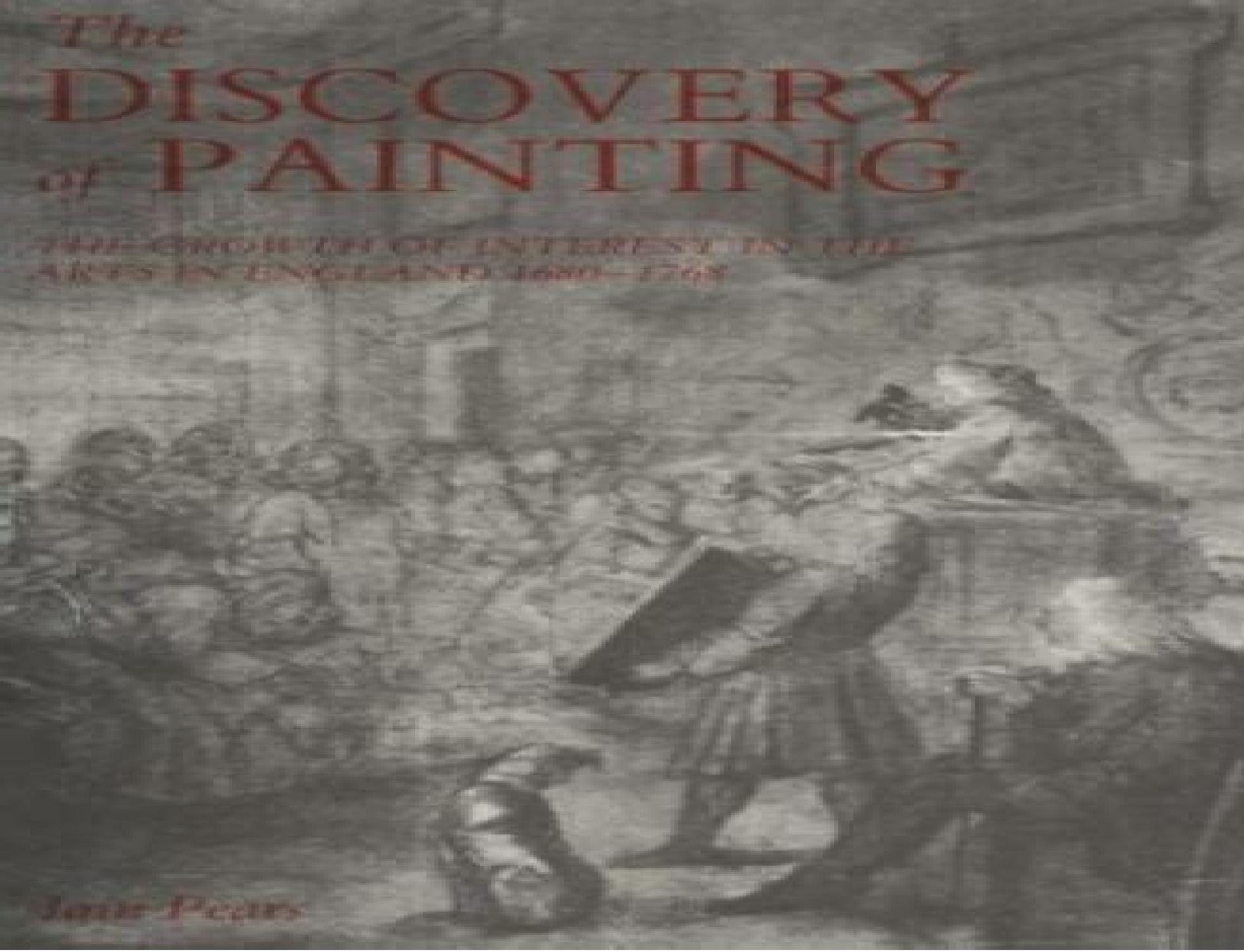




The
DISCOVERY
of **PAINTING**

THE GROWTH OF INTEREST IN THE
ARTS IN ENGLAND 1680-1768

Jane Pears

The Discovery Of Painting The Growth Of Interest In The Arts In England 1680 1768

Philip Hook



The Discovery Of Painting The Growth Of Interest In The Arts In England 1680 1768:

