

Art in an Age of Revolution 1750–1800

A SOCIAL HISTORY
OF MODERN ART
Volume I

Albert Boime



Art In An Age Of Revolution 1750 18

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Art In An Age Of Revolution 1750 18:

Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780-1910 Paul B. Niell, Stacie G.

Widdifield, 2013-12-15 The promotion of classicism in the visual arts in late eighteenth and nineteenth century Latin America and the need to revive buen gusto good taste are the themes of this collection of essays The contributors provide new insights into neoclassicism and buen gusto as cultural not just visual phenomena in the late colonial and early national periods and promote new approaches to the study of Latin American art history and visual culture The essays examine neoclassical visual culture from assorted perspectives They consider how classicism was imposed promoted adapted negotiated and contested in myriad social political economic cultural and temporal situations Case studies show such motivations as the desire to impose imperial authority to fashion the nationalist self and to form and maintain new social and cultural ideologies The adaptation of classicism and buen gusto in the Americas was further shaped by local factors including the realities of place and the influence of established visual and material traditions

The Postmodern Challenge Bo Stråth, Nina Witoszek, 1999 This volume is designed to bridge a gap in the current theoretical debate about the nature scope and relevance of postmodern perspectives in the humanist and social sciences in Eastern and Western Europe While the debate has been reasonably comprehensive and certainly abrasive in Western European and Anglophone countries it has signally failed to incorporate the viewpoints of Eastern European scholars and intellectuals Even the current appropriation of Mikhail Bakhtin as a prophet of the postmodern is paradoxically a monologic engagement with his thought rather than a dialogic encounter of cultures Doubtless different historical experiences ideology and social aspirations go some way to account for the weariness of Eastern Europe with postmodern challenge and its glad embrace by Western scholars The volume comprises some fifteen essays by leading historians literary theorists and social scientists from Western and Eastern Europe and America It has a threefold aim firstly to illuminate the distinctiveness of current Western and Eastern European theorizing about history and society secondly to reveal points of tension and disagreement and finally to open up a space for a meeting of seemingly incompatible worlds

Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe Christopher M. S. Johns, 1998-01-01 The sculptor Antonio Canova was the most celebrated artist of a perilously protean and fractious era In revolutionary and Napoleonic Europe while other artists bent to the will of the political powers that commissioned their work producing art in the service of the state Canova managed to resist both threats and blandishments Although he held strong opinions on the issues of his day he avoided direct political or ideological engagement in his sculpture Christopher M S Johns presents the first sustained study of Canova's career in relation to his patrons and contemporary politics In it he enlarges our understanding of an artist whose work is crucial to the evaluation of European art and political history

Coleridge on Dreaming Jennifer Ford, 1998 This book is the first in depth investigation of Coleridge's responses to his dreams and to contemporary debates on the nature of dreaming a subject of

perennial interest to poets philosophers and scientists throughout the Romantic period Coleridge wrote and read extensively on the subject but his richly diverse and original ideas have hitherto received little attention scattered as they are throughout his notebooks letters and marginalia Jennifer Ford's emphasis is on analysing the ways in which dreaming processes were construed by Coleridge in his dream readings and by his contemporaries in a range of poetic and medical works This historical exploration of dreams and dreaming allows Ford to explore previously neglected contemporary debates on the medical imagination By avoiding purely biographical or psychoanalytic approaches she reveals instead a rich historical context for the ways in which the most mysterious workings of the Romantic imagination were explored and understood

Art History and Education Stephen Addiss, Mary Erickson, 1993 Guided by Stephen Addiss's grounding in art history scholarship and Mary Erickson's expertise in art education theory and practice this volume approaches the issue of teaching art history from theoretical and philosophical as well as practical and political standpoints In the first section Addiss raises issues about the discipline of art history In the second Erickson examines proposals about how art history can be incorporated into the general education of children and offers some curriculum guides and lesson plans for art educators

Art Information and the Internet Lois Swan Jones, 2013-12-16 In the first book of its kind art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats print sources CD ROMS documentary videos and microfiche sets to produce excellent research results The book is divided into three sections Basic Information Formats Types of Websites and How to Find Them and How to Use Web Information Jones discusses the strengths and limitations of Websites scholarly and basic information resources are noted and search strategies for finding pertinent Websites are included Art Information and the Internet also discusses research methodology for studying art historical styles artists working in various media individual works of art and non Western cultures as well as art education writing about art problems of copyright and issues concerning the buying and selling of art This title will be periodically updated

The Visual and Verbal Sketch in British Romanticism Richard C. Sha, 2016-11-11 With their broken lines and hasty brushwork sketches acquired enormous ideological and aesthetic power during the Romantic period in England Whether publicly displayed or serving as the basis of a written genre these rough drawings played a central role in the cultural ferment of the age by persuading audiences that less is more The Visual and Verbal Sketch in British Romanticism investigates the varied implications of sketching in late eighteenth and early nineteenth century culture Calling on a wide range of literary and visual genres Richard C Sha examines the shifting economic and aesthetic value of the sketch in sources ranging from auction catalogs and sketching manuals to novels that employed scenes of sketching and courtship He especially shows how sketching became a double edged accomplishment for women when used to define proper femininity Sha's work offers fresh readings of Austen Gilpin Wordsworth and Byron as well as less familiar writers and provides sophisticated interpretations of visual sketches As the

first full length work about sketching during the Romantic era this volume is a rich interdisciplinary study of both representation and gender

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 re definition 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

Blake, Politics, and History Jackie DiSalvo, G. A. Rosso, Christopher Z. Hobson, 2015-08-14 First published in 1998 this book formed part of an ongoing effort to restore politics and history to the centre of Blake studies It adopts a three pronged approach when presenting its essays seeking to promote a return to the political Blake to deepen the understanding of some of the conversations articulated in Blake's art by introducing new historical material or new interpretations of texts and to highlight differing perspectives on Blake's politics among historically focused critics The collection contains essays with varying methodological assumptions and differing positions on questions central to historicist Blake scholarship **The Living Death of Antiquity** William Fitzgerald, 2022 The Living Death of Antiquity examines the historical development of a neoclassical aesthetic in visual art and sculpture centred on simplicity and grandeur Fitzgerald describes its ideals and potential as well as its remaining significance in modern culture

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