



The Independent Critic Philippe Burty And The Visual Arts Of Mid Nineteenth Century France

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The Independent Critic Philippe Burty And The Visual Arts Of Mid Nineteenth Century France:

The Independent Critic Gabriel P. Weisberg, 1993 As one of the most vigorous and independent of French nineteenth century art critics Philippe Burty 1830 1890 often supported areas and issues that other critics overlooked He was among the first to support the new renaissance in printmaking essentially in etching and his articles on the decorative arts the need for reforms in the exhibition system and his support of younger painters were well known His primary contribution was in championing Japonisme the taste for all things Japanese in France and in coining the name by which this tendency was identified He also avidly spoke up for the Impressionists in both French and English articles at a time when few did Burty was also a creative collector whose tastes in journalistic writing were reflected in what he had in his own home In all these ways he demonstrated an advanced attitude Women Art Critics in Nineteenth-Century France Wendelin

Guentner, 2013-03-14 Over the past years studies have begun not only to identify the factors that impeded the full participation of women artists in French cultural life such as women's limited access to professional art education but also to bring to light the considerable artistic accomplishments of women occluded by historians for over a century A similar effort at historical revision has been under way for French women writers Works of fiction that enjoyed many editions in the nineteenth century receded from our field of vision for almost a century before being rediscovered and reissued during the last decades of the twentieth century Such efforts have resulted in scholarship that has helped revise the history of both artistic and literary expression in nineteenth century France Similarly many women in nineteenth century France had their art criticism published both in journal reviews and in book form often for decades in a number of the most influential venues of their day However it is perplexing that they remain almost totally invisible in histories of French culture Women Art Critics in Nineteenth Century France Vanishing Acts is the first sustained effort to bring these prolific and influential critics out from the shadows Although each of the chapters in this volume results from an interdisciplinary approach the fact that they are written by scholars in art history and in literature means that there will be inevitable differences in approach and methodology Thus we study the women's reception of specific artworks and aesthetic movements discuss intersections of aesthetics and politics in their essays and the literary styles and rhetorical strategies of individual critics explore the social conditions that allowed or impeded their successes and suggest reasons for their all but disappearance in the twentieth century In bringing to light for twenty first century readers the vanished writings of heretofore unrecognized or underrecognized women art critics the authors hope to contribute to the ongoing revision of women's role in cultural history The multifaceted approaches to word image studies modeled in this book and the many avenues for further research it identifies will inspire scholars in a number of disciplines to continue the work of reinscribing women in the history of cultural life

Impressionists and Politics Philip Nord, 2014-04-04 Impressionists and Politics is an accessible introduction to the current debates about Impressionism Was the artistic movement really radical and innovative Is the term Impressionism

itself an adequate characterization of the movement of painters and critics that took the mid nineteenth century Paris art world by storm By providing an historical background and context the book places the Impressionists roots in wider social and economic transformations and explains its militancy both aesthetic and political Impressionists and Politics is a concise history of the movement from its youthful inception in the 1860s through to its final years of recognition and then crisis A Companion to Impressionism André Dombrowski,2028-08-14 The 21st century s first major academic reassessment of Impressionism providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition chronology and membership of the Impressionist movement In 34 original essays from established and emerging scholars this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art Focusing on the 1860s to 1890s this Companion explores artists who are well represented in Impressionist studies including Monet Renoir Degas and Cassatt as well as Morisot Caillebotte Bazille and other significant yet lesser known artists The essays cover a wide variety of methodologies in addressing such topics as Impressionism s global predominance at the turn of the 20th century the relationship between Impressionism and the emergence of new media the materials and techniques of the Impressionists and the movement s exhibition and reception history Part of the acclaimed Wiley Blackwell Companions to Art History series this important new addition to scholarship in this field Reevaluates the origins chronology and critical reception of French Impressionism Discusses Impressionism s account of modern identity in the contexts of race nationality gender and sexuality Explores the global reach and influence of Impressionism in Europe the Middle East East Asia North Africa and the Americas Considers Impressionism s relationship to the emergence of film and photography in the 19th century Considers Impressionism s representation of the private sphere as compared to its depictions of public issues such as empire finance and environmental change Addresses the Impressionist market and clientele period criticism and exhibition displays from the late 19th century to the middle of the 20th century Features original essays by academics curators and conservators from around the world including those from France Germany the United States the United Kingdom Japan Turkey and Argentina The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art Post Impressionism modern art and modern French cultural history **The Rise of the Cult of Rembrandt** Alison McQueen,2003 Rembrandt s life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naivet demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in

