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MODERNITY AND MODERNISM

French Painting in the Nineteenth Century

FRANCIS FRASCINA NIGEL BLAKE BRIONY FER
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Modernity And Modernism French Painting In The Nineteenth Century

Anna Green



Modernity And Modernism French Painting In The Nineteenth Century:

Modernity and Modernism Christina Jacqueline Johns, Peter Blake, Francis Frascina, Nigel Blake, Briony Fer, Tamar Garb, Charles Harrison, 1993 This volume is part of a four volume series about art and its interpretation in the 19th and 20th centuries The books provide an introduction to modern European and American art and criticism that should be valuable both to students and to the general reader **Modern Art**, 1993 *Modernity and Modernism* Christina Jacqueline Johns, 1993 This is the first in a series of four books about art and its interpretation from the mid nineteenth century to the end of the twentieth The authors seek to explain the most important issues confronting any study of modern art without attempting exhaustive coverage The books present a range of approaches characteristic of current art historical debates The first volume focuses on aspects of Realism Impressionism and Post Impressionism in Paris between about 1848 and 1900

The Invention of the Model Susan Waller, 2017-07-05 Although mastery of the representation of the human figure was central to art making as early as the fifteenth century in Europe in the nineteenth century French imagination the artist s model became identified as a distinct social type and cultural trope This study of the artist s model in Paris between 1830 and 1870 incorporates three histories a social history of professional models a cultural history of models as social types and an art history of representations of the model in elite and popular visual culture It takes as its starting point the artist model transaction demonstrating that stereotypes of the model that figured in the public imagination were framed both by gender and ethnicity the book develops a nuanced typology of different types of models Interwoven with the analysis of the constructed identities of models are accounts of the lives of particular models and the histories of the urban population groups from which they emerged *The Invention of the Model Artists and Models in Paris 1830 1870* is an adept exploration of a major issue in nineteenth century art which will be of interest not only to art historians but also to social and French cultural historians

Russian Genre Painting in the Nineteenth Century Rosalind Polly Blakesley, 2000 This book addresses the little studied area of Russian genre painting in the first three quarters of the nineteenth century Rosalind Gray begins by examining artistic patronage and published texts which engaged with the visual arts in order to illustrate the context in which Russian artists were working Five major painters Venetsianov Bryullov Ivanov Fedotov and Perov are then discussed in detail Dr Gray identifies the vital contribution which these artists made to Russian intellectual life as genre painting was appropriated as a medium in the dissemination of popular values and social change At the same time the relationship between Russian and European art is explored The book demonstrates that far from being a self contained movement Russian genre painting instead engaged in a fluid and complex dialogue with the art of the West **Landscape and Vision in Nineteenth-Century Britain and France** Michael Charlesworth, 2017-07-05 A study of the ways landscape was perceived in nineteenth century Britain and France this book draws on evidence from poetry landscape gardens spectacular public entertainments novels and scientific works as well as paintings in order to develop its basic premise that

landscape and the processes of perceiving it cannot be separated Vision embraces panoramic seeing from high places but also the seeing of ghosts and spectres when madness and hallucination impinge upon landscape The rise of geology and the spread of empires upset the existing comfortable orders of comprehension of landscape Reverie and imagination produced powerful interpretive actions while landscape in French culture proved central to the rejection of conservative classicism in favour of perceptual questioning of experience The experience of subjectivity proved central to the perception of landscape while the visual culture of landscape became of paramount importance to modernity during the period in question

"French Paintings of Childhood and Adolescence, 1848-1886 " Anna Green,2017-07-05 The premise of Anna Green s timely and original book is that nineteenth century representations of childhood and adolescence in paintings but also in other forms of visual culture and in diverse written discourses of the period are critical for understanding modernity Whilst such well worn signifiers for modernity as the city the dandy and the prostitute have been well mined childhood and adolescence have not Paintings of the young produced in France from 1848 to 1886 Green contends inform not only our understanding of modern life but also our perception of modernist or avant garde painting Figuring largely are Manet and the Impressionists as well as a gamut of more traditional painters of children who are crucial in providing context for the avant garde Because modernity is an essentially urban phenomenon Green s focus is primarily on the city usually Parisian child The painted youth of her study are organized initially by class and gender Then the chapters are structured according to themes parent child relations modes of discipline work education and play the spectacle sexuality that straddle the congruences among the book s triple trajectory the young their modernist representations and the experience of modernity Green s interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood

Art and the Academy in the Nineteenth Century Rafael Cardoso Denis,Colin Trodd,2000 Throughout the nineteenth century academies functioned as the main venues for the teaching promotion and display of art Contemporary scholars have for the most part denigrated academic art calling it formulaic unoriginal and repetitious The contributors to Art and the Academy in the Nineteenth Century challenge this entrenched notion and consider how academies worldwide have represented an important system of artistic preservation and transmission Their essays eschew easy binaries that have reigned in academia for more than half a century and that simply oppose the avant garde to academicism

Painting outside the Lines David W. Galenson,2009-06-30 In a work that brings new insights and new dimensions to the history of modern art David Galenson examines the careers of more than 100 modern painters to disclose a fascinating relationship between age and artistic creativity

