

# ART ON THE LINE

*The Royal Academy Exhibitions at Somerset House 1780–1836*

Edited by **DAVID H. SOLKIN**



# Art On The Line The Royal Academy Exhibitions At Somerset House 1780 1836

**Michal Rosen-Zvi**



## **Art On The Line The Royal Academy Exhibitions At Somerset House 1780 1836:**

**Art on the Line** David H. Solkin, 2001     *Art on the Line* John Murdoch, Anne-Elisabeth Puetz, David H. Solkin, Courtauld Institute Galleries, Royal Academy of Arts (Great Britain), 2001     *Art on the Line* , 2001     **Catalogue of Works : The Royal Academy Exhibitions at Somerset House 1780-1836** Courtauld Institute of Art, 2001     *A Guide to Eighteenth-Century Art* Linda Walsh, 2016-08-29 A Guide to Eighteenth Century Art offers an introductory overview of the art artists and artistic movements of this exuberant period in European art and the social economic philosophical and political debates that helped shape them Covers both artistic developments and critical approaches to the period by leading contemporary scholars Uses an innovative framework to emphasize the roles of tradition modernity and hierarchy in the production of artistic works of the period Reveals the practical issues connected with the production sale public and private display of art of the period Assesses eighteenth century art s contribution to what we now refer to as modernity Includes numerous illustrations and is accompanied by online resources examining art produced outside Europe and its relationship with the West along with other useful resources     *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     **The Uses of Excess in Visual and Material Culture, 1600-2010** Ms Julia Skelly, 2014-08-28 Although the idea of excess has often been used to degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning and empowerment particularly by women and queer subjects This volume examines a range of material including ceramics paintings caricatures interior design and theatrical performances in various global contexts Each case study sheds new light on how excess has been perceived and constructed revealing how beliefs about excess have changed over time

**The Painter's Fire** Zara Anishanslin, 2025-07-01 The Painter s Fire follows a remarkable cohort of transatlantic artists who risked their lives and reputations to promote the patriot cause during the Revolutionary War Their experiences Zara Anishanslin shows testify to both the promise and the limits of liberty in the founding era     *Baroness Orczy's The Scarlet*

*Pimpernel* Sally Dugan,2016-04-15 Since its publication in 1905 *The Scarlet Pimpernel* has experienced global success not only as a novel but in theatrical and film adaptations Sally Dugan charts the history of Baroness Orczy's elusive hero from the novel's origins through its continuing afterlife including postmodern appropriations of the myth Drawing on archival research in Britain the United States and Australia her study shows for the first time how Orczy's nationalistic superhero was originally conceived as an anarchist Pole plotting against Tsarist Russia rather than a counter revolutionary Englishman Dugan explores the unique blend of anarchy myth and magic that emerged from the story's astonishing and complex beginnings and analyses the enduring elements of the legend To his creator the Pimpernel was not simply a swashbuckling hero but an English gentleman spreading English values among benighted savages Dugan investigates the mystery of why this imperialist crusader has not only survived the decline of the meta narratives surrounding his birth but also continues to enthrall a multinational audience Offering readers insights into the Pimpernel's appearances in print in film and on the stage Dugan provides a nuanced picture of the trope of the Scarlet Pimpernel and an explanation of the phenomenon's durability

**Art, Science, and the Body in Early Romanticism** Stephanie O'Rourke,2021-11-04 Innovative alternative account of romanticism exploring how art and science together contested the evidentiary authority of the human body Museum Bodies Helen Rees Leahy,2016-04-15 *Museum Bodies* provides an account of how museums have staged prescribed and accommodated a repertoire of bodily practices from their emergence in the eighteenth century to the present day As long as museums have existed their visitors have been scrutinised both formally and informally and their behaviour calibrated as a register of cognitive receptivity and cultural competence Yet there has been little sustained theoretical or practical attention given to the visitors embodied encounter with the museum In *Museum Bodies* Helen Rees Leahy discusses the politics and practice of visitor studies and the differentiation and exclusion of certain bodies on the basis of for example age gender educational attainment ethnicity and disability At a time when museums are more than ever concerned with size demographic mix and the diversity of their audiences as well as with the ways in which visitors engage with and respond to institutional space and content this wide ranging study of visitors embodied experience of the museum is long overdue

