

THE SLEEP OF REASON

Primitivism in
Modern European Art and Aesthetics,
1725–1907



Frances S. Connelly

Sleep Of Reason Primitivism In Modern European Art And Aesthetics 1725 1907

Natalia Majluf



Sleep Of Reason Primitivism In Modern European Art And Aesthetics 1725 1907:

The Sleep of Reason Frances S. Connelly,1999 *The Sleep of Reason* Frances Connelly,1995 **Art, Music, and Mysticism at the Fin de Siècle** Corrinne Chong,Michelle Foot,2024-07-29 This edited volume explores the dialogue between art and music with that of mystical currents at the turn of the twentieth century The volume draws on the most current research from both art historians and musicologists to present an interdisciplinary approach to the study of mysticism s historical importance The chapters in this edited volume gauge the scope of different interpretations of mysticism and illuminate how an exchange between the sister arts unveil an underlying stream of metaphysical supernatural and spiritual ideas over the course of the century Case studies include Charles Tournemire Joseph P ladan Erik Satie Hilma af Klint Jean Sibelius Franti ek Kupka and Wassily Kandinsky The contributors unique theoretical perspectives and disciplinary methodologies offer expert insight on both the rewards and inevitable aesthetic complications that arise when one artform meets another The book will be of interest to scholars working in art history musicology visual culture and mysticism **Art and Monist Philosophy in Nineteenth Century France From Auteuil to Giverny** Nina Athanassoglou-Kallmyer,2023-09-25 This is a study of the relation between the fine arts and philosophy in France from the aftermath of the 1789 revolution to the end of the nineteenth century when a philosophy of being called monism the concept of a unity of matter and spirit emerged and became increasingly popular among intellectuals artists and scientists Nina Athanassoglou Kallmyer traces the evolution and impact of this monist thought and its various permutations as a transformative force on certain aspects of French art and culture from Romanticism to Impressionism and as a theoretical backdrop that paved the way to as yet unexplored aspects of a modernist aesthetic Chapters concentrate on three major artists Th odore G ricault 1791 1824 Eug ne Delacroix 1798 1863 and Claude Monet 1840 1926 and their particular approach to and interpretation of this unitarian concept The book will be of interest to scholars working in art history philosophy and cultural history Abstraction and the Classical Ideal, 1760-1920 Charles A. Cramer,2006 This study traces an important but largely overlooked conception of abstraction in art from its roots in eighteenth century empirical epistemology to its application in the pursuit of ideal form from Joshua Reynolds to Piet Mondrian Theorized by Enlightenment philosophy as a means of discovering ideal essence by purging natural form of its accidental and contingent qualities abstraction was a major focus of philosophical scientific and aesthetic discourse for more than one hundred fifty years serving as the nucleus of fundamental debates about the philosophy of mind the relationship between the Ancients and the Moderns the nature of human racial and functional variety the nature of God s creative ideas the use of brushwork in painting the validity of abstraction in art and the visual appearance of ideal truth and beauty **The Death of Authentic Primitive Art** Shelly Errington,2023-09-01 In this lucid witty and forceful book Shelly Errington argues that Primitive Art was invented as a new type of art object at the beginning of the twentieth century but that now at the century s end it has died a double but

contradictory death Authenticity and primitivism both attacked by cultural critics have died as concepts At the same time the penetration of nation states the tourist industry and transnational corporations into regions that formerly produced these artifacts has severely reduced supplies of primitive art bringing about a second death Errington argues that the construction of the primitive in the nineteenth and twentieth centuries and the kinds of objects chosen to exemplify it must be understood as a product of discourses of progress from the nineteenth century European narrative of technological progress to the twentieth century narrative of modernism to the late twentieth century narrative of the triumph of the free market In Part One she charts a provocative argument ranging through the worlds of museums art theorists mail order catalogs boutiques tourism and world events tracing a loosely historical account of the transformations of meanings of primitive art in this century In Part Two she explores an eclectic collection of public sites in Mexico and Indonesia a national museum of anthropology a cultural theme park an airport and a ninth century Buddhist monument newly refurbished to show how the idea of the primitive can be used in the interests of promoting nationalism and economic development Errington's dissection of discourses about progress and primitivism in the contemporary world is both a lively introduction to anthropological studies of art institutions and a dramatic new contribution to the growing field of cultural studies *Framing Formalism*

Richard Woodfield,2013-10-23 Alois Riegl 1858 1905 was one of the founding fathers of modern formalist criticism As a member of the Vienna School of Art Historians he shared their range of interests in the decorative arts art in transition conservation and monuments This collection of critical essays examines various facets of Riegl's work and opens with a new translation of Hans Sedlmayr's famous and notorious *Die Quintessenz der Lehren Riegls* Included is Julius von Schlosser's assessment of Riegl's contribution to the Vienna School of Art Historians as well as essays by a team of international scholars This book offers a re engagement with the ideas of one of the most important and neglected art historians of the 20th century

