

ART AND *Politics* OF THE SECOND *Empire*

The Universal Expositions of 1855 and 1867



Patricia Mainardi

Art And Politics Of The Second Empire The Universal Expositions Of 1855 And 1867

Sarah E. Betzer



Art And Politics Of The Second Empire The Universal Expositions Of 1855 And 1867:

Art and Politics of the Second Empire Patricia Mainardi,1990 In this book Patricia Mainardi presents a new analysis of the major shift in nineteenth century art from large public to small private works by examining the political and institutional factors that were in effect Mainardi brings to life the complex institutional world of official art in the mid to late nineteenth century presenting the relevant individual personalities group interests conflicts and shift in a policy with clarity and detail Writing in a lively often witty style she throws much new light on such subjects as the decline of history painting the rise and eventual triumph of genre painting the influence exerted in France by the art of England Belgium and Germany and the inevitable collapse of the official exhibition system

Daumier and Exoticism Elizabeth C. Childs,2004 Best known as a satirist of Parisian politics and daily life Honor Daumier 1808 1879 was a prolific caricaturist This book is the first to examine the role of exoticism in his art and to offer a detailed history of the journal *Le Charivari* in which the lithographs appeared These satires of China Haiti the United States Africa and the Middle East not only target the theater of international politics but also draw on a broad range of physical stereotypes supported by contemporary ideas about race and cultural difference In an art of comic inversion Daumier used the exotic to expose the foibles and pretensions of the Parisian bourgeoisie A pacifist and a Republican Daumier also satirized the non European world in order to covertly attack the imperialism of Napoleon III in an age of press censorship Idealistic as well as pragmatic he used humor to stage political critique as well as to envision a more unified and compassionate world

Encyclopedia of Nineteenth-Century Photography John Hannavy,2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come Its coverage is global an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena Coverage includes all the key people processes equipment movements styles debates and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool creative medium and recorder of everyday life which it had become by the dawn of the twentieth century The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics students researchers and libraries worldwide

The Politics of Sex, Race and Working-Class Slang in Late Second Empire French Caricature Russell Stephens,2025-08-11 This study examines caricatures as they appeared within popular Parisian magazines in mid 19th century France at the time of the 1867 World's Fair Chapters compare the comic mockery of several of the most important satirists of this time including Amédée Noiret or Cham 1818 1879 as he was more popularly known and Honor Daumier 1808 1879 A major theme within the analysis is

how these caricaturists secretly used argot street slang as documented in two slang dictionaries by Parisian litterateur Alfred Delvau 1825 1867 within their comic images to carry hidden encrypted messages in order to evade the censorship of the day The book focuses primarily on caricatures of Chinese visitors who were part of the 1866 diplomatic visit to Paris and images of Chinese at the 1867 Exposition Universelle showing how the satires which were published by Cham used argot to create highly sexualised images that were often racist in nature In contrast the volume proposes that Daumier used slang in his caricatures to challenge racism and to make secret reference to current political leaders and politics The book will be of interest to scholars working in art history visual culture media studies and communication studies

Art, War and Revolution in France, 1870-1871 John Milner, 2000-01-01 En beskrivelse af franske kunstneres opfattelse af Frankrigs krig mod Preussen Pariserkommunen og den nye franske republik som det kommer til udtryk i deres kunst

Origins of Impressionism Gary Tinterow, Henri Loyrette, 1994 This handsome publication which accompanies a major exhibition at The Metropolitan Museum of Art is a lively and engaging account of the artistic scene in Paris in the 1860s the years that witnessed the beginnings of Impressionism For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked academic versus avant garde classicist versus romantic realist versus impressionist A host of strong personalities contributed to this history and their style evolved into a new way of looking at the world These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public And they wanted to measure up to or surpass their elders This complex and rich environment is presented here the grand old men and the young turks encounter each other the Salon pontificates and the new generation moves fitfully ahead benignly but always with determination Origins of Impressionism gives a day by day year by year study of the genesis of an epoch making style Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition and there is an illustrated chronology With more than two hundred superb colorplates this informative survey is an essential work for both the general reader and the scholar

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A History of Cambridge University Press: Volume 3, New Worlds for Learning, 1873-1972 David McKitterick, 1992 The third and final volume of A History of Cambridge University Press covering 1873 1972

