

Painting Politics for Louis-Philippe

Art and Ideology in Orléanist France, 1830–1848



MICHAEL MARRINAN

Painting Politics For Louis Philippe Art And Ideology In Orleanist France 1830 1848

Martin Bressani



Painting Politics For Louis Philippe Art And Ideology In Orleanist France 1830 1848:

Painting Politics for Louis-Philippe Michael Marrinan, 1988 **Caricature and French Political Culture 1830-1848**

David S. Kerr, 2000-09-07 Charles Philipon 1800 1862 was the founder of the satirical illustrated press in France With the newspapers he owned and directed La Caricature and Le Charivari he led an unprecedentedly coherent and vitriolic campaign of disrespect against King Louis Philippe and his regime Using a group of young caricaturists the most talented of whom were Daumier Grandville and Travies and the collaboration of a gifted team of writers including Balzac he crafted a new language of opposition This book is the first full scholarly study of the structure of the illustrated press in the 1830s its contribution to political debate in France the dissemination of caricature and its potential as political propaganda and the links between caricature and other forms of political cultural discourse under the July Monarchy **Painting and the Turn to Cultural Modernity in Spain** Andrew Ginger, 2007-08 Introduction Note on practical matters Pastiche plural meanings and disorientation Being Eugenio Lucas Pastiche and multiple identity an alternative path Pastiche in nineteenth century Spain Disorientation and national culture Decontextualization and time The persistence of memory ambiguity from the fall to the rebirth of freedom Composition and decomposition The autonomous sign and the crisis of oligarchic liberalism Historical introduction to part 2 the crisis of oligarchic liberalism 1848 68 Social exclusion sovereignty and the democratic ideal Landscapes seascapes poverty and nationality Women and the direction of history Violent renewal the revolution of 1854 and the reactivation of foreign policy National tradition self and pragmatic democracy Conclusion **The Portrait Bust and French Cultural Politics in the Eighteenth Century** Ronit Milano, 2015-02-24 In The Portrait Bust and French Cultural Politics in the Eighteenth Century Ronit Milano probes the rich and complex aesthetic and intellectual charge of a remarkably concise art form and explores its role as a powerful agent of epistemological change during one of the most seismic moments in French history The pre Revolutionary portrait bust was inextricably tied to the formation of modern selfhood and to the construction of individual identity during the Enlightenment while positioning both sitters and viewers as part of a collective of individuals who together formed French society In analyzing the contribution of the portrait bust to the construction of interiority and the formulation of new gender roles and political ideals this book touches upon a set of concerns that constitute the very core of our modernity *Baudelaire and Caricature: From the Comic to an Art of Modernity* , Baudelaire s essays on caricature offered the first sustained defense of the value of caricature as a serious art worthy of study in its own right This book argues for the crucial importance of the essays for his conception of modernity so fundamental to the subsequent history of modernism From the theory of the comic formulated in *De l'essence du rire* to his discussions of Daumier Goya Hogarth Cruikshank Bruegel Grandville Gavarni Charlet and many others Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic dual and contradictory grotesque ironic violent farcical fantastic and fleeting that defines an art of modern life In particular Baudelaire s insistence on the dualism and ambiguity of

laughter has radical implications for such emblems of modernity as the city and the fl neur who roams the streets The modern city is the space of the comic a kind of caricature presenting the fl neur with an image of dualism one s position as subject and object implicated in the same urban experiences one seems to control The theory of the comic invests the idea of modernity with reciprocity one s status as laughter and object of laughter thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism Comic art reflects what Walter Benjamin later defined as Baudelairean allegory at once representing and revealing the alienation of modern experience But Baudelaire also transforms the dualism of the comic into a peculiarly modern unity the doubling of the comic artist enacted for the benefit of the audience the self generating and self reflexive experience of the fl neur in a communion with the crowd This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists Complete with illustrations of the many works discussed it illuminates the history and theory of caricature the comic and the grotesque and adds to our understanding of modernism in literature and the visual arts **France and Its Spaces of War** P. Lorcin,D. Brewer,2009-09-28 This book offers a critical study of the cultural and social phenomena of war in the French and French speaking world through a number of lenses including memory gender the arts and intellectual history

Napoleonic Art Barbara Ann Day-Hickman,1999 Scholars have long debated the mysterious popularity of the Napoleonic Legend from the emperor s final defeat in 1815 to the astounding electoral victory of his nephew Louis Napoleon Bonaparte in the presidential elections of 1848 In this book the author demonstrates how broadsheet illustrations about Napoleon Bonaparte helped shape popular support in regional France for the new Bonaparte elected in 1848 Nicholas Pellerin an avowed republican and Pierre Germain Vadet a veteran of the Imperial wars and staunch bonapartist promoted representations of Napoleon to criticize and undermine the political status quo The author reveals how the Pellerin broadsheets about Napoleon sustained anti Bourbon anti Orleanist sentiments during the several decades preceding the revolution of 1848

