

# ROMANTICISM & REALISM

*THE MYTHOLOGY OF  
NINETEENTH-CENTURY ART*



CHARLES ROSEN  
& HENRI ZERNER

# Romanticism And Realism The Mythology Of Nineteenth Century Art

**Anthea Callen**



## **Romanticism And Realism The Mythology Of Nineteenth Century Art:**

**Romanticism and Realism** Charles Rosen, Henri Zerner, 1984      Romanticism and realism Charles Rosen, Henri Zerner, 1985      *Art in Literature, Literature in Art in 19th Century France* Emilie Sitzia, 2011-12-08 The traditional relationship between painting and literature underwent a profound change in nineteenth century France Painting progressively asserted its independence from literature as it liberated itself from narrative obligations whilst interrogating the concept of subject matter itself Simultaneously the influence of art on the writing styles of authors increased and the character of the artist established itself as a recurring motif in French literature This book offers a panoramic review of the relationship between art and literature in nineteenth century France By means of a series of case studies chosen from key moments throughout the nineteenth century the aim of this study is to provide a focused analysis of specific examples of this relationship revealing both its multifaceted nature as well as offering a panorama of the development of this on going and increasingly complex cultural relationship From Jacques Louis David s irreverence for classical texts to Victor Hugo s graphic works from Edouard Manet s illustrations to Vincent Van Gogh s paintings of books from Honor de Balzac s Unknown Masterpiece to Joris Karl Huysmans s A Rebours this interdisciplinary investigation of the links between literature and art in France throws new light on both fields of creative endeavour during a critical phase of France s cultural history      **Time and the Dancing Image** Deborah Jowitt, 1989-01-01 If dance itself is a way of making ideas both visual and visceral Deborah Jowitt has discovered a literary voice in *Time and the Dancing Image* in which nineteenth and twentieth century thought in its relation to theatrical dancing becomes sensuous Sally Banes Cornell University The most vivid and immediately accessible serious dance book ever written Anyone from a neophyte to an aficionado will be challenged enlightened and delighted by Jowitt s clever juxtapositions Allen Robertson Dance Editor Time Out London In this brilliant book Deborah Jowitt has given us a fresh approach to dance history and criticism Instead of seeing dance in the usual way isolated in a windowless room with mirrored walls she looks to the society in which dance evolved Using the ideas of contemporary artists and thinkers she illuminates changing tastes from the elegant ethereal sylphs of the 1830s to the agonized characters in the dances today For her reader Ms Jowitt opens both the eyes and the mind to the wonders of a many faceted art Selma Jeanne Cohen Editor International Encyclopedia of Dance      Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2019-07-26 Romanticism is multifaceted and a wide range of nostalgic emotional and exotic concerns were expressed in such styles and movements as the Gothic Revival Classical Revival Orientalism and the Pre Raphaelite Brotherhood Some movements were regional and subject specific such as the Hudson River School of landscape painting in the United States and the German Nazarene movement which focused primarily on religious art in Rome The movements range across Western Europe and include the United States This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period This second edition of *Historical Dictionary of Romantic Art*

and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries on major artists of the romantic era as well as entries on related art movements styles aesthetic philosophies and philosophers This book is an excellent resource for students researchers and anyone wanting to know more about Romantic art     Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray,2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism     **Alfred Gilbert's Aestheticism** Jason Edwards,2017-07-05 Alfred Gilbert s Aestheticism presents the first sustained re evaluation of the life and work of one of the most acclaimed sculptors of the late Victorian period Drawing on important new archival sources this ground breaking study challenges the customary assumption that Aestheticism was primarily a literary painterly or architectural phenomena Jason Edwards reveals both the diverse ways in which Gilbert s sculptures operated within the context of Aestheticism and also how these works provided a unique and provocative commentary on the history of masculine friendship and eroticism in the period leading up to and beyond the Wilde trials in 1895 Detailed readings are offered of the relationship of Gilbert s work to essays by Pater and Swinburne poems plays and novels by Wilde and W S Gilbert and paintings by Burne Jones Leighton Rossetti Solomon Whistler and Watts With over 90 illustrations including key contemporary photographs showing Gilbert s works in their original contexts this book makes a major contribution to the field of Victorian sculpture studies     Photography, History, Difference Tanya Sheehan,2014-12-02 Over the past decade historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium while shedding light on non Western vernacular and other photographic practices outside the Euro American canon Photography History Difference brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories What are the benefits and challenges of writing a consolidated global history of photography How do they compare with those of producing more circumscribed regional or thematic histories In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race class gender and sexuality Do studies of other photographies ultimately necessitate the adoption of nontraditional methodologies or are there contexts in which such differentiation can be intellectually unproductive and politically suspect The contributors to the volume explore these and other questions through historical case studies interpretive surveys of recent historiography criticism and museum practices and creative proposals to rethink the connections between photography history and difference A thought provoking collection of essays that represents new ways of thinking about photography and its histories It will appeal to a broad readership

