

# Art Nouveau: The Nature of Dreams

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Large Print Text

SAINSBURY  
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## **Art Nouveau**

Between 1890 and 1914 a new spirit in art and design swept across Europe. Art Nouveau, as it was collectively known by 1895, dramatically impacted on the decorative and graphic arts and architecture. It was dedicated to the creation of a modern style and the transformation of urban life. Art Nouveau consolidated in a number of cities, enjoying a high profile in Budapest, Darmstadt, Glasgow, Ljubljana, Munich, Nancy, Riga, Turin and Vienna. It had a spectacular presence in Barcelona, Brussels and Paris, and it reached Norwich, where the Royal Arcade in the city centre is a fine example of the style.

Art Nouveau was complex and eclectic. In each country it had its own characteristics and subject matters. It was also fundamentally cosmopolitan. The various national movements were in touch with each other, making the style into an international phenomenon, with common principles about beauty. The two most important ideas were the new approach to nature as a source for design, and the use of symbolism to create a public language of ornament. The symbolism often had a dreamlike quality to it. The fusion of nature and dreams, therefore, came to characterise much of Art Nouveau practice.

Please share your photos with us @SainsburyCentre  
#artnouveau

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Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic  
Rosewater sprinkler  
c.1900  
Silver and glass  
Sainsbury Centre: 21041

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Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic  
Vase  
c.1900  
Silver and glass  
Sainsbury Centre: 21033

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Carl Kauba (1865–1922)  
Austria  
*Metamorphosis*  
c.1905  
Bronze and brass  
Sainsbury Centre: 21096

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Carl Kauba (1865–1922)  
Austria  
*Metamorphosis*  
c.1905  
Bronze and brass  
Film by Pete Huggins, Sainsbury Centre

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Émile Gallé (1846–1904)  
France  
Sellette  
c.1900  
Walnut, rosewood and oak  
Sainsbury Centre: 21001

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Attributed to Riessner, Stellmacher and Kessel  
Czech Republic  
Tobacco jar  
c.1902  
Earthenware  
Private Collection

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Riessner, Stellmacher and Kessel  
Czech Republic  
Figure of Loie Fuller  
c.1900  
Earthenware  
Sainsbury Centre: 21016

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## The Rise of English Design

Many Europeans considered various English movements after 1850 to be the main inspiration behind Art Nouveau, so much so that intellectuals in Germany and Belgium declared that the style had started in London. However, while the period 1870–1910 was a golden age for English design, England didn't go on to generate an Art Nouveau movement of its own. Scottish Art Nouveau, on the other hand, was a powerful force on the international scene. However, there were individual English designers who were known to work in the style.

One of these was Aubrey Beardsley. Many historians agree that Beardsley's illustrations for Oscar Wilde's play *Salome* of 1893 were among the very first fully resolved works in the Art Nouveau style.

The most important initiatives in England were the Design Reform Movement, the Pre-Raphaelite Brotherhood, the Aesthetic Movement and the Arts and Crafts Movement. All four impacted on Art Nouveau.

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Aubrey Beardsley (1872–1898)  
England  
Cover design for *Salome*  
by Oscar Wilde, 1893 (printed 1907)  
Line block print  
Arwas Archive

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Aubrey Beardsley (1872–1898)  
England  
*The Climax*, illustration for *Salome*  
by Oscar Wilde, 1893 (printed 1907)  
Line block print  
Arwas Archive

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Unknown maker  
England  
Panels  
c.1890  
Stained glass  
The Brian Clarke Collection of Stained Glass

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Unknown maker  
England  
Cabinet doors  
c.1920  
Stained glass and wood  
The Brian Clarke Collection of Stained Glass

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## **Design Reform and the Aesthetic Movement**

Design Reform is a generic name given to a wide range of activity in Britain concerned with improving the quality of design in manufacturing. In 1835–6 a Parliamentary Select Committee was appointed to look at the quality of British design. Its recommendations included the creation of a network of Schools of Design. The Manchester School of Design (1838), the South Kensington School of Design (later the Royal College of Art, 1838) and the Norwich School of Design (1845) were products of this groundbreaking early initiative. Many books were published, dedicated to teaching design. Design Reform also led indirectly to the staging in London in 1851 of the Great Exhibition of the Works of Industry of All Nations, the world's first expo, which in turn led to the creation of the Victoria and Albert Museum.

The Aesthetic Movement was driven by very different motives. Emerging fully in the 1870s, it was the invention of a small number of intellectuals and taste-makers, who sought to promote the idea of beauty in the visual arts. Two of its most flamboyant leaders were Oscar Wilde and the painter James McNeill Whistler. Aesthetes believed in art-for-art's-sake, or the idea that art has no social, moral or economic responsibility: for them, the pursuit of beauty was the only purpose of art. They had a deep love of Japanese and Islamic design, both of which had established a presence after 1860.

