



# 19th Century Art Painting Robert Rosenbl

**Robert Rosenblum, Horst Woldemar  
Janson**



## **19th Century Art Painting Robert Rosenblum:**

**19th Century Art** Robert Rosenblum, Horst Woldemar Janson, 1984 Painting and sculpture of the 19th century Daumier Delacroix Goya Ingres Thorvaldsen Courbet Pre Raphaelite Impressionism Manet Realism Aestheticism Seurat Cezanne Van Gogh Ensor Klinger Redon Gauguin Symbolism     t     **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 Thodore 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 Cezanne and Gauguin Twentieth century masters represented here include Bonnard Matisse Rouault Dal 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 The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the redefinition of traditional period boundaries Rather than relying on conventional labels such as Medieval

Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students **Art Market**

**Research** Tom McNulty, 2013-12-27 This book is for art market researchers at all levels A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues auction commercial gallery etc Library research skills are reviewed and advanced methods are explored in a chapter devoted to basic market research Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts respectively and provide annotated bibliographies Methods for assigning values for art objects are explored and sources of price data both in print and online are identified and described in detail In recent years art historical scholarship increasingly has addressed issues related to the history of art and its markets a chapter on resources for the historian of the art market offers a wide range of sources Finally provenance and art law are discussed with particular reference to their relevance to dealers collectors artists and other art market stakeholders **Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007 *Nineteenth Century Art* Stephen Eisenman, 2007 Rich in ideas and illustrations of interest to scholars and art enthusiasts alike Library Journal *Baltic Light* Catherine Johnston, Helmut Borsch-Supan, Helmut R. Leppien, National

Gallery of Canada, Kasper Monrad, 1999-01-01 During the first half of the nineteenth century Danish and German artists studying in Paris and Rome brought back the concept of plein air painting and began to paint out of doors on their native soil They introduced a whole new aesthetic that was sensitive to the light and atmospheric conditions peculiar to the north especially during the long summer days This beautiful book focuses on the painters and paintings of this period particularly Caspar David Friedrich who produced many fine works before he developed the romantic style for which he is better known The book presents topographical landscapes panoramas and some group and individual portraits that often include a window from which light emanates Essays by eminent authorities discuss various aspects of the Danish and North German open air movement They note for example that the paintings reflect a direct view of nature devoid of the intellectual and moral overtones of the neoclassical paintings that preceded them They also discuss the fact that Schleswig Holstein was closely allied with Denmark until 1848 and this favored many Hamburg and north German artists studying at the Academy in Copenhagen where painting out of doors was encouraged In addition to the essays the book presents 108 works by twenty three artists catalogue entries for each work and a biography of each artist

**American Painting of the Nineteenth Century** Barbara Novak, 2007-01-12 In this distinguished work which Hilton Kramer in The New York Times Book Review called surely the best book ever written on the subject Barbara Novak illuminates what is essentially American about American art She highlights not only those aspects that appear indigenously in our art works but also those features that consistently reappear over time Novak examines the paintings of Washington Allston Thomas Cole Asher B Durand Fitz H Lane William Sidney Mount Winslow Homer Thomas Eakins and Albert Pinkham Ryder She draws provocative and original conclusions about the role in American art of spiritualism and mathematics conceptualism and the object and Transcendentalism and the fact She analyzes not only the paintings but nineteenth century aesthetics as well achieving a unique synthesis of art and literature Now available with a new preface and an updated bibliography this lavishly illustrated volume featuring more than one hundred black and white illustrations and sixteen full color plates remains one of the seminal works in American art history

**Historia and Fabula** Peter G. Bietenholz, 1994 Examining a variety of texts ranging from the Ancient Near East to the nineteenth century this book deals with the inevitable presence of both fact and fiction in historical thought and investigates when where and to what degree they were distinguished

*Learning Conversations in Museums* Gaea Leinhardt, Kevin Crowley, Karen Knutson, 2003-01-30 What do people learn from visiting museums and how do they learn it The editors approach this question by focusing on conversations as both the process and the outcome of museum learning People do not come to museums to talk but they often do talk This talk can drift from discussions of managing the visit to remembrances of family members and friends not present to close analyses of particular objects or displays This volume explores how these conversations reflect and change a visitor's identity discipline specific knowledge and engagement with an informal learning environment that has been purposefully constructed by an almost