**Living with the Royal Academy** Professor John Barrell,2013-12-16 *Living with the Royal Academy* directs attention to the textures of artists relationships with the Royal Academy in late eighteenth and early nineteenth century Britain This essay collection considers the Academy as a lived organism one whose most effective role was as a reference point around which artists operated in their relationships with each other and with artistic practice itself **"The Uses of Excess in Visual and Material Culture, 1600-2010"** Julia Skelly,2017-07-05 Directing unprecedented attention to how the idea of excess has been used by both producers and consumers of visual and material culture this collection examines the discursive construction of excess in relation to art material goods and people in various global contexts The contributors illuminate how excess has been perceived quantified and constructed revealing in the process how beliefs about excess have changed over

time and how they have remained consistent The collection as a whole underscores the fact that the concept of excess must always be considered critically whether in scholarship or in lived experience Although the idea of excess has often been used to shame and degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning transgression and empowerment particularly by women and queer subjects This volume examines a range of material including diamonds ceramics paintings dollhouses caricatures interior design and theatrical performances Each case study sheds new light on how excess was used in a specific cultural context including canonical sites of study such as the Netherlands in the eighteenth century Victorian Britain and Paris in the 1920s and under studied contexts such as Canada and Sweden

**Cities and the Grand Tour** Rosemary Sweet,2012-10-04 A fascinating study of how British travellers experienced described and represented the cities they visited on the Grand Tour

**Brilliant Effects** Marcia R. Pointon,2009 Pointon examines how small scale and valuable artefacts have figured in systems of belief and in political and social practice in Europe since the Renaissance

*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 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

*The Forms and Fictions of Victorian Art Instruction* Kimberly J. Stern,2025-09-25 The Victorian period gave rise to revelatory new approaches to art instruction A growing investment in standardized education the rise of exhibition culture and an expanding body of literature devoted to the teaching of art all contributed to very public and sometimes contentious debates about art pedagogy Surveying a range of instructional scenarios from the schoolroom to the Royal Academy The Forms and Fictions of Victorian Art Instruction reveals the creative and even radical methods nineteenth century writers

brought to questions that inform educational debate to this day What is the role of art in the learning process Should art instruction provide students with practical skills or does art defy such instrumental concerns Above all is it possible for art instruction to impose structure on the learning process while also nurturing the creative autonomy art demands Through an interdisciplinary and deeply historical account of art instruction that incorporates fiction poetry art manuals and innovative hybrid genres this book contends that nineteenth century writers defended the educational value of art by abandoning expository writing in favor of highly experimental literary forms In this way *The Forms and Fictions of Victorian Art Instruction* supplies a new history of art teaching one that sheds light on the educational and cultural dilemmas we continue to face today "Exhibiting Outside the Academy, Salon and Biennial, 1775-1999 " Andrew Graciano, 2017-07-05 In recent years there has been increasing scholarly interest in the history of museums academies and major exhibitions There has been however little to no sustained interest in the histories of alternative exhibitions single artwork solo artist artist mounted entrepreneurial privately funded ephemeral etc with the notable exception of those publications that deal with situations involving major artists or those who would become so for example J L David s exhibition of Intervention of the Sabine Women 1799 and The First Impressionist Exhibition of 1874 despite the fact that these sorts of exhibitions and critical scholarship about them have become commonplace and no less important in the contemporary art world The present volume uses and contextualizes eleven case studies to advance some overarching themes and commonalities among alternative exhibitions in the long modern period from the late eighteenth to the late twentieth centuries and beyond These include the issue of control in the interrelation and elision of the roles of artist and curator and the relationship of such alternative exhibitions to the dominant modes structures of display and cultural ideology **The Victorian Novel and the Space of Art** Dehn Gilmore, 2014-01-09 This interdisciplinary study argues for the vital importance of visual culture as a force shaping the Victorian novel s formal development and reading history It shows how authors like Charles Dickens William Makepeace Thackeray Wilkie Collins and Thomas Hardy borrowed language and conceptual formations from art world spaces the art market the museum the large scale exhibition and art critical discourse not only when they chose certain subjects or refined certain aspects of realism but also when they tried to adapt various genres of the novel for a new and newly vociferous mass audience Quandaries specific to new forms of public display affected authors sense of their relationship with their own public Debates about how best to appreciate a new mass of visual information impacted authors sense of how people read and consequently the development of particular novel forms like the multi plot novel the historical novel the sensation novel and fin de si cle fiction **'Candidates for Fame'** Matthew Hargraves, 2005-01-01 In 1760 an innovation transformed the character of artistic life in Britain the first public exhibition of art A dispute split exhibitors into rival groups among them the Society of Artists of Great Britain This work examines the Society and looks at the politics and personalities behind the exhibitions

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