

EMULATION

MAKING ARTISTS FOR
REVOLUTIONARY FRANCE



THOMAS CROW

Emulation Making Artists For Revolutionary France

Todd W. Reeser, Lewis Carl Seifert



Emulation Making Artists For Revolutionary France:

Emulation Thomas Crow, Thomas E. Crow, 1997-10-10 This fascinating and elegant book tells the story of five painters at the center of events in Revolutionary France Jacques Louis David and his extraordinarily precocious pupils Drouais Girodet Gerard and Gros Written by a major art historian it interprets in a new and original way the relationships between these men and the paintings they created Crow combines excellent formal and stylistic analysis of particular paintings with close attention to the psychological complexities and political and social contexts of the artists lives He delves deeply into David s and his students thematic choices compositional strategies and personal relations in order to make his overarching political and aesthetic arguments He brings the reader and the viewer into the picture in new and often surprising ways Lynn Hunt The New Republic

Emulation Thomas E. Crow, 2006 In this work Thomas Crow tells the story of three painters at the centre of events in revolutionary France Jacques Louis David Jean Germain Drouais and Anne Louis Girodet and interprets in a new and original way the relationships between these men and the paintings they created

Utopia's Garden E. C. Spary, 2010-12-15 The royal Parisian botanical garden the Jardin du Roi was a jewel in the crown of the French Old Regime praised by both rulers and scientific practitioners Yet unlike many such institutions the Jardin not only survived the French Revolution but by 1800 had become the world s leading public establishment of natural history the Mus um d Histoire Naturelle E C Spary traces the scientific administrative and political strategies that enabled the foundation of the Mus um arguing that agriculture and animal breeding rank alongside classification and collections in explaining why natural history was important for French rulers But the Mus um s success was also a consequence of its employees Revolutionary rhetoric by displaying the natural order they suggested the institution could assist in fashioning a self educating self policing Republican people Natural history was presented as an indispensable source of national prosperity and individual virtue Spary s fascinating account opens a new chapter in the history of France science and the Enlightenment

The New Art History Jonathan Harris, 2002-09-11 The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term the new art history He distinguishes between these and earlier forms of radical or critical analysis explores the influence of other disciplines and traditions on art history and relates art historical ideas and values to social change Structured around an examination of key texts by major contemporary critics including Tim Clarke Griselda Pollock Fred Orton Albert Boime Alan Wallach and Laura Mulvey each chapter discusses a key moment in the discipline of art history tracing the development and interaction of Marxist feminist and psychoanalytic critical theories Individual chapters include Capitalist Modernity the Nation State and Visual Representation Feminism Art and Art History Subjects Identities and Visual Ideology Structures and Meanings in Art and Society The Representation of Sexuality

Art and the Academy in the Nineteenth Century Rafael Cardoso

Denis, Colin Trodd, 2000 Throughout the nineteenth century academies functioned as the main venues for the teaching promotion and display of art Contemporary scholars have for the most part denigrated academic art calling it formulaic unoriginal and repetitious The contributors to *Art and the Academy in the Nineteenth Century* challenge this entrenched notion and consider how academies worldwide have represented an important system of artistic preservation and transmission Their essays eschew easy binaries that have reigned in academia for more than half a century and that simply oppose the avant garde to academicism *The Cambridge History of the Napoleonic Wars: Volume 3, Experience, Culture and Memory* Alan Forrest, Peter Hicks, 2022-06-09 Volume III of the *Cambridge History of the Napoleonic Wars* moves away from the battlefield to explore broader questions of society and culture Leading scholars from around the globe show how the conflict left its mark on virtually every aspect of society They reflect on the experience of the soldiers who fought in them examining such matters as military morale ideas of honour and masculinity the treatment of wounds and the fate of prisoners of war and they explore social issues such as the role of civilians women's experience trans border encounters and the roots of armed resistance They also demonstrate how the experience of war was inextricably linked to empire and the wider world Individual chapters discuss the depiction of the Wars in literature and the arts and their lasting impact on European culture The volume concludes by examining the memory of the Wars and their legacy for the nineteenth century world