Gender, Space, and the Gaze in Post-Haussmann Visual Culture Temma Balducci,2017-03-27 Relying on a range of visual and written sources Gender Space and the Gaze offers fresh ways of considering how masculinity and femininity were lived in late nineteenth century Paris The book moves beyond shopworn dichotomies rooted in Baudelaire s The Painter of Modern Life 1863 that have

shaped scholarship on this period **Redefining Gender in American Impressionist Studio Paintings** Kirstin Ringelberg, 2017-07-05 Were late nineteenth century gender boundaries as restrictive as is generally held In *Redefining Gender in American Impressionist Studio Paintings* Work Place Domestic Space Kirstin Ringelberg argues that it is time to bring the current re evaluation of the notion of separate spheres to these images Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low she explores how the home based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images their creators and the concept of gender in the nineteenth century Unlike most of their bourgeois contemporaries Gilded Age artists whether male or female often melded the worlds of work and home Through analysis of both paintings and literature of the time Ringelberg reveals how art history continues to support a false dichotomy that in fact paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects *Redefining Gender in American Impressionist Studio Paintings* challenges the dominant interpretation of American and European Impressionism and considers both men and women artists as active performers of multivalent identities Modern Painting Simon Morley, 2023-09-07 While acknowledging the legacy of Herbert Reads classic 1959 study *A Concise History of Modern Painting in the World of Art* series academic and artist Simon Morley places the foundation of modern art much earlier than Read at the emergence of Romanticism and the dawn of the industrial age Structured loosely chronologically by period the focus is as much on individual artists as well as movements with works discussed within a broader context stylistic historical geographical and gender and ethnic frames themes that recur throughout the chapters Generously illustrated the global and diverse range of artists featured include William Blake douard Manet Hilma af Klint Kazimir Malevich Willem de Kooning Amrita Sher Gil Faith Ringgold and Kehinde Wiley This guide also includes an Appendix in the form of questions the reader might like to ask in relation to the artists and the ideas discussed in order to reconsider the works from a contemporary perspective

Perspectives On Western Art Linnea Wren, 2018-02-22 This anthology of readings related to Western art history explains specific works of art illustrated in Janson s *History of Art* and De la Croix and Tansey s *Gardner s Art Through the Ages* in terms of the ideas beliefs and concerns of the people and cultures who created the art It brings a new understanding of art because it shows the social and cultural basis of major works of art through history The ten sections are Ancient Near East Egyptian Aegean Greek Etruscan Roman early Christian Byzantine and Islamic early Medieval Romanesque and Gothic The readings have been drawn from many areas of intellectual and social history including religion philosophy literature science economics and law Each selection is preceded by an introductory note which discusses the readings in terms of its subject and theme its source and usage and its relevance to the study of the work of art *Writing Back to Modern Art* Jonathan Harris, 2005-10-09 Here for the first time is a full length study of the critical modernisms of the three leading art writers of

the second half of the twentieth century which helps us build a better understanding of the development of modern art writing and its relation to the post modern in art and society since the 1970s Focusing on canonical modern artists such as Manet Cezanne Picasso and Pollock this book provides an important understanding of writing and criticism in modern art for all students and scholars of art theory and art history Mainstay issues discussed include aesthetic evaluation subjectivity and meaning in art and art writing Jonathan Harris examines key discourses and identifies points of significant overlap as well as sharp disjunction between the critics Developing the notions of good and bad complexity in modernist criticism Writing Back to Modern Art creates ways for us to think outside of these discourses of value and meaning and helps us to look at the place that art writing holds in the latter twentieth century and beyond

British Artists and the Modernist Landscape Ysanne Holt, 2018-01-12 Title first published in 2003 In this detailed study of the landscapes and rural scenes of Britain and France made by artists like George Clausen Philip Wilson Steer Augustus John Laura Knight J D Fergusson and Spencer Gore Ysanne Holt investigates the imaginary geographies behind the pictures and reconsiders the relationship between national identity Englishness and the native landscape Combining close investigation of important works with a broader enquiry into the appeal of the Mediterranean for an age preoccupied with cultural degeneracy and bodily health Ysanne Holt draws fascinating conclusions about the impact of modernism on the British tradition of landscape painting

Painting with Monet Harmon Siegel, 2024-04-16 An examination of the paintings Monet made en plein air alongside his artist colleagues and the meaning and impact that this practice had on his fellow impressionists

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 Shiff Debora Silverman Paul Tucker Martha Ward

A Companion to Modern Art Pam Meecham, 2018-02-13 A Companion to Modern Art presents a series of original essays by international and interdisciplinary

authors who offer a comprehensive overview of the origins and evolution of artistic works movements approaches influences and legacies of Modern Art Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art s foundational philosophic ideas and practices as well as the complexities of key artists such as Cezanne and Picasso and those who straddled the modern and contemporary Looks at the historical reception of Modern Art in addition to the latest insights of art historians curators and critics to artists educators and more

The Modernity of English Art, 1914-30 David Peters Corbett,1997 The modernity of English art reconceptualises the history of English painting from 1914 to the end of the 1920s Whereas most accounts have tended to see the period as marked by a tension between the native tradition and Modernism this ground breaking book rethinks the 1920s by situating both Modernist and non Modernist painters within a wider cultural history Established figures such as Paul Nash Edward Wadsworth and Wyndham Lewis as well as lesser known artists like Charles Sims John Armstrong and Ethelbert White are discussed and illustrated in a series of innovative readings within this context The modernity of English art offers a new account of painting in England after 1914 and argues for a strongly revisionist view of the significance of the modern during this important but neglected period in English art

Painting and the Turn to Cultural Modernity in Spain Andrew Ginger,2007 Cultural modernity has habitually been defined as a focus on the means of representation themselves as opposed to art that imitates external reality or expresses its maker s inner life The crucial moment is usually considered the emergence of Edouard Manet in mid nineteenth century France and the features of French developments have been seen as defining terms in the theory of modernity However recent art and cultural history have often spoken of plural modernities distinct from the pattern set in France For the first time this study in cultural history explores how Spanish culture took a radical turn toward the medium of representation itself in the 1850s and early 1860s It argues that this happened in a way that is critically at odds with many fundamental theoretical suppositions about modernity

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