Mediating Spaces James M. Robertson,2024-06-18 Throughout the twentieth century in the lands of Yugoslavia socialists embarked on multiple projects of supranational unification Sensitive to the vulnerability of small nations in a world of great powers they pursued political sovereignty economic development and cultural modernization at a scale between the national and the global from regional strategies of Balkan federalism to continental visions of European integration to the internationalist ambitions of the Non Aligned Movement In *Mediating Spaces* James Robertson offers an intellectual history of the diverse supranational politics of Yugoslav socialism beginning with its birth in the 1870s and concluding with its violent collapse in the 1990s Showcasing the ways in which socialists in Southeast Europe confronted the political economic and cultural dimensions of globalization the book frames the evolution of supranational politics as a response to the shifting dynamics of global economic and geopolitical competition Arguing that literature was a crucial vehicle for imagining new communities beyond the nation Robertson analyzes the manuscripts journals and personal correspondence of the literary left to excavate the cultural geographies that animated Yugoslav socialism and its supranational horizons The book ultimately

illuminates the innovative strategies of cultural development used by socialist writers to challenge global asymmetries of power and prestige Mediating Spaces reveals the full significance of supranationalism in the history of socialist thought recovering a key concern for an era of renewed geopolitical contestation in Eastern Europe **Museum as Process**

Raymond Silverman, 2014-09-19 The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings Museum as Process presents community engaged culture work of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global Museum as Process explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges Scholars from around the world reflect upon their work with specific communities in different parts of the world Australia Canada Ghana Great Britain New Zealand Papua New Guinea Philippines South Africa Taiwan and the United States Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites especially the museum Museum as Process is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge **The Arabesque from Kant**

to Comics Cordula Grewe, 2021-09-01 The Arabesque from Kant to Comics tracks the life and afterlife of the arabesque in its surprising transformation from an iconoclastic literary theory of early German Romanticism to aesthetic experimentation in both avant garde art and popular culture Its explosive growth in popularity was followed by an inevitable taming as arabesques became staples in book illustration poetry publications and even the decoration of printed scores The subversive potential of the arabesque was preserved in one of its most surprising offspring the comic strip born at the moment when the cholera pandemic first swept through Europe the comic translated the arabesque's rank growth into unnerving lawlessness and sequences of contagious visual slapstick Focusing roughly on the period between 1780 and 1880 this book illuminates the intersecting histories of avant garde theories of writing visual culture and even the disciplinary origins of art history In the process it explores media history and intermediality social networks and cultural transfer as well as the rise of new and nontraditional art forms This book will be of particular interest to scholars of art history intellectual history European art aesthetics book illustration material culture reproduction comics and German history When the Greeks Ruled Egypt

Roberta Casagrande-Kim, 2014-11-09 Catalog of an exhibition held at the Institute for the Study of the Ancient World at New York University October 8 2014 January 4 2015 and the Art Institute of Chicago October 31 2013 July 27 2014 Critical Terms for Art History, Second Edition Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and

contributed to those transformations offering a spirited reassessment of the field's methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's *To Fix the Image in Memory* a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Shiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young

Inventing Indigenism Natalia Majluf, 2021-12-21 2023 ALAA Book Award Association for Latin American Art Arvey Foundation A fascinating account of the modern reinvention of the image of the Indian in nineteenth century literature and visual culture seen through the work of Peruvian painter Francisco Laso One of the outstanding painters of the nineteenth century Francisco Laso 1823 1869 set out to give visual form to modern Peru His solemn and still paintings of indigenous subjects were part of a larger project spurred by writers and intellectuals actively crafting a nation in the aftermath of independence from Spain In this book at once an innovative account of modern indigenism and the first major monograph on Laso Natalia Majluf explores the rise of the image of the Indian in literature and visual culture Reading Laso's works through a broad range of sources Majluf traces a decisive break in a long history of representations of indigenous peoples that began with the Spanish conquest She ties this transformation to the modern concept of culture which redefined both the artistic field and the notion of indigeneity As an abstraction produced through indigenist discourse an icon of authenticity and a densely racialized cultural construct the Indian would emerge as a central symbol of modern Andean nationalisms *Inventing Indigenism* brings the work and influence of this extraordinary painter to the forefront as it offers a broad perspective on the dynamics of art and visual culture in nineteenth century Latin America

Colombia's Forgotten Frontier Lesley Wylie, 2013 The first literary geography of the Putumayo exploring its history and enduring significance through literature of and on this Colombian region by Latin American US and European writers

Nature's Experiments and the Search for Symbolist Form

Allison Morehead, 2017-02-27 This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth century modernist practices Looking at avant garde figures such as Maurice Denis douard Vuillard August Strindberg and Edvard Munch Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes She shows how the concept of nature s experiments the belief that the study of pathologies led to an understanding of scientific truths above all about the human mind and body extended from the scientific realm into the world of art underpinned artists solutions to the problem of symbolist form and provided a ready made methodology for fin de si cle truth seekers By using experimental methods to transform symbolist theories into visual form these artists broke from naturalist modes and interrogated concepts such as deformation automatism the arabesque and madness to create modern works that were radically and usefully strange Focusing on the scientific psychological and experimental tactics of symbolism *Nature s Experiments and the Search for Symbolist Form* demystifies the avant garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism

