

**Republican Art and Ideology in
Late Nineteenth-Century France**

Miriam R. Levin



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Republican Art And Ideology In Late Nineteenth Century France

Niamh O'Sullivan



Republican Art And Ideology In Late Nineteenth Century France:

Republican Art and Ideology in Late Nineteenth-century France Miriam R. Levin, 1986 A Social History of France 1780-1914 Peter McPhee, 2017-03-03 This volume provides a lively and authoritative synthesis of recent work on the social history of France and is now thoroughly updated to cover the long nineteenth century from 1789 1914 Peter McPhee offers both a readable narrative and a distinctive coherent argument about this remarkable century and explores key themes such as Peasant interaction with the environment The changing experience of work and leisure The nature of crime and protest Changing demographic patterns and family structures The religious practices of workers and peasants The ideology and internal repercussions of colonisation At the core of this social history is the exercise and experience of social relations of power not only because in these years there were four periods of protracted upheaval but also because the history of the workplace of relations between women and men adults and children is all about human interaction Stimulating and enjoyable to read this indispensable introduction to nineteenth century France will help readers to make sense of the often bewildering story of these years while giving them a better understanding of what it meant to be an inhabitant of France during that turbulent time Aloysius O'Kelly Niamh O'Sullivan, 2010 This is a critical biography of Aloysius O Kelly s career as a painter illustrator and committed Fenian which uncovers a world hardly known hitherto except in the most caricatured versions **Colette's Republic** Patricia A. Tilburg, 2009 In France s Third Republic secularism was for its adherents a new faith a civic religion founded on a rabid belief in progress and the Enlightenment conviction that men and women could remake their world And yet with all of its pragmatic smoothing over of the supernatural edges of Catholicism the Third Republic engendered its own fantastical ways of seeing by embracing observation corporeal dynamism and imaginative introspection How these republican ideals and the new national education system of the 1870s and 80s the structure meant to impart these ideals shaped belle poque popular culture is the focus of this book The author reassesses the meaning of secularization and offers a cultural history of this period by way of an interrogation of several fraught episodes which although seemingly disconnected shared an attachment to the potent moral and aesthetic directives of French republicanism a village s battle to secularize its schools a scandalous novel a vaudeville hit featuring a nude celebrity and a craze for female boxing Beginning with the writer and performer Colette 1873 1954 as a point of entry this re evaluation of belle poque popular culture probes the startling connections between republican values of labor and physical health on the one hand and the cultural innovations of the decades preceding World War I on the other *Challenging Past And Present* Ellen P. Conant, 2006-01-01 The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event the Meiji Restoration of 1868 Scholars of both the preceding Edo 1615 1868 and the succeeding Meiji 1868 1912 eras have shunned the decades bordering this arbitrary divide thus creating an art historical void that the former view as a period of waning technical and creative inventiveness and the latter as one threatened by Meiji

reforms and indiscriminate westernization and modernization Challenging Past and Present to the contrary demonstrates that the period 1840-1890 as seen progressively rather than retrospectively experienced a dramatic transformation in the visual arts which in turn made possible the creative achievements of the twentieth century

The Tyranny of the Straight Line Min-Kyung Lee, 2024-04-02 A revolutionary study of nineteenth century Parisian cartography and its role in shaping a modern conception of space Maps are rarely given the same attention as other print media or art forms in urban history Author Min Kyung Lee shows their rich potential in this lavishly illustrated study which brings together maps and other archival materials along with drawings and paintings She works across disciplines to examine mapping practices in the development of nineteenth century Paris and the transformative role that urban mapping had on the city's modernization Lee investigates Paris's formation as a modern city ultimately framing the practice of cartography as a catalyst for the emergence of new spatial and compositional theories Beginning with an examination of the emblematic urban plan that Napoleon III gave to the prefect of the Seine Georges Eugène Haussmann in 1853 Lee explores the significance of the map itself the means of its production through surveying the methods of its use and reception by architects engineers and administrators and its place in the visual culture of Paris's modernization At the heart of this exploration is a focus on orthography in architecture and the new quality of exactitude in modern mapping practices The precise grid structure of orthographic maps and plans evinced a sense of objectivity yet it was not without political context and social consequences as Lee demonstrates throughout