1898 whose production and advertising are a testament to the enduring power of the artist's myth Gustave Le Gray, 1820-1884 Sylvie Aubenas, Gustave Le Gray, 2002 He occasionally made photographs until his death in poverty there in 1884 leaving behind some of the most dazzling photographic images of his era *The Judgment of Paris* Ross King, 2012-01-11 Another fascinating book by the author of Brunelleschi's Dome and Michelangelo and the Pope's Ceiling a saga of artistic rivalry and cultural upheaval in the decade leading to the birth of Impressionism If there were two men who were absolutely central to artistic life in France in the second half of the nineteenth century they were Edouard Manet and Ernest Meissonier While the former has been labelled the Father of Impressionism and is today a household name the latter has sunk into obscurity It is difficult now to believe that in 1864 when this story begins it was Meissonier who was considered the greatest French artist alive and who received astronomical sums for his work while Manet was derided for his messy paintings of ordinary people and had great difficulty getting any of his work accepted at the all important annual Paris Salon Manet and Meissonier were the Mozart and Salieri of their day one a dangerous challenge to the establishment the other beloved by rulers and the public alike for his painstakingly meticulous oil paintings of historical subjects Out of the fascinating story of their parallel careers Ross King creates a lens through which to view the political tensions that dogged Louis Napoleon during the Second Empire his ignominious downfall and the bloody Paris Commune of 1871 At the same time King paints a wonderfully detailed and vivid portrait of life in an era of radical social change When Manet painted *Dejeuner sur l'herbe* or *Olympia* he shocked not only with his casual brushstrokes but with his subject matter top hatted white collar workers and their mistresses were not considered suitable subjects for Art Ross King shows how benign as they might seem today these paintings changed the course of history The struggle between Meissonier and Manet to see their paintings achieve pride of place at the Salon was not just about artistic competitiveness it was about how to see the world Full of fantastic tidbits of information and a colourful cast of characters that includes Baudelaire Courbet and Zola with walk on parts for Monet Renoir Degas and Cezanne *The Judgment of Paris* casts new light on the birth of Impressionism and takes us to the heart of a time in which the modern French identity was being forged **Twenty-first-century Perspectives on Nineteenth-century Art** Petra ten-Doesschate Chu, Laurinda S. Dixon, 2008 This book presents an interdisciplinary and inclusive view of nineteenth century art observed from the vantage point of the new twenty first century The areas of expertise represented by the thirty essays herein span the full range of nineteenth century studies and include discussions of such artistic styles as realism impressionism romanticism and art nouveau as well as early twentieth century movements that owe their formative influence to the nineteenth century Topics span the historical gamut from revivalism to the roots of modernism considering along the way such themes as the depiction of women Orientalism art criticism evolutionary theory political propaganda history painting landscape and national identity Aspects of art display public monuments and international exhibitions shed light on the roles of government and individuals in the dissemination of artistic styles and subject matter Unique in this collection is

an emphasis on the marketing of art both in America and abroad which considers the important financial and commercial issues that continue to influence viewers beliefs and perceptions Most important this book demonstrates that the rich field of nineteenth century studies continues to inspire discovery and creativity Publisher description Japanese Hermeneutics Michael F. Marra, 2002-02-28 Japanese Hermeneutics provides a forum for the most current international debates on the role played by interpretative models in the articulation of cultural discourses on Japan It presents the thinking of esteemed Western philosophers aestheticians and art and literary historians and introduces to English reading audiences some of Japan s most distinguished scholars whose work has received limited or no exposure in the United States In the first part Hermeneutics and Japan contributors examine the difficulties inherent in articulating otherness without falling into the trap of essentialization and while relying on Western epistemology for explanation and interpretation In the second part Japan s Aesthetic Hermeneutics they explore the role of aesthetics in shaping discourses on art and nature in Japan The essays in the final section of the book Japan s Literary Hermeneutics rethink the notion of Japanese literature in light of recent findings on the ideological implications of canon formations and transformations within Japan s prominent literary circles Contributors Amagasaki Akira Haga Toru Hamashita Masahiro Inaga Shigemi Kambayashi Tsunemichi Thomas LaMarre John C Maraldo Michael F Marra Mark Meli Ohashi Ryosuke Otabe Tanehisa Graham Parkes J Thomas Rimer Sasaki Ken ichi Haruo Shirane Suzuki Sadami Stefan Tanaka Gianni Vattimo *Laugh Lines* Julia Langbein, 2022-02-24 Laugh Lines Caricaturing Painting in Nineteenth Century France is the first major study of Salon caricature a kind of graphic art criticism in which press artists drew comic versions of contemporary painting and sculpture for publication in widely consumed journals and albums Salon caricature began with a few tentative lithographs in the 1840s and within a few decades no Parisian exhibition could open without appearing in warped incisive and hilarious miniature in the pages of the illustrated press This broad survey of Salon caricature examines little known graphic artists and unpublished amateurs alongside major figures like douard Manet puts anonymous jokesters in dialogue with the essays of Baudelaire and holds up the material qualities of a 10 centime album to the most ambitious painting of the 19th century This archival study unearths colorful caricatures that have not been reproduced until now drawing back the curtain on a robust culture of comedy around fine art and its reception in 19th century France **Japanese Design** Patricia Graham, 2014-09-30 Winner Choice Magazine Outstanding Academic Title 2015 This Japanese design book presents the arts aesthetics and culture of Japan with over 160 stunning color photos and extensive historical and cultural commentary The Japanese sensibility often possesses an intuitive emotional appeal whether it s a silk kimono a carefully raked garden path an architectural marvel a teapot or a contemporary work of art This allure has come to permeate the entire culture of Japan it is manifest in the most mundane utensil and snack food packaging as well as in Japanese architecture and fine art In Japanese Design Asian art expert and author Patricia J Graham explains how Japanese aesthetics based on fine craftsmanship and simplicity developed Her unusual full color presentation reveals this

