

# Paul Durand Ruel Le Marchand Des Impressionnistes

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*Paul Durand Ruel Le Marchand Des Impressionnistes*

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## COLLINS MARSH

[Revolutionary Paris and the Market for Netherlandish Art](#) Vendome Press

A major new biography of this enduringly popular artist by the world's foremost scholar of his life and work. Expertly researched and beautifully written by the world's leading authority on Auguste Renoir's life and work, Renoir fully reveals this most intriguing of Impressionist artists. The narrative is interspersed with more than 1,100 extracts from letters by, to, and about Renoir, 452 of which come from unpublished letters. Renoir became hugely popular despite great obstacles: thirty years of poverty followed by thirty years of progressive paralysis of his fingers. Despite these hardships, much of his work is optimistic, even joyful. Close friends who contributed money, contacts, and companionship enabled him to overcome these challenges to create more than 4,000 paintings. Renoir had intimate relationships with fellow artists (Caillebotte, Cézanne, Monet, and Morisot), with his dealers (Durand-Ruel, Bernheim, and Vollard) and with his models (Lise, Aline, Gabrielle, and Dédée). Barbara Ehrlich White's lifetime of research informs this fascinating biography that challenges common misconceptions surrounding Renoir's reputation. Since 1961 White has studied more than 3,000 letters relating to Renoir and gained unique insight into his personality and character. Renoir provides an unparalleled and intimate portrait of this complex artist through images of his own iconic paintings, his own words, and the words of his contemporaries. "Barbara White is a biographer of courage, seriousness and unrelenting honesty. She has read and dissected about 3,000 letters about Renoir written by him, his friends, his family, as well as the newspapers of the day. Practically every member of the Renoir family has entrusted their personal documents to her – a pledge of trust totally deserved. Whenever I am asked a question about Auguste, I write to Barbara to ask her opinion or call on her knowledge, since she has become an indisputable reference for me. She is always careful and verifies facts and contexts by every route possible. The Renoir family, and Auguste himself, are very lucky that Barbara is so passionate about her subject, and I feel personally lucky to know her. I thank her from the bottom of my heart for this work of a lifetime – a magnificent success. I am very pleased that her book has been edited by the quality editors at Thames & Hudson, as it will remain a point of reference for many generations to come." – Sophie Renoir (great-granddaughter of Auguste Renoir, granddaughter of his eldest son Pierre, and daughter of Renoir's grandson Claude Renoir, Jr.), June 7, 2017

*Paul Durand-Ruel, le pari de l'impressionnisme* Cambridge University Press

As a result of the Napoleonic wars, vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe. The knock-on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s, when the Great Depression put an end to its expansion. This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest. Arguably, the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible, increasingly professional, dealerships; firms such as Colnaghi and Agnew's in Britain, Goupil in France and Knoedler in the USA, came into existence. Old Masters Worldwide explores the ways in which the pioneering practices of such businesses contributed to shape a changing market.

[Renoir: An Intimate Biography](#) Anchor Canada

Published in conjunction with the exhibition: "Monet in Normandy," [held]: Fine Arts Museums of San Francisco, Jun. 17-Sep. 17, 2006; North Carolina Museum of Art, Oct. 15, 2006-Jan. 14, 2007; the Cleveland Museum of Art, Feb. 18-May 20, 2007.

**Hidden in the Shadow of the Master** National Gallery London

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.

[Paul Durand-Ruel](#) Bloomsbury Publishing USA

Qui mieux que ses descendants pouvait décrire les liens étroits qu'entretenait Paul Durand-Ruel avec ses artistes ? Manet, Monet, Degas, Renoir, Pissarro : à partir d'archives inédites et de sources familiales, Caroline, Paul-Louis, Claire et Flavie Durand-Ruel racontent l'invention de l'impressionnisme. Des premiers achats jusqu'au soutien indéfectible de ces artistes à leur marchand, l'histoire d'une amitié de cinquante ans.

**Discovering the Impressionists** John Wiley & Sons

Paul Durand-Ruel a été l'une des personnalités les plus marquantes dans l'histoire de l'art, tant par son talent pour découvrir et défendre de jeunes artistes, que pour la manière dont il a redéfini le métier de marchand de tableaux. Ses mémoires sont le témoignage direct d'un homme qui a joué un rôle de premier plan dans un des moments les plus importants de l'art français.

*"Marketing Art in the British Isles, 1700 to the Present "* Bloomsbury Publishing USA

In the late 1980s, Holocaust literature emerged as a provocative, but poorly defined, scholarly field. The essays in this volume reflect the increasingly international and pluridisciplinary nature of this scholarship and the widening of the definition of Holocaust literature to include comic books, fiction, film, and poetry, as well as the more traditional diaries, memoirs, and journals. Ten contributors from four countries engage issues of authenticity, evangelicalism, morality, representation, personal experience, and wish-fulfillment in Holocaust literature, which have been the subject of controversies in the US, Europe, and the Middle East. Of interest to students and instructors of antisemitism, national and comparative literatures, theater, film, history, literary criticism, religion, and Holocaust studies, this book also contains an extensive bibliography with references in over twenty languages which seeks to inspire further research in an international context.