Internationalizing the History of American Art Barbara S. Groseclose, Jochen Wierich, 2009 A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American Art Provided by publisher *Ingres Then, and Now* Adrian Rifkin, 2005-06-20 *Ingres Then and Now* is an innovative study of one of the best known French artists of the nineteenth century Jean Auguste Dominique Ingres Adrian Rifkin re evaluates Ingres work in the context of a variety of literary musical and visual cultures which are normally seen as alien to him Re viewing Ingres paintings as a series of fragmentary symptoms of the commodity cultures of nineteenth century Paris Adrian Rifkin draws the artist away from his familiar association with the Academy and the Salon Rifkin sets out to show how by thinking of the historical archive as a form of the unconscious we can renew our understanding of nineteenth century conservative or academic cultures by reading them against their other He situates Ingres in the world of the Parisian Arcades as represented by Walter Benjamin and examines the effect of this juxtaposition on how we think of Benjamin himself following Ingres image in popular cultures of the twentieth century Rifkin then returns to the late eighteenth and early nineteenth centuries to find traces of the emergence of bizarre symptoms in Ingres early work symptoms which open him to a variety of conflicting readings and appropriations It concludes by examining his importance for the great French art critic Jean Cassou on the one hand and in making a bold contemporary gay appropriation on the other *Ingres Then and Now* transforms the popular image we have of Ingres It argues that the figure of the artist is neither fixed in time or place there is neither an essential man named Ingres nor a singular body of his work but is an effect of many complex and overlapping historical effects

Historical Dictionary of Rococo Art Jennifer D. Milam, 2011-04-18 The Rococo emerged in France around 1700 as a playful revolt against the grandeur of the Baroque and the solemnity of Classicism. It flourished during the reign of Louis XV and began to go out of fashion in the second half of the 18th century. During this brief period of less than a century it spread throughout the courts and cities of Europe with significant regional variations on the style developing in Bavaria, Potsdam, Venice, and Great Britain. The period produced an extraordinary number of artistic innovators who challenged received conventions, developed novel subject categories, and eroded hierarchical distinctions between the arts. The Historical Dictionary of Rococo Art covers all aspects of Rococo art history through a chronology, an introductory essay, a review of the literature, an extensive bibliography, and over 350 cross-referenced dictionary entries on prominent Rococo painters, sculptors, decorative artists, architects, patrons, theorists, and critics, as well as major centers of artistic production. This book is an excellent access point for students, researchers, and anyone wanting to know more about Rococo art.

Stael's Philosophy of the Passions Tili Boon Cuillé, Karyna Szmurlo, 2013 Sensibility or the capacity to feel played a vital role in philosophical reflection about the natural sciences, the social sciences, and the arts in eighteenth-century France. Yet scholars have privileged the Marquis de Sade's vindication of physiological sensibility as the logical conclusion of Enlightenment over Germaine de Staël's exploration of moral sensibility's potential for reform and renewal that paved the way for Romanticism. This volume of essays showcases Staël's contribution to the affective revolution in Europe, investigating the personal and political circumstances that informed her theory of the passions and the social and aesthetic innovations to which it gave rise. Contributors move seamlessly between her political, philosophical, and fictional works, attentive to the relationship between emotion and cognition and aware of the coherence of her thought on an individual, national, and international scale. They first examine the significance Staël attributed to pity, happiness, melancholy, and enthusiasm in *The Influence of the Passions* as she witnessed revolutionary strife and envisioned the new republic. They then explore her development of a cosmopolitan aesthetic in such works as *On Literature*, *Corinne*, or *Italy*, *On Germany*, and *The Spirit of Translation* that transcended traditional generic, national, and linguistic boundaries. Finally, they turn to her contributions to the visual and musical arts as she deftly negotiated the transition from a Neoclassical to a Romantic aesthetic. Staël's *Philosophy of the Passions* concludes that rather than founding a republic based on the rights of man, Staël's reflection fostered international communities of women artists, models, and collectors, authors, performers, and spectators, enabling them to participate in the rearticulation of sociocultural values in the wake of the French Revolution.

Contributors: Tili Boon Cuillé, Catherine Dubeau, Nanette Le Coat, Christine Dunn, Henderson, Karen de Bruin, M. Ione Crummy, Jennifer Law, Sullivan, Lauren Fortner, Ravalico, C. C. Wharram, Kari Lokke, Susan Tenenbaum, Mary D. Sheriff, Heather Belnap, Jensen, Fabienne Moore, Julia Effertz.

Creativity and Reproduction Susanne Anderson-Riedel, 2010-02-19 The study investigates the engravers' rise within the French academic system and demonstrates their success in transforming a reproductive medium into a creative and original art genre. In the

