

Rediscoveries in Art

Some aspects of taste, fashion and collecting in
England and France

Winner of the 1977 Mitchell Prize in Art History



Francis Haskell

Rediscoveries In Art Some Aspects Of Tastes Fashion And Collecting In England And France

RC Schank



Rediscoveries In Art Some Aspects Of Tastes Fashion And Collecting In England And France:

Rediscoveries in Art Francis Haskell, 1976 **Critical Readings in Impressionism and Post-Impressionism** Mary Tompkins Lewis, 2023-12-22 The essays in this wide ranging beautifully illustrated volume capture the theoretical range and scholarly rigor of recent criticism that has fundamentally transformed the study of French Impressionist and Post Impressionist art Readers are invited to consider the profound issues and penetrating questions that lie beneath this perennially popular body of work as the contributors examine the art world of late nineteenth century France including detailed looks at Monet Manet Pissarro Degas C zanne Morisot Seurat Van Gogh and Gauguin The authors offer fascinating new perspectives placing the artworks from this period in wider social and historical contexts They explore these painters pictorial and market strategies the critical reception and modern criteria the paintings engendered and the movement s historic role in the formation of an avant garde tradition Their research reflects the wealth of new documents critical approaches and scholarly exhibitions that have fundamentally altered our understanding of Impressionism and Post Impressionism These essays several of which have previously been familiar only to scholars provide instructive models of in depth critical analysis and of the competing art historical methods that have crucially reshaped the field Contributors Carol Armstrong T J Clark Stephen F Eisenman Tamar Garb Nicholas Green Robert L Herbert John House Mary Tompkins Lewis Michel Melot Linda Nochlin Richard Schiff Debora Silverman Paul Tucker Martha Ward **Art and Religion in Eighteenth-Century Europe** Nigel Aston, 2009-07-15 Eighteenth century Europe witnessed monumental upheavals in both the Catholic and Protestant faiths and the repercussions rippled down to the churches religious art forms Nigel Aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century The sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study Religious art staked out new spaces of display in state institutions palaces and private collections the book shows as well as taking advantage of patronage from monarchs such as Louis XIV and George III who funded religious art in an effort to enhance their monarchical prestige Aston also explores the motivations and exhibition practices of private collectors and analyzes changing Catholic and Protestant attitudes toward art The book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well An in depth historical study *Art and Religion in Eighteenth Century Europe* will be essential for art history and religious studies scholars alike *London and the Emergence of a European Art Market, 1780-1820* Susanna Avery-Quash, Christian Huemer, 2019-08-06 Showcasing diverse methodologies this volume illuminates London s central role in the development of a European art market at the turn of the nineteenth century In the late 1700s as the events of the French Revolution roiled France London displaced Paris as the primary hub of international art sales Within a few decades a robust and sophisticated art market flourished in London *London and the Emergence of a European Art Market 1780 1820* explores the commercial