The Discovery of Painting Iain Pears, 1991 **The Discovery of Painting** Iain Pears, 1991 "*Le discovery of painting: the growth of interest in the arts in England 1680-1768*" di Iain Pears Sabrina Dini, Maria Teresa Zanobini, 1994 *Culture, Politics and Society in Britain, 1660-1800* Jeremy Black, Jeremy Gregory, 1991 "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 **'Candidates for Fame'** Matthew Hargraves, 2005-01-01 In 1760 an innovation transformed the character of artistic life in Britain the first public exhibition of art A dispute split exhibitors into rival groups among them the Society of Artists of Great Britain This work examines the Society and looks at the politics and personalities behind the exhibitions *Rogues' Gallery* Philip Hook, 2021-04-30 This expert and elegantly written book reveals how dealers have been a major force in art history from the Renaissance to the avant garde The Guardian UK Philip Hook's riveting narrative takes us from the early days of art dealing in Antwerp where paintings were sold by weight to the unassailable hauteur of contemporary galleries in New York London Paris and beyond Along the way we meet a surprisingly wide ranging cast of characters from tailors spies and the occasional anarchist to scholars aristocrats and connoisseurs some compelled by greed some by their own vision of art and some by the art of the deal Among them are Joseph Duveen who almost single handedly brought the Old Masters to America Paul Durand Ruel the Impressionists champion Daniel Henry Kahnweiler high priest of Cubism Leo Castelli dealer midwife to Abstract Expressionism and Pop Art and Peter Wilson the charismatic Sotheby's chairman who made a theater of the auction room Full of unforgettable anecdotes and astute insight Rogue's Gallery offers a front row seat and a backstage pass to this arcane and obsessively secretive profession Hannah Rothschild Mail on Sunday UK Bristles with colorful characters and dysfunctional dynasties Hook weaves history with racy twists opening the door to a secretive world No rogue emerges unscathed The Wall Street Journal **Wicked Intelligence** Matthew C. Hunter, 2013-10-15 In late seventeenth century

London the most provocative images were produced not by artists but by scientists Magnified fly eyes drawn with the aid of microscopes apparitions cast on laboratory walls by projection machines cut paper figures revealing the exact proportions of sea monsters all were created by members of the Royal Society of London the leading institutional platform of the early Scientific Revolution Wicked Intelligence reveals that these natural philosophers shaped Restoration London's emergent artistic cultures by forging collaborations with court painters penning art theory and designing triumphs of baroque architecture such as St Paul's Cathedral Matthew C Hunter brings to life this archive of experimental philosophical visualization and the deft cunning that was required to manage such difficult research Offering an innovative approach to the scientific image making of the time he demonstrates how the Restoration project of synthesizing experimental images into scientific knowledge as practiced by Royal Society leaders Robert Hooke and Christopher Wren might be called wicked intelligence Hunter uses episodes involving specific visual practices for instance concocting a lethal amalgam of wax steel and sulfuric acid to produce an active model of a comet to explore how Hooke Wren and their colleagues devised representational modes that aided their experiments Ultimately Hunter argues the craft and craftiness of experimental visual practice both promoted and menaced the artistic traditions on which they drew turning the Royal Society projects into objects of suspicion in Enlightenment England The first book to use the physical evidence of Royal Society experiments to produce forensic evaluations of how scientific knowledge was generated Wicked Intelligence rethinks the parameters of visual art experimental philosophy and architecture at the cusp of Britain's imperial power and artistic efflorescence

Edmund Burke: Volume I, 1730-1784 F. P. Lock, 2008-08-28 Edmund Burke 1730-1797 was one of the most profound versatile and accomplished thinkers of the eighteenth century Born and educated in Dublin he moved to London to study law but remained to make a career in English politics completing A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful 1757 before entering the political arena A Member of Parliament for nearly thirty years his speeches are still read and studied as classics of political thought and through his best known work Reflections on the Revolution in France 1790 he has continued to exercise a posthumous influence as the father of conservatism This is the first full scholarly biography of Burke for over a generation to be completed in two volumes The first volume covers the years between 1730-1784 and describes his Irish upbringing and education early writing and his parliamentary career throughout the momentous years of the American War of Independence Lavishly illustrated it provides an authoritative account of the complexity and breadth of Burke's philosophical and political writing and examines its origins in his personal experiences and the political world of his day This outstanding book will be required reading for anybody seeking a fuller understanding of eighteenth century history philosophy and political thought

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

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