Nature's Workshop Robert L. Herbert, Auguste Renoir, 2000-01-01 Renoir s works and writing on the decorative arts

The Scramble for Art in Central Africa Enid Schildkrout, Curtis A. Keim, 1998-03-28 Western attitudes to Africa have been influenced to an extraordinary degree by the arts and artefacts that were brought back by the early collectors exhibited in museums and celebrated by scholars and artists in the metropolitan centres The contributors to this volume trace the life history of artefacts that were brought to Europe and America from Congo towards the end of the nineteenth century and became the subjects of museum displays They also present fascinating case studies of the pioneering collectors including such major figures as Frobenius and Torday They discuss the complex and sensitive issues involved in the business of collecting and show how the collections and exhibitions influenced academic debates about the categories of art and artefact and the notion of authenticity and challenged conventional aesthetic values as modern Western artists began to draw on African models

The Art of Joaquín Torres-García Aarnoud Rommens, 2016-08-05 Intertwining art history aesthetic theory and Latin American studies Aarnoud Rommens challenges contemporary Eurocentric revisions of the history of abstraction through this study of the Uruguayan artist Joaquín Torres García After studying and painting for decades in Europe Torres García returned in 1934 to his native home Montevideo with the dream of reawakening and revitalizing what he considered the true indigenous essence of Latin American art Abstract Spirit Rommens rigorously analyses the paradoxes of the painter s aesthetic philosophical doctrine of Constructive Universalism as it sought to adapt European geometric abstraction to the Americas Whereas previous scholarship has dismissed Torres García s theories as self contradictory Rommens seeks to recover their creative potential as well as their role in tracing the transatlantic routes of the avant garde Through the highly original method of reading Torres García s

artworks as a critique on the artist's own writings Rommens reveals how Torres García appropriates the colonial language of primitivism to construct the artificial image of pure pre-Columbian abstraction Torres García thereby inverts the history of art this book teases out the important lessons of this gesture and the implications for our understanding of abstraction today

Exiled in Modernity David O'Brien, 2018-02-06 Notions of civilization and barbarism were intrinsic to Eugène Delacroix's artistic practice he wrote regularly about these concepts in his journal and the tensions between the two were the subject of numerous paintings including his most ambitious mural project the ceiling of the Library of the Chamber of Deputies in the Palais Bourbon *Exiled in Modernity* delves deeply into these themes revealing why Delacroix's disillusionment with modernity increasingly led him to seek spiritual release or epiphany in the sensual qualities of painting While civilization implied a degree of control and the constraint of natural impulses for Delacroix barbarism evoked something uncontrolled and impulsive Seeing himself as part of a grand tradition extending back to ancient Greece Delacroix was profoundly aware of the wealth and power that set nineteenth-century Europe apart from the rest of the world Yet he was fascinated by civilization's chaotic underbelly In analyzing Delacroix's art and prose David O'Brien illuminates the artist's effort to reconcile the erudite tradition-bound aspects of painting with a desire to reach viewers in a more direct unrestrained manner Focusing chiefly on Delacroix's musings about civilization in his famous journal his major mural projects on the theme of civilization and the place of civilization in his paintings of North Africa and of animals O'Brien links Delacroix's increasingly pessimistic view of modernity to his desire to use his art to provide access to a more fulfilling experience With more than one hundred illustrations this original astute analysis of Delacroix and his work explains why he became an inspiration for modernist painters over the half-century following his death Art historians and scholars of modernism especially will find great value in O'Brien's work

Transfixed by Prehistory Maria Stavrinaki, 2022-05-24 An examination of how modern art was impacted by the concept of prehistory and the prehistoric Prehistory is an invention of the late nineteenth century In that moment of technological progress and acceleration of production and circulation three major Western narratives about time took shape One after another these new fields of inquiry delved into the obscure immensity of the past first to surmise the age of the Earth second to find the point of emergence of human beings and third to ponder the age of art Maria Stavrinaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity She asks what a history of modernity and its art would look like if considered through these three interwoven inventions of the *longue durée* *Transfixed by Prehistory* attempts to articulate such a history which turns out to be more complex than an inevitable march of progress leading up to the Anthropocene Rather it is a history of stupor defamiliarization regressive acceleration and incessant invention since the new was also found in the deep sediments of the Earth Composed of as much speed as slowness as much change as deep time as much confidence as skepticism and doubt modernity is a complex phenomenon that needs to be rethought Stavrinaki focuses on this intrinsic tension through major artistic practices Cézanne Matisse De Chirico Ernst

Picasso Dubuffet Smithson Morris and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn philosophical discourses Bataille Blumenberg and J nger and the human sciences This groundbreaking book will attract readers interested in the intersections of art history anthropology psychoanalysis mythology geology and archaeology

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