[Painting by Numbers](#) Diana Seave Greenwald, 2021-02-16 An innovative application of economic methods to the study of art history demonstrating that new insights can be uncovered by using quantitative and qualitative methods together which sheds light on longstanding disciplinary inequities

Critical Readings in Impressionism and Post-Impressionism Mary Tompkins Lewis, 2023-12-22 The essays in this wide ranging beautifully illustrated volume capture the theoretical range and scholarly rigor of recent criticism that has fundamentally transformed the study of French Impressionist and Post Impressionist art Readers are invited to consider the profound issues and penetrating questions that lie beneath this perennially popular body of work as the contributors examine the art world of

late nineteenth century France including detailed looks at Monet Manet Pissarro Degas C zanne Morisot Seurat Van Gogh and Gauguin The authors offer fascinating new perspectives placing the artworks from this period in wider social and historical contexts They explore these painters pictorial and market strategies the critical reception and modern criteria the paintings engendered and the movement s historic role in the formation of an avant garde tradition Their research reflects the wealth of new documents critical approaches and scholarly exhibitions that have fundamentally altered our understanding of Impressionism and Post Impressionism These essays several of which have previously been familiar only to scholars provide instructive models of in depth critical analysis and of the competing art historical methods that have crucially reshaped the field Contributors Carol Armstrong T J Clark Stephen F Eisenman Tamar Garb Nicholas Green Robert L Herbert John House Mary Tompkins Lewis Michel Melot Linda Nochlin Richard Schiff Debora Silverman Paul Tucker Martha Ward

Cultures of International Exhibitions 1840-1940 Marta Filipová, 2017-07-05 Beyond the great exhibitions expositions universelles and world fairs in London Paris or Chicago numerous smaller yet ambitious exhibitions took place in provincial cities and towns across the world Focusing on the period between 1840 and 1940 this volume takes a novel look at the exhibitionary cultures of this period and examines the motivations scope and impact of lesser known exhibitions in for example Australia Japan Brazil as well as a number of European countries The individual case studies included explore the role of these exhibitions in the global exhibitionary network and consider their marginality related to their location and omission by academic research so far The chapters also highlight a number of important issues from regional or national identities the role of modernisation and tradition to the relationship between capital cities and provincial towns present in these exhibitions They also address the key topic of colonial exhibitions as well as the displays of arts and design in the context of the so called marginal fairs Cultures of International Exhibitions 1840 1940 Great Exhibitions in the Margins therefore opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional and will make a vital contribution to those interested in exhibition studies and related fields

Bourgeois Europe, 1850-1914 Jonathan Sperber, 2022-07-19 Now in its second edition Bourgeois Europe 1850 1914 is a general history of Europe from the middle of the nineteenth century to the outbreak of the First World War a successor to Revolutionary Europe 1780 1850 also available from Routledge The book offers wide geographic coverage of the European continent from the Arctic Circle to the Mediterranean and from the Atlantic to the Urals Topical coverage is equally broad including major trends and events in international relations and domestic politics in social and gender structures in the economy and in the natural and social sciences the humanities religion and the arts For this second edition the text has been completely revised the latest directions in historical research considered the further reading brought up to date and special attention has been paid to Europe s global interactions with the rest of the world and the structures and norms of gender relations Tables charts maps and other explanatory features help students explore further in the areas that interest them

Written in sprightly jargon free clear prose the book is ideal for use as a text in secondary school or university courses as well as for general readers wishing to gain an overview of a crucial era of modern European history

The Manchester Art Treasures Exhibition of 1857 Elizabeth A. Pergam, 2017-07-05 An overdue study of a groundbreaking event this is the first book length examination of the Manchester Art Treasures Exhibition of 1857 Intended to rehabilitate Manchester's image at a heady time of economic prosperity the Exhibition became a touchstone for aesthetic social and economic issues of the mid nineteenth century Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America Highlighting the tension between art and commerce philanthropy and profit the book examines the Exhibition's organization and the presentation of the works of art in the purpose built Art Treasures Palace Pergam places the Exhibition in the context of contemporary debates about museum architecture and display With an analysis of the reception of both Ancient and Modern paintings the book questions the function of exhibitions in the construction of an art historical canon The book also provides an essential reference tool a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world with an analysis of the collecting trends manifest in their provenance