[Histoire des relations culturelles dans le monde contemporain](#) Yale University Press

Paul Czanne, Claude Monet, and Auguste Rodin. The names of these brilliant nineteenth-century artists are known throughout the world. But what is remembered of their wives? What were these unknown women like? What roles did they play in the lives and the art of their famous husbands? In this remarkable book of discovery, art historian Ruth Butler coaxes three shadowy women out of obscurity and introduces them for the first time as individuals. Through unprecedented research, Butler has been able to create portraits of Hortense Fiquet, Camille Doncieux, and Rose Beuretthe models, and later the wives, respectively, of Czanne, Monet, and Rodin, three of the most famous French artists of their generation. The book tells the stories of three ordinary women who faced

issues of a dramatically changing society as well as the challenges of life with a striving genius. Butler illuminates the ways in which these model-wives figured in their husbands achievements and provides new analyses of familiar works of art. Filled with captivating detail, the book recovers the lives of Hortense, Camille, and Rose, and recognizes with new insight how their unique relationships enriched the quality of their husbands artistic endeavors."

*Renoir RMN - Grand Palais*

« Sans Durand, nous serions morts de faim, nous tous, les impressionnistes. Nous lui devons tout. » : au soir de sa vie, le peintre Claude Monet rendait ainsi hommage à celui qui fut son principal marchand. Paul Durand-Ruel (1831-1922) fut le premier à faire le pari de l'impressionnisme à l'heure où la peinture de la vie moderne, celle vibrante et colorée de Manet, Monet, Renoir, Degas, Sisley, Pissarro, Cézanne, Cassatt et Morisot, rencontrait l'incompréhension. Visionnaire, il décida de soutenir ces peintres en France comme à l'étranger, inventant ainsi un nouveau métier, celui de marchand d'art contemporain.

*La passion aux enchères* Parkstone International

Dès le plus jeune âge, Claude Monet révèle des facilités pour le dessin... Au grand désespoir de son père, il impose sa vocation : il sera peintre ! Établi à Paris, il crée, avec ses amis, un nouveau courant de peinture : l'impressionnisme, et fait scandale. Longtemps moqués par les critiques et le grand public, les tableaux de Monet finissent par rencontrer le succès jusqu'aux États-Unis. Il est aujourd'hui considéré comme l'un des plus grands peintres du monde.

*Paul Durand* John Wiley & Sons

The 21st century's first major academic reassessment of Impressionism, providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism, this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition, chronology, and membership of the Impressionist movement. In 34 original essays from established and emerging scholars, this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art. Focusing on the 1860s to 1890s, this Companion 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, and the movement's exhibition and reception history. Part of the acclaimed Wiley Blackwell Companions to Art History series, this important new addition to scholarship in this field: Reevaluates the origins, chronology, and critical reception of French Impressionism Discusses Impressionism's account of modern identity in the contexts of race, nationality, gender, and sexuality Explores the global reach and influence of Impressionism in Europe, the Middle East, East Asia, North Africa, and the Americas Considers Impressionism's relationship to the emergence of film and photography in the 19th century Considers Impressionism's representation of the private sphere as compared to its depictions of public issues such as empire, finance, and environmental change Addresses the Impressionist market and clientele, period criticism, and exhibition displays from the late 19th century to the middle of the 20th century Features original 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 The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art, Post-Impressionism, modern art, and modern French cultural history.

**HOMMAGE A PAUL DURAND-RUEL.** Bayard Jeunesse

Paul Durand-Ruel, homme de convictions, devenu marchand de tableaux contre son gré, a consacré sa vie à défendre les peintres qu'il aimait malgré l'opposition violente des milieux officiels et l'incompréhension du public. Ses efforts lui ont permis d'imposer les peintres de Barbizon, puis les impressionnistes, en frôlant la ruine à plusieurs reprises. « Sans Durand, dira plus tard Claude Monet, nous serions morts de faim, nous tous les Impressionnistes. Nous lui devons tout. Il s'est entêté, acharné. Il a risqué vingt fois la faillite pour nous soutenir. La critique nous menait dans la houe ; mais lui, c'est bien pis ! On écrivait : « Ces gens sont fous, mais il y a plus fou qu'eux, c'est un marchand qui les achète ! »

