

Alexander & John Robert
COZENS

A. P. Oppé

With
69
illustrations



Alexander & John Robert
COZENS

A. P. OPPE

With a reprint of Alexander Cozens'
*A New Method
of advancing the Invention in Drawing Original
Conceptions of Landscape*

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SIXTY-NINE ILLUSTRATIONS

Alexander John Robert Cozens

K. Sloan



Alexander John Robert Cozens:

The Art of Alexander and John Robert Cozens Yale Center for British Art, Alexander Cozens, John Robert Cozens, Andrew Wilton, 1980 *The Art of Alexander and John Robert Cozens* Andrew Wilton, 1980 **Alexander and John Robert Cozens** Kim Sloan, 1986 **Alexander and John Robert Cozens**, 1986 *Alexander & John Robert Cozens* Adolf Paul Oppé, Alexander Cozens, 1952 *Alexander & John Robert Cozens* Adolf Paul Oppé, 1952 **Alexander and John Robert Cozens** Adolf Paul Oppé, Alexander Cozens, Kim Sloan, 1986 **Alexander & John Robert Cozens** Alexander Cozens, Adolf Paul Oppé, 1952 **Alexander & John Robert Cozens, By A.P. Oppe. With a Reprint of Alexander Cozens' a New Method of Assisting the Invention in Drawing Original Compositions of Landscape** Adolf Paul Oppé, 1952 **Alexander & John Robert Cozens** Adolf P. Oppé, Alexander Cozens, 1952 **Exhibition of Water-colours and Drawings by Alexander Cozens and John Robert Cozens** Alexander Cozens, 1956 *Alexander & John Robert Cozens, the poetry of landscape* K. Sloan, 1986 Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism Exhibition of Water-colours and Drawings by Alexander Cozens and John Robert Cozens, from April 12 to May 5, 1956 Whitworth Art Gallery, 1956

Aquatint Rena M. Hoisington, 2021-10-26 How an ingenious printmaking technique became a cross cultural phenomenon in Enlightenment Europe Driven by a growing interest in collecting and multiplying drawings artists and amateurs in the eighteenth century sought a new technique capable of replicating the subtlety of ink wash and watercolor They devised an innovative and versatile new medium aquatint which would spread in use across Europe within a few decades its distinctive dark tones making possible a remarkable variety of ingenious imagery In this illuminating book Rena M Hoisington traces how the aquatint technique flourished as a cross cultural and cosmopolitan phenomenon that contributed to the rise of art publishing connoisseurship leisure travel drawing instruction and the popularity of neoclassicism She offers new insights into sophisticated experiments by artists such as Francisco Goya Maria Catharina Prestel Paul Sandby and Jean Baptiste Le Prince Marvelously illustrated with rare works from the National Gallery of Art s collection of early aquatints this engaging book provides a fresh look at how printmaking contributed to a vibrant exchange of information and ideas in Europe during the Enlightenment Published in association with the National Gallery of Art Washington DC Exhibition Schedule National Gallery of Art Washington DC October 24 2021 February 21 2022 **A Theory of the Tache in Nineteenth-Century Painting** ?stein Sj?ad, 2017-07-05 Without question the tache blot patch stain is a central and recurring motif in nineteenth

century modernist painting Manet's and the Impressionists rejection of academic finish produced a surface where the strokes of paint were presented directly as patches or blots then indirectly as legible signs. C. J. G. van Gogh and Signac painted exclusively with patches or dots. Through a series of close readings this book looks at the tache as one of the most important features in nineteenth century modernism. The tache is a potential meeting point between text and image and a pure trace of the artist's body. Even though each manifestation of tacheism generates its own specific cultural effects this book represents the first time a scholar has looked at tacheism as a hidden continuum within modern art. With a methodological framework drawn from the semiotics of text and image the author introduces a much needed fine tuning to the classic terms index symbol and icon. The concept of the tache as a crossing of sign types enables finer distinctions and observations than have been available thus far within the Peircean tradition. The sign crossing theory opens onto the whole terrain of interaction between visual art art criticism literature philosophy and psychology.

A Theory of /Cloud/ Hubert Damisch, 2002. This is the first in a series of books in which one of the most influential of contemporary art theorists revised from within the conceptions underlying the history of art. The author's basic idea is that the rigor of linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional factor with which it interacts dialectically. The cloud. On a literal level this could be represented by the absence of the sky as in Brunelleschi's legendary first experiments with panels using perspective. Or it could be the vaporous swathes that Correggio uses to mediate between the viewer on earth and the heavenly prospect in his frescoed domes at Parma. Insofar as the cloud is a semiotic operator interacting with the linear order of perspective it also becomes a dynamic agent facilitating the creation of new types of pictorial space. Damisch puts the signifier cloud between slashes to indicate that he deals with clouds as signs instead of realistic elements. This way of looking at the history of painting is especially fruitful for the Renaissance and Baroque periods but it is also valuable for looking at such junctures as the nineteenth century. For example Damisch invokes Ruskin and Turner who carry out both in theory and in practice a revision of the conditions of appearances of the cloud as a landscape feature. Even for the twentieth century he has illuminating things to say about how his reading of cloud applies to the painters Leger and Braque. In short Damisch achieves a brilliant and systematic demonstration of a concept of semiotic interaction that touches some of the most crucial features of the Western art tradition.

Great British Watercolors Matthew Hargraves, 2007-01-01. Paul Mellon 1907-1999 assembled one of the world's greatest collections of British drawings and watercolors. In his memoirs he wrote of their beauty and freshness their immediacy and sureness of technique their comprehensiveness of subject matter their vital qualities their Englishness. This catalogue celebrating the centenary of Mellon's birth features eighty-eight outstanding watercolors from the fifty thousand works of art on paper with which he endowed the Yale Center for British Art. The selection spans the emergence of watercolor painting in the mid 18th century to its apogee in the mid 19th. These works highlight the diversity of British watercolors showcasing both landscape and figurative works by some of the principal artists.

working in the medium including Thomas Gainsborough Thomas Rowlandson William Blake and J M W Turner

Encyclopedia of the Enlightenment Michel Delon, 2013-12-04 This acclaimed translation of Michel Delon's Dictionnaire Europeen des Lumieres contains more than 350 signed entries covering the art economics science history philosophy and religion of the Enlightenment Delon's team of more than 200 experts from around the world offers a unique perspective on the period providing offering not only factual information but also critical opinions that give the reader a deeper level of understanding An international team of translators editors and advisers under the auspices of the French Ministry of Culture has brought this collection of scholarship to the English speaking world for the first time City of the Soul John A. Pinto, 2016-06-07 *City of the Soul* critically examines how an international cast of visitors fashioned Rome's image visual and literary in the century between 1770 and 1870 from the era of the Grand Tour to the onset of mass tourism The Eternal City emerges not only as an intensely physical place but also as a romantic idea onto which artists and writers projected their own imaginations and longings The book will appeal to a wide audience of readers interested in the history of art architecture and photography the Romantic poets and other writers from Byron to Henry James It will also attract the interest of historians of urbanism landscape and Italy Nonspecialists and armchair travelers will enjoy the diverse literary and artistic responses to Rome

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