Despite their differing motivations, Design Reform and Aestheticism overlapped with regard to defining good design. Both promoted simplicity, clarity and utility, with nature as a model for design. One of the greatest British designers of the Victorian age, Christopher Dresser, is associated with both.

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Royal Doulton  
England  
Pair of vases  
1905–1910  
Stoneware  
Sainsbury Centre: 21081A and 21081B

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Léon Victor Solon (1872–1957)  
and John Wadsworth (1879–1955)  
Manufactured by Minton & Co.  
England  
Set of three Secessionist Ware plates  
1904  
Earthenware  
Sainsbury Centre: 21071A, 21071B and 21071C

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Léon Victor Solon (1872–1957)  
and John Wadsworth (1879–1955)  
Manufactured by Minton & Co.  
England  
Pair of Secessionist Ware dishes  
1902  
Earthenware  
Sainsbury Centre: 21024A and 21024B

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## **Minton and Doulton Pottery**

Perhaps the two greatest, most archetypal and innovative of Victorian ceramic companies were Minton and Doulton. Minton's was based in Stoke-on-Trent, the great British Pottery district. Doulton began in Vauxhall, before moving to Lambeth, both in London. Later the company also located to North Staffordshire, not far from the Minton factory. The two were among those that developed the idea of Art Pottery: ceramic art that was more complex and decorative than standard wares. Both companies produced ceramics in the Art Nouveau style.

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## **Stained Glass**

During the later Victorian period stained glass enjoyed a strong revival, which began during the Gothic Revival and strengthened during the Arts and Crafts Movement. The medium then gained prominence across Europe as an important vehicle for the Art Nouveau style. England was a significant centre for stained glass through these decades and helped promote its use among Art Nouveau architects. This exhibition includes examples of stained glass made in the Art Nouveau decades, in order to reposition this important art.

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Daniel Cottier (1837–1891)

England

*Spring*

1875

Stained glass

The Brian Clarke Collection of Stained Glass

Daniel Cottier (1837–1891)  
England  
*Autumn*  
1875  
Stained glass  
The Brian Clarke Collection of Stained Glass

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Unknown maker  
England  
Panel  
c.1915  
Stained glass  
The Brian Clarke Collection of Stained Glass

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## **William Morris**

William Morris (1834–1896) was one of the most influential British artists. He contributed enormously to the international development of all the decorative arts, and made a lasting impact on the intellectual formation of Modern art and design. He rejected the idea that some arts are more important than others: by championing design and craft, he challenged the idea of 'high' art. He believed this new idea of art had an ethical as well as aesthetic dimension. He was a socialist, and one of the first and greatest environmentalists.

Morris was part of the Pre-Raphaelite circle. He initially trained as a painter, and was then apprenticed in the office of the architect G.E. Street. He went on to found his first company, Morris, Marshall, Faulkner & Co. in 1861. This was reorganised as Morris and Company in 1875. Morris was one of the greatest pattern designers of his age. The works on display here show a range of his seminal designs for stained glass, and a textile sampler. His sales representatives would have used this to show customers the range of colours available.

Morris affected Art Nouveau in a number of ways. His business pioneered the idea of a radical design company. His pattern design impacted on Art Nouveau designers everywhere. His utopian politics provided design with a social direction, and his concern for the environment launched an idea that remains vital today.

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William Morris (1834–1896)

England

Textile Sampler, c.1895

Wool

Collection of Pete Huggins

## The Pre-Raphaelites

The Pre-Raphaelite Brotherhood was formed in 1848 by a group of idealistic young painters, including John Everett Millais, Dante Gabriel Rossetti and William Holman Hunt. While not part of the initial group, Edward Burne-Jones was soon associated with the Pre-Raphaelite scene. By 1853 the initial Brotherhood had dissolved, but successive waves of artists and designers carried the Pre-Raphaelite idea to the end of the century. By then, it was widely recognised to be the most important British contribution to European painting of the 19th century. Typically, works had bright, strong colours and crisp draughtsmanship and outlines, often with themes inspired by legend, mythology and the Middle Ages.

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Edward Burne-Jones (1833–1898)  
England  
Mermaid plaque  
c.1880  
Bronze  
Private Collection

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Edward Burne-Jones (1833–1898)  
England  
*Love in a Mist*  
c.1880  
Enamel  
Private Collection

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## **Edward Coley Burne-Jones (1833–1898)**

Burne-Jones was the greatest of the Pre-Raphaelite painters to move into the wider universe of the ornamental arts. Often working directly with William Morris, he engaged at various points with most disciplines: his enamel work has a beguiling intensity to it that places him intriguingly close to his great forebear William Blake and to the French Symbolists. But it is his work in tapestry and stained glass that constitutes a contribution to European art that is as important as his painting. By the time he died in 1898, he was at the forefront of important revivals of both arts, and had followers all over Europe. Fernand Khnopff and Gustav Klimt owed him a debt, as did the young Picasso, as he moved out of his Impressionist phase into his Blue Period.