Designing the Centennial Bruno Giberti, 2021-03-17 The 1876 United States Centennial Exhibition in Philadelphia was not only the United States first important world's fair it signaled significant changes in the very shape of knowledge Quarrels between participants in the exhibition represented a greater conflict as the world transitioned between two different kinds of modernity the Enlightenment of the seventeenth and eighteenth centuries to the High Modern period of the nineteenth and twentieth centuries At the center of this movement was a shift in the perceived relationship between seeing and knowing and in the perception of what makes an object valuable its usefulness as a subject of study and learning versus its ability to be bought and sold on the market Arguments over design of the Centennial reflected these opposing viewpoints Initial plans were rigidly structured dividing the exhibits by country and type But as some exhibitors became more interested in the preferences of their audience they adopted a more modern stance Objects traditionally displayed in isolated glass boxes were placed in fictive context the necklace draped over a mannequin the vase set on a table in a model room As a result the audience could more easily perceive these items as commodities suitable for their own environments and the fair as a place to find ideas for a material lifestyle *Designing the Centennial* is a vital first look at the design process and the nature of the display Bruno Giberti uses official reports of the U S Centennial Commission and photographs of the Centennial Photographic Company as well as the ephemera of the exhibition and literary accounts in books magazines and newspapers to illuminate how the 1876 fair revealed changes to come in future world's fairs museums department stores and in the nature of display itself

Art Crossing Borders Jan Dirk Baetens, Dries Lyna, 2019-02-11 *Art Crossing Borders* offers a thought provoking analysis of the internationalisation of the art market during the long nineteenth century Twelve experts dealing with a wide variety of geographical temporal and commercial contexts explore how the

gradual integration of art markets structurally depended on the simultaneous rise of nationalist modes of thinking in unexpected and ambiguous ways By presenting a radically international research perspective *Art Crossing Borders* offers a crucial contribution to the field of art market studies

Inventing Indigenism Natalia Majluf, 2021-11-23 One of the outstanding painters of the nineteenth century Francisco Laso 1823-1869 set out to give visual form to modern Peru His solemn and still paintings of indigenous subjects were part of a larger project spurred by writers and intellectuals actively crafting a nation in the aftermath of independence from Spain In this book at once an innovative account of modern indigenism and the first major monograph on Laso Natalia Majluf explores the rise of the image of the Indian in literature and visual culture Reading Laso's works through a broad range of sources Majluf traces a decisive break in a long history of representations of indigenous peoples that began with the Spanish conquest She ties this transformation to the modern concept of culture which redefined both the artistic field and the notion of indigeneity As an abstraction produced through indigenist discourse an icon of authenticity and a densely racialized cultural construct the Indian would emerge as a central symbol of modern Andean nationalisms Beautifully illustrated *Inventing Indigenism* brings the work and influence of this extraordinary painter to the forefront as it offers a broad perspective on the dynamics of art and visual culture in nineteenth century Latin America

Ingres and the Studio Sarah E. Betzer, 2012 An exploration of the portrait art of Jean Auguste Dominique Ingres focusing on his studio practice and his training of students

The Correspondence of Charles Darwin: Volume 15, 1867 Charles Darwin, Frederick Burkhardt, Sydney Smith, 1985 During 1867 Darwin intensified lines of research on human expression and sexual selection

Max Liebermann Dr Marion Deshmukh, 2015-10-28 This is the first English language examination of the German impressionist painter Max Liebermann whose long life and career spanned nine decades Through a close reading of key paintings and a discussion of his many cultural networks across Germany and throughout Europe this study by Marion F Deshmukh illuminates Liebermann's importance as a pioneer of German modernism

Gendering Orientalism Reina Lewis, 1996 To what extent did white European women contribute to the imperial cultures of the second half of the nineteenth century

Ingres and His Critics Andrew Carrington Shelton, 2005-10-03 This book examines the critical writing and journalistic reportage on Jean Auguste Dominique Ingres from the time of his renunciation of the Salon in 1834 until his large retrospective at the 1855 Universal Exposition the crucial middle decades of his career This massive body of writing demonstrates how Ingres shaped his career in the rapidly evolving art world of mid nineteenth century Paris Enjoying the benefits of his affiliation with the Academy the artist also employed certain modes of presentation most notably the single artist exhibition and illustrated monograph through which he distanced himself and his work from the embattled world of artistic officialdom

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