



Nationalism and French Visual Culture,
1870-1914

Nationalism And French Visual Culture 1870 1914
Studies In The History Of Art 68

Stephen Perkinson



Nationalism And French Visual Culture 1870 1914 Studies In The History Of Art 68:

"*French Sculpture Following the Franco-Prussian War, 1870-80*" Michael Dorsch, 2017-07-05 French Sculpture Following the Franco Prussian War 1870 80 investigates the role played by the trope of the strong woman fallen man in re establishing morale among the French people following the Franco Prussian War The study explores how certain French sculptors including Falgui Merci Barrias and Rodin presented this recent history of defeat in commemorative monuments that increasingly dominated public space across France during the final decades of the nineteenth century Though it focuses on French nationalism and the commemoration of war or as is the case with the French following the Franco Prussian War the commemoration of defeat this volume also examines shifts in gender roles in the latter half of the nineteenth century and the impact of military defeat on relations between the sexes The book probes the aesthetic discourse of the period concerning the merits of traditional allegorical sculpture versus new fangled realist sculpture in depicting modern life Drawing on extensive archival research Michael Dorsch gives a voice to the sculptures he discusses restoring these often ignored works to their proper place in history

The Juggler of Notre Dame and the Medievalizing of Modernity. Jan M. Ziolkowski, 2018-07-24 This ambitious and vivid study in six volumes explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today Volume 2 Medieval Meets Medievalism deals with the influence of the tale in nineteenth and early twentieth century Europe and America and the development of literary medievalism at this time The Juggler of Notre Dame and the Medievalizing of Modernity is a rich case study for the reception of the Middle Ages in modernity Spanning centuries and continents the medieval period is understood through the lens of its post modern reception in Europe and America Profound connections between the verbal and the visual are illustrated by a rich trove of images including book illustrations stained glass postage stamps architecture and Christmas cards Presented with great clarity and simplicity Ziolkowski s work is accessible to the general reader while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies medievalism philology literary history art history folklore performance studies and reception studies

Multiple Antiquities - Multiple Modernities Gábor Klaniczay, Michael Werner, Otto Gécsér, 2011-09-12 Im 19 Jahrhundert war die Antike eine wichtige Bezugsgre in vielen europ ischen L ndern Dabei gab es Unterschiede in der Sicht

und Aneignung der griechischen r mischen und auch archaischen Antike Im Sinne einer Histoire crois e zeigt der Band wie jede Nation ihre eigene Antike schuf *Painting the Prehistoric Body in Late Nineteenth-Century France* Sharon Parker,2018-11-19 In late nineteenth century France when Charles Darwin s theories of evolution had finally begun to permeate French culture and society several academic artists turned to a relatively new sub genre of history painting the prehistoric themed subject This artistic interest in Darwin s theories was manifested as paintings and sculptures of prehistoric humanity engaged in physical conflict with each other or other animals struggling for food or hunting all nineteenth century popular understandings of survival of the fittest This book examines how this sub genre captured the imagination of French Salon painters from the 1880s to early 1900s in particular that of Fernand Cormon 1845 1924 one of the foremost academic painters during the final quarter of the nineteenth century A central argument of this book concerns the unique interpretation of prehistoric humanity that Cormon visualized in his paintings While the vast majority of prehistoric themed images made by his salon colleagues focused on violence combat and sexual conquest Cormon s paintings depict a conflict free humanity in which collaboration and cooperation dominate rather than physical struggle This study probes the French intellectual understanding and appropriation of Darwin s theories and considers how the French mis translation of *The Origin of Species* by Cl mence Auguste Royer the first French translator of the text along with Neo Lamarckism and republican ideology in Third Republic France may have collectively shaped Cormon s representation of early humanity The art press overwhelmingly favored Cormon s visualization of the prehistoric world over that of his Salon peers Through extended analysis of the art criticism concerning Cormon s work Sharon Parker argues that critics very clear preference for Cormon s paintings was rooted in their awareness that he utilized the sub genre of the prehistoric as a forum in which to reimagine and revive academic figurative painting at a time when the critical reception of Salon art had reached its nadir Additionally this study provides a broad overview of the visual models in particular the anthropological and ethnographic texts and imagery most readily available to Cormon as sources for shaping his vision of the prehistoric world

