



French Paintings After 1800

Heather Eleanor MacDonald



French Paintings After 1800:

French Paintings After 1800 Michael Wilson, 1983 **French Paintings After 1800** National Gallery (Great Britain), Michael Wilson, 1983 *A History of French Painting from Its Earliest to Its Latest Practice* Clara Cornelia Harrison Stranahan, 1899 **"French Paintings of Childhood and Adolescence, 1848-1886"** Anna Green, 2017-07-05 The premise of Anna Green's timely and original book is that nineteenth century representations of childhood and adolescence in paintings but also in other forms of visual culture and in diverse written discourses of the period are critical for understanding modernity. Whilst such well worn signifiers for modernity as the city, the dandy and the prostitute have been well mined, childhood and adolescence have not. Paintings of the young produced in France from 1848 to 1886 Green contends inform not only our understanding of modern life but also our perception of modernist or avant garde painting. Figuring largely are Manet and the Impressionists as well as a gamut of more traditional painters of children who are crucial in providing context for the avant garde. Because modernity is an essentially urban phenomenon Green's focus is primarily on the city, usually Parisian child. The painted youth of her study are organized initially by class and gender. Then the chapters are structured according to themes: parent-child relations, modes of discipline, work, education and play, the spectacle, sexuality that straddle the congruences among the book's triple trajectory: the young, their modernist representations and the experience of modernity. Green's interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood.

French Art of the Eighteenth Century Heather Eleanor MacDonald, 2016-01-01 Since 2004 the Dallas Museum of Art has been the repository of the renowned collection of eighteenth century French art assembled by the late Michael Rosenberg. The long term loan of these masterpieces greatly enhances the collection of European art at the Museum and the series of scholarly lectures funded by the Foundation the Michael L. Rosenberg Lecture Series gives a powerful boost to its European art program. Those lectures presented by top scholars in the field of European art history are re-presented in this volume.

Delicious Decadence? The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century Monica Preti, 2017-07-05 The history of collecting is a topic of central importance to many academic disciplines and shows no sign of abating in popularity. As such, scholars will welcome this collection of essays by internationally recognised experts that gathers together for the first time varied and stimulating perspectives on the nineteenth century collector and art market for French eighteenth century art and ultimately the formation of collections that form part of such august institutions as the Louvre and the National Gallery in London. The book is the culmination of a successful conference organised jointly between the Wallace Collection and the Louvre on the occasion of the acclaimed exhibition *Masterpieces from the Louvre: The Collection of Louis La Caze*. Exploring themes relating to collectors, critics, markets and museums from France, England and Germany, the volume will appeal to academics and students alike and become essential reading on any course that deals with the history of collecting, the history of taste and

the nineteenth century craze for the perceived *douceur de vivre* of eighteenth century France It also provides valuable insight into the history of the art markets and the formation of museums

The New York Market for French Art in the Gilded Age, 1867-1893 Leanne M. Zalewski, 2022-12-15 This transatlantic study analyses a missing chapter in the history of art collecting the first art market bubble in the United States In the decades following the Civil War French art monopolized art collections across the United States During this Gilded Age picture rush the commercial art system art dealers galleries auction houses exhibitions museums art journals press coverage art histories and collection catalogues established a strong foothold it has not relinquished to this day In addition a pervasive concern for improving aesthetics and providing the best contemporary art to educate the masses led to the formation not only of private art collections but also of institutions such as the Metropolitan Museum of Art and to the publication of art histories Richly informed by collectors and art dealers diaries letters stock books journals and hitherto neglected art histories *The New York Market for French Art in the Gilded Age 1867 1893* offers a fresh perspective on this trailblazing era

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 Sim on 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

European Painting and Sculpture, Ca. 1770-1937, in the Museum of Art, Rhode Island School of Design Rhode Island School of Design. Museum of Art, 1991 This documents the distinguished collection of European art from the late eighteenth through the early twentieth centuries that forms a significant part of the collections belonging to the Museum of Art Rhode Island School of Design This book includes stunning canvases by Géricault Delacroix Degas Manet Monet Cézanne Renoir Picasso and Matisse What makes the collection so noteworthy are the extraordinary works by unknown artists and the unknown works by known artists

The Bulletin of the

Cleveland Museum of Art Cleveland Museum of Art, 1928 *London and the Emergence of a European Art Market, 1780-1820* Susanna Avery-Quash, Christian Huemer, 2019-08-06 Showcasing diverse methodologies this volume illuminates London's central role in the development of a European art market at the turn of the nineteenth century. In the late 1700s as the events of the French Revolution roiled France, London displaced Paris as the primary hub of international art sales. Within a few decades a robust and sophisticated art market flourished in London. *London and the Emergence of a European Art Market, 1780-1820* explores the commercial milieu of art sales and collecting at this turning point. In this collection of essays, twenty-two scholars employ methods ranging from traditional art historical and provenance studies to statistical and economic analysis; they provide overviews, case studies, and empirical reevaluations of artists, collectors, patrons, agents, and dealers, institutions, sales, and practices. Drawing from pioneering digital resources, notably the Getty Provenance Index, as well as archival materials such as trade directories, correspondence, stock books, and inventories, auction catalogs, and exhibition reviews, these scholars identify broad trends, reevaluate previous misunderstandings, and consider overlooked commercial contexts. From individual case studies to econometric overviews, this volume is groundbreaking for its diverse methodological range that illuminates artistic taste and flourishing art commerce at the turn of the nineteenth century.