milieu of art sales and collecting at this turning point In this collection of essays twenty two scholars employ methods ranging from traditional art historical and provenance studies to statistical and economic analysis they provide overviews case studies and empirical reevaluations of artists collectors patrons agents and dealers institutions sales and practices Drawing from pioneering digital resources notably the Getty Provenance Index as well as archival materials such as trade directories correspondence stock books and inventories auction catalogs and exhibition reviews these scholars identify broad trends reevaluate previous misunderstandings and consider overlooked commercial contexts From individual case studies to econometric overviews this volume is groundbreaking for its diverse methodological range that illuminates artistic taste and flourishing art commerce at the turn of the nineteenth century *Survival of the fittest?* Henri Zerner, **The Brummer Galleries, Paris and New York**, 2023-05-08 This is the first thorough investigation of the Brummer brothers remarkable career as dealers in antiques curiosities and modernism in Paris and New York over six decades 1906 1964 A dozen specialists aggregate their expertise to explore extant dealer records and museum archives parse the wide ranging Brummer stock and assess how objects were sourced marketed labelled restored and displayed The research provides insights into emerging collecting fields as they crystallised at the crossroads between market and museum It questions the trope of the tastemaker the translocation of material culture and the dealers prolific relationships with illustrious collectors curators scholars artists and fellow dealers **The Manchester Art Treasures Exhibition of 1857** Elizabeth A. Pergam, 2017-07-05 An overdue study of a groundbreaking event this is the first book length examination of the Manchester Art Treasures Exhibition of 1857 Intended to rehabilitate Manchester's image at a heady time of economic prosperity the Exhibition became a touchstone for aesthetic social and economic issues of the mid nineteenth century Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America Highlighting the tension between art and commerce philanthropy and profit the book examines the Exhibition's organization and the presentation of the works of art in the purpose built Art Treasures Palace Pergam places the Exhibition in the context of contemporary debates about museum architecture and display With an analysis of the reception of both Ancient and Modern paintings the book questions the function of exhibitions in the construction of an art historical canon The book also provides an essential reference tool a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world with an analysis of the collecting trends manifest in their provenance *Opera and Society in Italy and France from Monteverdi to Bourdieu* Victoria Johnson, Jane F. Fulcher, Thomas Ertman, 2007-05-03 This edited volume brings together academic specialists writing on the multi media operatic form from a range of disciplines comparative literature history sociology and philosophy The presence in the volume's title of Pierre Bourdieu the leading cultural sociologist of the late twentieth century signals the editors intention to synthesise advances in social science with advances in musicological and other scholarship on opera Through a focus on opera in Italy and France the contributors to the volume

draw on their respective disciplines both to expand our knowledge of opera's history and to demonstrate the kinds of contributions that stand to be made by different disciplines to the study of opera. The volume is divided into three sections each of which is preceded by a concise and informative introduction explaining how the chapters in that section contribute to our understanding of opera.

Desire and Excess Jonah Siegel, 2021-05-11 In this fascinating look at the creative power of institutions Jonah Siegel explores the rise of the modern idea of the artist in the nineteenth century a period that also witnessed the emergence of the museum and the professional critic. Treating these developments as interrelated he analyzes both visual material and literary texts to portray a culture in which art came to be thought of in powerful new ways. Ultimately Siegel shows that artistic controversies commonly associated with the self-consciously radical movements of modernism and postmodernism have their roots in a dynamic era unfairly characterized as staid self-satisfied and stable. The nineteenth century has been called the Age of the Museum and yet critics, art theorists and poets during this period grappled with the question of whether the proliferation of museums might lead to the death of Art itself. Did the assembly and display of works of art help the viewer to understand them or did it numb the senses? How was the contemporary artist to respond to the vast storehouses of art from disparate nations and periods that came to proliferate in this era? Siegel presents a lively discussion of the shock experienced by neoclassical artists troubled by remains of antiquity that were trivial or even obscene as well as the anxious aesthetic reveries of nineteenth-century art lovers overwhelmed by the quantity of objects quickly crowding museums and exhibition halls. In so doing he illuminates the fruitful crises provoked when the longing for admired art is suddenly satisfied. Drawing upon neoclassical art and theory biographies of early nineteenth-century writers including Keats and Scott and the writings of art critics such as Hazlitt, Ruskin and Wilde this book reproduces a cultural matrix that brings to life the artistic passions and anxieties of an entire era.

A Cultural History of the Violin in Nineteenth-Century London Tom Wilder, 2025-03-18 Examines the violin's evolution as not just instrument but valued objet d'art through the eyes of musicians, collectors, makers, dealers, connoisseurs, journalists, auctioneers and traders. The nineteenth century saw developments in the composition, performance and reception of classical music that led to an unprecedented shift in how the violin was appreciated from humble craft object to one of art. A utilitarian tool defined in 1800 by its tonal properties became by century's end an expensive objet d'art classified almost exclusively in terms of physical, visible properties. In London's vibrant musical life Cremonese violins acquired special significance and in turn helped shape the beliefs, knowledge and behaviour of the disparate actors connected to the instrument: musicians, collectors, makers, dealers, connoisseurs, journalists, auctioneers and traders. By 1880 London had supplanted Paris as the centre of the international violin trade. One firm in particular, W. E. Hill & Sons, emerged as a major presence in both the local musical community and the global violin market. The Hills were makers, restorers, dealers and connoisseurs. They were also writers, collectors and melomaniacs deeply implicated in London's instrument auction and exhibition scene. The mutually reinforcing nature of these