The Likeness of the King Stephen Perkinson,2009-10-15 Anyone who has strolled through the halls of a museum knows that portraits occupy a central place in the history of art But did portraits as such exist in the medieval era Stephen Perkinson s *The likeness of the king* challenges the canonical account of the invention of modern portrait practices offering a case against the tendency of recent scholarship to identify likenesses of historical personages as the first modern portraits Focusing on the Valois court of France he argues that local practice prompted shifts in the late medieval understanding of how images could represent individuals and prompted artists and patrons to deploy likeness in a variety of ways

Magazines and Modern Identities Tim Satterthwaite,Andrew Thacker,2023-09-21 In the late nineteenth and early twentieth century ideals of technological progress and mass consumerism shaped the print cultures of countries across the globe Magazines in Europe the USA Latin America and Asia inflected a shared internationalism and technological optimism

But there were equally powerful countervailing influences of patriotic or insurgent nationalism and of traditionalism that promoted cultural differentiation. In their editorials, images and advertisements, magazines embodied the tensions between these domestic imperatives and the forces of global modernity. *Magazines and Modern Identities* explores how these tensions played out in the magazine cultures of ten different countries, describing how publications drew on, resisted and informed the ideals and visual forms of global modernism. Chapters take in the magazines of Australia, Europe and North America as well as China, the Soviet Turkic states and Mexico. With contributions from leading international scholars, the book considers the pioneering developments in European and North American periodicals in the modernist period whilst expanding the field of enquiry to take in the vibrant magazine cultures of East Asia and Latin America. The construction of these magazines' modern ideals was a complex dialectical process in dialogue with international modernism but equally responsive to their local cultures and the beliefs and expectations of their readers. *Magazines and Modern Identities* captures the diversity of these ideals in periodicals that both embraced and criticised the globalised culture of the technological era.

The Fascist Turn in the Dance of Serge Lifar Mark Franko, 2020-06-19 Ukrainian dancer and choreographer Serge Lifar 1905-86 is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's *Ballets Russes*, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene through his publications as well as his dancing and choreography until the end of the Second World War, reaching the height of his fame under the German occupation of Paris 1940-44. Rumors of his collaborationism, having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career both aesthetically and politically but also provides a broader reevaluation of the situation of dance, specifically balletic neoclassicism, in the first half of the twentieth century. *The Fascist Turn in the Dance of Serge Lifar* is the first book not only to discuss the resistance to Lifar in the French press at the start of his much mythologized career but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation. Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial and rarely cited newspaper columns Lifar wrote, Franko reconstructs the dancer's political activities, political convictions and political ambitions during the Occupation.

Czanne, Murder, and Modern Life Andrzej Dombrowski, 2013 *Czanne, Murder and Modern Life* changes the way we think about and see Czanne's entire oeuvre. Dombrowski's arguments are convincing and bold, especially on the theme of murder as a vehicle for representation. *Modern Olympia* has never before been so

satisfactorily analyzed Susan Sidlauskus Rutgers University author of *Cezanne's Other: The Portraits of Hortense* Exciting and intelligent Cezanne *Murder and Modern Life* will be important for modernists and essential for scholars of Cezanne early Impressionism and painting in the 1860s Dombrowski shows us a Cezanne we did not know Nancy Locke author of *Manet and the Family Romance*

Picturing Death 1200-1600 Stephen Perkinson, Noa Turel, 2020-11-16 *Picturing Death 1200-1600* explores the visual culture of mortality over the course of four centuries that witnessed a remarkable flourishing of imagery focused on the themes of death, dying, and the afterlife. In doing so, this volume sheds light on issues that unite two periods: the Middle Ages and the Renaissance, that are often understood as diametrically opposed. The studies collected here cover a broad visual terrain, from tomb sculpture to painted altarpieces, from manuscripts to printed books, and from minute carved objects to large-scale architecture. Taken together, they present a picture of the ways that images have helped humans understand their own mortality and have incorporated the deceased into the communities of the living. Contributors: Jessica Barker, Katherine Boivin, Peter Bovenmyer, Xavier Dectot, Maja Dujakovic, Brigit Ferguson, Alison C. Fleming, Fredrika Jacobs, Henrike C. Lange, Robert Marcoux, Walter S. Melion, Stephen Perkinson, Johanna Scheel, Mary Silcox, Judith Steinhoff, and Noa Turel.