among those interested in art history visual culture media studies and social history      Museums, Media and Cultural Theory Michelle Henning, 2005-12-16 Museums can work to reproduce ideologies and confirm the existing order of things or as instruments of social reform Yet objects in museums can exceed their designated roles as documents or specimens In this wideranging and original book Michelle Henning explores how historical and contemporary museums and exhibitions restage the relationship between people and material things In doing so they become important sites for the development of new forms of experience memory and knowledge Henning reveals how museums can be theorised as a form of media She discusses both historical and contemporary examples from cabinets of curiosity through the avant garde exhibition design of Lissitzy and Bayer the experimental museums of Paul Otlet and Otto Neurath to science centres immersive and virtual museums and major developments such as Guggenheim Bilbao Tate Modern in London and the National Museum of the American Indian in Washington D C Museums Media and Cultural Theory is unique in its treatment of the museum as a media form and in its detailed and critical discussion of a wide range of display techniques It is an indispensable introduction to some of the key ideas texts and histories relevant to the museum in the 21st century      **Objectivity** Lorraine

Daston, Peter L. Galison, 2021-02-02 Objectivity has a history and it is full of surprises In Objectivity Lorraine Daston and Peter Galison chart the emergence of objectivity in the mid nineteenth century sciences and show how the concept differs from alternatives truth to nature and trained judgment This is a story of lofty epistemic ideals fused with workaday practices in the making of scientific images From the eighteenth through the early twenty first centuries the images that reveal the deepest commitments of the empirical sciences from anatomy to crystallography are those featured in scientific atlases the compendia that teach practitioners of a discipline what is worth looking at and how to look at it Atlas images define the working objects of the sciences of the eye snowflakes galaxies skeletons even elementary particles Galison and Daston use atlas images to uncover a hidden history of scientific objectivity and its rivals Whether an atlas maker idealizes an image to capture the essentials in the name of truth to nature or refuses to erase even the most incidental detail in the name of objectivity or highlights patterns in the name of trained judgment is a decision enforced by an ethos as well as by an epistemology As Daston and Galison argue atlases shape the subjects as well as the objects of science To pursue objectivity or truth to nature or trained judgment is simultaneously to cultivate a distinctive scientific self wherein knowing and knower converge Moreover the very point at which they visibly converge is in the very act of seeing not as a separate individual but as a member of a particular scientific community Embedded in the atlas image therefore are the traces of consequential choices about knowledge persona and collective sight Objectivity is a book addressed to any one interested in the elusive and crucial notion of objectivity and in what it means to peer into the world scientifically      **History of a Shiver** Jed

Rasula, 2016-02-26 An abrupt break in the prevailing modes of artistic expression for many marks the advent of modernism in the early twentieth century but revisionary attempts to pin down a precise moment of its emergence remain disputed History

of a Shiver proffers a different approach tracing the first inkling of modernism instead to the nineteenth century's fascination with music. As Jed Rasula deftly shows, melomania, the passion for music, gave rise to concepts like Richard Wagner's endless melody and the Gesamtkunstwerk or total work of art, which in turn infused the arts of the fin de siècle with an aura of expectancy, challenging them to induce musical effects by their own means. With each art aspiring to produce the effects of another artistic medium, a synesthetic yearning ran like a shiver through the body of art that would emerge over the next half century. Rasula traces this pan-arts polyphony from German Romantic theory to early experiments in visual music encompassing such diverse phenomena as American fixation on Arcadia, early film theory, and the lure of the fourth dimension. All the while, he keeps focus on the paramount historical consequence in elevating music to a new universal aesthetic standard, arguing that Wagnerism was first among modernisms. In surveying this momentous interplay among arts, History of a Shiver ranges from literature, music, and painting to theatre, cinema, dance, photography, and civic pageantry. It retells the story of modernism by recovering not an idea but a feeling, the hair-raising potential for each painting, literary text, or musical composition to herald an unprecedented domain of human enterprise.