design aesthetic in an absorbing way Focusing on ten elements of Japanese design Graham explores how visual qualities the cultural parameters and the Japanese religious traditions of Buddhism and Shinto have impacted the appearance of its arts Japanese Design is a handbook for the millions of us who have felt the special allure of Japanese art culture and crafts Art and design fans and professionals have been clamoring for this a book that fills the need for an intelligent culture rich overview of what Japanese design is and means Topics explored in Japanese Design include The Aesthetics of Japanese Design The Cultural Parameters of Japanese Design Early Promoters of Artistic Japan 1830s 1950s **Nineteenth Century French Art** Sébastien Allard, Henri Loyrette, Laurence Des Cars, 2007 During the nineteenth century France experienced an unprecedented growth in the visual arts and Paris was its center French art became a universally accepted benchmark spreading its many ground breaking developments the radicalism of Impressionism and Post Impressionism the daring of Art Nouveau and the innovations of Haussman s new urban landscape far beyond its borders and in return receiving numerous influences from broad During this extraordinary rich and productive period French art also benefited from the synthesis of the past with the innovations of the present resulting in an artistic output whose legacy is still being felt today This chronological history richly illustrated and recounted by experts from France s preeminent museums charts the growth of this fruitful and revolutionary period in the history of world art From publisher s description *Translation, History and Arts* Ji Meng, Atsuko Ukai, 2013-07-29 Translation History and Arts New Horizons in Asian Interdisciplinary Humanities Research is a collection of selected research papers originally presented at the Todai Forum in October 2011 in Lyon France under the auspices of the University of Tokyo Japan Papers selected for inclusion in this book stand at the frontier of interdisciplinary humanities research and are concerned with translation and cross cultural studies social and art history and comparative area studies A central theme of the papers is the development of a new discursive narrative of local histories against the backdrop of world history Through case studies of historical and modern socio cultural events occurring in different regions and countries this book strives to advance our understanding of the dynamic and complex interactions among distinct social and cultural systems in world history *Reframing Japonisme* Elizabeth Emery, 2020-09-17 Japonisme the nineteenth century fascination for Japanese art has generated an enormous body of scholarship since the beginning of the twenty first century but most of it neglects the women who acquired objects from the Far East and sold them to clients or displayed them in their homes before bequeathing them to museums The stories of women shopkeepers collectors and artists rarely appear in memoirs left by those associated with the japoniste movement This volume brings to light the culturally important yet largely forgotten activities of women such as Cl mence d Ennery 1823 1898 who began collecting Japanese and Chinese chimeras in the 1840s built and decorated a house for them in the 1870s and bequeathed the Mus e d Ennery to the state as a free public museum in 1893 A friend of the Goncourt brothers and a fifty year patron of Parisian dealers of Asian art d Ennery s struggles to gain recognition as a collector and curator serve as a lens through which to examine the

collecting and display practices of other women of her day Travelers to Japan such as the Duchesse de Persigny Isabella Stewart Gardner and Laure Durand Fardel returned with souvenirs that they shared with friends and family Salon hostesses including Juliette Adam Louise Cahen d Anvers Princesse Mathilde and Marguerite Charpentier provided venues for the discussion and examination of Japanese art objects as did well known art dealers Madame Desoye Madame Malinet Madame Hatty and Madame Langweil Writers actresses and artists Judith Gautier Th r se Bentzon Sarah Bernhardt and Mary Cassatt to name just a few took inspiration from the Japanese material in circulation to create their own unique works of art Largely absent from the history of Japonisme these women and many others actively collected Japanese art interacted with auction houses and art dealers and formed collections now at the heart of museums such as the Louvre the Mus e Guimet the Mus e Cernuschi the Mus e Unterlinden and the Metropolitan Museum of Art

