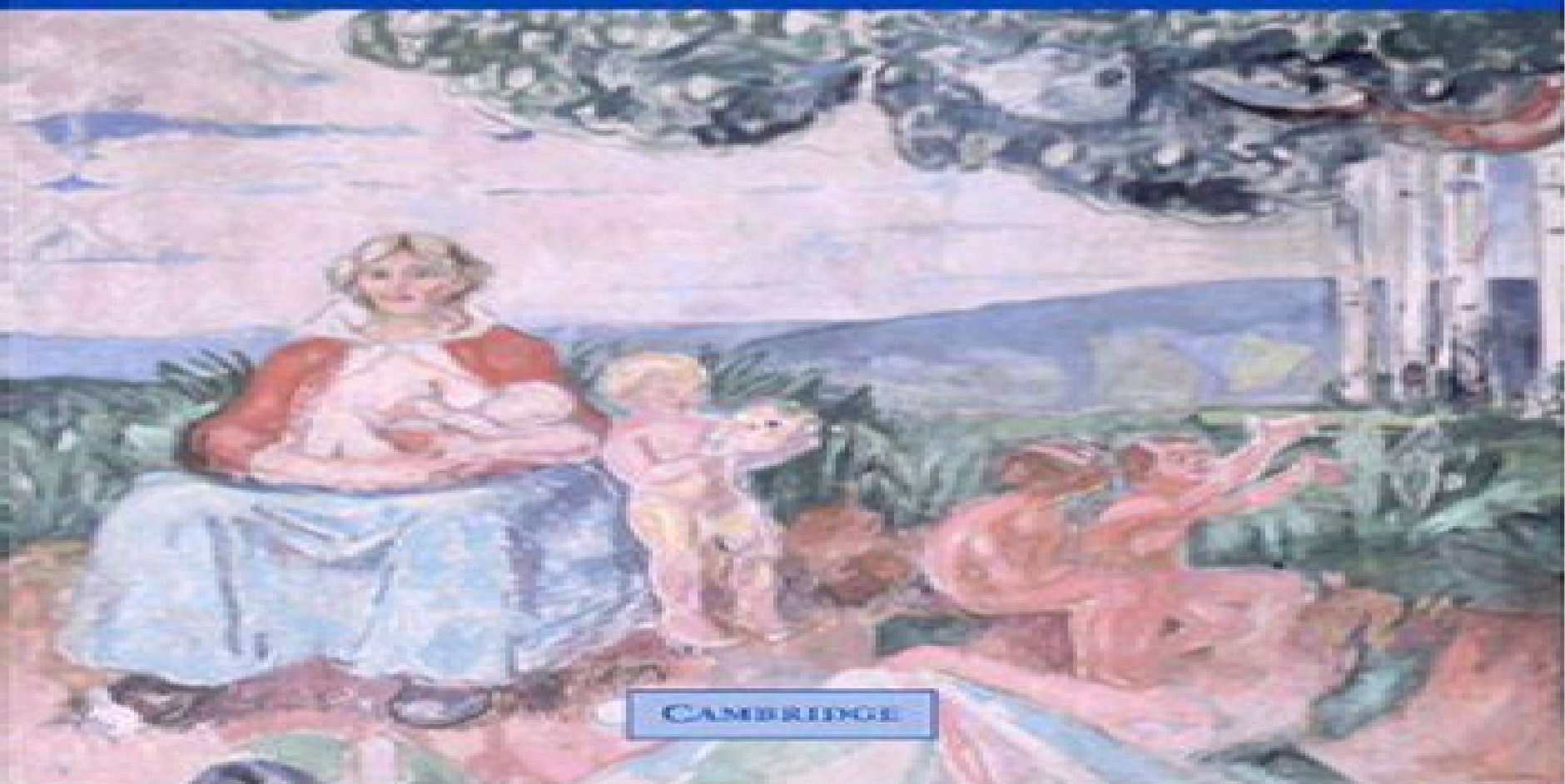


Art, Culture and National Identity in Fin-de-Siècle Europe

Edited by MICHELLE FACOS and SHARON L. HIRSH



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Art Culture And National Identity In Fin De Siecle Europe

