



Redefining Genre

FRENCH AND
AMERICAN PAINTING
1850-1900

Redefining Genre French And American Painting 1850 1900

Pascal Ruedin



Redefining Genre French And American Painting 1850 1900:

Redefining Genre Gabriel P. Weisberg, Petra ten-Doesschate Chu, Dixon Gallery and Gardens, 1995 The catalogue for an exhibit organized by the Trust for Museum Exhibitions and scheduled for several locations during 1995 and 1996 The period under consideration was significant for the variety of influences between painting in France and in the US especially in the field of genre An introductio

Mobility and Identity in US Genre Painting Lacey Baradel, 2020-12-30 This book examines the portrayal of themes of boundary crossing itinerancy relocation and displacement in US genre paintings during the second half of the long nineteenth century c 1860 1910 Through four diachronic case studies the book reveals how the high stakes politics of mobility and identity during this period informed the production and reception of works of art by Eastman Johnson 1824 1906 Enoch Wood Perry Jr 1831 1915 Thomas Hovenden 1840 95 and John Sloan 1871 1951 It also complicates art history s canonical understandings of genre painting as a category that seeks to reinforce social hierarchies and emphasize more rooted connections to place by instead privileging portrayals of social flux and geographic instability The book will be of interest to scholars working in art history literature American studies and cultural geography

Women Artists in Paris, 1850-1900 Laurence Madeline, Pauline Willis, 2017-01-01 Paris was the epicenter of art during the latter half of the nineteenth century luring artists from around the world with its academies museums salons and galleries Despite the city s cosmopolitanism and its cultural stature Parisian society remained strikingly conservative particularly with respect to gender Nonetheless many women painters chose to work and study in Paris at this time overcoming immense obstacles to access the city s resources Women Artists in Paris 1850 1900 showcases the remarkable artistic production of women during this period of great cultural change revealing the breadth and strength of their creative achievements Guest Curator Laurence Madeline Chief Curator at Mus es d art et d histoire Geneva has selected close to seventy compelling paintings by women of varied nationalities ranging from well known artists such as Berthe Morisot Mary Cassatt and Rosa Bonheur to lesser known figures such as Kitty Kielland Louise Breslau and Anna Ancher

Twenty-first-century Perspectives on Nineteenth-century Art Petra ten-Doesschate Chu, Laurinda S. Dixon, 2008 This book presents an interdisciplinary and inclusive view of nineteenth century art observed from the vantage point of the new twenty first century The areas of expertise represented by the thirty essays herein span the full range of nineteenth century studies and include discussions of such artistic styles as realism impressionism romanticism and art nouveau as well as early twentieth century movements that owe their formative influence to the nineteenth century Topics span the historical gamut from revivalism to the roots of modernism considering along the way such themes as the depiction of women Orientalism art criticism evolutionary theory political propaganda history painting landscape and national identity Aspects of art display public monuments and international exhibitions shed light on the roles of government and individuals in the dissemination of artistic styles and subject matter Unique in this collection is an emphasis on the marketing of art both in America and abroad which considers

the important financial and commercial issues that continue to influence viewers beliefs and perceptions Most important this book demonstrates that the rich field of nineteenth century studies continues to inspire discovery and creativity Publisher description *On the Borders of Convention* Aleksandra Nikčević Batričević,2010-05-11 The research presented in this book is authored by scholars coming from as distant regions as South Africa the United States of America Great Britain France Italy Belarus the Balkans Needless to say that one of the good things about this international cooperation is that owing to their different socio cultural backgrounds these scholars have contributed to producing an extremely varied picture of ways of approaching the challenge of a changing world The papers on literature and culture collected in this book contribute a further element of rigour into the discussion of numerous and always varying and changing borders of convention in a literary text literary genre and literary theory as well as in general culture and everyday paths of life Starting with oral cultures over the classic literary masters modernist and postmodernist textual and theoretical phenomena the twentieth century flouting of numerous social and gender convention through painting film dance contemporary music as well as graffiti We have sought to stress that what is most noticeable from the evidence of their studies is that scholars today concern these issues through a dynamic global process and beyond any preconceived design or any strict set of theoretical prescriptions which would otherwise lead them to ignore the ever shifting borders in literature and culture as well as in global socio cultural reality in general The variety and complexity of these essays offer fresh views to the problem posed in the title of the book Therefore we trust that they will stimulate intellectual confrontation and circulation of ideas within the field of literature and cultural studies *The Most Arrogant Man in France* Petra ten-Doesschate Chu,2024-05-14 A comprehensive reinterpretation of the pioneering and media savvy artist The modern artist strives to be independent of the public s taste and yet depends on the public for a living Petra Chu argues that the French Realist Gustave Courbet 1819 1877 understood this dilemma perhaps better than any painter before him In *The Most Arrogant Man in France* Chu tells the fascinating story of how in the initial age of mass media and popular high art this important artist managed to achieve an unprecedented measure of artistic and financial independence by promoting his work and himself through the popular press The Courbet who emerges in Chu s account is a sophisticated artist and entrepreneur who understood that the modern artist must sell and not only make his art Responding to this reality Courbet found new ways to package exhibit and publicize his work and himself Chu shows that Courbet was one of the first artists to recognize and take advantage of the publicity potential of newspapers using them to create acceptance of his work and to spread an image of himself as a radical outsider Courbet introduced the independent show by displaying his art in popular venues outside the Salon and he courted new audiences including women And for a time Courbet succeeded achieving a rare freedom for a nineteenth century French artist If his strategy eventually backfired and he was forced into exile his pioneering vision of the artist s career in the modern world nevertheless makes him an intriguing forerunner to all later media savvy artists **Re-envisioning the**

