

# THE IMAGE MULTIPLIED

Five centuries of printed reproductions  
of paintings and drawings



S U S A N L A M B E R T

# The Image Multiplied Five Centuries Of Printed Reproductions Of Paintings And Drawings

**Susan Lambert**



## **The Image Multiplied Five Centuries Of Printed Reproductions Of Paintings And Drawings:**

**The Image Multiplied** Susan Lambert,1987      The Mass Image G. Beegan,2008-01-09 The Mass Image situates the creation of the first photographically illustrated magazines within the social relations of the emerging popular culture of late Victorian London It demonstrates how photomechanical reproduction allowed the illustrated press to envisage modern life on a much more intense scale than ever before      *Reading Popular Prints 1790-1870* Brian Maidment,2001-12-07 Each chapter of this stimulating book collects a wide variety of images show the different ways that historical events can be represented Metal and wood engravings lithographs woodcuts etchings watercolors and drawings all reflect changing attitudes towards gender politics the family education and industrialization This revised second edition has many new illustrations which further assist the interpretation of popular graphic images from the 18th and 19th centuries      **The Care of Prints and Drawings** Margaret Holben Ellis,2016-12-15 The 2nd edition of The Care of Prints and Drawings provides practical straightforward advice to those responsible for the preservation of works on paper ranging from curators facility managers conservators registrars collection care specialists private collectors artists or students of museum studies visual arts art history or conservation A greater emphasis is placed on preventive conservation a trend among collecting institutions which reflects the growing recognition that scarce resources are best expended on preventing deterioration rather than on less effective measures of reversing it Expanded and richly illustrated chapters include Supports for Prints and Drawings discusses the properties of parchment and paper and introduces the general preservation needs and conservation problems of all works on paper regardless of their media Conservation Problems Related to the Paper Support of Prints and Drawings presents a guide to recognizing the symptoms and diagnosing the causes of damage specific to paper Conservation Problems Related to the Materials and Techniques of Prints describes the conservation problems that affect certain printmaking materials and arise from specific processes Conservation Problems Related to the Materials and Techniques of Drawings focuses on the various materials used to create marks on paper Item Level Collection Protection Envelopes Sleeves Folders Enclosures Mats Boxes Frames and Furniture discusses measures taken for prints and drawings so that they can better withstand the rigors of handling examination exhibition travel and adverse environmental conditions Preventive Conservation for Prints and Drawings describes how the integration of a comprehensive Collections Care Program into a Collections Management Policy can reduce the need for item level conservation treatments Basic Paper Conservation Procedures provides instructions on how to stabilize damaged works How to Make Starch Paste and Methyl Cellulose Adhesive and Suppliers of Paper Conservation Materials and Equipment are appended as well as a Glossary      *Art in Reproduction* Robert Verhoogt,2007 This illuminating study examines the cultural meaning of artistic reproduction in a refreshingly new context through its consideration of how three artists managed the reproduction of their work      Prints and Printmaking Antony Griffiths,1996 Introductory text that touches on the basics of various printmaking techniques and briefly describes the

history of each     **The Culture of the Copy** Hillel Schwartz, 2014-11-02 A novel attempt to make sense of our preoccupation with copies of all kinds from counterfeits to instant replay from parrots to photocopies The Culture of the Copy is a novel attempt to make sense of the Western fascination with replicas duplicates and twins In a work that is breathtaking in its synthetic and critical achievements Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds whose presence alternately sustains and overwhelms us This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning conjoined twins copyright digital reproduction and multiple personality disorder At once abbreviated and refined it will be of interest to anyone concerned with problems of authenticity identity and originality Through intriguing and at times humorous historical analysis and case studies in contemporary culture Schwartz investigates a stunning array of simulacra counterfeits decoys mannequins and portraits ditto marks genetic cloning war games and camouflage instant replays digital imaging parrots and photocopies wax museums apes and art forgeries not to mention the very notion of the Real McCoy Working through a range of theories on biological mechanical and electronic reproduction Schwartz questions the modern esteem for authenticity and uniqueness The Culture of the Copy shows how the ethical dilemmas central to so many fields of endeavor have become inseparable from our pursuit of copies of the natural world of our own creations indeed of our very selves The book is an innovative blend of microsociology cultural history and philosophical reflection of interest to anyone concerned with problems of authenticity identity and originality Praise for the first edition T he author brings his considerable synthetic powers to bear on our uneasy preoccupation with doubles likenesses facsimiles replicas and re enactments I doubt that these cultural phenomena have ever been more comprehensively or more creatively chronicled A book that gets you to see the world anew again The New York Times A sprightly and disconcerting piece of cultural history Terence Hawkes London Review of Books In The Culture of the Copy Schwartz has written the perfect book original and repetitive at once Todd Gitlin Los Angeles Times Book Review

