational Contexts Emily C. Burns 2021-05-03 This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries. The contributors rethink the role of "French" impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies' concept of "constellations of mobility." Artists engaging with impressionism in France, as in other global contexts, relied on, responded to, appropriated, and resisted elements of form and content based on fluid and interconnected political realities and market structures. Written by scholars and curators, the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term. This project frames future discussion in art history, cultural studies, and global studies on the politics of appropriating impressionism.

Creating Impressionist Landscapes in Oil Colley Whisson 2001 Nature, the most popular source of inspiration for oil painters, has the amazing ability to evoke feelings of tranquility and peace. Colley Whisson shows readers how to idealize and romanticise nature's everyday subjects using a loose, impressionist oil painting approach. He provides dynamic instructions for transforming simple images into works of art, filled with mood and color. They'll also learn how to paint impressionistic figures - the magic ingredient in romantic landscapes - and weave them into their paintings. Seven gorgeous sample galleries and step-by-step demonstrations make it easy and fun!

Oil Painting Techniques and Materials Harold Speed 2012-04-24 Stimulating, informative guide by noted teacher covers painting technique, painting from life, materials — paints, varnishes, oils and mediums, grounds, etc. — a painter's training, more. 64 photos. 5 line drawings.

The Work of Art Anthea Callen 2015-02-15 In *The Work of Art*, Anthea Callen analyzes the self-portraits, portraits of fellow artists, photographs, prints, and studio images of prominent nineteenth-century French Impressionist painters, exploring

the emergence of modern artistic identity and its relation to the idea of creative work. Landscape painting in general, she argues, and the "plein air" oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century—leading to the Impressionist revolution. Putting the work of artists from Courbet and Cézanne to Pissaro under a microscope, Callen examines modes of self-representation and painting methods, paying particular attention to the painters' touch and mark-making. Using innovative methods of analysis, she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates. Richly illustrated with 180 color and black-and-white images, *The Work of Art* offers fresh insights into the development of avant-garde French painting and the concept of the modern artist.

Discovering Great Artists MaryAnn F. Kohl 1997-05-01 "Discovering Great Artists" has 75 great artists featured in 110 amazingly fun and unique quality art appreciation activities for children. They will experience the styles and techniques of the great masters, from the Renaissance to the Present. A brief biography of each artist is included with a fully illustrated, child-tested art activity, featuring painting, drawing, sculpture, photography, architecture, and more. Includes such greats as Da Vinci, Michelangelo, Rembrandt, Monet, Degas, Picasso, Van Gogh, Dali, Matisse, Pollock, and O'Keeffe. 1998 Benjamin Franklin Silver Award, 2002 Practical Homeschooling Reader Award. Full "click-to" resource guide at Bright Ring's website to show each artist's most famous works. Some activity examples are: Da Vinci - Invention Art Michelangelo - Fresco Plaque Rembrandt - Shadowy Faces Monet - Dabble in Paint Degas - Resist in Motion Picasso- Fractured Friend Van Gogh - Starry Night Pollock - Action Splatter 1997 Benjamin Franklin Silver Award, Education 2003 Practical Homeschooling Award, 3rd Place 2007 Practical Homeschooling Reader Award in the art appreciation category, 3rd place. 2009 Practical Homeschooling Reader Award in the art appreciation category, 1st Place

David After David Valérie Bajou 2007 No further information has been provided for this title.

Jean-François Millet Simon Kelly 2019-10-08 An insightful overview of how Millet influenced and inspired many modernist artists that followed him **Jean-François Millet (1814-1875)** was one of the most important artists of the Barbizon School. Through his publicly exhibited works and their critical reception, Millet was of crucial significance to modernist painters. Millet's modernity is evident in his varied subjects--from peasant themes to landscapes to nudes--and his anti-academic, rough paint application. He also produced highly inventive pastels and drawings. Jean-François Millet examines the international range of artists whom he influenced. For instance, Millet was an artistic hero for Vincent van Gogh, whose treatment of numerous motifs--including *The Sower* and *Starry Night*--was directly inspired by the older artist. Van Gogh even painted a remarkable series of 21 "copies" after Millet's work while living in the south of France in the final year of his life. Other artists on whom Millet had a profound impact include Camille Pissarro, Georges Seurat, Claude Monet, Edgar Degas, and Winslow Homer, and, in the 20th century, most notably Edvard Munch and Salvador Dalí.

Painting Light Iris Schaefer 2008 Uses modern technology to explore the techniques used by Impressionist and Postimpressionist artists, discover the quality of light in their paintings, and analyze the conditions present when the paintings were created.