Everyday John Fagg, 2023-10-03 Often seen as backward looking and convention bound genre painting representing scenes of everyday life was central to the work of twentieth century artists such as John Sloan Norman Rockwell Jacob Lawrence who adapted such subjects to an era of rapid urbanization mass media and modernist art Re envisioning the Everyday asks what their works do to the tradition of genre painting and whether it remains a meaningful category through which to understand them Working with and against the established narrative of American genre painting s late nineteenth century decline into obsolescence John Fagg explores how artists and illustrators used elements of the tradition to picture everyday life in a rapidly changing society whether by appealing to its nostalgic and historical connotations or by updating it to address new formal and thematic concerns Fagg argues that genre painting enabled twentieth century artists to look slowly and carefully at scenes of everyday life and on some occasions to understand those scenes as sites of political oppression and resistance But it also limited them to anachronistic ways of seeing and tied them to a freighted history of stereotyping and condescension By surveying genre painting when its status and relevance were uncertain and by looking at works that stretch and complicate its boundaries this book considers what the form is and probes the wider practice of generic categorization It will appeal to students and scholars of American art history art criticism and cultural studies

The Fricks Collect Ian Wardropper, 2025-03-04 Before his New York home became a museum Henry Clay Frick engaged some of his era s most important art dealers to build a notable collection and the best decorators to create suitable Gilded Age interiors to accommodate the works This story traces the journey that led to the creation of one of America s finest art collections At its heart this story centers on Frick and his daughter Helen Clay Frick both pivotal figures in the formation of the renowned Frick Collection The volume delves into the Fricks exposure to and acquisition of some of the finest art of their time With an exquisite blend of textual narrative and ample imagery showcasing masterpieces and the sumptuous interiors of homes in Pittsburgh and New York the book offers a captivating narrative of ambition wealth and cultural patronage White Allom Co and Elsie de Wolfe worked with Frick on the decoration of his houses and influenced the choice of many furnishings the owner acquired and that formed the backdrop for his paintings As was commonplace at the time decorators often collaborated with dealers in creating spaces suitable for the esteemed works of art Further influential figures who shaped the era s cultural landscape include Frick s business partner Andrew Carnegie and noted art dealers Joseph Duveen in London and Charles Carstairs of M Knoedler Co in New York Presenting the glittering halls of their homes and the masterpieces adorning the walls of The Frick Collection this volume is a testament to the enduring allure of art and the power of patronage in shaping cultural institutions

Against the Modern Gabriel P. Weisberg, Pascal-Adolphe-Jean Dagnan-Bouveret, 2002 The exhibition at the Dahesh Museum that the publication of this book celebrates is the first in a century to feature Dagnan Bouveret s work Against the Modern pays special attention to the evolution of this artist s style and subject matter and brings to the public gaze the real diversity accessibility and surprising modernity that has made Dagnan Bouveret worthy of our