Fifteenth- to Eighteenth-century European Drawings Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its

art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resourcestab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014     *The Business of Watercolour* Simon Fenwick,Greg Smith,2018-12-17 First published in 1997 this volume will revolutionise the study of watercolour painting in Britain The Royal Watercolour Society archive constitutes a major academic resource covering two hundred years of the history of watercolour painting in Britain The rediscovery in 1980 of the Jenkins Papers the early records of the Society was a major find for the history of British art The archives are substantial and remarkably comprehensive Minutes of annual general meetings Council and committees are all intact extraordinarily the Society s catalogues for its own exhibitions have also survived with details of who bought the pictures and for how much It contains biographical information on several hundred artists who practised throughout the United Kingdom from the end of the eighteenth century to the present day Prepared by the archivist to the RWS Simon Fenwick this is not just a work of reference but an absorbing book to dip into again and again The Society of Painters in Water Colours as it was then titled was founded in 1804 to promote the interests of painters using watercolour and to provide a platform for members to sell their work As such its archives provide an excellent insight into the evolving debate on the status of the artists and their medium and an authoritative account of the way in which watercolour paintings were sold distributed and acquired The substantial introduction by Greg Smith surveys some of the purposes and practices of watercolour from 1750 to the present day and highlights key issues many yet to be examined relating to the study of watercolour His survey is arranged around a number of topics including the notion of watercolour as a British art collecting and display book illustration architectural drawing map making and topography antiquarian studies decorative arts printmaking portrait miniatures and drawings amateur practices and the changing status of the sketch     **Black** Michel Pastoureau,2023-06-13 The story of the color black in art fashion and culture from the beginning of history to the twenty first century Black favorite color of priests and penitents artists and ascetics fashion designers and fascists has always stood for powerfully opposed ideas authority and humility sin and holiness rebellion and conformity wealth and poverty good and bad In this beautiful and richly illustrated book the acclaimed author of *Blue* now tells the fascinating social history of the color black in Europe In the beginning was black Michel Pastoureau tells us The archetypal color of darkness and death black was associated in the early Christian period with hell and the devil but also with monastic virtue In the medieval era black became the habit of courtiers and a hallmark of royal luxury Black took on new meanings for early modern Europeans as they began to print words and images in black and white and to absorb Isaac Newton s announcement that black was no color after all During the romantic period black was melancholy s friend while in the twentieth century black and white came to dominate art print photography and film and was finally restored to the status of a true color For Pastoureau the history of any color must be a social history first because it is societies that give colors

everything from their changing names to their changing meanings and black is exemplary in this regard In dyes fabrics and clothing and in painting and other art works black has always been a forceful and ambivalent shaper of social symbolic and ideological meaning in European societies With its striking design and compelling text Black will delight anyone who is interested in the history of fashion art media or design

**Picturing the Past** Rosemary Mitchell,2000-07-13 This monograph is a wide ranging and sophisticated analysis of representations in text and image of the English past between 1830 and 1870 It consists of a series of inter related case studies of illustrated history books ranging from editions of David Humes History of England to W H Ainsworths The Tower of London 1840 It contributes to present debates on nationalism highlighting the complex and variable nature of cultural constructions of identity Simultaneously it offers an overall interpretation of historiographical change in early and mid Victorian Britain focusing in particular on the transition from picturesque reconstructions of the English past to the scientific approaches of the professional historian Genuinely interdisciplinary Picturing the Past presents new perspectives on traditional studies of Victorian historiography literature and illustration It explores relationships between text and image author illustrator and publisher in the production of illustrated historical texts often drawing on neglected material in publishers archives The tendency to analyse text and image fiction and non fiction popular and elite publications in isolation from each other is challenged in the interests of a more complex and nuanced portrait of the middle class Victorian historical consciousness

