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Early Netherlands Paintings Bernard Roidbos 2005 In the fifteenth century, a number of master painters, including Jan van Eyck and Roger Campin, flourished in the Netherlands. However, by the early nineteenth century many of their works had been dispersed by the upheavals of the French Revolution. Any contemporary understanding of these artists and their paintings must take into account that historical data about them remains fragmentary and that art historians from different disciplines have approached them in varying ways. Rather than offering a chronological discussion, this book presents early Netherlands paintings as individuals who have confronted scholars with countless interpretive challenges. Part One analyzes the style and provenance of each work, the insights gained from it, and the broader historiography of taste, fashion, and collecting and provides a history of taste and culture from the mid-sixteenth century to the beginning of the twentieth century. Part Two addresses how three fields of modern art-historical research: technical examination, archival research into patronage, and iconography have produced analyses of these artworks, important period in European art by assembling the current scholarly research in the field and underscoring the common ground among scholars from different disciplines.

The destruction of art: Darius Gombosi 1997 The first comprehensive examination of modern iconoclasm, The Destruction of Art looks at deliberate attacks against works of art in the nineteenth and twentieth centuries. "Well illustrated...Gombosi brings together a great deal of fascinating information..."-The Independent-"Entertaining, Gombosi's book is an excellent guide to the outrageous in art."-Clive Gerald

Antiquity, Theatre, and the Painting of Henry Fuseli Andrea Pop 2015 The rediscovery of Pompeii and Herculaneum in the eighteenth century challenged European assumptions about the ancient. More notably, the destruction of Greek tragedy. Art of the mid-eighteenth to early nineteenth centuries dealt with the violence and seeming irrationality of tragic action as an account of the rituals and beliefs of a foreign culture, worshipped strange gods and enacting uncustomed. The result was a focus on the radical difference of the past which, however, was thought to still have something to teach us: not how to live better, but that we live differently and should allow others to do so as well. Recognizing tragedy as an alien cultural form, modern Europe recognized its own historical status as one culture among many. Naturally, this insight was crowned. Greek tragedy was seldom performed. In painting, it lived a shadow existence alongside more didactic subject matter, emerging explicitly only in a corpus of wash drawing by Anglo-Swiss artist Jean-Henri Fuseli (1741-1825), and an international circle of artists active in Rome in the 1770s. In this volume, Pop examines Fuseli as exemplary of a pluralistic culturalism, paying especial attention to his experiments with Greek tragedy. He analyses Fuseli's painting of aesthetic form and his influence in both visual and literary spheres, the story of Fuseli's life and work, his remarkable acquaintances Emma Hamilton, Erasmus Darwin, and Mary Wollstonecraft, and the great theorists of art and morals to whom he responded, Jean-Jacques Rousseau, Johann Jooseph Winckelmann, and David Hume, play prominent roles in this investigation of how antiquity became modern.

Art, Money, Parties: Jonathan Harris 2004 "This collection of essays sets out to identify and examine the kinds of new institutions and social relations that emerged and shared to begin the global organisation of contemporary visual art over the past twenty-five years."-BOOK JACKET.

The Manchester Art Treasures Exhibition of 1857 Elizabeth Pergam 2017-07-15 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 exhibition, the Exhibition became a touchstone for aesthetic, social, and economic issues of the mid-nineteenth century. Revaluations of this moment can be followed to the present day in the discourse of art history and its practice in public museums of Europe and America. Highlighting the tension between art and commerce, philanthropy and profit, this 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 modernity and compares it to other international exhibitions of this period. This book offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century. The book also provides an essential reference tool: a Checklist of All 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 Aesthetic Relation: Gérard Genette 1999 One of the best-known continental theorists writing today, Gérard Genette here explores our aesthetic relation to works of art. Through an analysis of the views of thinkers ranging from David Hume and Immanuel Kant to Montesquieu, Rousseau, and Derrida, Genette weaves together the aesthetic theory of art in its historic context with the aesthetic relation to works of art. The result is a rich and detailed examination of the concept of the aesthetic and the temporal, are expressed as objectives and universal judgments about the items in question. Further, he asserts that our aesthetic relation to works of art in particular is based on an awareness of an aesthetic intention that defines an object as a work of art, as well as on an awareness of a work's position in its historical and generic field.

The purchase of the Past: Tom Stammers 2002-05-31 Offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century. The purchase of the Past: Tom Stammers 2002-05-31 Offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century. The purchase of the Past: Tom Stammers 2002-05-31 Offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century. The purchase of the Past: Tom Stammers 2002-05-31 Offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century. The purchase of the Past: Tom Stammers 2002-05-31 Offers a broad and vivid overview of the culture of collecting in France over the long nineteenth-century.

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