activities which they consciously turned to account for commercial reasons bear witness to events and developments earlier in the century Their story illuminates this first study of the violin s nineteenth century journey from simple musical instrument to mystified work of art

British Romanticism and the Reception of Italian Old Master Art, 1793-1840 Maureen McCue, 2016-05-23 As a result of Napoleon s campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period s political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism

Civilizing Rituals Carol Duncan, 2005-06-20 Illustrated with over fifty photos Civilizing Rituals merges contemporary debates with lively discussion and explores central issues involved in the making and displaying of art as industry and how it is presented to the community Carol Duncan looks at how nations institutions and private individuals present art and how art museums are shaped by cultural social and political determinants Civilizing Rituals is ideal reading for students of art history and museum studies and professionals in the field will also find much of interest here

Ruthless Hedonism John O'Brian, 1999-07 Acknowledgments Prologue Matisse and the Culture Generally 1 Journalists Recasting the Image of the Modern Artist 2 Dealers Paul Rosenberg and Matisse 3 Private Collectors Museum Going Millionaires with a Taste for France 4 Museums I Public Relations and the Semiprivate Museum 5 Museums II Private Relations and the Semipublic Museum 6 Artists Contending with the European Modernist Canon 7 Critics Clement Greenberg s Defense of Material Pleasure Epilogue Merchandising Optimism Notes Bibliography Index Copyright Libri GmbH All rights reserved

The Aesthetic Relation Gérard Genette, 1999 One of the best known continental theorists writing today G rard Genette here explores our aesthetic relation to works of art Through an analysis of the views of thinkers ranging from David Hume and Immanuel Kant to Monroe C Beardsley Arthur Danto and Nelson Goodman Genette seeks to identify the place of the aesthetic in a theory of artistic appreciation His discussion is rich in detailed examples drawn from all of the arts The Aesthetic Relation is a companion volume to The Work of Art Immanence and Transcendence published by Cornell in 1997 Taken together the two books offer a comprehensive theory of art which addresses the work of art as at once object and

action Genette maintains that our aesthetic relation to all types of objects presupposes that special attention is paid to their outward aspect rather than to their usefulness when appraising them. Such appraisals while wholly subjective and temporary are expressed as objective and universal judgments about the items in question. Further he asserts that our aesthetic relation to works of art in particular is based on an awareness of an aesthetic intention that defines an object as a work of art as well as on an awareness of a work's position in its historical and generic field.

Revolutionary Paris and the Market for Netherlandish Art Darius A. Spieth, 2017-11-06 Seventeenth century Dutch and Flemish paintings were aesthetic intellectual and economic touchstones in the Parisian art world of the Revolutionary era but their importance within this framework while frequently acknowledged never attracted much subsequent attention. Darius A. Spieth's inquiry into Revolutionary Paris and the Market for Netherlandish Art reveals the dominance of Golden Age pictures in the artistic discourse and sales transactions before, during and after the French Revolution. A broadly based statistical investigation undertaken as part of this study shows that the upheaval reduced prices for Netherlandish paintings by about 55% compared to the Old Regime and that it took until after the July Revolution of 1830 for art prices to return where they stood before 1789.

Poetic Exhibitions Eric Gidal, 2001 In the process of tracing poetic and critical responses to the museum and its collections, *Poem Exhibitions* simultaneously demonstrates the impact of nationalist ideologies and scientific discourse on formal and thematic developments in Romantic poetry and aesthetics.