*Collecting and Conserving Net Art* Annet Dekker,2018-05-08 Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation the book casts a new light on net art conservation curating and museum studies Viewing net art as a process rather than as a fixed object the book considers how this is influenced by and executed through other systems and users Arguing that these processes and networks are imbued with ambiguity the book suggests that this is strategically used to create suspense obfuscate existing systems and disrupt power structures The rapid obsolescence of hard and software the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate make net art a challenging case for conservation Taking the performative and interpretive roles conservators play into account the book demonstrates how practitioners can make more informed decisions when responding to critically analysing or working with net art particularly software based processes Collecting and Conserving Net Art is intended for researchers academics and postgraduate students especially those engaged in the study of museum studies conservation and heritage studies curatorial studies digital art and art history The book should also be interesting to professionals who are involved in the conservation and curation of digital arts performance media and software

**Landscape Design in Color** Mira Engler,2022-12-27 Architects landscape architects and urban designers experiment with color and lighting effects in their daily professional practice Over the past decade there has been a reinvigorated

discussion on color within architectural and cultural studies Yet scholarly enquiry within landscape architecture has been minimal despite its important role in landscape design This book posits that though color and lighting effects appear natural fleeting and difficult to comprehend the sensory palette of built landscapes and gardens has been carefully constructed to shape our experience and evoke meaning and place character *Landscape Design in Color History Theory and Practice 1750 to Today* is an inquiry into the themes theories and debates on color and its impact on practice in Western landscape architecture over the past three centuries Divided into three key periods each chapter in the book looks at the use of color in the written and built work of key prominent designers The book investigates thematic juxtapositions such as natural and artificial color and line design and draftsmanship sensation and concept imitation and translation deception and display and decoration and structure and how these have appeared faded disappeared and reappeared throughout the ages Richly designed and illustrated in full color throughout including color palettes this book is a must have resource for students scholars and design professionals in landscape architecture and its allied disciplines "Marketing Art in the British Isles, 1700 to the Present" Charlotte Gould, 2017-07-05 A cultural history of the first truly modern art market *Marketing Art in the British Isles 1700 to the Present* furthers the burgeoning exploration of Britain's struggle to carve a niche for itself on the international art scene Bringing together scholars from the UK US Europe and Asia this collection sheds new light on such crucial notions as the internationalization of the art market the emergence of an increasingly complex exhibition culture issues of national rivalry and emulation artists individual and collective strategies for their own promotion and survival the persistent anti commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes as well as an unquestionable native British genius at reconciling jarring discourses Essays explore the unresolved tension between artistic aspirations and commercial interest a tension that has come to shape Britain's national artistic tradition from the perspectives of artists dealers and super collectors and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today Specific case studies include Whistler Roger Fry Damien Hirst and Charles Saatchi essays consider art markets from London and Manchester to Paris and Flanders *William Hunter's World* Nick Pearce, 2017-07-05 Despite William Hunter's stature as one of the most important collectors and men of science of the eighteenth century and the fact that his collection is the foundation of Scotland's oldest public museum The Hunterian until now there has been no comprehensive examination in a single volume of all his collections in their diversity This volume restores Hunter to a rightful position of prominence among the medical men whose research and amassing of specimens transformed our understanding of the natural world and man's position within it This volume comprises essays by international specialists and are as diverse as Hunter's collections themselves dealing as they do with material that ranges from medical and scientific specimens to painting prints books and manuscripts The first sections focus upon Hunter's own collection and his response to it while the final section contextualises Hunter within the wider sphere A special feature of the

volume is the inclusion of references to the Hunterian's web pages and on line databases. These enable searches for items from Hunter's collections both from his museum and library. Locating Hunter's collecting within the broader context of his age and environment, this book provides an original approach to a man and collection whose importance has yet to be comprehensively assessed.

