

## The Art Spirit Robert Henri

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Embodying the entire system of Robert Henri's teaching, The Art Spirit contains much valuable advice, critical comment, and inspiration to every student of the arts. About the Author Robert Henri was born in Cincinnati in 1865 and died in 1929.

~~The Art Spirit: Amazon.co.uk: Henri, Robert: 9780465002634 ...~~

This is a really important book in the history of American art history, and one that can be read with profit and relish by artists, art historians, or people just like me art fans. Robert Henri was a wonderful artist whose impact on American art is most felt by the work of his many illustrious students, including Edward Hopper, George Bellows, Rockwell Kent, Stuart Davis, as well as many female students who should be better known but faced discrimination in the early 1900s by sexist art critics.

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A classic work of advice, criticism, and inspiration for aspiring artists and lovers of art "Art when really understood is the province of every human being." So begins The Art Spirit, the collected words, teachings, and wisdom of innovative artist and beloved teacher Robert Henri. Henri, who painted in the Realist style and was a founding member of the Ashcan School, was known for his belief in interactive nature of creativity and inspiration, and the enduring power of art.

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To hold the spirit of greatness is in my mind what the world was created for. The human body is beautiful as this spirit shines through, and art is great as it translates and embodies this spirit. □ □  
Robert Henri, The Art Spirit

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Henri, who painted in the Realist style and was a founding member of the Ashcan School, was known for his belief in interactive nature of creativity and inspiration, and the enduring power of art. Since its first publication in 1923, The Art Spirit, has been a source of inspiration for artists and creatives from David Lynch to George Bellows. Filled with valuable technical advice as well as wisdom about the place of art and the artist in American society, this classic work continues to be a ...

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# Online Library The Art Spirit Robert Henri

American realist painter and educator Robert Henri (June 24, 1865–July 12, 1929) is best-remembered for his philosophical reflections on the nature and purpose of art, collected by his former pupil Margery Ryerson in the 1923 volume *The Art Spirit* ( public library ), which went on to inspire and influence creators for generations to come.

## ~~Beloved Painter and Philosopher Robert Henri on How Art ...~~

Henri's philosophical and practical musings were collected by former pupil Margery Ryerson and published as *The Art Spirit* (1923), a book that remained in print for several decades. Henri's other students include George Bellows , Arnold Franz Brasz , Stuart Davis , Edward Hopper , Rockwell Kent , Henry Ives Cobb, Jr. , Lillian Cotton , John Sloan , Minerva Teichert [35] [36] and Yasuo Kuniyoshi .

## ~~Robert Henri — Wikipedia~~

Fragments from the *Art Spirit*, written by Robert Henri. Published in 1923. I was interested in the book, as David Lynch mentioned it was instrumental in his ...

## ~~The Art Spirit — Robert Henri (Pt. 1) — YouTube~~

□ In every human being there is the artist, and whatever his activity, he has an equal chance with any to express the result of his growth and his contact with life. I don't believe any real artist cares whether what he does is 'art' or not. Who, after all, knows what art is? □  
Robert Henri, *The Art Spirit*

## ~~Robert Henri Quotes (Author of The Art Spirit)~~

Henri, who painted in the Realist style and was a founding member of the Ashcan School, was known for his belief in interactive nature of creativity and inspiration, and the enduring power of art. Since its first publication in 1923, *The Art Spirit*, has been a source of inspiration for artists and creatives from David Lynch to George

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Bellows. Filled with valuable technical advice as well as wisdom about the place of art and the artist in American society, this classic work continues to be a ...

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Henri became a leader of the Ashcan School of American realism and encouraged his students and peers to create new, more realistic art which reflected their lives and experiences. "The Art Spirit" is a collection of Henri's teachings, words of wisdom, and views on the place of the art and artist in American society and culture.

~~The Art Spirit: Henri, Robert: 9781420961959: Amazon.com ...~~

About the Author Robert Henri (1865-1929) was an American artist, teacher, and an outspoken advocate of modernism in painting. He is best known for his leadership of the group of realist painters known as "The Eight," later termed the Ashcan School. Henri was a devotee of realism and the usage of everyday city life as a subject matter.

Embodying the entire system of Robert Henri's teaching, The Art Spirit contains much valuable advice, critical comment, and inspiration to every student of the arts.

"I would give anything to have come by this book years ago. It is in my opinion comparable only to the notes of Leonardo and Sir

Joshua . . . One of the finest voices which express the philosophy of modern men in painting." □ George Bellows A well-respected American artist, Robert Henri was also a gifted and influential teacher who attracted a large and devoted group of disciples. The *Art Spirit*, compiled by one of his former students, offers an unparalleled record of Henri's thoughts and theories. Essays, lectures, and notes not only embody the practical techniques of his approach to painting, but also articulate his belief that the joy and wisdom of the creative process are vital and accessible to everyone. The *Art Spirit* presents the entire system of Henri's teaching, complete with technical advice and critical comments, and will appeal to readers who delight in all forms of the arts. This classic guide offers information and inspiration for students, teachers, and professionals.