Gustave Caillebotte as Worker, Collector, Painter Samuel Raybone, 2020-09-17 Gustave Caillebotte was more than a painter he collected and researched postage stamps designed and built yachts administered and participated in the sport of yachting collected paintings cultivated and collected rare orchids designed and tended his gardens and engaged in local politics *Gustave Caillebotte as Worker Collector Painter* presents the first comprehensive account of Caillebotte's manifold activities It presents a completely new critical interpretation of Caillebotte's broad career that highlights the singular salience of work and which intersects histories and theories of visual culture ideology and psychoanalysis Where the recent art historical rediscovery of Caillebotte offers multiple narratives of his identification with working men this book goes beyond them towards excavating what his work was in its own terms Born to an *haut bourgeois* milieu in which he was never completely comfortable and assailed by traumatic familial bereavements Caillebotte adopted and adapted the ideologically normative category of work for his own purposes deconstructing its ostensibly class determinate parameters in order to bridge the chasm of his social alienation

The Pulse of Modernism Robert Michael Brain, 2015-03-02 Robert Brain traces the origins of artistic modernism to specific technologies of perception developed in late nineteenth century laboratories Brain argues that the thriving *fin de siècle* field of physiological aesthetics which sought physiological explanations for the capacity to appreciate beauty and art changed the way poets artists and musicians worked and brought a dramatic transformation to the idea of art itself

Art, War and Revolution in France, 1870-1871 John Milner, 2000-01-01 En

beskrivelse af franske kunstneres opfattelse af Frankrigs krig mod Preussen Pariserkommunen og den nye franske republik som det kommer til udtryk i deres kunst *Sisters of the Brush* Tamar Garb, 1994-01-01 Although the women of the Union were often quite conservative politically socially and stylistically says Garb they believed that women had a special gift that would enhance France's cultural reputation and maintain the uplifting moral cultural position that seemed in jeopardy at the turn of the century Focusing on the developments that made the prominence of the organisation possible Garb discusses the growth of the women's movement educational reforms institutional changes in the art world and critical debates and contemporary scientific thought *Overcoming All Obstacles* Jane R. Becker, Sterling and Francine Clark Art Institute, Dixon Gallery and Gardens, 1999 *Overcoming All Obstacles* The Women of the Académie Julian is the first book to examine late nineteenth century Paris's most famous training ground for the leading women artists of the period The Académie Julian was founded in Paris in 1868 initially to prepare students for entry to the École des Beaux Arts the nineteenth century's preeminent art school Because women could not study at the École des Beaux Arts until 1897 Julian itself became an international equivalent for many of the late nineteenth and early twentieth century's most important women artists Not only does *Overcoming All Obstacles* introduce the reader to many works by women artists both famous and lesser known but the essays offer a cultural and historical context in which to appreciate their art Gabriel Weisberg's essay concentrates on the rigorous training methods enforced by Rodolphe Julian and the teachers at the Academy Jane Becker explores the competitive environment of the Julian Academy as it affected the Ukrainian painter Marie Bashkirtseff and the Swiss painter Louise Catherine Breslau Essays by Catherine Fehrer the leading scholar of the Académie Julian and Tamar Garb an art historian who focuses on the training of women artists give us a richer understanding of the Académie Julian's place in the sphere of art education in late nineteenth century Paris Generously illustrated with both color and black and white images this volume includes documentary photographs and caricatures that have never before been reproduced The core of the book draws on the large collection of the Académie Julian Del Debbio the Académie Julian's successor institution in Paris This publication accompanied an exhibition organized by the Dahesh Museum in New York that opened after its exhibition at the Sterling and Francine Clark Art Institute in Williamstown The exhibition subsequently continued to the Dixon Gallery and Gardens Memphis **Radical Art and the Formation of the Avant-Garde** David Cottington, 2022-03-08 An authoritative redefinition of the social cultural and visual history of the emergence of the avant garde in Paris and London Over the past fifty years the term avant garde has come to shape discussions of European culture and modernity ubiquitously taken for granted but rarely defined This ground breaking book develops an original and searching methodology that fundamentally reconfigures the social cultural and visual context of the emergence of the artistic avant garde in Paris and London before 1915 bringing the material history of its formation into clearer and more detailed focus than ever before Drawing on a wealth of disciplinary evidence from socio economics to histories of sexuality bohemia consumerism politics and popular culture