The Satiric Decade Amy Wiese Forbes,2010-01-01 The Satiric Decade analyzes the impact on republicanism of French political satire in newspapers theaters street behavior and even the academy in the 1830s Author Amy Wiese Forbes argues that satire gave rise to the critical spirit and republicanism that erupted in the 1848 Revolution and that propelled the process by which France evolved from an absolutist monarchy to a liberal and democratic polity in the 1870s

Theophile Gautier, Orator to the Artists James Kearns,2017-12-02 Theophile Gautier a *envoyé avec un feuilleton plus de trois mille personnes dans l'atelier de M Ingres* wrote *Champfleury* in 1848 For artists critics and readers alike Gautier was the essential figure in French art journalism in the mid nineteenth century During the short lived but pivotal period of the Second Republic when the new administration was committed to reforming all the institutions of the fine arts Gautier deployed the full resources of his brilliant flexible and authoritative writing to support and direct these developments in ways compatible with his commitment to an idealist aesthetic itself under growing pressure from alternative trends in an

increasingly competitive art market This first study of all Gautiers art journalism written during the Second Republic provides a long overdue reassessment of Gautiers importance in French nineteenth century visual culture **Architecture and the Historical Imagination** Martin Bressani, 2016-04-15 Hailed as one of the key theoreticians of modernism Eugène Emmanuel Viollet le Duc was also the most renowned restoration architect of his age a celebrated medieval archaeologist and a fervent champion of Gothic revivalism He published some of the most influential texts in the history of modern architecture such as the *Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle* and *Entretiens sur l'architecture* but also studies on warfare geology and racial history Martin Bressani expertly traces Viollet le Duc's complex intellectual development mapping the attitudes he adopted toward the past showing how restoration in all its layered meaning shaped his outlook Through his life journey we follow the route by which the technological subject was born out of nineteenth century historicism

Louis XVI and the French Revolution, 1789-1792 Ambrogio A. Caiani, 2012-09-20 The experience and failure of Louis XVI's short lived constitutional monarchy of 1789-92 deeply influenced the politics and course of the French Revolution The dramatic breakdown of the political settlement of 1789 steered the French state into the decidedly stormy waters of political terror and warfare on an almost global scale This book explores how the symbolic and political practices which underpinned traditional Bourbon kingship ultimately succumbed to the radical challenge posed by the Revolution's new proto republican culture While most previous studies have focused on Louis XVI's real and imagined foreign counterrevolutionary plots Ambrogio A. Caiani examines the king's hitherto neglected domestic activities in Paris Drawing on previously unexplored archival source material Caiani provides an alternative reading of Louis XVI in this period arguing that the monarch's symbolic behaviour and the organisation of his daily activities and personal household were essential factors in the people's increasing alienation from the newly established constitutional monarchy **Graphic**

Culture Jillian Lerner, 2018-07-30 Nineteenth century Paris is often celebrated as the capital of modernity However this story is about cultural producers who were among the first to popularize and profit from that idea *Graphic Culture* investigates the graphic artists and publishers who positioned themselves as connoisseurs of Parisian modernity in order to market new print publications that would amplify their cultural authority while distributing their impressions to a broad public Jillian Lerner's exploration of print culture illuminates the changing conditions of vision and social history in July Monarchy Paris Analyzing a variety of caricatures fashion plates celebrity portraits city guides and advertising posters from the 1830s and 1840s she shows how quotidian print imagery began to transform the material and symbolic dimensions of metropolitan life The author's interdisciplinary approach situates the careers and visual strategies of illustrators such as Paul Gavarni and Achille Devéria in a broader context of urban entertainments and social practices it brings to light a rich terrain of artistic collaboration and commercial experimentation that linked the worlds of art literature fashion publicity and the theatre A timely historical meditation on the emergence of a commercial visual culture that prefigured our own *Graphic Culture* traces the promotional