*"Sculptors and Design Reform in France, 1848 to 1895"* Claire Jones, 2017-07-05

Challenging distinctions between fine and decorative art, this book begins with a critique of the Rodin scholarship to establish how the selective study of his oeuvre has limited our understanding of French nineteenth-century sculpture. The book's central argument is that we need to include the decorative in the study of sculpture in order to present a more accurate and comprehensive account of the practice and profession of sculpture in this period. Drawing on new archival sources, sculptors and objects, this is the first sustained study of how and why French sculptors collaborated with state and private luxury goods manufacturers between 1848 and 1895. Organised chronologically, the book identifies three historically situated frameworks through which sculptors attempted to validate themselves and their work in relation to industry, industrial art, decorative art, and objet d'art. Detailed readings are offered of sculptors who operated within and outside the Salon, including Simon Chéret, Carrier-Belleuse, and Rodin, and of diverse objects and materials from Sevres vases to pewter plates by Desbois and furniture by Barbedienne and Carabin. By contesting the false separation of art from industry, Claire Jones's study restores the importance of the sculptor-manufacturer relationship and of the decorative to the history of sculpture.

**Britton on Film** Andrew Britton, 2009

Renowned film scholar and editor Barry Keith Grant has assembled all of Britton's published essays of film criticism and theory for this volume, spanning the late 1970s to the early 1990s. The essays are arranged by theme: Hollywood cinema, Hollywood movies, European cinema, and film and cultural theory. In all twenty-eight essays, consider such varied films as Hitchcock's *Spellbound*, *Jaws*, *The Exorcist*, and *Mandingo*, and topics as diverse as formalism, camp, psychoanalysis, imperialism, and feminism. Included are such well-known and important pieces as *Blissing Out: The Politics of Reaganite Entertainment* and *Sideshow: Hollywood in Vietnam*, among the most perceptive discussions of these two periods of Hollywood history yet published. In addition, Britton's critiques of the ideology of Screen

and Wisconsin formalism display his uncommon grasp of theory even when arguing against prevailing critical trends

**Berlioz: Symphonie Fantastique** Julian Rushton, 2023-11-30 Situates Berlioz's *Symphonie Fantastique* within French Romanticism and considers influences literary as well as musical that shaped its conception

**Savage Tales** Linda Goddard, 2019-09-03 An original study of Gauguin's writings unfolding their central role in his artistic practice and negotiation of colonial identity As a French artist who lived in Polynesia Paul Gauguin 1848-1903 occupies a crucial position in histories of European primitivism This is the first book devoted to his wide ranging literary output which included journalism travel writing art criticism and essays on aesthetics religion and politics It analyzes his original manuscripts some of which are richly illustrated reinstating them as an integral component of his art The seemingly haphazard collage like structure of Gauguin's manuscripts enabled him to evoke the primitive culture that he celebrated while rejecting the style of establishment critics Gauguin's writing was also a strategy for articulating a position on the margins of both the colonial and the indigenous communities in Polynesia he sought to protect Polynesian society from civilization but remained implicated in the imperialist culture that he denounced This critical analysis of his writings significantly enriches our understanding of the complexities of artistic encounters in the French colonial context Publisher's description

