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| Autore | Brodskaja N. V (Natalia Valentinovna) |
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| Descrizione fisica | 1 online resource (200 p.) |
| Collana | Art of century collection |
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| Soggetti | Impressionism (Art) Electronic books. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | CONTENTS; PREFACE; THE IMPRESSIONISTS AND ACADEMIC PAINTING; THE FIRST IMPRESSIONIST EXHIBITION; EDOUARD MANET; CLAUDE MONET; PIERRE AUGUSTE RENOIR; ALFRED SISLEY; CAMILLE PISSARRO; EDGAR DEGAS; BERTHE MORISOT; BIBLIOGRAPHY; INDEX |
| Sommario/riassunto | "I paint what I see and not what it pleases others to see." What other words than these of Edouard Manet, seemingly so different from the sentiments of Monet or Renoir, could best define the movement of Impressionism? Without a doubt this singularity was explained when, shortly before his death, Claude Monet wrote: "I remain sorry to have been the cause of the name given to a group the majority of which did not have anything Impressionist." In this work, Nathalia Brodskaja examines the contradictions of this late 19th-century movement through the paradox of a group who, while forming a coherent |