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Edward Burne-Jones (1833–1898)

England

*The Magi led by a star*

1880

Pencil on paper

The Brian Clarke Collection of Stained Glass

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## **Dante Gabriel Rossetti (1828–1882)**

Dante Gabriel Rossetti was one of the most important of the Pre-Raphaelite painters and a recognised poet. His life and work were the embodiment of fin-de-siècle melancholia. His personal life can be understood as an incident-ridden succession of relationships that might have been created by his contemporary Bram Stoker, the creator of Dracula. His personal life was turbulent. Apart from an intense affair with Jane Morris, wife of his friend and business partner William Morris, his traumatic marriage to artist Elizabeth Siddal only reached a final conclusion after her death, when he exhumed her grave to retrieve a folder of his poems that he had buried with her. Not surprisingly, much of his art was dedicated to trying to describe his idea of the female psyche. His depictions of women fed directly into the vocabulary of the Art Nouveau designers.

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Dante Gabriel Rossetti (1828–1882)

England

*Bruna Brunelleschi*

1878

Bodycolour on paper

The Syndics of the Fitzwilliam Museum, University of Cambridge

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William Morris (1834–1896)  
England  
Stained glass design for  
Gordon Chapel, Fochabers, Scotland  
1876  
Watercolour on paper  
The Brian Clarke Collection of Stained Glass

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William Morris (1834–1896)  
England  
Stained glass design for  
Paisley Abbey, Scotland  
1876  
Watercolour on paper  
The Brian Clarke Collection of Stained Glass

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William Morris (1834–1896)  
England  
Stained glass design for  
Ossett Church, England  
1863  
Watercolour on paper  
The Brian Clarke Collection of Stained Glass

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William Morris (1834–1896)  
England  
Stained glass design for  
Salisbury Cathedral, England  
1879  
Watercolour on paper  
The Brian Clarke Collection of Stained Glass

## **William De Morgan (1839–1917)**

A pioneering figure in British ceramic, a romantic committed to the ethical role of art and its use for the social good, William De Morgan is perhaps most famous for his association with William Morris. Like Morris, he loved Iznik (Turkish) pattern forms, and was also at the heart of the revival of lustre glaze. He arrived at his definitive approach by the end of the 1870s and, according to his own testimony, didn't change for the next twenty-five years. As a champion of the technique, he helped make it popular among leading Art Potteries and a number of Art Nouveau manufactories.

Money wasn't his motive-force. Towards the end of 1899 he wrote, 'I've had to resort to a desperate measure to raise £5–00 for the chaps here, lest they should go dinnerless. I have written a cheque on my bank, knowingly an overdraw.' Not surprisingly, the workforce was proud to call him a friend.

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William de Morgan (1839–1917)

England

Vase in the Iznik style

c.1885

Earthenware

Private Collection

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William de Morgan (1839–1917)

England

Turquoise vase

c.1880

Ceramic

Private Collection



Lizzie Wilkins (dates unknown)  
Manufactured by Della Robbia Pottery  
England  
Tazza  
c.1897  
Earthenware  
Private Collection

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### **Della Robbia Pottery**

This seminal pottery company was founded in Birkenhead near Liverpool in 1894. Named after the Della Robbia family, who developed revolutionary approaches to ceramic sculpture in Florence during the Italian Renaissance, its leader was Harold Rathbone, a painter who moved in the same circles as the Pre-Raphaelites. The factory followed the utopian ideals of the Arts and Crafts Movement. The workforce included many ordinary working people who were trained and allowed to develop as artists. Many of these were women, including Lizzie Wilkins, who decorated the tazza (vase) on display here. As with the original Della Robbia family, the factory made sculptures and relief work. Della Robbia wares were typically brightly decorated.

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Mary Seton Watts (1849–1938)  
Manufactured by the Compton Pottery  
England  
Four figures  
c.1900–1910  
Earthenware  
Private Collection

## **Christopher Dresser (1834–1904)**

Christopher Dresser was perhaps the single most important English designer of the Victorian period. He was too complex and energetic to be wholly attached to any one movement, but is generally associated with the late flowering of the Design Reform Movement, and he is often positioned as part of Aestheticism. Dresser was arguably the first industrial designer in Europe. His use of nature was tempered by his full embracing of technology, in a way that many of his contemporaries refused to contemplate. He was also very comfortable adapting himself to most media, and happily worked for a wide range of companies. He was an exemplary teacher and theoretician.