Michelle Facos



Art Culture And National Identity In Fin De Siècle Europe:

Art, Culture, and National Identity in Fin-de-siècle Europe Michelle Facos, Sharon L. Hirsh, 2003 At the turn of the twentieth century nations both sovereign and aspiring feverishly worked to define foster and promote national identity While historians have recognized the significance of this moment for modern identity formations it has largely been neglected by art historians *Art Culture and National Identity in Fin de Siècle Europe* examines the phenomenon of politicized art and its connections to modernism In eleven essays that focus on as many nations an international team of authors explore the complex issues facing artists who helped to form a distinct national identity to audiences at home and abroad The detailed case studies unravel the matrix of circumstances that fostered nationalistic developments thereby offering a more nuanced understanding of European art and culture around 1900

World Fairs and the Global Moulding of National Identities, 2021-11-01 This volume examines the role of the broad variety of international exhibitions between 1851 and 1958 in two programmatic essays and twelve case studies covering not just France and the United States but also among others Sweden Romania Colombia Japan and the nascent European Community World fairs were global platforms for the construction of national identities The mix of national self profiling and commercial exoticism turned the nation into a brand while reframing the nation state from its nineteenth century positioning amidst neighbouring enemies towards being a competitor in a global consumer oriented trade and entertainment economy By presenting national identities in banal form as feelgood factors world fairs helped the nation to maintain its grassroots appeal across the century of totalitarianism and internationalism Contributors are Joep Leerssen Eric Storm Florian Gro Anthony Swift Cosmin Minea Claire Hendren Taka Oshikiri Robert W Rydell Sven Schuster Miriam Oesterreich Bartosz Dziewanowski Stefa czyk Christina Romlid Jonathan Voges and Anastasia Remes

Rethinking Modern Austrian Art Beyond the Metropolis Julia Secklehner, 2024-08-02 This study examines the role played by regional cultures in modern art and visual culture in Central Europe between 1918 and 1938 Analysing paintings photographs prints and illustrated magazines in relation to topics such as tourism social activism rural exoticism gender and ethnic diversity the book offers a fresh perspective on Central European art and visual culture It pays particular attention to Austria a country often ignored in histories of modernism in Central Europe yet one where the countryside gained high visibility as a part of modern culture between the wars Examples from Czechoslovakia and Hungary also play an important role in comparison and challenge the nationally fragmented histories of modernism in the region The book's approach overall is also relevant beyond Central Europe it corrects assumptions that modern art and visual culture were at home in the urban space and emphasises the role of the countryside as an agent of renewal and emancipation in order to construct a more nuanced history of modernism The book will be of interest to scholars studying art history Central European studies European Studies modernism and cultural history The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No

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Transnational Representations of the Region, 1840-1940 Giulia

Bruna, Marguérite Corporaal, Christopher Cusack, Sophie van Os, Anneloek Scholten, 2025-09-08 The nineteenth century witnessed an upsurge of interest in the region across Europe and North America in media ranging from literary fiction to the illustrated periodical and from visual arts to architecture This rise of regionalism has often been linked to nationalism and nation building However depictions of the region circulated across borders or interacted with transnational cultural repertoires of the local These often overlooked transnational aspects are the focus of this volume which considers cultural representations of the region during the long nineteenth century in its variety of dimensions across all expressive media This collection consistently draws out the border crossing dynamics through which the very perception of regions is generated and maintained Contributions by established and emerging scholars all rise to the challenge of contextualizing representations of specific regions in transnational networks of exchange The volume is resolutely interdisciplinary encompassing various literary genres as well as music visual arts and world fairs It will ensure that the region is in the best possible sense all over the place Rapha l Ingelbien Professor of English Literature at KU Leuven

The Vienna School of Art History Matthew Rampley, 2015-06-26 Matthew Rampley s The Vienna School of Art History is the first book in over seventy five years to study in depth and in context the practices of art history from 1847 the year the first teaching position in the discipline was created to 1918 the collapse of Austria Hungary It traces the emergence of art history as a discipline the establishment of norms of scholarly inquiry and the involvement of art historians in wider debates about the cultural and political identity of the monarchy The so called Vienna School plays the central role in the study but Rampley also examines the formation of art history elsewhere in Austria Hungary Located in the Habsburg imperial capital Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire and Rampley pays particular attention to these areas of overlapping interest He also analyzes the methodological innovations for which the Vienna School was well known Rampley focuses most fully however on the larger political and ideological context of the practice of art history particularly the way in which art historical debates served as proxies for wider arguments over the political social and cultural life of the Habsburg Empire