*The Oxford History of Western Art* Martin Kemp, 2000. The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century. OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood. None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book. Through a carefully devised modular structure, readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time. Here, uniquely, is not the simple linear story of art but a rich series of stories told from varying viewpoints. The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered. The 167 illustration groups, supported by explanatory text and picture captions, create a sequence of visual tours, not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated. The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience, allowing readers to become active participants in the process of interpretation and synthesis. Another key feature of the narrative is the redefinition of traditional period boundaries. Rather than relying on conventional labels such as Medieval, Renaissance, Baroque etc, five major phases of significant historical change are established that unlock longer and more meaningful continuities. The art of classical antiquity from c. 600 BC to the fall of Rome in AD 410. The establishment of visual culture in Europe from 410 to 1527. The sack of papal Rome. European visual regimes from 1527 to 1770. The era of revolutions 1770 to 1914. Modernism and after 1914 to 2000. This new framework shows how the major religious and secular functions of art have been forged, sustained, transformed, revived and revolutionized over the ages, how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create, patrons patronize, collectors collect, galleries exhibit, dealers deal and art historians write. The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp, one of the UK's most distinguished art historians. Whilst bringing their own expertise and vision to their sections, each author was also asked to relate their text to a number of unifying themes and issues, including written evidence, physical contexts, patronage, viewing and reception techniques, gender and racial issues, centres and peripheries, media and condition, the notion of art and current presentations. Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America, space is also given to cross



fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

*Slavery, Colonialism and Connoisseurship* Nandini Bhattacharya, 2017-11-28 Colonization slavery traffic in women and connoisseurship seem to have particularly captured the imaginations of circumatlantic writers of the later eighteenth century In this book Nandini Bhattacharya examines the works of such writers as Richard Brinsley Sheridan George Colman Jr James Cobb and Phillis Wheatley who redefined ideas about Value and Taste Writers re-presented the ethical debate on Value and trade through aesthetic metaphors and discourse thus disguising the distasteful nature of the ownership and exchange of human beings and mitigating the guilt associated with that traffic Bhattacharya explores the circumatlantic redefinition of Taste and Value as cultural and moral concepts in gender and racial discourses in slave owning colonizing and connoisseurial Britain and demonstrates how Value and aesthetics were redefined in late eighteenth century circumatlantic discourses with particular focus on the language of slavery trade and connoisseurship She also delineates the workings of transnational consciousness and experience of race class gender slavery colonialism and connoisseurship in the late eighteenth century circumatlantic rim Throughout the study Bhattacharya rereads late eighteenth century British literature as a stage for the articulation of theories of difference and domination

**An Indolent and Blundering Art?** Emma Chambers, 2018-08-10 First published in 1999 Chambers explores English etching changed that radically during the nineteenth century This book looks into the freedom and directness of the etching process became a key plank in a sustained attempt to raise the status of etching in Britain spearheaded by artists such as Francis Seymour Haden and James McNeill Whistler and members of the Etching Club *An Indolent and Blundering Art* Opens with a description of the use of language and art criticism to redefine etching

*From an Antique Land* Anne MacLeod, 2012-11-05 This book looks at visual images as an alternative and undervalued source of evidence for ideas about the Scottish Gàidhealtachd in the period 1700-1880 Illustrated with 100 plates it brings together many little known and previously unrelated images Addressing the textual bias inherent in Scottish historical studies the book examines a broad range of maps plans paintings drawings sketches and printed images arguing that the concept of antiquity was the single most powerful influence driving the visual representation of the Highlands and Islands from 1700 to 1880 and indeed beyond Successive chapters look at archaeological ethnological and geological motives for visualising the Highlands and at the bias in favour of antiquity which resulted from the spread of these intellectual influences into the fine arts The book concludes that the shadow of time which hallmarked visual representations of the region resulted in a preservationist mentality which has had powerful repercussions for approaches to Highland issues down to the present day The book will appeal to historians art historians cultural geographers and the general reader interested in

Highland history and culture

Art Criticism Since 1900 Malcolm Gee, 1993

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