[Nature and the Nation in Fin-de-Siècle France](#) Jessica M. Dandona, 2017-06-14 This book represents the first book-length critical study of the art of Emile Gallé. It thus promises not only to revolutionize our understanding of his work but also to reframe the study of Art Nouveau by relocating the movement within the deeply politicized context in which it was created.

[Modern Antiquity](#) Christopher Green, Jens Daehner, Silvia Loret, 2011 This illustrated book focuses on the aesthetic impact ancient art had on twentieth-century artists. Picasso, de Chirico, Léger, and Picabia, between 1906 and 1936.

Picturing War in France, 1792-1856 Katie Hornstein, 2018-02-06 From the walls of the Salon to the pages of weekly newspapers, war imagery was immensely popular in postrevolutionary France. This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name. As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century, Katie Hornstein carefully considers the influence of emergent technologies and popular media, such as lithography, photography, and panoramas, on both artistic style and public taste. With close readings and handsome reproductions in various media, from monumental battle paintings to popular prints, *Picturing War in France, 1792-1856* draws on contemporary art criticism, war reporting, and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict.

Manet and Modern Beauty Gloria Groom, 2019-06-25 This stunning examination of the last years of Édouard Manet's life and career is the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s. The name Manet often evokes the provocative, heroically scaled pictures he painted in the 1860s for the Salon, but in the late 1870s and early 1880s the artist produced quite a different body

of work stylish portraits of actresses and demimondaines luscious still lifes delicate pastels intimate watercolors and impressionistic scenes of suburban gardens and Parisian cafés Often dismissed as too pretty and superficial by critics these later works reflect Manet's elegant social world propose a radical new alignment of modern art with fashionable femininity and record the artist's unapologetic embrace of beauty and visual pleasure in the face of death Featuring nearly three hundred illustrations and nine fascinating essays by established and emerging Manet specialists a technical analysis of the late Salon painting *Jeanne Spring* a selection of the artist's correspondence a chronology and more *Manet and Modern Beauty* brings a diverse range of approaches to bear on a little studied area of this major artist's oeuvre **Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 **Pierrot and his world** Marika Takanishi Knowles, 2024-01-09 Pierrot a theatrical stock character known by his distinctive costume of loose white tunic and trousers is a ubiquitous figure in French art and culture This richly illustrated book offers an account of Pierrot's recurrence in painting printmaking photography and film tracing this distinctive type from the art of Antoine Watteau to the cinema of Occupied France As a visual type Pierrot thrives at the intersection of theatrical and marketplace practices From Watteau's *Pierrot* c. 1720 and douard Manet's *The Old Musician* 1862 to Nadar and Adrien Tournachon's *Pierrot the Photographer* 1855 and the landmark film *Children of Paradise* 1945 Pierrot has given artists a medium through which to explore the marketplace as a form for both social life and creative practice Simultaneously a human figure and a theatrical mask Pierrot elicits artistic reflection on the representation of personality in the marketplace **Acta Historiae Artium**, 2008 *The Civil War in Art and Memory* Kirk Savage, 2016-01-01 Proceedings of the symposium *The Civil War in Art and Memory* organized by the Center for Advanced Study in the Visual Arts National Gallery of Art and sponsored by the Arthur Vining Davis Foundations The symposium was held November 8-9 2013 in Washington [The Symbolist Roots of Modern Art](#) Michelle Facos, 2017-07-05 With the words *A new manifestation of art was expected necessary inevitable* Jean Mor announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an

isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments

Studies in the History of Art ,2009 *Place and Locality in Modern France* Philip Whalen,Patrick Young,2014-10-23

Place and Locality in Modern France analyses the significance and changing constructions of local place in modern France Drawing on the expertise of a range of scholars from around the world this book provides a timely overview of the cross disciplinary thinking that is currently taking place over a central issue in French history The contributed chapters address a range of subjects that include the politics of administrative reform decentralization regionalism and local advocacy the role of commerce in engendering narratives and experience of local place the importance of ethnic class gender and race distinctions in shaping local connection and identity the generation and transmission of knowledge about local place and culture through academia civic heritage and popular memory As a reconsideration of the local in French history *Place and Locality in Modern France* bridges the divide between micro and macro history for all those interested in ideas of locality and culture in modern French and European history

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