invisible community of designers planners and educators Fitting nicely into a small but rapidly expanding market this book presents one of the first theoretically grounded set of studies on museum learning an explicit presentation of innovative and rich methodologies on learning in museums information on a variety of museums and subject matter a study on exhibitions ranging from art to science content authors from the museum and the academic world a range of methods from the analysis of diaries written to record museum visits to studies of preservice teachers using pre and post museum visit tests an examination of visitors ranging from age 4 75 years of age and from known and unknown sample populations and a lens that examines museum visits in a fine grained 1 second or big picture week year long way      *Landscape with Figures* Malcolm Goldstein,2000-11-30 How did the United States become not only the leading contemporary art scene in the world but also the leading market for art The answer has to do not only with the talents of American artists or even the size of the American economy but also and especially the skills and entrepreneurship of American art dealers Their story has not been told until now *Landscape with Figures* is the first history of art dealing in the United States following the profession from eighteenth century portrait and picture salesmen in the colonies to the high profile jet set gallery owners of today Providing anecdotal and carefully researched biographies of the prominent dealers from more than two centuries of trade author Malcolm Goldstein shows how magnanimous personalities and social networking helped to shape the way Americans have bought and valued art These dealers range from Michael Paff whose enthusiasm often overshadowed his expertise but nonetheless helped him sell faux Old Master paintings to major collectors in the early nineteenth century to the imperious Joseph Duveen dealer to magnates like Henry Clay Frick to visionary Leo Castelli who helped to usher in a revolution in modern art during the 1960s by showing such avant garde artists as Jasper Johns Robert Rauschenberg and Andy Warhol Goldstein also shows that the American art trade while male dominated has been galvanized by female dealers including the inimitable Edith Gregor Halpert Peggy Guggenheim and Mary Boone Their fascinating stories unfold in the context of world art history the rise of major art institutions like the Museum of Modern Art and the Whitney Museum and the growing zeal of art collectors who would eventually pay millions for individual works of art Unprecedented and critical to understanding today s art world *Landscape with Figures* is a must for artists art history students and art lovers      *Art and the Higher Life* Kathleen Pyne,2010-07-22 Late in the nineteenth century many Americans were troubled by the theories of Charles Darwin which contradicted both traditional Christian teachings and the idea of human supremacy over nature and by an influx of foreign immigrants who challenged the supremacy of the old Anglo Saxon elite In response many people drew comfort from the theories of philosopher Herbert Spencer who held that human society inevitably develops towards higher and more spiritual forms In this illuminating study Kathleen Pyne explores how Spencer s theories influenced a generation of American artists She shows how the painters of the 1880s and 1890s particularly John La Farge James McNeill Whistler Thomas Dewing and the Boston school and the impressionist painters of the Ten developed an art dedicated to social refinement and spiritual

ideals and to defending the Anglo Saxon elite of which they were members This linking of visual culture to the problematic conditions of American life radically reinterprets the most important trends in late nineteenth century American painting

*Picasso in the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.),Pablo Picasso,Magdalena Dabrowski,Christel Hollevoet,2010 This publication presents a comprehensive catalogue of the works by Pablo Picasso in the Metropolitan Museum Comprising 34 paintings 59 drawings 12 sculptures and ceramics and more than 400 prints the collection reflects the full breadth of the artist s multi sided genius as it asserted itself over the course of his long career

**Nature and the Victorian Imagination** U. C. Knoepfelmacher,George B. Tennyson,2023-12-22 **German Masters of the Nineteenth Century** Metropolitan Museum of Art (New York, N.Y.),1981 *Internationalizing the History of American Art* Barbara Groseclose,2009-01-01 A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American art Provided by publisher **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 **Library of**

**Congress Catalogs** Library of Congress,1978 **ARTnews** ,1958 *Insanity and Genius* Harry Eiss,2014-06-02 In his book about the discovery of the structure of DNA James Watson wrote So we had lunch telling ourselves that a structure this beautiful just had to exist Indeed the quest most often asked by scientists about a scientific theory is Is it beautiful Yes beauty equals truth Scientists know mathematicians know But the beauties the truths of mathematics and science were not the truths that inspired the author as a child and he intuitively knew that the truths he needed come from a different way of knowing a way of knowing not of the world of logic and reason and explanation though they have a value but rather a way of knowing that is of the world expression a world that enters the truths beyond the grasp of logic That is what this book is all about It is an exploration of the greatest minds of human existence struggling to understand the deepest truths of the human condition This second edition updates the previous one incorporating new publications on Van Gogh recent discoveries in neurology psychology and the rapid developments in understanding DNA and biotechnology We ve come a long way already from that original discovery by Watson and his coauthor Francis Crick

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