

CHALLENGING PAST AND PRESENT

THE METAMORPHOSIS OF
NINETEENTH-CENTURY JAPANESE ART

EDITED BY ELLEN P. CONANT



Metamorphoses In Nineteenth Century Sculpture

Anne Middleton Wagner



Metamorphoses In Ninetheenth Century Sculpture:

Metamorphoses in Nineteenth-century Sculpture Jeanne L. Wasserman,1971 Metamorphoses in Nineteenth-century Sculpture Fogg Art Museum,1975 Metamorphoses in Nineteenth-century Sculpture ,1975 *Metamorphoses in nineteenth-century sculpture, ed ,* **Zinc Sculpture in America, 1850-1950** Carol A. Grissom,2009 Introduced in the United States as a new material for statuary in the mid nineteenth century zinc has properties that allowed replication at low cost It was used to produce modestly priced serial sculpture displayed throughout the nation on fountains public monuments and war memorials Imitative finishes created the illusion of more costly bronze stone or polychrome wood This first comprehensive overview of American zinc sculpture is interdisciplinary engaging aspects of art history popular culture local history technology and art conservation Included is a generously illustrated catalogue presenting more than eight hundred statues organized by type trade figures and Indians gods and goddesses fountain figures animals famous men military figures firemen cemetery memorials and religious subjects The compilation of data on these statues will be valuable to scholars filling the current void in research libraries The author s experience as a conservator will also make the an essential resource for historic preservationists seeking to repair statues now damaged by years of outdoor exposure This book has 555 illustrations 354 of which are in color Carol Grissom is Senior Objects Conservator at the Smithsonian s Museum Conservation Institute

(Metamorphoses In) Nineteenth-century Sculpture Fogg Art Museum (Cambridge, Mass.),1975 Metamorphoses in Nineteenth-century Sculpture Jeanne L. Wassermann,1975 **(Metamorphoses In) Nineteenth-century Sculpture** Jeanne L. Wasserman,1975 *Metamorphoses in 19th Century Sculpture* Jeanne L. Wasserman,1975 *"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 S n Ch t Carrier Belleuse and Rodin and of diverse objects and materials from S es 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 **19th-century Sculpture** Horst Woldemar Janson,Phyllis Freeman,Bob McKee,1985 Traces the history of sculpture from 1776 to 1905 and examines the impact of social changes on the art of

sculpture **Sculpture from the Sheldon Memorial Art Gallery** Karen O. Janovy, Daniel A. Siedell, 2005-01-01 All of the 90 pieces selected from more than 350 works in the collection are presented here in full color each accompanied by a brief discussion of the artist and his or her work by leading scholars in the field as well as authorities on the collection The essays examine the works of sculptors represented in the Sheldon s collection including Barlach Brancusi Calder Duchamp Moore and Rodin and present a concise yet comprehensive overview of pertinent scholarship that will be of value to both students and experts in the field BOOK JACKET **The Work of Augustus Saint-Gaudens** John H. Dryfhout, 2008 Updated catalogue raisonné of one of the most important figures in American sculpture Metamorphoses in nineteenth-century sculpture Jeanne L. Wasserman, 1975 American Sculpture in the Metropolitan Museum of Art: A catalogue of works by artists born before 1865 Metropolitan Museum of Art (New York, N.Y.), Lauretta Dimmick, Donna J. Hassler, 1999 Volume One This volume catalogues the distinguished and comprehensive collection of approximately 400 works of American sculpture by artists born before 1865 This publication includes an introduction on the history of the collection s formation particularly in the context of the Museum s early years of acquisitions and discusses the outstanding personalities involved Metropolitan Museum of Art website **French and Scandinavian Sculpture in the Nineteenth Century** Bo Wennberg, 1978

Archaism, Modernism, and the Art of Paul Manship Susan Rather, 2014-11-06 Archaism an international artistic phenomenon from early in the twentieth century through the 1930s receives its first sustained analysis in this book The distinctive formal and technical conventions of archaic art especially Greek art particularly affected sculptors some frankly modernist others staunchly conservative and a few who like American Paul Manship negotiated the distance between tradition and modernity Susan Rather considers the theory practice and criticism of early twentieth century sculpture in order to reveal the changing meaning and significance of the archaic in the modern world To this end and against the background of Manship s career she explores such topics as the archaeological resources for archaism the classification of the non Western art of India as archaic the interest of sculptors in modern dance Isadora Duncan and Ruth St Denis and the changing critical perception of archaism Rather rejects the prevailing conception of archaism as a sterile and superficial academic style to argue its initial importance as a modernist mode of expression The early practitioners of archaism including Aristide Maillol Andr Derain and Constantin Brancusi renounced the rhetorical excess overrefined naturalism and indirect techniques of late nineteenth century sculpture in favor of nonnarrative stylized and directly carved works for which archaic Greek art offered an important example Their position found implicit support in the contemporaneous theoretical writings of Emmanuel L wy Wilhelm Worringer and Adolf von Hildebrand The perceived relationship between archaic art and tradition ultimately compromised the modernist authority of archaism and made possible its absorption by academic and reactionary forces during the 1910s By the 1920s Paul Manship was identified with archaism which had become an important element in the aesthetic of public sculpture of both democratic and totalitarian societies Sculptors often employed archaizing

stylizations as ends in themselves and with the intent of evoking the foundations of a classical art diminished in potency by its ubiquity and obsolescence Such stylistic archaism was not an empty formal exercise but an urgent affirmation of traditional values under siege Concurrently archaism entered the mainstream of fashionable modernity as an ingredient in the popular and commercial style known as Art Deco Both developments fueled the condemnation of archaism and of Manship its most visible exemplar by the avant garde Rather s exploration of the critical debate over archaism finally illuminates the uncertain relationship to modernism on the part of many critics and highlights the problematic positions of sculpture in the modernist discourse *Jean-Baptiste Carpeaux* Anne Middleton Wagner,1986-01-01 Drawing on a wide range of primary sources Anne M Wagner offers a new view of artist education and patronage and a new definition of what academic meant within the assumptions and expectations in the modern art in nineteenth century France Above all she shows what comprised success in the nineteenth century world of art **The Art of the Anthropological Diorama** Noemie Etienne,2021-09-08 Dioramas are devices on the frontier of different disciplines art anthropology and the natural sciences to name a few Their use developed during the nineteenth century following reforms aimed at reinforcing the educational dimension of museums While dioramas with human figures are now the subject of healthy criticism and are gradually being dismantled a thorough study of the work of artists and scientists who made them helps shed light on their genesis Among other displays this book examines anthropological dioramas of two North American museums in the early twentieth century the American Museum of Natural History in New York and the New York State Museum Sites of creation and mediation of knowledge combining painting sculpture photography and material culture dioramas tell a story that is always political *Playing with Fire* David J. Rhees,Oliver Hochadel,Peter Heering,2009 This collection of historical and scientific studies shows the impressive significance of the invention development and use of the lightning rod in the past 250 years The rod was a device long taken to be a symbol of enlightenment and utility judged by some people the very first practical application of the experimental physical sciences to truly practical ends opposition to its introduction was similarly taken to be a sign of superstition These essays move beyond the lightning rods storied revolutionary symbolism to explore the range of techniques and experiments that fashioned conductors and their varied meanings An intriguing and entertaining history of one of modernity s most cherished technoscientific objects Illustrations

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