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Christopher Dresser (1834–1904)  
Manufactured by Ault Potteries Ltd.  
England  
Vase  
c.1893  
Ceramic  
Private Collection

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Christopher Dresser (1834–1904)  
Manufactured by Linthorpe Pottery  
England  
Peruvian spouted pot  
c.1882  
Ceramic  
Private Collection

## Making Patterns

One of the important contributions of English design was in the development of pattern-making from natural forms. The new Schools of Design were widely committed to the use of nature to make pattern forms. Design Reformers and the Arts and Crafts Movement made use of what became known as 'conventionalisation'. The designer would draw natural forms – plants, leaves, animal forms – and then use a system of grids, in order to flatten and 'conventionalise' the shapes into repeating patterns. This process of making flat, flowing, repeating patterns for tiles, wallpapers and textiles typified the English approach.

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I. H. Morris (dates unknown)

*Geometrical Drawing for Art Students*, 1902

Ernest Chesneau (1833–1890)

*The Education of the Artist*, 1886

Franz Sales Meyer (1849–1927)

*A Handbook of Ornament*, 1896

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James Ward (1851–1924)

Ireland

*The Principles of Ornament*, 1896

Book

Private Collection

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## **Impressionism and Symbolism**

Impressionism was the single most important development in naturalist painting of the 19th century. Formed first in France by Claude Monet and Auguste Renoir in the late 1860s, a loose group came together, including Camille Pissarro, Alfred Sisley, Mary Cassatt and Berthe Morisot. The first Impressionist Exhibition was staged in Paris in 1874. The movement spread to most countries, petering out in the first decade of the 20th century.

Impressionism was part of the growth of Realism in art. Impressionists were committed to depicting the world they could see and experience. They used science and technology to make their art, including new theories of colour and photography.

From the late 1890s, various groups of artists moved on from the Impressionist agenda and began to experiment with approaches to art that were not reliant on Realism. Paul Gauguin was a leading Symbolist, who used myth and religion to create a subjective vision. He influenced a number of movements in the 1890s that rejected the Realist idea and embraced the world of fantasy and dreams.

Art Nouveau grew in this environment. It was informed by the colour, movement and love of nature in Impressionism. But many Art Nouveau designers also rejected Realism and embraced mythology, subjectivity and technology. The style was informed simultaneously by Impressionism and Symbolism.

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Foley Pottery  
England  
Bowl  
c.1900  
Porcelain  
Private Collection

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François-Rupert Carabin (1862–1932)  
France  
Container (woman with pepper)  
c.1897  
Ceramic  
Private Collection

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J. Jurriaan Kok (1861–1919)  
Manufactured by Haagsche Plateelbakkerij Rozenburg  
Netherlands  
Vase  
c.1900  
Eggshell porcelain  
Private Collection

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J. Jurriaan Kok (1861–1919) and W.P. Hartgring (1874–1940)  
Manufactured by Haagsche Plateelbakkerij Rozenburg  
Netherlands  
Vase  
1901  
Eggshell porcelain  
Sainsbury Centre: 21056

Attributed to Württembergische Metallwarenfabrik  
Germany  
Inkstand  
c.1900  
Electroplated metal  
Sainsbury Centre: 21095

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George Seurat (1859–1891)  
France  
*Repairing her Cloak (Woman on a Bench)*  
1880–1881  
Graphite on paper  
Sainsbury Centre: 4

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Berthe Morisot (1841–1895)  
France  
*Portrait of a Young Girl: Isabelle Lambert*  
1885  
Pastel on paper  
Sainsbury Centre: 3

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## **Berthe Morisot (1841–1895)**

Born in Bourges, France, Morisot spent most of her life in Paris, where she established herself as a professional painter after her first appearance in the official Paris Salon in 1864. She became a central figure in the Impressionist movement, and her work stayed within the parameters of Impressionism throughout her career. She is best known for her figure work, typically showing people in interiors or landscape settings. Her brushwork was loose and open, and her palette light and vibrant. As with the other Impressionists, she was committed to depicting daily life as she experienced it.

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Léon Victor Solon (1872–1957)

England

*Resting*

1896

Porcelain

Sainsbury Centre: 21015

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Paul Gauguin (1848–1903)

France

*Te Po* (Eternal Night) from *Noa Noa*

1893–1894

Woodcut on paper

Sainsbury Centre: P.049

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## **Paul Gauguin (1848–1903)**

One of the most important figures of late 19th-century art and culture, Paul Gauguin was significant to the Art Nouveau generation for a number of reasons. A leading Symbolist painter, he nevertheless shared the commitment of the Arts and Crafts Movement that all of the arts are of equal status. He produced important bodies of work in ceramic and carved, polychromed wood, and he wrote brilliantly about the significance of the decorative arts. His approach to surface, line and colour also influenced the Art Nouveau style.