nineteenth century graphic artists developed an artistic language that was independent and on par with the original model that they reproduced. The Académie royale de peinture et de sculpture welcomed graphic artists into its ranks in 1655. As talented reproductive artists were able to disseminate works of art produced at the Academy, engravers rose to occupy administrative positions at the Compagnie in the eighteenth century. Their success notwithstanding, graphic artists remained unable to overcome the perception of being reproductive artisans rather than creative and original fine artists. The proof of their predicament was the continuous refusal of advanced artistic training for graphic artists within the French academic system. The Section de Gravure at the Institut de France established in 1803 was the first academic institution that distinguished between imitative and creative artistic execution in the reproductive graphic arts. Through patronage, the supervision of competitions, and the administration of the Prix de Rome program for graphic artists, the Engraving Department established specific guidelines for artistic reproduction and encouraged the formulation of an independent artistic language in the reproductive arts. Finally, it defined the characteristics of fine engraving as a creative art medium. The Prix de Rome for engraving was crucial in consolidating the new understanding of engraving as an original art form. The engravers' participation in the Grand Prix competition transformed their artisanal training practice in the master's workshop into an artistic and academic education of graphic artists in the engraving ateliers. Furthermore, their sojourn at the French Academy in Rome encouraged the collegial collaboration between painters, sculptors, and engravers, leading engravers to develop a free and graphic interpretation of their model. The reproductive engraver was now able to rival painters and sculptors and consequently he emerged as a creative and original artist.

Picturing the Romantic Elisabeth Ansel, Johannes Grave, Christin Neubauer, Mira Claire Zadrozny, 2025-09-30. European Romanticism in the visual arts has always been defined by transnational transfer processes. It is surprising that international aspects of Romantic movements have been in contrast to literary studies, a gap in art historical research. Picturing the Romantic addresses this issue and reveals new perspectives on European Romanticism's in the visual arts by reconsidering the phenomenon's traditional canon, geographical dimensions, and terminology and analysing various examples of the complex and heterogeneous works of Romantic painting. In fifteen original essays, renowned and early career researchers examine the question of whether to speak of several independently considered Romanticisms or one European Romanticism. They adopt a transnational perspective on Romantic art in and beyond Europe, focusing on the interconnections between the countries.

A World History of Art Hugh Honour, John Fleming, 2005. Over two decades, this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage. From our paleolithic past to our digitised present, every continent and culture is covered in an articulate and well-balanced discussion. In this Seventh Edition, the text has been revised to embrace developments in archaeology and art historical research, while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years, providing a new perspective on the latest developments. The insight, elegance, and fluency that the authors

bring to their text are complemented by 1458 superb illustrations half of which are now in colour These images together with the numerous maps and architectural plans have been chosen to represent the most significant chronological regional and individual styles of artistic expression

French Paintings in The Metropolitan Museum of Art from the Early Eighteenth Century through the Revolution Katharine Baetjer, 2019-04-15 This publication catalogues The Met's remarkable collection of eighteenth century French paintings in the context of the powerful institutions that governed the visual arts of the time the Académie Royale de Peinture et de Sculpture the Académie de France Rome and the Paris Salon At the height of their authority during the eighteenth century these institutions nurtured the talents of artists in all genres The Met's collection encompasses stunning examples of work by leading artists of the period including Antoine Watteau Mezzetin Jean Siméon Chardin The Silver Tureen François Boucher The Toilette of Venus Joseph Siffred Duplessis Benjamin Franklin Jean Baptiste Greuze Broken Eggs Hubert Robert the Bagatelle decorations Jacques Louis David The Death of Socrates the Van Blarenberghes The Outer Port of Brest and François Gérard Charles Maurice de Talleyrand Périgord In the book's introduction author Katharine Baetjer provides a history of the Académie its establishment principles and regulations along with a discussion of the beginnings of public art discourse in France taking us through the reforms unleashed by the Revolution The consequent democratizing of the Salon brought about by radicals under the leadership of Jacques Louis David encouraged the formation of new publics with new tastes in subject matter and genres The catalogue features 126 paintings by 50 artists Each section includes a short biography of the artist and in depth discussions of individual paintings

incorporating the most up to date scholarship

Russian Genre Painting in the Nineteenth Century Rosalind Polly Blakesley, 2000 This book addresses the little studied area of Russian genre painting in the first three quarters of the nineteenth century Rosalind Gray begins by examining artistic patronage and published texts which engaged with the visual arts in order to illustrate the context in which Russian artists were working Five major painters Venetsianov Bryullov Ivanov Fedotov and Perov are then discussed in detail Dr Gray identifies the vital contribution which these artists made to Russian intellectual life as genre painting was appropriated as a medium in the dissemination of popular values and social change At the same time the relationship between Russian and European art is explored The book demonstrates that far from being a self contained movement Russian genre painting instead engaged in a fluid and complex dialogue with the art of the West

