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Old Master
and
XIXth Century Paintings and Drawings

New York
The Regency Hotel - Wednesday, May 30, 1990

Selection Of Old Master Drawings Xixth

Heather Waddell



Selection Of Old Master Drawings Xixth:

A selection of old master drawings and XIXth century, 2000 Old Master Drawings Karl Theodore Parker, 1927
Nineteenth-century Oxford Michael G. Brock, Mark C. Curthoys, 1997 *Traveling Irishness in the Long Nineteenth Century* Margu rite Corporaal, Christina Morin, 2017-07-20 Exploring the effects of traveling migration and other forms of cultural contact particularly within Europe this edited collection explores the act of traveling and the representation of traveling by Irish men and women from diverse walks of life in the period between Grattan's Parliament 1782 and World War I 1914 This was a period marked by an increasing physical and cultural mobility of Irish throughout Britain Continental Europe the Americas and the Pacific Travel was undertaken for a variety of reasons during the Romantic period the Grand Tour and what is now sometimes referred to as medical tourism brought Irish artists and intellectuals to Europe where cultural exchanges with other writers artists and thinkers inspired them to introduce novel ideas and cultural forms to their Irish audiences Showing this impact of the nineteenth century Irish across national borders and their engagement with global cultural and linguistic traditions the volume will provide novel insights into the transcultural spheres of the arts literature politics and translation in which they were active

Destroy the Copy - Plaster Cast Collections in the 19th-20th Centuries Annetta Alexandridis, Lorenz Winkler-Hora ek, 2022-09-06 Based on two international conferences held at Cornell University and the Freie Universit t of Berlin in 2010 and 2015 this volume is the first ever to explicitly address the destruction of plaster cast collections of ancient Mediterranean and Western sculpture Focusing on Europe the Americas and Japan art historians archaeologists and a literary scholar discuss how different museum and academic traditions national as well as disciplinary notions of value and authenticity or colonialism impacted the fate of collections The texts offer detailed documentation of degrees of destruction by spectacular acts of defacement demolition discarding or neglect They also shed light on the accompanying discourses regarding aesthetic ideals political ideologies educational and scholarly practices or race With destruction being understood as a critical part of reception the histories of cast collections defy the traditional homogenous narrative of rise and decline Their diverse histories provide critical evidence for rethinking the use and display of plaster cast collections in the contemporary moment

Representing the Past in the Art of the Long Nineteenth Century Matthew C. Potter, 2021-09-30 This edited collection explores the intersection of historical studies and the artistic representation of the past in the long nineteenth century The case studies provide not just an account of the pursuit of history in art within Western Europe but also examples from beyond that sphere These cover canonical and conventional examples of history painting as well as more inclusive popular and vernacular visual cultural phenomena General themes explored include the problematics internal to the theory and practice of academic history painting and historical genre painting including compositional devices and the authenticity of artefacts depicted relationships of power and purpose in historical art the use of historical art for alternative Liberal and authoritarian ideals the international cross

fertilisation of ideas about historical art and exploration of the diverse influences of socioeconomic and geopolitical factors This book will be of particular interest to scholars of the histories of nineteenth century art and culture

Nineteenth- and Twentieth-century Paintings Richard R. Brettell, Paul Hayes Tucker, Natalie Henderson Lee, Metropolitan Museum of Art (New York, N.Y.), 2009 Robert Lehman 1891–1969 one of the foremost art collectors of his generation embraced the work of both traditional and modern masters This volume catalogues 130 nineteenth and twentieth century paintings that are now part of the Robert Lehman Collection at The Metropolitan Museum of Art The majority of the works are by artists based in France but there are also examples from the United States Latin America and India reflecting Lehman's global interests The catalogue opens with outstanding paintings by Ingres Théodore Rousseau and Corot among other early nineteenth century artists They are joined by an exemplary selection of Impressionist and Post Impressionist works by Degas Renoir Sisley Pissarro Seurat Signac Van Gogh Cézanne and Gauguin Twentieth century masters represented here include Bonnard Matisse Rouault Dalí and Balthus There are also newly researched modern works by Vicente do Rego Monteiro Kees van Dongen Dietz Edzard and D. G. Kulkarni Robert Lehman's cultivated taste for nineteenth century French academic practitioners and his intuitive eye for emerging young artists of his own time are documented and discussed Three hundred comparative illustrations supplement the catalogue entries as do extensively researched provenance information exhibition histories and references The volume also includes a bibliography and indexes