Transpacific Connections: Literary and Cultural Production by and about Latin American Nikkeijin Maja Zawierzeniec, 2022-06-14 Transpacific Connections Literary and Cultural Production by and about Latin American Nikkeijin is a cross cultural work combining Latin American and Japanese studies It contains original research on social and cultural relations between Japan and Latin America ranging from Japanese inspirations in one of the Mexican most renowned poets Brazilian dekasegi temporary workers in Japan described in a variety of testimonials Japanese community in Brazil and its literary production and a Mexican telenovela inspired by the Japanese culture to European inspirations in a Nikkei Peruvian writer Higa Oshiro

Charles Blanc and the Gazette Des Beaux-Arts Marcelle Hourt Pour, 1997

Bachelor Japanists Christopher Reed, 2016-11-15 Challenging clich s of Japonism as a feminine taste Bachelor Japanists argues that Japanese aesthetics were central to contests over the meanings of masculinity in the West Christopher Reed draws attention to the queerness of Japanist communities of writers collectors curators and artists in the tumultuous century between the 1860s and the 1960s Reed combines extensive archival research analysis of art architecture and literature the insights of queer theory and an appreciation of irony to explore the East West encounter through three revealing artistic milieus the Goncourt brothers and other japonistes of late nineteenth century Paris collectors and curators in turn of the century Boston and the mid twentieth century circles of artists associated with Seattle s Mark Tobey The result is a groundbreaking integration of well known and forgotten episodes and personalities that illuminates how Japanese aesthetics were used to challenge Western gender conventions These disruptive effects are sustained in Reed s analysis which undermines conventional scholarly investments in the heroism of avant garde accomplishment and ideals of cultural authenticity

Pacific Rim Modernisms Mary Ann Gillies, Helen Sword, Steven G. Yao, 2009-01-01 Pacific Rim Modernisms explores the complex ways that writers artists and intellectuals of the Pacific Rim have contributed to modernist culture literature and identity

Mount Fuji H. Byron Earhart, 2015-07-15 Illustrated with color and black and white images of the mountain and its associated religious practices H Byron Earhart s study utilizes his decades of fieldwork including climbing Fuji with three pilgrimage groups and his research into Japanese and Western sources to offer a comprehensive

overview of the evolving imagery of Mount Fuji from ancient times to the present day Included in the book is a link to his twenty eight minute streaming video documentary of Fuji pilgrimage and practice Fuji Sacred Mountain of Japan Beginning with early reflections on the beauty and power associated with the mountain in medieval Japanese literature Earhart examines how these qualities fostered spiritual practices such as Shugendo which established rituals and a temple complex at the mountain as a portal to an ascetic otherworld As a focus of worship the mountain became a source of spiritual insight rebirth and prophecy through the practitioners Kakugyo and Jikigyo whose teachings led to social movements such as Fujido the way of Fuji and to a variety of pilgrimage confraternities making images and replicas of the mountain for use in local rituals Earhart shows how the seventeenth century commodification of Mount Fuji inspired powerful interpretive renderings of the peerless mountain of Japan such as those of the nineteenth century print masters Hiroshige and Hokusai which were largely responsible for creating the international reputation of Mount Fuji In the eighteenth and nineteenth centuries images of Fuji served as an expression of a unique and superior Japanese culture With its distinctive shape firmly embedded in Japanese culture but its ethical ritual and spiritual associations made malleable over time Mount Fuji came to symbolize ultranationalistic ambitions in the 1930s and early 1940s peacetime democracy as early as 1946 and a host of artistic naturalistic and commercial causes even the exotic and erotic in the decades since

The Politics of Sex, Race and Working-Class Slang in Late Second Empire French Caricature Russell Stephens, 2025-08-11 This study examines caricatures as they appeared within popular Parisian magazines in mid 19th century France at the time of the 1867 World s Fair Chapters compare the comic mockery of several of the most important satirists of this time including Am d e de No or Cham 1818 1879 as he was more popularly known and Honor Daumier 1808 1879 A major theme within the analysis is how these caricaturists secretly used argot street slang as documented in two slang dictionaries by Parisian litterateur Alfred Delvau 1825 1867 within their comic images to carry hidden encrypted messages in order to evade the censorship of the day The book focuses primarily on caricatures of Chinese visitors who were part of the 1866 diplomatic visit to Paris and images of Chinese at the 1867 Exposition Universelle showing how the satires which were published by Cham used argot to create highly sexualised images that were often racist in nature In contrast the volume proposes that Daumier used slang in his caricatures to challenge racism and to make secret reference to current political leaders and politics The book will be of interest to scholars working in art history visual culture media studies and communication studies

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