Women, Art and the Politics of Identity in Eighteenth-Century Europe Melissa Hyde, Jennifer Milam, 2017-03-02 The eighteenth century is recognized as a complex period of dramatic epistemic shifts that would have profound effects on the modern world Paradoxically the art of the era continues to be a relatively neglected field within art history While women's private lives their involvement with cultural production the project of Enlightenment and the public sphere have been the subjects of ground breaking historical and literary studies in recent decades women's engagement with the arts remains one of the richest and most under explored areas for scholarly investigation This collection of new essays by specialist authors

addresses women's activities as patrons and as patronized artists over the course of the century. It provides a much needed examination with admirable breadth and variety of women's artistic production and patronage during the eighteenth century. By opening up the specific problems and conflicts inherent in women's artistic involvements from the perspective of what was at stake for the eighteenth century women themselves, it also acts as a corrective to the generalizing and stereotyping about the prominence of those women which is too often present in current day literature. Some essays are concerned with how women's involvement in the arts allowed them to fashion identities for themselves whether national, political, religious, intellectual, artistic, or gender based, and how such self-fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where The Woman Question was so hotly debated. Other essays examine how men's patronage of women also served as a vehicle for self-fashioning for both artist and sponsor. Artists and patrons discussed include Carriera, Queen Lovisa Ulrika and Chardin, the Bourbon Princesses Mlle Clermont, Mme Ad la de and Nattier, the Duchess of Osuna, and Goya. Marie Antoinette and Vig e Lebrun, Labille Guillard, Queen Carolina of Naples, Prince Stanislaus Poniatowski of Poland, and Kauffman, David, and his students Mesdames Benoist, Lavoisier, and Mongez. *Entre Hommes* Todd W. Reeser, Lewis Carl Seifert, 2008. Despite its debt to French thought for theoretical constructs, masculinity studies have been dominated by work on English language texts and contexts. *Entre Hommes* lays the foundation for French and Francophone masculinity studies in both a cultural and theoretical sense. This ground breaking volume considers what is meant by French or Francophone masculinities per se and how these identities have or have not changed over time, with essays spanning periods from the Middle Ages to the present. An introduction situates the study of masculinity within the work of recent French thinkers, and essays examine both key writers and recurring cultural images. **Making Way for Genius** Kathleen Kete, 2012-05-29. Examining the lives and works of three iconic personalities: Germaine de Sta l, Stendhal, and Georges Cuvier. Kathleen Kete creates a groundbreaking cultural history of ambition in post-Revolutionary France. While in the old regime the traditionalist view of ambition prevailed, that is, ambition as morally wrong unless subsumed into a corporate whole, the new regime was marked by a rising tide of competitive individualism. Greater opportunities for personal advancement, however, were shadowed by lingering doubts about the moral value of ambition. Kete identifies three strategies used to overcome the ethical burden of ambition: romantic genius, Sta l's secular vocation, Stendhal, and post-mythic destiny, Cuvier. In each case, success would seem to be driven by forces outside one's control. She concludes by examining the still relevant and still unresolved conundrum of the relationship of individual desires to community needs, which she identifies as a defining characteristic of the modern world. **Male Bonds in Nineteenth-Century Art** Thijs Dekeukeleire, Henk de Smaele, Marjan Sterckx, 2022-01-10. Masculinities in nineteenth century art through the lens of gender and queer history. Male bonds were omnipresent in nineteenth century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men's lives and careers bore the marks of their relations with other men. Yet such male bonds are seldom

acknowledged for what they are gendered and historically determined social constructs This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history From this interdisciplinary perspective the contributing authors present case studies of men s relationships in a variety of contexts which range from the Hungarian Reform Age to the Belgian fin de si cle As a whole the book offers a historicizing survey of the male bonds that underpinned nineteenth century art and a thought provoking reflection on its theoretical and methodological implications

Propaganda and Mass Persuasion Nicholas J. Cull, David H. Culbert, David Welch, 2003-07-15 A truly international authoritative A Z guide to five centuries of propaganda in both wartime and peacetime which covers key moments techniques concepts and some of the most influential propagandists in history This fascinating survey provides a comprehensive introduction to propaganda its changing nature its practitioners and its impact on the past five centuries of world history Written by leading experts it covers the masters of the art from Joseph Goebbels to Mohandas Gandhi and examines enormously influential works of persuasion such as Uncle Tom s Cabin techniques such as films and posters and key concepts like black propaganda and brainwashing Case studies reveal the role of mass persuasion during the Reformation and wars throughout history Regional studies cover propaganda superpowers such as Russia China and the United States as well as little known propaganda campaigns in Southeast Asia Ireland and Scandinavia The book traces the evolution of propaganda from the era of printed handbills to computer fakery and profiles such brilliant practitioners of the art as Third Reich film director Leni Riefenstahl and 19th century cartoonist Thomas Nast whose works helped to bring the notorious Boss Tweed to justice

Emulation Making Artists For Revolutionary France Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **Emulation Making Artists For Revolutionary France**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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