Max Liebermann and International Modernism Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaehtgens, 2011-05 Although Max Liebermann 1847 1935 began his career as a realist painter depicting scenes of rural labor Dutch village life and the countryside by the turn of the century his paintings had evolved into colorful images of bourgeois life and leisure that critics associated with French impressionism During a time of increasing German nationalism his paintings and cultural politics sparked numerous aesthetic and political controversies His eminent career and his reputation intersected with the dramatic and violent events of modern German history from the Empire to the Third Reich The Nazis persecution of modern and Jewish artists led to the obliteration of Liebermann from the narratives of modern art but this volume contributes to the recent wave of scholarly literature that works to recover his role

and his oeuvre from an international perspective A Companion to Nineteenth-Century Art Michelle Facos, 2018-12-06 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 artists 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 **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

[Space, Place and Hybridity in the National Imagination](#) Christine Vandamme, André Dodeman, 2021-10-26 This volume explores space place and hybridity in today s multicultural societies with a strong emphasis on the role of art and spatial representations in order to map out the complexity of modern nations and celebrate the creative powers of their highly dynamic communities and cultures It considers how the very idea of the nation has evolved since the emergence and development of the idea of the nation state at the end of the eighteenth century and how art can reinvigorate representations of nation states worldwide without relegating their minorities to the margin Instead of merely focusing on the role of place and land in national representations the book adopts a wider and more critical approach to space in the arts by investigating the notions of both hybridity and Bhabha s Third Space in the fields of aesthetics film studies and literature with a particular emphasis on postcolonial literature

"Foreign Artists and Communities in Modern Paris, 1870-1914 " Susan Waller, 2017-07-05 *Foreign Artists and Communities in Modern Paris 1870 1914* examines Paris as a center of international culture that attracted artists from Western and Eastern Europe Asia and the Americas during a period of burgeoning global immigration Sixteen essays by a group of emerging and established international scholars including several whose work has not been previously published in English address the experiences of foreign exiles immigrants students and expatriates They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new transnational identities in the City of Light Considering Paris from an innovative global perspective the book situates both important modern artists such as Edvard Munch Sonia Delaunay Marc Chagall and Gino Severini and lesser known American Czech Italian Polish Welsh Russian Japanese Catalan and Hungarian painters sculptors writers dancers and illustrators within the larger trends of international mobility and cultural exchange Broadly appealing to historians of modern art and history the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures peoples and traditions contributed to the development of a hybrid and multivalent modern art

Research Handbook on Visual Politics Darren Lilleker, Anastasia Veneti, 2023-01-13 *The Research Handbook on Visual Politics* focuses on key theories and methodologies for better understanding visual political communication It also concentrates on the depictions of power within politics taking a

historical and longitudinal approach to the topic of placing visuals within a wider framework of political understanding

"Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War " Rebecca

Houze, 2017-07-05 Filling a critical gap in Vienna 1900 studies this book offers a new reading of fin de siècle culture in the Austro-Hungarian Monarchy by looking at the unusual and widespread preoccupation with embroidery fabrics clothing and fashion both literally and metaphorically The author resurrects lesser known critics practitioners and curators from obscurity while also discussing the textile interests of better known figures notably Gottfried Semper and Alois Riegl Spanning the 50 year life of the Dual Monarchy this study uncovers new territory in the history of art history insists on the crucial place of women within modernism and broadens the cultural history of Habsburg Central Europe by revealing the complex relationships among art history women and Austria-Hungary Rebecca Houze surveys a wide range of materials from craft and folk art to industrial design and includes overlooked sources from fashion magazines to World's Fair maps from exhibition catalogues to museum lectures from feminist journals to ethnographic collections Restoring women to their place at the intersection of intellectual and artistic debates of the time this book weaves together discourses of the academic scientific and commercial design communities with middle class life as expressed through popular culture *"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present "* Matthew C. Potter, 2017-07-05 A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland this collection explores the student-master relationship in case studies ranging chronologically from 1770 to 2013 and geographically over the national art schools of England Ireland Scotland and Wales Essays explore the manner in which the Old Masters were deployed in education fuelled the individual creativity of art teachers and students were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles and united as well as divided opinions in response to changing expectations in discourse on art and education Case studies examined in this book include the sophisticated tradition of academic inquiry of establishment figures like Joshua Reynolds and Frederic Leighton as well as examples of radical reform undertaken by key individuals in the history of art education such as Edward Poynter and William Coldstream The role of Modern Masters like William Orpen Augustus John Gwen John and Jeff Wall is also discussed along with the need for students and teachers to master the realm of art theory in their studio-based learning environments and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters *Scandinavism: Overlapping and Competing Identities in the Nordic World, 1770-1919* Tim van Gerven, 2022-01-21 Winner of the 2022 Nordic History Book Award Despite its failure as a political mobilizer Scandinavism as a cultural movement would have a great impact on national consciousness raising in Denmark Norway and Sweden by stressing common ethnolinguistic mythological and historical roots This cultural vision is traced in the Long 19th Century specifically in its interactions and overlaps with the various nationally specific manifestations of cultural nationalism Through an in-depth analysis of an extensive corpus of cultural products ranging from novels and poetry

to public commemorations painting and street name signs this book demonstrates that cultural Scandinavism was successful in forging a common pan Scandinavian identity that supplemented and strengthened national identity formation in the three nationalities it aimed to unify See inside the book *A Companion to Russian History* Abbott Gleason, 2014-01-28 This companion comprises 28 essays by international scholars offering an analytical overview of the development of Russian history from the earliest Slavs through to the present day Includes essays by both prominent and emerging scholars from Russia Great Britain the US and Canada Analyzes the entire sweep of Russian history from debates over how to identify the earliest Slavs through the Yeltsin Era and future prospects for post Soviet Russia Offers an extensive review of the medieval period religion culture and the experiences of ordinary people Offers a balanced review of both traditional and cutting edge topics demonstrating the range and dynamism of the field **The Postcard's Radical Openness** Mariluz

Restrepo, 2024-04-05 The Postcard's Radical Openness offers a groundbreaking exploration of what this multifaceted double sided open card entails and how it has affected our being in the world With a holistic approach it focuses on studying the postcard's specific way of being and performing a particular ontology that opens up what is constitutively implicated in such an apparently trivial artifact The book organized into four parts meticulously unveils the postcard's political technological aesthetic and ethical dimensions ending with a coda correlating the postcard's radical openness to G Klimt's painting *Nuda Veritas* 1899 in reference to the scope of truth By examining the postcard's complex worldwide history its socio cultural significance and its global effect the book reveals hidden stories shedding light on its impact on photography printing marketing trade and business practices and exposes the aesthetic communicative and ethical qualities that lie behind the enormous success of postcards at the turn of the 20th century This comprehensive study is positioned as a thought provoking invitation to scholars and students interested in material culture media studies and human interactions as well as to history enthusiasts art lovers and postcard collectors Offering a distinctive contribution the book not only fills a void in the literature but also encourages readers to question and reflect on the transformative power inherent in the postcard's radical openness presenting a novel and unparalleled analysis of this seemingly trivial yet culturally significant object **Symbolist Art in**

Context Michelle Facos, 2009-03-31 The Symbolist art movement of the late 19th century forms an important bridge between Impressionism and Modernism But because Symbolism emphasizes ideas over objects and events it has suffered from conflicting definitions In this book Michelle Facos offers a comprehensive description of this challenging subject

Modernism on Stage Juliet Bellow, 2017-07-05 *Modernism on Stage* restores Serge Diaghilev's *Ballets Russes* to its central role in the Parisian art world of the 1910s and 1920s During those years the *Ballets Russes* stage served as a dynamic forum for the interaction of artistic genres dance music and painting in a mixed media form inspired by Richard Wagner's *Gesamtkunstwerk* total work of art This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists Pablo Picasso Sonia Delaunay Henri Matisse and Giorgio de