Architecture in Nineteenth-Century Photographs Micheline Nilsen, 2017-07-05 Revealing that nineteenth century photography goes beyond the functional to reflect the aesthetic intellectual and cultural concerns of the time this study proposes that each photographic image of architecture be studied both as a primary visual document and an object of aesthetic inquiry This multi-faceted approach drives *Architecture in Nineteenth Century Photographs: Essays on Reading a Collection* Despite three decades of post colonial post structuralist and gender conscious criticism the study of architectural photography continues to privilege technical virtuosity This volume offers a thematic exploration of the material and a socio-historical examination that allows consideration of questions that have not been addressed comprehensively before in a single publication Themes include exoticism and armchair tourism the absence of women from architectural photography the role of photographs as commodities vernacular architecture and the picturesque and historic preservation urban renewal and nationalism Micheline Nilsen analyzes photographs from France and England the two countries where photography was invented and from around the world representing a corpus of over 10 000 photographs from the Janos Scholz Collection of Nineteenth Century Photographs of the Smithsonian Museum of Art at the University of Notre Dame

London Art and Artists Guide Heather Waddell, 2006 The *London Art and Artists Guide* provides information on art schools museums galleries studios and the people involved with them It also covers restaurants markets and general features that relate to London

The Public Art Museum in Nineteenth Century Britain Christopher Whitehead, 2017-03-02 During the mid nineteenth century a debate

arose over the form and functions of the public art museum in Britain Various occurrences caused new debates in Parliament and in the press about the purposes of the public museum which checked the relative complacency with which London's national collections had hitherto been run This book examines these debates and their influence on the development of professionalism within the museum trends in collecting and tendencies in museum architecture and decoration In so doing it accounts for the general development of the London museums between 1850 and 1880 with particular reference to the National Gallery This involves analysis of art display and its relations with art historiography alongside institutional and architectural developments at the British Museum the South Kensington Museum and the National Gallery It is argued that the underpinning factor in all of these developments was a reformulation of the public museum's mission which was in turn related to the electoral reform movement In a potential situation of mass enfranchisement the masses should be well educated the museum was openly identified as a useful institution in this sense This consideration also influenced approaches to collecting and arranging artworks and to configuring their architectural setting within the museum allowing for displays to be instructive in specific ways Dissatisfaction with the British Museum and National Gallery buildings and their locations led to proposals to move the national collections possibly merging and redefining them Again the socio political usefulness of the museum was key in determining where the national collections should be housed and in what form of building This rich debate is analysed with full references to the various forums in and out of Parliament Part one covers these issues in a thematic structure examining all of the national collections their interrelationships and their gradual development of discrete yet sometimes arbitrary museological territories Part two focuses on the individual case of the National Gallery observing how museological debate was brought to bear on the development of a specific institution Every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice and to comprehend the reasons why no museological grand project emerged in London

British Romanticism and the Reception of Italian Old Master Art, 1793-1840 Maureen McCue, 2016-05-23 As a result of Napoleon's campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period's political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and

literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism *Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks*, 2020-06-22 Recent and increasing interest in art market studies the dealers mediators advisors taste makers artists etc indicate that the transaction of art and decorative art is anything but linear Taking as its point of departure two of the most active agents of the late nineteenth century Wilhelm von Bode and Stefano Bardini the essays in this volume also look beyond to other art market individuals and their vast and frequently interconnected social and professional networks Newly told history taken from rich business epistolary and photographic archives these essays examine the art market within a broader and more complex context In doing so they offer new areas of inquiry for mapping of works of art as they were exchanged over time and place **Victorian Material Culture** Victoria Mills, Kate Nichols, 2022-07-14 From chatelaines to whale blubber ice making machines to stained glass this six volume collection will be of interest to the scholar student or general reader alike anyone who has an urge to learn more about Victorian things The set brings together a range of primary sources on Victorian material culture and discusses the most significant developments in material history from across the nineteenth century The collection will demonstrate the significance of objects in the everyday lives of the Victorians and addresses important questions about how we classify and categorise nineteenth century things This volume on Victorian Arts will include sources on painting sculpture book illustration photography and the much neglected area of Victorian stained glass *Art and Monist Philosophy in Nineteenth Century France From Auteuil to Giverny* Nina Athanassoglou-Kallmyer, 2023-09-25 This is a study of the relation between the fine arts and philosophy in France from the aftermath of the 1789 revolution to the end of the nineteenth century when a philosophy of being called monism the concept of a unity of matter and spirit emerged and became increasingly popular among intellectuals artists and scientists Nina Athanassoglou Kallmyer traces the evolution and impact of this monist thought and its various permutations as a transformative force on certain aspects of French art and culture from Romanticism to Impressionism and as a theoretical backdrop that paved the way to as yet unexplored aspects of a modernist aesthetic Chapters concentrate on three major artists Th odore G ricault 1791 1824 Eug ne Delacroix 1798 1863 and Claude Monet 1840 1926 and their particular approach to and interpretation of this unitarian concept The book will be of interest to scholars working in art history philosophy and cultural history *A Companion to Nineteenth-Century Art* Michelle Facos, 2018-09-10 A comprehensive review of art in the first truly modern century A Companion to Nineteenth Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments as well as new and innovative investigations of individual art works artists and issues The text puts to rest the skewed perception of nineteenth century art as primarily Paris centric by including major developments beyond the French borders The contributors present a more holistic and nuanced understanding of the art world during this

first modern century In addition to highlighting particular national identities of artists A Companion to Nineteenth Century Art also puts the focus on other aspects of identity including individual ethnic gender and religious The text explores a wealth of relevant topics such as the challenges the artists faced how artists learned their craft and how they met clients the circumstances that affected artist s choices and the opportunities they encountered and where the public and critics experienced art This important text Offers a comprehensive review of nineteenth century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as ethnic and gender identity certain general trends in the nineteenth century an overview of the art market during the period and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century A Companion to Nineteenth Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field