Impressionist Painting for the Landscape Cindy Salaski 2015-01-15 Offers instructions on how to create Impressionist-inspired landscape paintings, including lessons on brushwork, value, lighting effects, color, and movement.

Inventing Impressionism Anne Robbins 2015-03-03 A fascinating look at the art dealer Paul Durand-Ruel, revealing the crucial role he played in the development of French Impressionism"

Paint with the Impressionists Jonathan Stephenson 2019-04 In this innovative approach to Impressionism and its methods, Jonathan Stephenson's instruction enables amateurs the world over to paint like the Impressionists. Vibrantly illustrated in colour throughout, both with well-known works of art and step-by-step examples, the book shows how the masters achieved their diverse effects and how their ideas and styles can be adapted to today's tastes. Sections on the artists provide fascinating insights into individual techniques: learn how Monet produced his oil colour sketches, or how Sisley created his atmospheric landscapes. With an introduction providing the historical background to Impressionism, and a comprehensive section on artists' materials, this is a highly practical book that will appeal both to beginners and more experienced artists, as well as to the many thousands of people inspired by the brilliance and beauty of Impressionist painting.

The Painting of Modern Life T.J. Clark 2017-06-28 From T.J. Clark comes this provocative study of the origins of modern art in the painting of Parisian life by Edouard Manet and his followers. The Paris of the 1860s and 1870s was a brand-new city, recently adorned with boulevards, cafés, parks, Great Exhibitions, and suburban pleasure grounds—the birthplace of the habits of commerce and leisure that we ourselves know as "modern life." A new kind of culture quickly developed in this remade metropolis, sights and spectacles avidly appropriated by a new kind of "consumer": clerks and shopgirls, neither working class nor bourgeois, inventing their own social position in a system profoundly altered by their very existence. Emancipated and rootless, these men and women flocked to the bars and nightclubs of Paris, went boating on the Seine at Argenteuil, strolled the island of La Grande-Jatte—enacting a charade of community that was to be captured and scrutinized by Manet, Degas, and Seurat. It is Clark's cogently argued (and profusely illustrated) thesis that modern art emerged from these painters' attempts to represent this new city and its inhabitants. Concentrating on three of Manet's greatest works and Seurat's masterpiece, Clark traces the appearance and development of the artists' favorite themes and subjects, and the technical innovations that they employed to depict a way of life which, under its liberated, pleasure-seeking surface, was often awkward and anxious. Through their paintings, Manet and the Impressionists ask us, and force us to ask ourselves: Is the freedom offered by modernity a myth? Is modern life heroic or monotonous, glittering or tawdry, spectacular or dull? *The Painting of Modern Life* illuminates for us the ways, both forceful and subtle, in which Manet and his followers raised these questions and doubts, which are as valid for our time as for the age they portrayed.

Colours of Impressionism: Masterpieces from the Musée d'Orsay Paul Perrin 2018-01-31 One of the great innovations of the Impressionists was their radical use of colour: their application of strokes of complementary or contrasting hues captured the shifting effects of light and foregrounded the nature of vision. Using colour as the lens through which to magnify the movement's intricacies, this catalogue sweeps us from Manet's rich blacks, through green and blue landscapes of Monet and Cézanne, to the sensuous pinks of Renoir. Along this journey, scientific discoveries and emerging definitions of modernity are explored, illuminating the profound innovations of the Impressionists and the shifting preconceptions of their art.

Critical Readings in Impressionism and Post-Impressionism Philip Nord 2007-03-15 The essays in this wide-ranging text capture the theoretical range and scholarly rigor of criticism that has fundamentally transformed the study of French Impressionist and Post-Impressionist art.

Techniques of the Impressionists Anthea Callen 2005-03 Including over 200 specially commissioned photographs, this guide to Impressionist art reveals the techniques used by some of the greatest artists in order to create their works.

Color in the Age of Impressionism Laura Anne Kalba 2017-07-18 This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers' perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet. The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—mirrored and mediated this change, shaping the ways in which people made sense of both modern life and modern art. Demonstrating the central importance of color history and technologies to the study of visuality, *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture.

Cezanne and the End of Impressionism Richard Shiff 2014-12-15 Drawing on a broad foundation in the history of nineteenth-century French art, Richard Shiff offers an innovative interpretation of Cézanne's painting. He shows how Cézanne's style met the emerging criteria of a "technique of originality" and how it satisfied critics sympathetic to symbolism as well as to impressionism. Expanding his study of the interaction of Cézanne and his critics, Shiff considers the problem of modern art in general. He locates the core of modernism in a dialectic of making (technique) and finding (originality). Ultimately, Shiff provides not only clarifying accounts of impressionism and symbolism but of a modern classicism as well.

