

## Chapter 1 : The Private Lives Of The Impressionists : Sue Roe :

*The Private Lives of the Impressionists has 2, ratings and reviews. Jose said: I had to remove two stars from the book based on the writing style.*

The paperback price definitely puts it in the stocking filler category. I have however known this book was going to get a book review from me after only a very few pages of starting to read this book. So why do I want to recommend it? This is what the book does: Timeline of the Impressionists - Wikimedia it also highlights the other people who are important to the story of the Impressionists - such as painters Caillebotte and Bazille , the art dealer Durand Ruel who established the market for Impressionism in the United States as well as in Europe and the paint merchant Tanguy also get pretty good coverage. This is also a story of the Paris which had been transformed by Baron Haussman and of the impact of the Franco-Prussian war - which had a major impact on more than one of the painters - the siege of Paris in , the establishment of the Paris Commune and the emergence of the Third Republic. This highlights some of the oddities such as the fact that both Manet and Cezanne had wives and children who were not known to their families. The book more or less finishes in around about the time of the death of Manet. Its focus is therefore much more about the birth of Impressionism than about everything that happened to the Impressionist Painters - however it does leave scope for another book! At the moment, an epilogue provides a very abbreviated summary of what happened next for each if the painters Why I recommend this book This book covers a critical period for a number of the different painters who became known as the Impressionists. What makes this book different for me is the articulation of the various relationships between the different painters. So often books about the Impressionists tend to list them as individuals and comment on their works in the same way. This book focuses much more on the connections and the way they supported and influenced once another. It also gives a very good insight into just how long it took some of these painters to become successful and just how financially stretched they were at times. I am particularly enjoying the way in which Roe provides an insight into the incredibly different characters and personalities of the painters. I am repeatedly left wondering quite how some of them came to be members of the same group. I like the way the book discusses how specific paintings came into being. Unusually for a paperback, this book also provides two sections of colour plates of paintings which feature in the text. One of the surprising by-products of reading this book is that I now feel I understand far more about what happened in Paris and France in the second half of the 19th century than I ever did while studying late 19th century European History at school! Roe has a gift as storyteller. I also think this book would be a terrific read for anybody currently facing challenges associated with the credit crunch and the recession. Reading about people facing very similar difficulties somehow helped to remind me of the enduring themes and challenges of life. There really is nothing new under the sun - except when somebody has a bright idea about how to apply paint!

## Chapter 2 : The Private Lives of the Impressionists | Girl Knows Books

*The author goes beyond the paintings & the names of the painters, and looks at - as the title so aptly defines - 'the private lives of the impressionists', and how that played out when they painted. Not a book for those just wanting the same ol pretty paintings, but one that will enrich one's understanding of Impressionism, and provide insight.*