Chirico Experimental both in concept and form these productions redefine our understanding of the interconnected worlds of the visual and performing arts elite culture and mass entertainment in Paris between the two world wars This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal three dimensional and corporeal medium of ballet Analyzing interactions among sets costumes choreography and musical accompaniment the book establishes what the Ballets Russes productions looked like and how audiences reacted to them Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists interrogation of the limits of medium **J.G. Ballard's Surrealist**

Imagination Jeannette Baxter,2016-12-05 Making the case that J G Ballard s fictional and non fictional writings must be read within the framework of Surrealism Jeannette Baxter argues for a radical revisioning of Ballard that takes account of the political and ethical dimensions of his work Ballard s appropriation of diverse Surrealist aesthetic forms and political writings Baxter suggests are mobilised to contest official narratives of postwar history and culture and offer a series of counter historical and counter cultural critiques Thus Ballard s work must be understood as an exercise in Surrealist historiography that is politically and ethically engaged Placing Ballard s illustrated texts within this critical framework permits Baxter to explore the effects of photographs drawings and other visual symbols on the reading experience and the production of meaning Ballard s textual spectacles raise a variety of questions about the shifting role of the reader and the function of the written text within a predominantly visual culture while acknowledging the visual contexts of Ballard s Surrealist writings allows a very different historical picture of the author and his work to emerge [Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930s](#) Ilia Dorontchenkov,2009-06-10 From the first Modernist exhibitions in the late 1890s to the Soviet rupture with the West in the mid 1930s Russian artists and writers came into wide contact with modern European art and ideas Introducing a wealth of little known material set in an illuminating interpretive context this sourcebook presents Russian and Soviet views of Western art during this critical period of cultural transformation The writings document complex responses to these works and ideas before the Russians lost contact with them almost entirely Many of these writings have been unavailable to foreign readers and until recently were not widely known even to Russian scholars Both an important reference and a valuable resource for classrooms the book includes an introductory essay and shorter introductions to the individual sections

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Table of Contents Art Culture And National Identity In Fin De Siecle Europe

1. Understanding the eBook Art Culture And National Identity In Fin De Siecle Europe
 - The Rise of Digital Reading Art Culture And National Identity In Fin De Siecle Europe
 - Advantages of eBooks Over Traditional Books
2. Identifying Art Culture And National Identity In Fin De Siecle Europe
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Art Culture And National Identity In Fin De Siecle Europe
 - User-Friendly Interface
4. Exploring eBook Recommendations from Art Culture And National Identity In Fin De Siecle Europe
 - Personalized Recommendations
 - Art Culture And National Identity In Fin De Siecle Europe User Reviews and Ratings
 - Art Culture And National Identity In Fin De Siecle Europe and Bestseller Lists
5. Accessing Art Culture And National Identity In Fin De Siecle Europe Free and Paid eBooks
 - Art Culture And National Identity In Fin De Siecle Europe Public Domain eBooks
 - Art Culture And National Identity In Fin De Siecle Europe eBook Subscription Services

- Art Culture And National Identity In Fin De Siecle Europe Budget-Friendly Options
- 6. Navigating Art Culture And National Identity In Fin De Siecle Europe eBook Formats
 - ePub, PDF, MOBI, and More
 - Art Culture And National Identity In Fin De Siecle Europe Compatibility with Devices
 - Art Culture And National Identity In Fin De Siecle Europe Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Art Culture And National Identity In Fin De Siecle Europe
 - Highlighting and Note-Taking Art Culture And National Identity In Fin De Siecle Europe
 - Interactive Elements Art Culture And National Identity In Fin De Siecle Europe
- 8. Staying Engaged with Art Culture And National Identity In Fin De Siecle Europe
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Art Culture And National Identity In Fin De Siecle Europe
- 9. Balancing eBooks and Physical Books Art Culture And National Identity In Fin De Siecle Europe
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Art Culture And National Identity In Fin De Siecle Europe
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Art Culture And National Identity In Fin De Siecle Europe
 - Setting Reading Goals Art Culture And National Identity In Fin De Siecle Europe
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Art Culture And National Identity In Fin De Siecle Europe
 - Fact-Checking eBook Content of Art Culture And National Identity In Fin De Siecle Europe
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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