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Walter Crane (1845–1915)

England

Tiles

c.1896

Ceramic

Private Collection

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Walter Crane (1845–1915)

for H.R. Dow

England

Box

c.1900

Wood

Sainsbury Centre: 21119

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## The Arts and Crafts Movement

During the 1880s a young and radical generation of artists and designers in England formed groups or 'guilds' based on the ideas of John Ruskin and William Morris. These included the Century Guild (1882), the Art Workers' Guild (1884), and the Guild of Handicraft (1888). The forerunner of all these was the Guild of St George, founded by Ruskin himself in 1871.

Crucially, in 1888 everything was pulled together by the creation of the Arts and Crafts Exhibition Society, based at the New Gallery in Regent Street, London. Within a decade it had spread internationally.

The Arts and Crafts Movement was profoundly idealist, committed to art as a way of life, and a means of fixing society. By 1900 it had become by far the most influential English movement in the visual arts in the modern period.

Clarity, simplicity, natural forms and hand-based craftsmanship were major features of Arts and Crafts design, and much of the work produced could easily be mistaken for Art Nouveau.

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Archibald Knox (1864–1933)  
Manufactured for Liberty & Co.  
England  
Tudric tobacco box  
c.1905  
Pewter  
Sainsbury Centre: 21104

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Archibald Knox (1864–1933)  
Manufactured for Liberty & Co.  
England  
Tudric clock  
c.1905  
Pewter, copper and enamel  
Sainsbury Centre: 21113

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Liberty & Co.  
England  
Cambray Ware vase  
c.1900  
Copper, enamel and glass  
Sainsbury Centre: 21018

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C.R. Ashbee (1863–1942)  
England  
Dish with two looped handles  
c.1901  
Silver and semi precious stones  
Private Collection

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C.R. Ashbee (1863–1942)  
England  
Flask  
c.1900  
Silver and semi precious stones  
Private Collection

Unknown maker  
England  
Set of two fire dogs  
c.1900  
Brass  
Sainsbury Centre: 21108A and 21108B

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Joseph Sankey & Sons Ltd.  
England  
Set of three jugs  
c.1900  
Copper  
Sainsbury Centre: 21109A, 21109B and 21109C

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Maw & Co.  
England  
Tile panel  
c.1880  
Ceramic  
Private Collection

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Unknown maker  
England  
Mirror  
c.1900  
Copper, wood and earthenware  
Sainsbury Centre: 21115

\*\*\*

W.A.S. Benson (1854–1924)  
Glass by James Powell & Sons, Whitefriars  
England  
Vase  
c.1900  
Opalescent glass and gilded copper  
Private Collection

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W.A.S. Benson (1854–1924)  
England  
Pair of candlesticks  
c.1900  
Copper and brass  
Private Collection

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### **William Arthur Smith Benson (1854–1924)**

W.A.S. Benson emerged from the heart of the Arts and Crafts Movement, but his metalwork had an innovative simplicity to it that had a greater sense of modernity. More than most of the Arts and Crafts community, he engaged with the technical aspects of fixtures and fittings. He wanted 'to improve these arts, and produce work consistent and original in style, of shapely form, and carefully designed for convenience of use'. Hermann Muthesius, perhaps the most influential European commentator on English design, thought that 'Benson was the first to solve the problem of design in metal in the modern spirit when he created the lamps that were to have a revolutionary effect on all our metalware.'

Attributed to Archibald Knox  
Manufactured for Liberty & Co.  
England  
Tudric decanter  
c.1905  
Glass and pewter  
Sainsbury Centre: 21068

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Connell & Co.  
England  
Pair of candlesticks  
c.1909  
Pewter and earthenware  
Sainsbury Centre: 21112A and 21112B

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Metalwork by W.H. Hutton & Sons  
Glass by James Powell & Sons, Whitefriars  
England  
Decanter  
1903  
Glass, silver and mother of pearl  
Sainsbury Centre: 21069

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Various English makers  
England  
Tile panel  
c.1905  
Ceramic  
Private Collection

## **[GLASSWARE CASE]**

Émile Gallé (1846–1904)

France, Vase, c.1900, Glass, Sainsbury Centre: 21027

Émile Gallé (1846–1904)

France, Dish, c.1905, Glass, Sainsbury Centre: 21029

Harrachov Glassworks

Austria, Vase, c.1900, Glass, Sainsbury Centre: 21054

Cristallerie de Gallé

France, Vase, c.1910, Glass, Sainsbury Centre: 21025

Attributed to Johann Loetz-Witwe Glassworks

Czech Republic, Vase, c.1900–1905, Glass, Sainsbury Centre:  
21065

Unknown maker

Germany, Vase, c.1900, Glass, Sainsbury Centre: 21074

Unknown maker

Germany, Vase, c.1900, Glass, Sainsbury Centre: 21053

Émile Gallé (1846–1904)

France, Vase, c.1900, Glass, Sainsbury Centre: 21028

Émile Gallé (1846–1904)