David Cottington explores the different models of cultural collectivity in and presumed hierarchies between these two focal cities while identifying points of ideological influence and difference between them He reveals the avant garde to be at once complicit with resistant to and a product of the modernizing forces of professionalization challenging the conventional wisdom on this moment of cultural formation and offering the means to reset the terms of avant garde studies Benton, Pollock, and the Politics of Modernism Erika Doss,1995-06 expressionism *Composing the Citizen* Jann Pasler,2009 Jann Pasler s remarkable *Composing the Citizen* reaches well beyond what any book concerned with music in society has ever attempted Concentrating on France of the Third Republic from the 1870s through the early 1900s she demonstrates convincingly how music whether new old popular or lite whether performed at institutions of state such as the Op ra the Folies Berg re concert halls or the zoo helped to redefine what it meant to be French under evolving political circumstances Equally adept in the languages of history sociology political science reception history and music analysis Pasler establishes music s cultural significance and implicitly illuminates the role it can still play in countries like the United States Philip Gossett The University of Chicago and University of Rome La Sapienza *Composing the Citizen* offers nothing less than a new paradigm for the study of musical cultures Rather than forcing French music into the moulds developed for the Austro German canon Pasler simply studies the social uses of music in fin de si cle France Her painstaking archival research allows her to present an astonishingly detailed account of musical practices tastes and activities new names and genres come to the fore to engage in a variety of dynamic artistic scenes most of us never knew or only thought we did by virtue of having read Proust A masterwork of a scholar at the very peak of her career Susan McClary MacArthur Fellow 1995 and author of *Georges Bizet Carmen and Modal Subjectivities Self Fashioning in the Italian Madrigal Utilit publique* a common sense republican notion of sweeping consequence In this greatly anticipated volume Jann Pasler uses it as touchstone showing how and why musical life so mattered in Third Republic France layer after layer of it in a journey that takes us past the Op ra and Conservatoire to the pops concerts department stores the zoo the world s fairs the overseas colonies Companionable as a well worn Baedeker seductive as Roger Shattuck s *The Banquet Years* this exquisitely styled and paced achievement is also a compelling read D Kern Holoman author of *Berlioz and The Soci t des Concerts du Conservatoire 1828 1967* **National Soul** Marilyn Jean McKay,2002 From Confederation to World War II mural painting was an important tool for Canadian nation building In *A National Soul* Marilyn McKay shows how in both Protestant English Canada and Catholic French Canada these artworks were designed to promote specific civic values *MAVO* Gennifer Weisenfeld,2002-02-25 Mavo were a Japanese group of artists active in Tokyo from 1923 1925 *The House of Fragile Things* James McAuley,2021-03-01 A powerful history of Jewish art collectors in France and how an embrace of art and beauty was met with hatred and destruction In the dramatic years between 1870 and the end of World War II a number of prominent French Jews pillars of an embattled community invested their fortunes in France s cultural artifacts sacrificed their sons to the country s army and

were ultimately rewarded by seeing their collections plundered and their families deported to Nazi concentration camps In this rich evocative account James McAuley explores the central role that art and material culture played in the assimilation and identity of French Jews in the fin de siècle Weaving together narratives of various figures some familiar from the works of Marcel Proust and the diaries of Jules and Edmond Goncourt the Camondos the Rothschilds the Ephrussis the Cahens d Anvers McAuley shows how Jewish art collectors contended with a powerful strain of anti-Semitism they were often accused of invading France's cultural patrimony The collections these families left behind many ultimately donated to the French state were their response tragic attempts to celebrate a nation that later betrayed them *Public Monuments* Sergiusz Michalski, 1998-12 Public monuments to significant individuals or to political concepts are familiar to most of us but the notions underlying them may not be so obvious This book traces the history of the public monument from the 1870s to the present day *Cultural Icons* Keyan G Tomaselli, David Scott, 2018-10-24 The Eiffel Tower this symbol of industrial development and the French Republic is now associated with a romantic vacation in Paris Nelson Mandela the hero of the struggle against apartheid was featured in a British Airways magazine article called The Power of Brand Mandela This book explores these and other contemporary cultural icons that over time have been endowed with a complex and powerful layering of meanings The authors analyze the way in which such icons whether objects or persons living or mythical are constructed and disseminated They also critically investigate the implications in semiotic and cultural terms of the accretion of meaning and popular recognition attached to them their moral and aesthetic ambiguity and their enduring appeal to a fascinated public This slim and provocative volume is ideal for courses in and related to cultural studies **Montmartre and the Making of Mass Culture** Gabriel P. Weisberg, 2001 Located on the fringes of Paris Montmartre attracted artists such as Toulouse Lautrec Picasso Steinlen and Jules Chéret By the beginning of the twentieth century the artists in the quarter began to create works blurring the boundaries between fine art and popular illustration the artist and the audience as well as class and gender distinctions The creative expression that ensued was an exuberant mix of high and low a breeding ground for what is today termed popular culture The carefully interlocked essays in Montmartre and the Making of Mass Culture demonstrate how and why this quarter was at the forefront of such innovation The contributors bring an unprecedented range of approaches to the topic from political and religious history to art historical investigations and literary analysis of texts This project is the first of its kind to examine fully Montmartre's many contributions to the creation of a mass culture that reigned supreme in the twentieth century

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