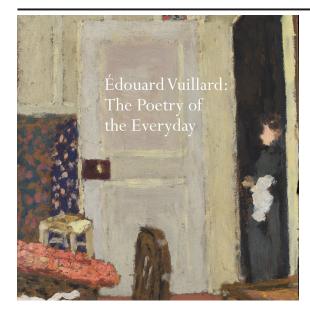


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Édouard Vuillard

The Poetry of the Everyday

Belinda Thompson

Chris Stephens

ISBN 9781843682493

Publisher Pallas Athene

Binding Paperback / softback

 Territory
 USA & Canada

 Size
 5.43 in x 5.43 in

Pages 80 Pages

Illustrations 44 color

Price \$19.95

• Explores Édouard Vuillard's early career combining intimate subject matter with abstraction by simplifying pictorial elements and observing decorative fabrics and wallpapers

During the 1890s and early 1900s Édouard Vuillard (1868–1940) produced a body of work that combines intimate subject matter with abstract form through the simplification of pictorial elements and observation of decorative fabrics and wallpapers. Through these devices he developed an art that is unashamedly decorative and yet always replete with subtle suggestions of deeper meanings. In balancing form and content, psychological drama and abstraction, his pictures are about as close to poetry as any artist's, and all the more brilliant for their understatement and the near imperceptibility of their craft.

Illustrating many rarely seen paintings from private collections, this book offers a fresh look at the early career of this much-loved artist. Introduced by Chris Stephens, director of the Holburne Museum, and with an original essay by Belinda Thompson.

Belinda Thomson is a freelance art historian and Honorary Professor in History of Art at the University of Edinburgh. A specialist in late 19th-century French painting, particularly Gauguin and the Nabis, she published a monograph on Vuillard in 1988 (Phaidon). In 1991-2 she curated the Vuillard exhibition for the South Bank Centre which was seen in Glasgow, Sheffield and Amsterdam and in 1994 co-curated *Bonnard at le Bosquet*, London and Newcastle-upon-Tyne. In 2010-11 she was lead curator of *Gauguin: Maker of Myth* at the Tate Modern, London, and at the National Gallery of Art, Washington. **Dr Chris Stephens** has been Director of the Holburne Museum since 2017. Prior to that he worked at Tate for over 20 years, as Head of Displays, Tate Britain, for much of that time, and also as Head of Modern British Art. Exhibitions in London and St Ives included *Barbara Hepworth: Centenary* (2003), *Francis Bacon* (2008), *Henry Moore* (2010), *Picasso and Modern British Art* (2012), *Barbara Hepworth: Sculpture for a Modern World* (2015) and *David Hockney* (2017). His book *St Ives: The Art and the Artists* was published by Pavilion in 2018.



Vuillard's Poetry of the Everyday: Questions of Intimism and Taste

1994 was a key year for foloused Vuilleed. He had recently down ould group of orders in urious calciditions, entracting the subration of water temp of risks; He succeeding to complete in a substant docuenture elevans, the sizes Publi Godun parch for the days ground of the bistories and pararella related Postanson. A finite ground the bistories and pararella related Postanson of di distrepts, the precised experiences he had been making us a finite temperature of the production of the production of the men unalter stacks quies of un enclosed outperties (p. sets. 1, 14). Moreover he arrived at certain important condisions in his theoterist dishings. Although beautier relative and enrisis, Vallad was by no means a propagadening theories like fellow Nobs Muserce from and Tad Servan's. Predigodant in carees he or thous list



ne-law, the painter Ker Xairer Roused, who since they wed in 1891 had been living under her road. At the time their marriage, following the loss of a shalp and Roused's reckes individus, was visually on the cocks. Mane-Vullend decided to terminate the loss and some two downs down to an uniform living. If will be produced as of them follows quantified by the four of them follow gost place had a constraining effect on the Roused marriage, it was also use of the others of Vullend's homes in the other laws of the control of the most soliton characteristics of Vullend's homes in the only 1990s, as extended by la parriage, a budget of vullend's homes in the only 1990s, as extended by la parriage, a few alongst of vullend's homes in the only 1990s, as extended by la parriage, a the adapting of vullenged in the only 1990s, as extended by la parriage, a the adapting of vullenged in the only 1990s, as extended by la parriage, a the adapting of vullenged in the other partiages.

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