**Balzac, Grandville, and the Rise of Book Illustration** Keri Yousif, 2016-04-15 Examining how the rise of book illustration affected the historic hegemony of the word Keri Yousif explores the complex literary and artistic relationship between the novelist Honoré de Balzac and the illustrator J. J. Grandville during the French July Monarchy 1830-1848 Both collaborators and rivals these towering figures struggled for dominance in the Parisian book trade at the height of the Romantic revolution and its immediate aftermath Both men were social portraitists who collaborated on the influential encyclopedic portrayal of nineteenth century society *Les Français peints par eux-mêmes* However their collaboration soon turned competitive with Grandville's publication of *Scènes de la vie privée et publique des animaux* a visual parody of Balzac's *Scènes de la vie privée* Yousif investigates Balzac's and Grandville's individual and joint artistic productions in terms of the larger economic and aesthetic struggles within the nineteenth century arena of cultural production showing how writers were forced to position themselves both in terms of the established literary hierarchy and in relation to the rapidly advancing image As Yousif shows the industrialization of the illustrated book spawned a triadic relationship between publisher writer and illustrator that transformed the book from a product of individual genius to a cooperative and commercial affair Her study represents a significant contribution to our understanding of literature art and their interactions in a new marketplace for publication during the fraught transition from Romanticism to Realism

**Baltic Light** Catherine Johnston, Helmut Borsch-Supan, Helmut R. Leppien, National Gallery of Canada, Kasper Monrad, 1999-01-01 During the first half of the nineteenth century Danish and German artists studying in Paris and Rome brought back the concept of plein air painting and began to paint out of doors on their native soil They introduced a whole new aesthetic that was sensitive to the light and atmospheric conditions peculiar to the north especially

during the long summer days This beautiful book focuses on the painters and paintings of this period particularly Caspar David Friedrich who produced many fine works before he developed the romantic style for which he is better known The book presents topographical landscapes panoramas and some group and individual portraits that often include a window from which light emanates Essays by eminent authorities discuss various aspects of the Danish and North German open air movement They note for example that the paintings reflect a direct view of nature devoid of the intellectual and moral overtones of the neoclassical paintings that preceded them They also discuss the fact that Schleswig Holstein was closely allied with Denmark until 1848 and this favored many Hamburg and north German artists studying at the Academy in Copenhagen where painting out of doors was encouraged In addition to the essays the book presents 108 works by twenty three artists catalogue entries for each work and a biography of each artist Art in Reproduction Robert Verhoogt,2007 This illuminating study examines the cultural meaning of artistic reproduction in a refreshingly new context through its consideration of how three artists managed the reproduction of their work The Beethoven Syndrome Mark Evan Bonds,2019-11-11 The Beethoven Syndrome is the inclination of listeners to hear music as the projection of a composer s inner self This was a radically new way of listening that emerged only after Beethoven s death Beethoven s music was a catalyst for this change but only in retrospect for it was not until after his death that listeners began to hear composers in general and not just Beethoven in their works particularly in their instrumental music The Beethoven Syndrome Hearing Music as Autobiography traces the rise fall and persistence of this mode of listening from the middle of the eighteenth century to the present Prior to 1830 composers and audiences alike operated within a framework of rhetoric in which the burden of intelligibility lay squarely on the composer whose task it was to move listeners in a calculated way But through a confluence of musical philosophical social and economic changes the paradigm of expressive objectivity gave way to one of subjectivity in the years around 1830 The framework of rhetoric thus yielded to a framework of hermeneutics concert goers no longer perceived composers as orators but as oracles to be deciphered In the wake of World War I however the aesthetics of New Objectivity marked a return not only to certain stylistic features of eighteenth century music but to the earlier concept of expression itself Objectivity would go on to become the cornerstone of the high modernist aesthetic that dominated the century s middle decades Masterfully citing a broad array of source material from composers critics theorists and philosophers Mark Evan Bonds s engaging study reveals how perceptions of subjective expression have endured leading to the present era of mixed and often conflicting paradigms of listening **The Art of Impressionism** Anthea Callen,2000-01-01 Drawing on scientific studies of pigments and materials artists treatises colourmen s archives and contemporary and modern accounts Anthea Callen demonstrates how raw materials and paintings are profoundly interdependent She analyses the material constituents of oil painting and the complex processes of making entailed in all aspects of artistic production discussing in particular oil painting methods for landscapists and the impact of plein air light



on figure painting studio practice and display Insisting that the meanings of paintings are constituted by and within the cultural matrices that produced them Callen argues that the real modernity of the Impressionist enterprise lies in the painters material practices BOOK JACKET

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