Written 100 years ago, *The Art Spirit* by Robert Henri is most influential book for artists, and especially American artists. It still remains one of the best selling books on art and creativity, and it attracts new readers with every generation. Henri with the assistance of Margery Ryerson prepared this book from four decades of his lecture notes and hundreds of letters to students and friends. *The Art Spirit* deserves to be in every artist's library. Although Henri offers practical advice on painting, the book is not just about how to do art, but how to become an artist. For Henri, there was no greater human ambition than to be an artist. Although Henri's own life was not without challenges, especially financial ones, he does not dwell on his personal adversities. The book is a glorification of the artist's life, and how mundane difficulties pale to the joys of the artistic life. *The Art Spirit* provides insights into the mind of one of America's most influential artists and teachers, and the reader-artist comes away with an uplifting sense in what it means to be a part of the great "Brotherhood" of art. One of the problems of the original edition was that Henri was a frequent name-dropper. In this new edition,

# Online Library The Art Spirit Robert Henri

names and terms are annotated along with illustrations, making the read more informative and enjoyable. It is the best of The Art Spirit reprints.

The Art Spirit represents the best of the collected words, teachings, and letters of inspired artist and teacher Robert Henri. Filled with valuable technical advice as well as wisdom about the place of art and the artist in American society, this classic work continues to be a must-read for all aspiring artists and lovers of art. --Publisher's description.

Take a journey into the heart of West Africa... Artist, musician, and author Dave Kobrenski takes the reader on a musical and visual journey up the Djoliba river in Guinea to explore ancient music traditions, as well as to understand the challenges that face a country "balancing between the world of its ancient traditions and the frontier of modern ideals and influences." Dozens of original paintings and drawings accompany vivid first-hand accounts of the music, culture, and people of Guinea, while scores of rhythm notations make this a unique and valuable resource for musicians, educators, and travel enthusiasts alike. From the author's preface: "Part travelogue, part sketchbook, this is a book about glimpsing in the everyday dust of existence the potential for rich and meaningful expressions of being in the world; of seeing that beyond the tattered common cloth of life hangs a veil of mystery infused with magic and wonder."

Spanish Sojourns: Robert Henri and the Spirit of Spain is the catalogue of the first exhibition to explore the Spanish paintings of Robert Henri (1865-1929). Including more than forty full-color

plates of the paintings inspired by Henri's seven journeys to Spain, *Spanish Sojourns* provides a thorough examination of Henri's lengthy engagement with that country's people, art, and culture. The catalog's three in-depth essays also contain a wealth of comparative images: paintings, drawings, photographs, and documents. Written by Valerie Ann Leeds, a noted Henri scholar; M. Elizabeth Boone, an authority on Spanish art; and Holly Koons McCullough, a longtime curator at Telfair Museums, the essays discuss Henri's Spanish paintings in a variety of contexts—artistic, cultural, and historical—laying the groundwork for readers' full understanding and appreciation of this major body of work by one of the most influential American artists of the early twentieth century. Spain and its people held particular fascination for Henri, who was attracted to the nation's sunny climate, ancient culture, and spirited citizens. He first visited Spain in 1900, and returned six times between 1906 and 1926, often for extended stays. He produced some of his boldest and most compelling likenesses there, portraying a wide range of bohemian cultural figures including singers, dancers, musicians, bullfighters, gypsies and peasants. Henri's Spanish paintings also reflect his admiration for the great Spanish masters Diego Velázquez and Francisco Goya, whose works he studied closely during his many visits to Madrid's Prado Museum. EXHIBITION SCHEDULE Telfair Museums Savannah, Georgia October 18, 2013—May 4, 2014 San Diego Museum of Art California May 30—September 7, 2014 Mississippi Museum of Art Jackson, Mississippi September 26, 2014—January 4, 2015

From Holbein to Hockney, from Norman Rockwell to Pablo Picasso, from sixteenth-century Rome to 1980s SoHo, Robert Hughes looks with love, loathing, warmth, wit and authority at a wide range of art and artists, good, bad, past and present. As art critic for *Time* magazine, internationally acclaimed for his study of modern art, *The Shock of the New*, he is perhaps America's most widely read and admired writer on art. In this book: nearly a

hundred of his finest essays on the subject. For the realism of Thomas Eakins to the Soviet satirists Komar and Melamid, from Watteau to Willem de Kooning to Susan Rothenberg, here is Hughes—astute, vivid and uninhibited—on dozens of famous and not-so-famous artists. He observes that Caravaggio was “one of the hinges of art history; there was art before him and art after him, and they were not the same”; he remarks that Julian Schnabel’s “work is to painting what Stallone’s is to acting”; he calls John Constable’s *Wivenhoe Park* “almost the last word on Eden-as-Property”; he notes how “distorted traces of [Jackson] Pollock lie like genes in art-world careers that, one might have thought, had nothing to do with his.” He knows how Norman Rockwell made a chicken stand still long enough to be painted, and what Degas said about success (some kinds are indistinguishable from panic). Phrasemaker par excellence, Hughes is at the same time an incisive and profound critic, not only of particular artists, but also of the social context in which art exists and is traded. His fresh perceptions of such figures as Andy Warhol and the French writer Jean Baudrillard are matched in brilliance by his pungent discussions of the art market—its inflated prices and reputations, its damage to the public domain of culture. There is a superb essay on Bernard Berenson, and another on the strange, tangled case of the Mark Rothko estate. And as a finale, Hughes gives us “*The SoHoiad*,” the mock-epic satire that so amused and annoyed the art world in the mid-1980s. A meteor of a book that enlightens, startles, stimulates and entertains.

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