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By Debora L. Silverman

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- Sales Rank: #1330684 in Books
- Published on: 1992-10-06
- Original language: English
- Number of items: 1
- Dimensions: 10.00" h x 1.50" w x 6.75" l, 1.89 pounds
- Binding: Paperback
- 450 pages

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From Publishers Weekly

Silverman argues that the term Art Nouveau changed meaning in the last decade of the 19th century, as French esthetics shifted away from iron-and-glass architecture and toward interior domesticity. Illustrations.

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From Library Journal

This is a dense and closely argued study of the intellectual background of "art nouveau," a term that underwent a total change in meaning between the Paris expositions of 1889 and 1900. Silverman traces the roots of the new style by examining rococo revivalism and the renewed interest in the 18th century, also considering the complex world of human psychology first explored by Freud's teacher Charcot in explicating the shift from a new art of heroic iron and glass in 1889 to an art focused on the domestic and intellectual in less than a decade. All this is cogently connected to the political realities of the Third Republic. An excellent work, especially for scholars.

- *Jack Perry Brown, Art Inst. of Chicago Lib.*

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From the Inside Flap

Silverman argues that the term Art Nouveau changed meaning in the last decade of the 19th century, as French esthetics shifted away from iron-and-glass architecture and toward interior domesticity. Illustrations. From *Publisher's Weekly*, Copyright 1992 Cahners Business Information, Inc.

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