attention today BOOK JACKET *Americans in Paris, 1850-1910* Hardy George, 2003 Catalog published in conjunction with the September 4 November 30 2003 exhibition Jules Breton, Painter of Peasant Life Annette Bourrut Lacouture, Jules Breton, 2002-01-01 Jules Breton 1827 1906 known as one of the first peasant painters created beautiful scenes of rural French life and was a highly popular figure among the Salon artists of his era Taking his inspiration from his native Artois and from the landscapes of Brittany where he stayed for long periods he painted peasant women and men performing their daily activities meticulously observing their world and making it a place of peace and harmony During the second half of the nineteenth century rewards and official decorations were heaped upon him and his paintings were purchased not only by the emperor but also by collectors in America Britain and Ireland However Breton's work became eclipsed by the avant garde movements of the twentieth century and he was eventually forgotten This book now pays Breton the tribute that he deserves It traces the development of his career and the forces that influenced him from his childhood through his early training in Belgium and Paris to his years in Brittany The book presents and discusses a number of important paintings by Breton some of which have been almost unknown until now and it shows how they reflect the artist's social and humanitarian concerns as well as his painterly abilities **Depicting Canada's Children** Loren Lerner, 2011-04-07 *Depicting Canada's Children* is a critical analysis of the visual representation of Canadian children from the seventeenth century to the present Recognizing the importance of methodological diversity these essays discuss understandings of children and childhood derived from depictions across a wide range of media and contexts But rather than simply examine images in formal settings the authors take into account the components of the images and the role of image making in everyday life The contributors provide a close study of the evolution of the figure of the child and shed light on the defining role children have played in the history of Canada and our assumptions about them Rather than offer comprehensive historical coverage this collection is a catalyst for further study through case studies that endorse innovative scholarship This book will be of interest to scholars in art history Canadian history visual culture Canadian studies and the history of children American Art at the Chrysler Museum Chrysler Museum, Martha N. Hagood, Jefferson C. Harrison, 2005 At the core of the Chrysler's holdings are works acquired by Walter P Chrysler Jr 1909 1988 whose collection came to what was then the Norfolk Museum of Arts and Sciences in 1971 While he was deeply interested in the art of the distant past Mr Chrysler also enthusiastically embraced the art of his contemporaries He paid homage to the richness and diversity of twentieth century American art with the acquisition of works by realist painters such as Robert Henri and George Bellows Abstract Expressionists including Jackson Pollock Franz Kline and Hans Hofmann and Pop artists Andy Warhol and Roy Lichtenstein American Art at the Chrysler Museum also includes noteworthy art of the 1980s 1990s and beyond gifts from local Hampton Roads citizens who have maintained this commitment to the art of the present **Jean Béraud, 1849-1935** Patrick Offenstadt, 1999 As a true city man Jean Béraud tried with his pictures to capture the real vitality of urban life in Paris He made portraits of elegant society ladies but also of

working class women pictures of folk dancing and absinthe drinkers in the bars and cafes

William Rossetti's Art Criticism Julie L'Enfant, 1999 William Rossetti's Art Criticism examines the art criticism of William Michael Rossetti an underrated member of the Pre Raphaelite Brotherhood and places it within the context of Victorian Culture Drawing on many reviews never published in book form this study establishes Rossetti as a major art critic and valuable source of information on the Victorian world The author presents Rossetti's role in the Pre Raphaelite movement as editor of *Germ* and as a beginning reviewer when he maintained the realist creed seen in D G Rossetti Millais and Holman Hunt She then follows his broadening view through his exposure to French and Japanese art that affected his eventual sensitive response to James McNeill Whistler The study concludes with a personal examination of his final approach which he called aesthetic realism in which he is grounded in nineteenth century realism but also shows a twentieth century determination to examine works closely as autonomous objects It also addresses new findings in Rossetti's own Japanese art collection his search for a vital spirit of the past in the Classical and Gothic Revivals and his importance as an authoritative spokesman for humanistic values in Victorian culture

Manual de arte del siglo XIX Jesús Pedro Lorente, Mónica Vázquez Astorga, 2012

Anna Klumpke Britta C. Dwyer, 1999 The first detailed study of this fin de siècle artist

Beaux-arts et représentation nationale Pascal Ruedin, 2010 Les représentations nationales les identités artistiques et les changes culturels internationaux sont au cœur de ce livre A l'occasion de chacune des cinq expositions universelles organisées Paris dans la seconde moitié du XIXe siècle 1855 1867 1878 1889 et 1900 l'auteur envisage la France et la Suisse dans leur position respective de nation invitante et de nation invitée Etat mineur sur l'échiquier culturel et politique de l'Europe cette époque la Suisse représente un cas marqué d'allégeance à la garde de la scène et des institutions artistiques parisiennes qui donnent le ton et opèrent comme modèles et instances de légitimation internationale Les participations helvétiques mettent en évidence des questions qui concernent alors tous les pays européens l'enrôlement de l'art au service des identités nationales l'investissement culturel des Etats la concurrence des modèles politiques les rapports de pouvoir entre centre et périphérie l'essor du marché privé de l'art ou encore l'affirmation de la modernité artistique Grâce à la perspective large qu'il a adoptée pour son sujet l'auteur propose un modèle stimulant pour l'étude encore embryonnaire aujourd'hui des participations nationales aux manifestations culturelles internationales

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