*Paul Durand-Ruel* Librairie Droz

« On pourrait croire, bien sûr, qu'il n'y a rien de commun, sinon la beauté, entre les Marilyn d'Andy Warhol et une émeraude offerte par le duc de Windsor à une Américaine divorcée ; rien de commun entre un nu monumental de Dina Vierny sculpté par Maillol et un dessin à l'encre bleue de Picasso ou un grès beau Bassin aux nymphéas de Monet - mais ce serait inexact. Ces cinq œuvres, pour qui

sait les observer, racontent une même histoire. Une histoire d'amour et de possession jalouse. Une histoire où l'argent récupère ce que la songerie d'un artiste a imaginé. Devant tous ces secrets, je me suis sentie humble et curieuse. Et j'ai voulu, à ma façon, revisiter le destin fabuleux de ces œuvres J'en rapporte un récit intime et aventureux. Le voici... » A. de C. Anne de Caumont a déjà publié une histoire de la Banque Lazard, (Lazard Frères et Compagnie), un roman sur Madame Caillaux (Une femme éperdue), et un ouvrage consacré à Ambroise Roux (Un prince des affaires).

*Camille Pissarro* Cambridge Scholars Publishing

Published to accompany the exhibition Paul Durand-Ruel: Le Pari de l'Impressionnisme, Musae de Luxembourg, Pais (Saenat), October 9, 2014 - February 8, 2015; Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market, The National Gallery, London, March 4 - May 31, 2015; Discovering the Impressionists: Paul Durand-Ruel and the New Painting, Philadelphia Museum of Art, June 24 - September 13, 2015.

**The Judgment of Paris** RMN

Cette synthèse comparatiste de l'histoire culturelle du XXe siècle aborde trois points : les échanges culturels, la politique et la diplomatie culturelles, les nouveaux enjeux des relations culturelles.

**Paul Durand-Ruel** Suhrkamp Verlag

Drawing on unpublished letters and other documents, a leading French historian/biographer traces the life and times of art dealer Durand-Ruel (1831-1921). Ruel supported the careers of most of the major Impressionist artists including Degas, Manet, Monet, Morisot, Pissarro, Renoir, and Sisley. Photos feature the artists and art championed by Ruel.

*A Companion to Impressionism* Thames & Hudson

Fairs, festivals and competitive events play a crucial role in the creative industries; yet their significance has been largely overlooked. This book explores the role of such events through a series of studies that include some of the most iconic fairs and festivals in the world. It brings together a team of distinguished scholars to examine art fairs, biennales, auctions, book fairs, television programming markets, film festivals, animation film festivals, country music festivals, fashion weeks, wine classifications and wine tasting events. This diverse set of studies shows that such events serve a variety of purposes: as field-configuring events (FCEs), as a way of ritualising industry practices and as 'tournaments of values' where participants negotiate different cultural values to resolve economic issues. Suitable for academics and practitioners, this book presents a fascinating perspective on the role and importance of fairs, festivals and competitive events in the creative industries.

**Manuel d'histoire des arts. De l'Antiquité au XXIe siècle** Armand Colin

Seventeenth-century Dutch and Flemish paintings were aesthetic, intellectual, and economic touchstones in the Parisian art world of the Revolutionary era, but their importance within this framework, while frequently acknowledged, never attracted much subsequent attention. Darius A. Spieth's inquiry into Revolutionary Paris and the Market for Netherlandish Art reveals the dominance of "Golden Age" pictures in the artistic discourse and sales transactions before, during, and after the French Revolution. A broadly based statistical investigation, undertaken as part of this study, shows that the upheaval reduced prices for Netherlandish paintings by about 55% compared to the Old Regime, and that it took until after the July Revolution of 1830 for art prices to return where they stood before 1789.

*Grâces lui soient rendues* Rizzoli International Publications

From the acclaimed biographer and author of Balzac's Omelette, an engaging new work on the life of "the father of Impressionism" and the role his Jewish background played in his artistic creativity. The celebrated painter Camille Pissarro (1830-1903) occupied a central place in the artistic scene of his time: a founding member of the new school of French painting, he was a close friend of Monet, a longtime associate in Degas's and Mary Cassatt's experimental work, a support to Cézanne and Gauguin, and a comfort to Van Gogh, and was backed by the great Parisian art dealer Paul Durand-Ruel throughout his career. Nevertheless, he felt a persistent sense of being set apart, different, and hard to classify. Settled in France from the age of twenty-five but born in the Caribbean, he was not French and what is more he was Jewish. Although a resolute atheist who never interjected political or religious messages in his art, he was fully aware of the consequences of his lineage. Drawing on Pissarro's considerable body of work and a vast collection of letters that show his unrestrained thoughts, Anka Muhlstein offers a nuanced, intimate portrait of the artist whose independent spirit fostered an environment of freedom and autonomy.

*Paul Durand-Ruel* Routledge

Au tournant des XIXe et XXe siècles, la critique d'art prolifère en Europe et aborde non seulement les origines de la création contemporaine, picturale en particulier, mais pose aussi les jalons d'une véritable anthropologie culturelle et religieuse.