Painting the Cannon's Roar Thomas Tolley, 2017-07-05 From c. 1750 to c. 1810 the paths of music history and the history of painting converged with lasting consequences. The publication of Newton's *Opticks* at the start of the eighteenth century gave a scientific basis to the analogy between sight and sound, allowing music and the visual arts to be defined more closely in relation to one another. This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts, an audience which potentially included all social strata. The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation. Nowhere is this better illustrated than in the career of Joseph Haydn. Although this phenomenon defies conventional modes of study, the book shows how musical pictorialism became a major creative force in popular culture. Haydn, the most popular living cultural personality of the period, proved to be the key figure in advancing the new relationship. The connections between the composer and his audiences and leading contemporary artists including Tiepolo, Mengs, Kauffman, Goya, David, Messerschmidt, Louthenbourg, Canova, Copley, Fuseli, Reynolds, Gillray and West are examined here for the first time. By the early nineteenth century populism was beginning to be regarded with scepticism and disdain. Mozart was the modern Raphael, Beethoven the modern Michelangelo. Haydn, however, had no clear parallel in the accepted canon of Renaissance art. Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost, finding future exponents in Wagner and later still in the cinematic arts.

A Companion to Islamic Art and

Architecture Finbarr Barry Flood, Gulru Necipoglu, 2017-06-16 The two volume Companion to Islamic Art and Architecture bridges the gap between monograph and survey text by providing a new level of access and interpretation to Islamic art The more than 50 newly commissioned essays revisit canonical topics and include original approaches and scholarship on neglected aspects of the field This two volume Companion showcases more than 50 specially commissioned essays and an introduction that survey Islamic art and architecture in all its traditional grandeur Essays are organized according to a new chronological geographical paradigm that remaps the unprecedented expansion of the field and reflects the nuances of major artistic and political developments during the 1400 year span The Companion represents recent developments in the field and encourages future horizons by commissioning innovative essays that provide fresh perspectives on canonical subjects such as early Islamic art sacred spaces palaces urbanism ornament arts of the book and the portable arts while introducing others that have been previously neglected including unexplored geographies and periods transregional connectivities talismans and magic consumption and networks of portability museums and collecting and contemporary art worlds the essays entail strong comparative and historiographic dimensions The volumes are accompanied by a map and each subsection is preceded by a brief outline of the main cultural and historical developments during the period in question The volumes include periods and regions typically excluded from survey books including modern and contemporary art

Female Portraiture and Patronage in Marie Antoinette's Court Sarah Grant, 2018-09-03 This comprehensive book brings to light the portraits private collections and public patronage of the princesse de Lamballe a pivotal member of Marie Antoinette's inner circle Drawing extensively on unpublished archival sources Sarah Grant examines the princess's many portrait commissions and the rich character of her private collections which included works by some of the period's leading artists and artisans The book sheds new light on the agency sorority and taste of Marie Antoinette and her friends a group of female patrons and model of courtly collecting that would be extinguished by the coming revolution

In the Mind's Eye Alexandra Wettlaufer, 2003 This comparative interdisciplinary study investigates the relationship between literature and the visual arts in France and Britain from 1750-1900 Through a close examination of the prose writings of Diderot Baudelaire and Ruskin read against the background of contemporary philosophy aesthetics and theories of language *In the Mind's Eye* proposes a new interpretation of the influence and rivalries underlying the development of art criticism as a genre during this period The visual impulse the desire to transcend the limitations of language and make the reader see is located within the historical traditions of ekphrasis enargeia and the paragone while in each chapter the individual author's theories of the mind memory and imagination provide a critical framework for his stylistic experiments *In the Mind's Eye* presents an in depth analysis of the cultural theoretical and aesthetic implications of artistic border crossings and by contextualizing the movement toward visual verbal hybridity in the fiction and criticism of Diderot Baudelaire and Ruskin brings new perspectives to nineteenth century studies

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