Painting the Impressionistic Landscape Dustan Knight 2016-10-01 Master the impressionist painting style with *Painting the Impressionistic Landscape!* The Impressionist movement that began 130 years ago set artists free to experiment outdoors, capturing the fleeting effects and many moods of sunlight in their paintings by juxtaposing contrasting colors. Although those colors may not actually be apparent in nature, on canvas and paper they appear spontaneous and naturalistic. The skill is in knowing how to select and apply them. Impressionistic painting has not remained static over the decades. Artist Dustan Knight walks you through the techniques to achieving brilliant effects in a contemporary style. Using easy to work with watercolor and acrylic, she demonstrates through her own paintings, as well as others she has selected, the step-by-steps for dramatic atmospheric vistas and intimate garden landscapes.

The Art of Impressionism (in Acq) Anthea Callen 2000 "This important book is the first full-scale exploration of Impressionist technique. Focusing on the easel-painted work of Monet, Pissarro, Renoir, Cezanne, Cassatt, Morisot, Caillebotte, Sisley and Degas in the period before 1900, it places their methods and materials in a historical perspective and evaluates their origins, novelty and meanings within the visual formation of urban modernity. Drawing on scientific studies of pigments and materials, artists' treatises, colormens' [sic] archives, and contemporary and modern accounts, Anthea Callen demonstrates how raw materials and paintings are profoundly interdependent. She analyses the material constituents of oil painting and the complex processes of 'making' entailed in all aspects of artistic production, discussing in particular oil painting methods for landscapists and the impact of plein air light on figure painting, studio practice and display"--Publisher's description.

Historical Painting Techniques, Materials, and Studio Practice Arie Wallert 1995-08-24 Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangka. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Artists and Amateurs Perrin Stein 2013-10-29 Catalog of an exhibition held at the Metropolitan Museum of Art, New York, October 1, 2013-January 5, 2014.

Painting Methods of the Impressionists Bernard Dunstan 1976

A Companion to Impressionism André Dombrowski 2024-02-27 A Companion to Impressionism Presenting an expansive view of the study of Impressionism, this pioneering volume breaks new thematic ground while also reconsidering questions concerning the definition, chronology, and membership of the impressionist movement. In 34 original essays from established and emerging scholars, this collection offers a diverse range of developing topics and new critical approaches to the interpretation of impressionist art. Focusing on the 1860s to 1890s, *A Companion to Impressionism* explores artists who are well-represented in impressionist studies, including Monet, Renoir, Degas, and Cassatt, as well as Morisot, Caillebotte, Bazille, and other significant yet lesser-known artists. The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media, the materials and techniques of the Impressionists, as well as the movement's exhibition and reception history. This innovative volume also includes new discussions of modern identity in Impressionism in the contexts of race, nationality, gender, and sexuality and through its explorations of the international reach and influence of Impressionism. Part of the acclaimed Wiley Blackwell Companions to Art History series, this

important addition to scholarship in this field stands as the 21st century's first major and large-scale academic reassessment of Impressionism. Featuring essays by academics, curators, and conservators from around the world, including those from France, Germany, the United States, the United Kingdom, Japan, Turkey, and Argentina, this is an invaluable text for students and scholars studying Impressionism and late 19th-century European art, Post-Impressionism, modern art, and modern French cultural history.

How to Paint Like the Impressionists Susie Hodge 2004-08-17 Impressionism has captured the imagination of people the world over since its first exhibition in Paris in 1874. People have long sought to understand how and why the Impressionists created their paintings and how their techniques might be replicated. Susie Hodge reveals the answers to these questions by assessing the techniques and styles of the great masters of Impressionism and showing how artists today can use their methods. An informative introduction explains how the Impressionist movement came about, explores its historical context, and defines the style and inspiration of the artists involved. The heart of the book, however, focuses on eight major Impressionist painters -- Monet, Pissarro, Renoir, Cassatt, Degas, Cezanne, Seurat and Van Gogh -- revealing how they worked and analyzing their well-known paintings. Each case includes step-by-step demonstrations that show the reader exactly how to re-create Impressionist painting details in appropriate style.

Basic Art Series: Ten in One. Impressionism Taschen 2020-01-15 A must-have for any art buff, this definitive who's who of Impressionism gathers 10 monographs from the Basic Art series for the price of three. Precise texts and impeccable reproductions guide us through the life and works of Cézanne, Degas, Gauguin, Manet, Monet, Renoir, Rousseau, Seurat, Toulouse-Lautrec, and van Gogh.

Painting Methods of the Impressionists Bernard Dunstan 1992-09-01 Studies the techniques of sixteen great painters of the nineteenth and twentieth centuries, quoting extensively from their writings and examining masterworks in detail