France, Vase, c.1900, Glass, Sainsbury Centre: 21026

Gabriel Argy-Rousseau (1885–1953)

France, Bowl, c.1920, Glass, Sainsbury Centre: 21038

Attributed to Pallme-König and Habel  
Austria, Vase, c.1900, Glass, Sainsbury Centre: 21075

Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic, Vase, c.1900, Glass and pewter, Sainsbury  
Centre: 21062

Louis Comfort Tiffany (1848–1933)  
USA, Beaker, c.1897, Glass, Sainsbury Centre: 21031

Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic, Vase, c.1900, Glass, Sainsbury Centre: 21045

Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic, Vase, c.1900, Glass, Sainsbury Centre: 21044

Attributed to Johann Loetz-Witwe Glassworks  
Czech Republic, Vase, c.1900, Glass, Sainsbury Centre: 21067

Daum Frères  
France, Vase, c.1910, Glass and enamel, Sainsbury Centre:  
21030

Émile Gallé (1846–1904)  
France, Vase, c.1890, Glass, Sainsbury Centre: 21064

Louis Comfort Tiffany (1848–1933)  
USA, Vase, c.1902, Glass, Sainsbury Centre: 21032

Cristallerie Schneider  
France, Vase, c.1925, Glass, Sainsbury Centre: 21078

Attributed to Pallme-König and Habel  
Austria, Vase, c.1900, Glass, Sainsbury Centre: 21076

Johann Loetz-Witwe Glassworks  
Czech Republic, *Phänomen* vase, c.1900, Glass, Sainsbury  
Centre: 21063

Gabriel Argy-Rousseau (1885–1953)  
France, Ashtray, c.1920, Glass, Sainsbury Centre: 21082

Daum Frères  
France, Bowl, c.1910, Glass and enamel, Sainsbury Centre:  
21042

Almeric Walter (1870–1959)  
France, Dish, c.1920, Glass, Sainsbury Centre: 21152

Unknown maker  
USA, Vase, c.1900, Glass and silver, Sainsbury Centre: 21080

Daum Frères  
France, Vase, c.1910, Glass and enamel, Sainsbury Centre:  
21043

Cristallerie Schneider  
France, Vase, c.1925, Glass, Sainsbury Centre: 21077

Wilhelm Kralik Sohn Glassworks  
Austria, Vase, c.1900, Glass, Sainsbury Centre: 21019

Louis Comfort Tiffany (1848–1933)  
USA, Dish, c.1900, Glass, Sainsbury Centre: 21035

Wilhelm Kralik Sohn Glassworks  
Austria, Vase, c.1900, Glass, Sainsbury Centre: 21061

René Lalique (1860–1945)  
France, Wine glass, c.1925, Glass, Sainsbury Centre: 21086



Unknown maker

Austria or Germany, Vase, c.1900, Glass and copper,  
Sainsbury Centre: 21051

Cristallerie de Gallé

France, Vase, c.1910, Glass, Sainsbury Centre: 21039

Unknown maker

Germany, Vase, c.1900, Glass, Sainsbury Centre: 21052

Unknown maker

Germany, Vase, c.1900, Glass and silver, Sainsbury Centre:  
21049

Attributed to Wilhelm Kralik Sohn Glassworks

Austria, Vase, c.1900, Glass, Sainsbury Centre: 21046

Attributed to Johann Loetz-Witwe Glassworks

Czech Republic, Vase, c.1900, Glass, Sainsbury Centre: 21066

## [JEWELLERY CASE]

Unknown maker

Belgium, Brooch, c.1900, Gold, ruby, sapphire, diamond and enamel, Sainsbury Centre: 21151

René Lalique (1860–1945)

France, Hair ornament, c.1902, Gold, diamond, glass, horn and enamel, Sainsbury Centre: 21125

Unknown maker

Germany, Collar ornament, c.1900, Silver, semiprecious stone, pearl and enamel, Sainsbury Centre: 21124

René Lalique (1860–1945)

France, Buckle, c.1903–1904, Gold, sapphire, opal and enamel, Sainsbury Centre: 21122

Unknown maker

Germany, Mirror pendant, c.1900, Silver, enamel and mirrored glass, Sainsbury Centre: 21127

Unknown maker

Germany, Brooch, c.1900, Silver and enamel, Sainsbury Centre: 21133

Unknown maker

France, Brooch, c.1900, Gold, diamond, sapphire, opals and enamel, Sainsbury Centre: 21126

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## The New Vision of Nature

Art Nouveau was the culmination of the drive that positioned nature at the heart of modern art. Between 1870 and 1914 nature reigned supreme as the provider of form and content for Modernist practice. In the last decade of the 19th century a new vision of nature emerged, in response to its shifting position within humanity. The publication of Charles Darwin's *On the Origin of Species* in 1859 and *The Descent of Man* in 1871 introduced the idea of evolution into the public realm. Dramatic new imagery arrived in the art world, in the form of exotic plant life from all over the world and cellular life made visible by the microscope. This new vision of nature was used by designers to replace historical models. Organic form became part of the vocabulary of Art Nouveau and symbolised modernity.