Bryan's Dictionary of Painters and Engravers Michael Bryan, 1904 *Historical Dictionary of Romantic Art and Architecture* Allison Lee Palmer, 2019-07-26 Romanticism is multifaceted, and a wide range of nostalgic, emotional, and exotic concerns were expressed in such styles and movements as the Gothic Revival, Classical Revival, Orientalism, and the Pre-Raphaelite Brotherhood. Some movements were regional and subject specific, such as the Hudson River School of landscape painting in the United States and the German Nazarene movement, which focused primarily on religious art in Rome. The movements range across Western Europe and include the United States. This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period. This second edition of *Historical Dictionary of Romantic Art and Architecture* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on major artists of the Romantic era, as well as entries on related art movements, styles, aesthetic philosophies, and philosophers. This book is an excellent resource for students, researchers, and anyone wanting to know more about Romantic art. *Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks*, 2020-06-22 Recent and increasing interest in art market studies—the dealers, mediators, advisors, taste makers, artists, etc.—indicate that the transaction of art and decorative art is anything but linear. Taking as its point of departure two of the most active agents of the late nineteenth century, Wilhelm von Bode and Stefano Bardini, the essays in this volume also look beyond to other art market individuals and their vast and frequently interconnected social and professional networks. Newly told history taken from rich business, epistolary, and photographic archives, these essays examine the art market within a broader and more complex context. In doing so, they offer new areas of inquiry for mapping

of works of art as they were exchanged over time and place

Redefining Gender in American Impressionist Studio Paintings Kirstin Ringelberg, 2017-07-05 Were late nineteenth century gender boundaries as restrictive as is generally held In *Redefining Gender in American Impressionist Studio Paintings Work Place Domestic Space* Kirstin Ringelberg argues that it is time to bring the current re evaluation of the notion of separate spheres to these images Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low she explores how the home based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images their creators and the concept of gender in the nineteenth century Unlike most of their bourgeois contemporaries Gilded Age artists whether male or female often melded the worlds of work and home Through analysis of both paintings and literature of the time Ringelberg reveals how art history continues to support a false dichotomy that in fact paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects *Redefining Gender in American Impressionist Studio Paintings* challenges the dominant interpretation of American and European Impressionism and considers both men and women artists as active performers of multivalent identities

"The Artist and the State, 1777-1855" Daniel R. Guernsey, 2017-07-05 *The Artist and the State 1777-1855 The Politics of Universal History in British French Painting* is the first book length study to examine political uses of universal history or the philosophy of history in European art from 1777 to 1855 Daniel R Guernsey discusses a range of mural paintings and sculptural works produced in England and France between the American Revolution and the Universal Exposition of 1855 comparing the ways artists such as James Barry Eug Delacroix Paul Chenavard David d Angers and Gustave Courbet expressed linear or cyclical histories of progress and decline By considering the work of these important European artists together he reveals not only the rich artistic interaction that took place between England and France as well as Germany at this time but also how the notion of universal history was to become a major preoccupation in the work of these individual artists each one participating in shaping a highly significant mode of eighteenth and nineteenth century political art

The Art of Greenland Bodil Kaalund, 1983-01-01 Describes the art of Greenland from the earliest times to the present

Eighteenth-century English Porcelain in the Collection of the Indianapolis Museum of Art Indianapolis Museum of Art, Catherine Beth Lippert, 1987 This very thorough catalogue with excellent footnotes and bibliography firmly places the subject in its broadest context

Apollo Covers approximately 95 pieces representing Chelsea Bow Derby Worcester Chamberlain Worcester Caughley Longton Hall Spode and Hilditch and Sons

A biographical and critical dictionary of painters and engravers Michael Bryan, 1903

The French Revolution in Global Perspective Suzanne Desan, Lynn Hunt, William Max Nelson, 2013-03-19 Situating the French Revolution in the context of early modern globalization for the first time this book offers a new approach to understanding its international origins and worldwide effects A distinguished group of contributors shows that the political

culture of the Revolution emerged out of a long history of global commerce imperial competition and the movement of people and ideas in places as far flung as India Egypt Guiana and the Caribbean This international approach helps to explain how the Revolution fused immense idealism with territorial ambition and combined the drive for human rights with various forms of exclusion The essays examine topics including the role of smuggling and free trade in the origins of the French Revolution the entwined nature of feminism and abolitionism and the influence of the French revolutionary wars on the shape of American empire The French Revolution in Global Perspective illuminates the dense connections among the cultural social and economic aspects of the French Revolution revealing how new political forms at once democratic and imperial anticolonial and centralizing were generated in and through continual transnational exchanges and dialogues Contributors Rafe Blaufarb Florida State University Ian Collier La Trobe University Denise Davidson Georgia State University Suzanne Desan University of Wisconsin Madison Lynn Hunt University of California Los Angeles Andrew Jainchill Queen's University Michael Kwass The Johns Hopkins University William Max Nelson University of Toronto Pierre Serna Universit Paris I Panthéon Sorbonne Miranda Spieler University of Arizona Charles Walton Yale University

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