power of artistic celebrities and the crucial perceptual and social transformations generated by new media *Art History: The Key Concepts* Jonathan Harris, 2006-10-16 A comprehensive critical guide Art History The Key Concepts considers the full range of issues facing the field today drawing on related areas such as cultural theory and media studies Organizing Independence Gonzalo J. Sánchez, 1997-01-01 One need only remember the role of Jacques Louis David in the French Revolution of 1789 and the quasi official status of art in French national history to understand the prominence of art and artists in the Fédération des Artistes of the Paris Commune of 1871 Focusing on artists political activities rather than their artistic efforts Gonzalo J Sánchez Jr examines the artists assembly formed in the Commune recounts the program and activities of the group and its members and charts their fate after the fall of the Commune and during the ensuing repression of the Communards Departing from the tradition established by Karl Marx which views the Commune as a precursor of revolutionary socialism the author portrays the artists federation as a complex mixture of conservative and reformist elements situated at a historical crossroads These artists including Gustave Courbet Jules H reau Edouard Lockroy Jules Dalou and L on and August Ottins were part of a tradition of artists assemblies dating to 1789 even as they argued for radical change in artists social status and autonomy Many of the reforms they advocated were realized during the Third Republic making the federation a social and political if not an aesthetic precursor of modernism The Conspiracy of Modern Art Luiz Renato Martins, 2017-03-06 In The Conspiracy of Modern Art the Brazilian critic and art historian Luiz Renato Martins presents a new account of modern art from David to Abstract Expressionism The once vibrant debate on these touchstones of modernism has gone stale Viewed from the Sao Paulo megalopolis the art of Paris and New York embodying Revolution Thermidor Bonapartism and Bourgeois Triumph once more pulsates in tragic key Equally attentive to form and politics Martins invites us to look again at familiar pictures In the process modern art appears in a new light These essays largely unknown to an English speaking audience may be the most important contribution to the account of modern painting since the important debates of the 1980s **The Art of the July Monarchy** University of Missouri--Columbia. Museum of Art and Archaeology, 1990 In the years between 1830 and 1848 the period know as the July Monarchy French art underwent the major transformation from romanticism to realism Yet because of their transitional nature the works of this period have often been ignored by art historians By avoiding a concentration on either a single artist or a single ism the book illuminates this 18 year period *The Spectacular Past* Maurice Samuels, 2018-08-06 Struggling to make sense of the Revolution of 1789 the French in the nineteenth century increasingly turned to visual forms of historical representation in a variety of media Maurice Samuels shows how new kinds of popular entertainment introduced during and after the Revolution transformed the past into a spectacle The wax display in which visitors circulated amid life size statues of historical figures the phantasmagoria show in which images of historical personages were projected onto smoke or invisible screens and the panorama in which spectators viewed giant circular canvases depicting historical scenes employed new optical technologies

to entice crowds of spectators. Such entertainments, Samuels asserts, provided bourgeois audiences with an illusion of mastery over the past, allowing them to picture their new role as historical agents. Samuels demonstrates how the spectacular mode of historical representation pervaded historiography, drama, and the novel during the Romantic period. He then argues that the early Realist fiction of Balzac and Stendhal emerged as a critique of the spectacular historical imagination. By investigating how postrevolutionary France envisioned the past, Samuels illuminates a vital moment in the cultural history of modernity.

By Sword and Plow Jennifer E. Sessions, 2017-03-15 In 1830, with France's colonial empire in ruins, Charles X ordered his army to invade Ottoman Algiers. Victory did not salvage his regime from revolution, but it began the French conquest of Algeria, which was continued and consolidated by the succeeding July Monarchy. In *By Sword and Plow*, Jennifer E. Sessions explains why France chose first to conquer Algeria and then to transform it into its only large-scale settler colony. Deftly reconstructing the political culture of mid-nineteenth-century France, she also sheds light on policies whose long-term consequences remain a source of social, cultural, and political tensions in France and its former colony. In Sessions's view, French expansion in North Africa was rooted in contests over sovereignty and male citizenship in the wake of the Atlantic revolutions of the eighteenth century. The French monarchy embraced warfare as a means to legitimize new forms of rule, incorporating the Algerian army into royal iconography and public festivals. Colorful broadsides, songs, and plays depicted the men of the *Armée d'Afrique* as citizen soldiers. Social reformers and colonial theorists formulated plans to settle Algeria with European emigrants. The propaganda used to recruit settlers featured imagery celebrating Algeria's agricultural potential, but the male emigrants who responded were primarily poor urban laborers who saw the colony as a place to exercise what they saw as their right to work. Generously illustrated with examples of this imperialist iconography, Sessions's work connects a wide-ranging culture of empire to specific policies of colonization during a pivotal period in the genesis of modern France.

The Melodramatic Thread James R. Lehning, 2007-07-09 This ambitious undertaking is concerned with the melodramatic form in theatre and film and its impact on French political culture. In France, both political culture and theatrical performances have drawn upon melodrama. This melodramatic thread helped weave the country's political life as it moved from monarchy to democracy. By examining the relationship between public ceremonies and theatrical performance, James R. Lehning sheds light on democratization in modern France. He explores the extent to which the dramatic forms were present in the public performance of political power. By concentrating on the Republic and the Revolution and on theatrical performance, Lehning affirms the importance of examining the performative aspects of French political culture for understanding the political differences that have marked France in the years since 1789. In this thoroughly researched and persuasive book, Lehning provides a fascinating reading of public performances in modern France. This is an important contribution to the study of French culture and the democratization process. Essential Choice. Lehning's application of the themes of melodrama to French political culture offers new insights into French history. His style is lively.

clear and highly readable Venita Datta Wellesley College The analyses in this book make a real contribution to debates about the ways in which art particularly popular art and politics interact how politics itself is theatrical in the French case and the role of ritual in politics and the function of politics as ritual and ceremony John Gaffney Aston University **Entre Hommes**
Todd W. Reeser, Lewis Carl Seifert, 2008 Despite its debt to French thought for theoretical constructs masculinity studies have been dominated by work on English language texts and contexts *Entre Hommes* lays the foundation for French and Francophone masculinity studies in both a cultural and theoretical sense This ground breaking volume considers what is meant by French or Francophone masculinities per se and how these identities have or have not changed over time with essays spanning periods from the Middle Ages to the present An introduction situates the study of masculinity within the work of recent French thinkers and essays examine both key writers and recurring cultural images

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