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Clément Massier (1844–1917)

France

Vase, c.1900

Ceramic

Private Collection

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## [PLINTH]

Émile Gallé (1846–1904)

France

Table

c.1900

Wood

Sainsbury Centre: 21156

## **The Rise of the Modern City**

The rapid urbanisation of Europe transformed millions of lives between 1870 and 1914. Cities grew faster than at any time in history. Brussels went from 250,000 inhabitants to 800,000; Paris gained over a million; and Barcelona doubled in size between 1890 and 1914, from a starting point of 250,000. Such escalations were typical across the Western world. The issues affecting these new mass-populations brought Art Nouveau into being: it was a reaction to the new city life.

People came to see nature and the natural world differently, and to think differently about themselves. Art Nouveau designers and architects sought to humanise the new environment, creating forms and spaces that the population could respond to.

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## **The School of Nancy**

The regional capital of Lorraine in eastern France, in the modern period Nancy was constantly under political pressure, due to its physical position close to the German border. This also gave the region a unique character. In the last quarter of the 19th century the city had become an important producer of decorative art and a major centre for the Art Nouveau style. It was particularly noted for its excellence in glass, but it was also important for furniture and ceramic. The most central of the Nancy designers included Émile Gallé, Louis Majorelle and the Daum brothers, all of whom are represented here. The 'Nancy School' remained prominent until 1914.

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Louis Majorelle (1859–1926)

France

Etagère

c.1900

Walnut, oak, rosewood, silk and bronze

Sainsbury Centre: 21004

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Émile Gallé (1846–1904)

France

Desk

c.1900

Walnut, mahogany and bronze

Sainsbury Centre: 21000

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Émile Gallé (1846–1904)

France

Vase

c.1890

Ceramic

Private Collection

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## Paris

Between 1800 and 1940 Paris was the unchallenged centre of the art world. The majority of Modern art movements emerged or came to full fruition there, and many of the world's most important artists and designers lived there. Having emerged in London and Brussels, by 1895 the style had become one of a cluster of movements and styles that reached full maturity in Paris.

Entrepreneur Sigfried Bing created his gallery, La Maison de l'Art Nouveau in 1895, which gave the style its name. By then, Sarah Bernhardt and Alphonse Mucha were collaborating, and Hector Guimard had built his first masterpiece, the Castel Béranger. By 1900 dozens of artists, designers and architects were at work, making Art Nouveau into an international phenomenon. The Paris Exposition Universelle of that year provided many extrovert examples of the style from various countries, and Guimard's extraordinary Metro-station entrances immortalised the style on the streets of the French capital.

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Alphonse Mucha (1860–1939)

France

*Le Lys*

1898

Colour lithograph on silk

Sainsbury Centre: 21012A

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Alphonse Mucha (1860–1939)

France

*La Rose*

1898

Colour lithograph on silk

Sainsbury Centre: 21012B

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Georges Fouquet (1862–1957)

France

Brooch

c.1898

Gold, ruby, pearl and enamel

Sainsbury Centre: 21149

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### **Georges Fouquet (1862–1957)**

Fouquet was one of the most important jewellers in Paris during the Art Nouveau period. His shop in Paris, which opened in 1900, was designed by Alphonse Mucha. Fouquet was fond of introducing a range of techniques into his work, and of mixing precious and semi-precious stones and metals. The example on display here is one of his finest works and an icon of Art Nouveau.

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René Lalique (1860–1945)

France

Pendant and box

c.1899

Gold, enamel, leather and silk

Sainsbury Centre: 21123

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### **René Lalique (1860–1945)**

Lalique's long career saw him come to prominence first as a jeweller, before becoming one of the most important glass designers in the world. He was a key figure in the Art Nouveau and later Art Deco styles. Between 1874 and 1876 he took advantage of the English design education system, training at the Sydenham School in London. He later established himself as a giant on the Art Nouveau scene, creating seminal jewellery masterpieces in the style.

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### **Hector Guimard (1867–1942)**

Hector Guimard was one of the most important architects of the early modern period, and a master of Art Nouveau. He was so central to the style that by 1900 it was known as the Style Guimard. His early masterpiece of 1894, the Castel Béanger, an apartment block in Paris, established his reputation. He went on to build numerous buildings in Paris and many seminal designs in metalwork, furniture and ceramic. Most famously, he designed a number of Metro-station entrances in Paris, which were opened for the Paris Exposition Universelle of 1900. These are perhaps the most iconic works in the Art Nouveau style. Guimard died in relative obscurity and isolation in New York in 1942.



