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Janda Gooding, Fine Art Publishing
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Janda Gooding, Fine Art Publishing : Kathleen O'Connor (Art Australia Monograph) before purchasing it in order to gage whether or not it would be worth my time, and all praised Kathleen O'Connor (Art Australia Monograph):

Kathleen O'Connor (1876-1968) was born in New Zealand, brought up in Perth, Western Australia, and established her professional career in Paris where she settled in 1908, embracing the bohemian lifestyle of the intellectuals and creative people who gravitated to the city from all corners of the world. She lived in the artists' quarter on the Left Bank, breakfasted at the Cafe du Dome, went to artists' balls and exhibited successfully at the Autumn Salon and the Union des Femmes Peintres. Although she made infrequent visits to her family in Australia and two World Wars forced her to flee France, Paris remained her home until she was almost eighty when she returned to live in Perth. Nevertheless her influence in Australia was considerable, particularly in the 1920s when she wrote a regular column about Parisian fashion and society for a Western Australian magazine. In the early years in Paris she embraced an impressionistic style and her paintings of Parisians at leisure in the Luxembourg Gardens charmingly capture the flavour of the period. During the First World War she lived in Bloomsbury, London, where the art world was dominated by Post-Impressionism. Her palette and style changed dramatically and the rich colours and varied textures demonstrated her commitment to the new aesthetic. At the conclusion of the war she quickly re-immersed herself in Parisian life. Still-life, often incorporating autobiographical aspects, became her favoured subject and the site for her

explorations of modernism. She became involved in the decorative arts and fashion world, providing designs for leading fashion designers Paul Poiret and Maurice Dufrene. The influence of Art Deco can be seen in some of her major tempera paintings and hand-painted textiles from this period. During the thirties her work was constantly mentioned in Parisian reviews and in 1936 she exhibited alongside Bonnard, de Chirico and Dufy. However, the Second World War put an end to her aspirations and Paris after the war was no longer the exciting city of her youth. She continued to paint and to struggle for recognition but old age forced her to return to Perth. To commemorate her ninetieth year seventy-two major works were exhibited at the Art Gallery of Western Australia.