Pictures-within-Pictures in Nineteenth-Century Britain Catherine Roach,2017-07-05 Repainting the work of another into one s own canvas is a deliberate and often highly fraught act of reuse This book examines the creation display and reception of such images Artists working in nineteenth century London were in a peculiar position based in an imperial metropole yet undervalued by their competitors in continental Europe Many claimed that Britain had yet to produce a viable national school of art Using pictures within pictures British painters challenged these claims and asserted their role in an ongoing visual tradition By transforming pre existing works of art they also asserted their own painterly abilities Recognizing these statements provided viewers with pleasure in the form of a witty visual puzzle solved and with prestige in the form of cultural knowledge demonstrated At stake for both artist and audience in such exchanges was status the status of the painter relative to other artists and the status of the viewer relative to other audience members By considering these issues this book demonstrates a new approach to images of historic displays Through examinations of works by J M W Turner John Everett Millais John Scarlett Davis Emma Brownlow King and William Powell Frith this book reveals how these small passages of paint conveyed both personal and national meanings

Russia & Europe in the Nineteenth Century Sphinx Fine Art,Edward Strachan,Roy Bolton,2008

French Drawings, XVI-XIX Centuries Gillian Kennedy,Anne Thackray,Courtauld Institute Galleries,1991 French Drawings XVI XIX Centuries is a fully illustrated catalogue of fifty French drawings from the sixteenth to the early nineteenth centuries drawn from the Witt collection at the Courtauld Institute Galleries Instead of a conventional concentration on a particular school chronological period or type of subject matter the keynote of the collection is variety variety of function style and technique The selection of works in this book is intended to reflect that variety and to highlight the remarkable richness of three centuries of French drawings

An Introduction to Nineteenth-Century Art Michelle Facos,2011-02-22 Using the tools of the new art history feminism Marxism social context etc An Introduction to Nineteenth Century Art offers a richly textured yet clear and logical introduction to nineteenth century art and culture This textbook will provide readers with a basic historical framework of the

period and the critical tools for interpreting and situating new and unfamiliar works of art Michelle Facos goes beyond existing histories of nineteenth century art which often focus solely on France Britain and the United States to incorporate artists and artworks from Scandinavia Germany and Eastern Europe The book expertly balances its coverage of trends and individual artworks where the salient trends are clear trend setting works are highlighted and the complexity of the period is respected by situating all works in their proper social and historical context In this way the student reader achieves a more nuanced understanding of the way in which the story of nineteenth century art is the story of the ways in which artists and society grappled with the problem of modernity Key pedagogical features include Data boxes provide statistics timelines charts and historical information about the period to further situate artworks Text boxes highlight extracts from original sources citing the ideas of artists and their contemporaries including historians philosophers critics and theorists to place artists and works in the broader context of aesthetic cultural intellectual social and political conditions in which artists were working Beautifully illustrated with over 250 color images Margin notes and glossary definitions Online resources at www.routledge.com/textbooks/facos with access to a wealth of information including original documents pertaining to artworks discussed in the textbook contemporary criticism timelines and maps to enrich your understanding of the period and allow for further comparison and exploration Chapters take a thematic approach combined within an overarching chronology and more detailed discussions of individual works are always put in the context of the broader social picture thus providing students with a sense of art history as a controversial and alive arena of study Michelle Facos teaches art history at Indiana University Bloomington Her research explores the changing relationship between artists and society since the Enlightenment and issues of identity Prior publications include *Nationalism and the Nordic Imagination Swedish Painting of the 1890s* 1998 *Art Culture and National Identity in Fin de Si cle Europe* co edited with Sharon Hirsh 2003 and *Symbolist Art in Context* 2009 [Makers of Nineteenth Century Culture](#) Justin Wintle Esq, Justin Wintle, 2021-12-24 This volume provides a critical examination of the lives and works of the leading novelists poets dramatists artists philosophers social thinkers mathematicians and scientists of the period The subjects are assessed in the light of their cultural importance and each entry is deliberately interpretative making this work both an essential reference tool and an engaging collection of essays Figures covered include Marx Wagner Darwin Malthus Balzac Jane Austen Nietzsche Babbage Edgar Allan Poe Ruskin Schleiermacher Herbert Spencer Harriet Martineau and Oscar Wilde

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