Hector Guimard (1867–1942)  
Manufactured by Gustave de Bruyn  
France  
Jardinière  
c.1900  
Earthenware  
Private Collection

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Attributed to the Studio of Auguste Delaherche (1857–1940)  
France  
Vase  
c.1900  
Earthenware  
Private Collection

\*\*\*

Auguste Delaherche (1857–1940)  
France  
Vase  
c.1900  
Stoneware  
Private Collection

## Barcelona

The capital of Catalonia, Barcelona was by far the most important Spanish city to engage with Art Nouveau. The style was known as Modernista in the region, and a brilliant generation of architect-designers built apartment blocks, hospitals, public parks, theatres, churches, office blocks and private houses. Much of this architectural heritage survives, making Barcelona perhaps the most complete Art Nouveau city. Prominent architects were Lluís Domènech i Montaner, Josep Puig i Cadafalch and Josep Maria Jujol.

But one figure dominated Catalonian architecture. Antoni Gaudí i Cornet was the grand master of the new art. He is widely thought to be the greatest architect to have practised on the Spanish peninsula in this period, and is a world figure in Modern architecture. Gaudí's masterpieces include the Casa Batlló, Casa Milà (now La Pedrera) and Park Güell. His most impressive masterpiece, the church of the Sagrada Família, was begun in 1883 and, as with many cathedral-like buildings, is still not complete. Nevertheless, it is one of the most extraordinary places of worship built in any period.

All the Modernista architects designed furniture and decorative art as well as buildings. The chairs on display here were designed by Gaudí for specific buildings, including the Casa Batlló.

\*\*\*

Antoni Gaudí (1852–1926)

Spain

Chair for Casa Batlló

c.1906

Oak

Museu del Modernisme Català, Barcelona

Antoni Gaudí (1852–1926)  
Spain  
Chair  
c.1890  
Ash wood  
Museu del Modernisme Català, Barcelona

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## **Brussels**

The first fully mature Art Nouveau architecture was made in Belgium. Victor Horta's Tassel House in Brussels, completed in 1893, was the first building wholly in the style. Horta went on to build numerous houses and public and commercial buildings in the city. He was the leading figure of a generation of architects who included Paul Hankar, Paul Saintenoy and Gustave Strauven. Henry Van de Velde became the most internationally renowned architect-designer to emerge through Belgian Art Nouveau. Gustave Serrurier-Bovy was deeply influenced by Arts and Crafts philosophy. He created Belgium's most impressive design company, focused on furniture and domestic fixtures and fittings. Philippe Wolfers came from a family of jewellers, and became the leading Belgian figure in metal-smithing and jewellery. The Wolfers' jewellery store in Brussels was designed by Victor Horta.

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Philippe Wolfers (1858–1929)  
Belgium  
Brooch  
c.1906  
Gold, diamond, opal and enamel  
Sainsbury Centre: 21150

Victor Horta (1861–1947)  
Belgium  
Pair of door plaques  
c.1910  
Bronze  
Musée Horta, Brussels

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Victor Horta (1861–1947)  
Belgium  
Door handle  
c.1910  
Bronze  
Musée Horta, Brussels

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Gustave Serrurier-Bovy (1858–1910)  
Belgium  
Vase  
c.1906  
Brass and copper  
Private Collection

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Gustave Serrurier-Bovy (1858–1910)  
Belgium  
Tray  
c.1906  
Brass and copper  
Private Collection

\*\*\*

Gustave Serrurier-Bovy (1858–1910)

Belgium

Pair of vases

c.1906

Brass

Sainsbury Centre: 50495 and 50496

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Victor Horta (1861–1947)

Belgium

Chair for La Maison Dopchie, Renaix

1901–1903

Ash wood

Musée Horta, Brussels

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Victor Horta (1861–1947)

Belgium

Lamp for Hôtel Winssinger

c.1898–1900

Gilded bronze

Musée Horta, Brussels

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T. W. Camm Studio (1839–1912)

England

Panel

1888

Stained glass

The Brian Clarke Collection of Stained Glass

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Alfred Daguet (1875–1942)

France

Pair of candlesticks

c.1900

Copper, brass, glass

Private Collection

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Alfred Daguet (1875–1942)

France

Inkwell

c.1900

Copper, brass and glass

Private Collection

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### **Alfred Daguet (1875–1942)**

Daguet was a specialist in the repoussé metalwork technique, which involved creating a surface relief through hammering. Semi-precious stones and glasswork would be set into the repousséd surfaces. He was especially known for his caskets, inkstands, crucifixes and other small-scale works. He was deeply influenced by Byzantine art, and by the range of Parisian Symbolist artists. His workshop was adjacent to Sigfried Bing's Paris gallery, La Maison de L'Art Nouveau.

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## **Art Nouveau: The Nature of Dreams - Acknowledgements**

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