The sunny, beachy, wine-soaked world which Manet, Monet, Renoir and the rest portrayed turns out to be the one in which they largely lived themselves. The women all seem beautiful, or if not beautiful then attractive in some indefinably quirky kind of way. Anyway, none of them has spots. The men, meanwhile, are usefully variegated so that, whatever your taste, there is always someone to root for. Manet is posh and sexy in a Byronic kind of way though mercifully minus the taste for young boys, while Pissarro, a Portuguese Jew, is a noble outsider who refuses to take on debt and instead lives quietly in the country. Monet is the worldly grafter, working his way towards the faux-feudal glory that is Giverny, while Renoir is the working-class roustabout who is so good at painting all those handsome Montmartre lads in white vests. His graphic pictures of haunchy women squatting over their ablutions must go a long way to explaining why he spent his adult life in clenched celibacy. Together and separately these young men and an occasional woman - Berthe Morisot and, later, the American Mary Cassatt joined the gang - aimed to bring about a revolution not so much in painting as in seeing. Out went the sharp lines and carefully delineated colours of the academicians of the Salon des Beaux-Arts and in came the dashes and splodges which, said the Impressionists, came closer to what the eye actually takes in as it wanders over a sparkling lake or a garden table set for dinner. The critics, though, were not convinced. Sunrise, Le Havre spoke not of artistic daring but of a wilful dereliction of proper craft duties. An extra offence arose from the subjects that the Impressionists chose to paint. Instead of morally uplifting scenes from history or the classics, there were slutty girls sprawling on the grass, and hordes of pigeon-chested Parisians screaming and splashing by the river. Sozzled women sat brokenly in bars, off-duty housemaids dawdled in the high noon heat with their young men, while bull-necked housewives hung their washing out to dry. The bourgeois family group, for instance, was tackled by artists as unlike as Renoir, Cassatt and Morisot, yet all three still managed to come at the material from unexpected angles. In their various works, a four-year-old girl sprawls sulkily in boredom, a young woman at a ball looks wistfully out of the frame, and a new mother seems vulnerable rather than proud as she peers at her newborn in its cradle. None of this seems terribly revolutionary, unless you happened to have been living in Paris during the humiliating Franco-Prussian war and its terrifying coda, the Commune. No wonder, then, that the first Impressionist exhibition of attracted the kind of hooting scorn from both critics and public that hinted at an undertow of downright terror. It would be several decades before the Impressionists began to attract the praise and the prices they deserved, by which time many were dead. Group biographies are popular at the moment for a variety of reasons. For one thing they get around the dreary insistence that one follow a single subject from cradle to grave, instead allowing the biographer to swoop in on the interesting bits of the life and skim the rest. They also, as here, allow the biographer to lean heavily on secondary material yet still arrange it in a way that feels fresh and valid. Finally, and most subtly, group biographies speak to something in all of us that is concerned with issues of belonging and not belonging. Reading about the Romantics, the pre-Raphaelites, the Bloomsburys and the Impressionists allows us to rehearse our own conflicts about friendship, loyalty, inclusion and exile. For the Impressionists, just like any other group, were never as coherent or static as the label implied. They lived, as Roe persuasively shows, in a constant muddle of alliances and counter-alliances, fallings-out, reconciliations and, perhaps most painful of all, plain indifference. They lived, in short, just like the rest of us.

## Chapter 3 : MAKING A MARK: The Private Lives of the Impressionists

*Sue Roe's colorful, lively, poignant, and superbly researched biography, The Private Lives of the Impressionists, follows an extraordinary group of artists into their Paris studios, down the rural lanes of Montmartre, and into the rowdy riverside*

*bars of a city undergoing monumental change.*

### Chapter 4 : The Private Lives of the Impressionists - Sue Roe - Google Books

*A lively group portrait of the Impressionist artists traces how the movement's early leaders met in the studios of Paris and lived and worked together closely for several years, supporting one another through a series of emotional and financial difficulties.*

### Chapter 5 : THE PRIVATE LIVES OF THE IMPRESSIONISTS by Sue Roe | Kirkus Reviews

*Sue Roe. Sue Roe is the author of several books, including the bestselling crowd biographies *In Montmartre* and *The Private Lives of the Impressionists*, and a widely praised work on the artist Gwen John.*

### Chapter 6 : The Private Lives of the Impressionists | National Gallery of Art Shops | [www.nxgvision.com](http://www.nxgvision.com)

*The Private Lives of the Impressionists by Sue Roe Though they were often ridiculed or ignored by their contemporaries, today astonishing sums are paid for their paintings. Their dazzling works are familiar to even the most casual art lovers—but how well does the world know the Impressionists as people?*

### Chapter 7 : The Private Lives of the Impressionists by Sue Roe (, Paperback) | eBay

*The Private Lives of the Impressionists tells their story. It is the first book to offer an intimate and lively biography of the world's most popular group of artists. In a vivid and moving narrative, biographer Sue Roe shows the Impressionists in the studios of Paris, rural lanes of Montmartre and rowdy riverside bars as Paris underwent Baron Haussmann's spectacular transformation.*

### Chapter 8 : Review: The Private Lives of the Impressionists by Sue Roe | Books | The Guardian

*The author properly emphasizes the pivotal role played by art-dealer Paul Durand-Ruel, who believed in the Impressionists from the start and dedicated his life to their cause—and financial solvency. Intelligent and well-crafted portraits of some of history's most intriguing geniuses.*

### Chapter 9 : The Private Lives of the Impressionists by Sue Roe

*Because the sheer genius and largely posthumous legacy of the Impressionists had such a profound effect on art and on public taste, Impressionism has spawned a vast library of books on the.*