

Nineteenth Century Art A Critical History

In this richly illustrated study of the relationship of art, drama, and fiction in the nineteenth century, Martin Meisel illuminates the collaboration between storytelling and picturemaking that informed narrative painting, pictorial dramaturgy, and serial illustrated fiction. Originally published in 1984, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Artist as Animal in Nineteenth-Century French Literature traces the evolution of the relationship between artists and animals in fiction from the Second Empire to the fin de siècle. This book examines examples of visual literature, inspired by the struggles of artists such as Edouard Manet and Vincent van Gogh, Edmond and Jules de Goncourt’s Manette Salomon (1867), Émile Zola’s Therèse Raquin (1867), Jules Laforgue’s “At the Berlin Aquarium” (1895) and “Impressionism” (1883), Octave Mirbeau’s In the Sky (1892-1893) and Rachilde’s L’Animale (1893) depicting vanguard painters and performers as being like animals, whose unique vision revolted against stifling traditions. Juxtaposing these literary works with contemporary animal theory (McHugh, Deleuze, Guattari and Derrida), zoo studies (Berger, Rothfels and Lipipi) and feminism (Donovan, Adams and Haraway), Claire Nettleton explores the extent to which the nineteenth-century dissolution of the human subject contributed to a radical, modern aesthetic. Utilizing these interdisciplinary methodologies, Nettleton argues that while inducing anxiety regarding the animal, the “artist-animal,” an embodiment of artistic liberation within an urban setting, is, at the same time, a paradigmatic trope of modernity.

In recent years, American art scholars have increasingly focused on the importance of cross-cultural exchanges during the nineteenth century. As essayist Fran çois Brunet puts it, mid-nineteenth century landscapes were “transnational . . . permeated by complex transactions where ‘American’ originality produced itself not only in imitation or reaction against ‘European’ influences. . . . but as critical mirroring and incorporating of ‘European’ images.” Articles in this collection make clear that the “conversation of cultures” went both ways, with American artworks and culture also affecting European artistic and literary practice. Essays explore the transnational origin of many types of American artworks, from stained glass windows, which usually copied their European originals with great exactitude, to paintings and sculptures using distinctly American motifs, such as the Puritan and the cowboy, to distinguish American art students from their Parisian masters. It also examines American cultural icons, particularly the American Indian, appropriated by European writers, artists, and philosophers to embody primeval wisdom. A distinguished international group of scholars, including Brunet, Robert Rydell, and Peter Gbiban, offer valuable perspectives on the ever-broadening field of transnational cultural studies.

The Arts of the Prima Donna assembles a star-studded yet well-balanced cast of contributors, whose essays combine theoretical approaches to text and narrative, and current theory on gender, performativity, and the commodification of the female body, with the growing understanding of the lives, careers, and performances of the female opera singer.

The Politics of Taste in Nineteenth-Century New York

The Arts Entwined

Essays On Nineteenth-century Art And Society

An Introduction to Nineteenth-Century Art

Nineteenth Century Art

Transatlantic Art in the Nineteenth Century

This book is the first sustained study of a corpus of writings by women art critics active in nineteenth-century France that have all but “vanished” from the historical record. Written by scholars in art history and in literature, the essays employ a variety of interdisciplinary approaches and methodologies to study the women’s reception of specific artworks and aesthetic movements in the nineteenth century, the intersections of aesthetics and politics in their essays, and their rhetorical strategies and literary styles.

The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. Mexican Costumbrismo reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo. In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of simultitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity. Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi’s study is a provocative art-historical examination of costumbrismo’s lasting impact on Mexican identity and history. E-book editions have been made possible through support of the Art History Publication Initiative (AHP!), a collaborative grant from the Andrew W. Mellon Foundation.

Eschewing the limiting idea that nineteenth-century architecture photography merely reflects functionality, the objective of this collection is to reflect the aesthetic, intellectual, and cultural concerns of the time. The essays hold appeal for social and cultural historians, as well as those with an interest in the fields of art history, urban geography, history of travel and tourism. Nineteenth-century photographers captured what could be seen and what they wanted to be seen. Their images informed of exploration, progress, heritage, and destruction. Architecture was a staple subject for the first generation of photographers as it patiently tolerated the long exposures of the early processes. During its formative decades photography responded to evolutionary cultural forces of market and artistic production.

Photographs of architecture reflected a specific political or social context modulated through individual points of view. For this reason, the examination of each photographic image as a primary visual document and an aesthetic object rather than a technical milestone on a chronological trajectory affords a richer multi-faceted approach to the extensive and complex corpus of photographs taken by photographers all over the world. This project acknowledges the importance of technique in the early decades of photography but focuses on the thematic content of the material. It places the photography of architecture in an international context with the contemporary critical lens sharpened by theoretical and cultural examinations of the topic.

“The revised and expanded edition of Nineteenth Century Art: A Critical History embraces many aspects of the so-called ‘new’ art history – attention to issues of class and gender, reception and spectatorship, racism and Eurocentrism – while at the same time recovering the remarkable vitality, salience and subversiveness of the era’s best art. Indeed, the authors insist that there is a profound sympathy between these new perspectives and the art under examination. For it was nineteenth-century artists who first addressed the issues that preoccupy audiences and scholars today: the relation between popular and elite culture, the legacy of the Enlightenment, the question of the canon, and the representation of workers, women and non-whites.”–BOOK JACKET.

The Politics Of Vision

The Cry of Nature

On Vision and Modernity in the Nineteenth Century

Art and the Making of Animal Rights

Edinburgh Critical History of Nineteenth-Century Philosophy

Women Art Critics in Nineteenth-Century France

This volume begins with the rise of German Idealism and Romanticism, traces the developments of naturalism, positivism, and materialism and of later-century attempts to combine idealist and naturalist modes of thought. Written by a team of leading international scholars this crucial period of philosophy is examined from the novel perspective of themes and lines of thought which cut across authors, disciplines, and national boundaries. This fresh approach will open up new ways for specialists and students to conceptualise the history of 19th-century thought within philosophy, politics, religious studies and literature.

In this volume, emerging and established scholars bring ethical and political concerns for the environment, nonhuman animals and social justice to the study of nineteenth-century visual culture. They draw their theoretical inspiration from the vitality of emerging critical discourses, such as new materialism, ecofeminism, critical animal studies, food studies, object-oriented ontology and affect theory. This timely volume looks back at the early decades of the Anthropocene to query the agency of visual culture to critique, create and maintain more resilient and biologically diverse local and global ecologies.

In The Work of Art, Anthea Callen analyzes the self-portraits, portraits of fellow artists, photographs, prints, and studio images of prominent nineteenth-century French Impressionist painters, exploring the emergence of modern artistic identity and its relation to the idea of creative work. Landscape painting in general, she argues, and the “plein air” oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century—leading to the Impressionist revolution. Putting the work of artists from Courbet and Cézanne to Pissaro under a microscope, Callen examines modes of self-representation and painting methods, paying particular attention to the painters’ touch and mark-making. Using innovative methods of analysis, she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates. Richly illustrated with 180 color and black-and-white images, The Work of Art offers fresh insights into the development of avant-garde French painting and the concept of the work of art.

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain brings together an international team of expert contributors in this critical and innovative volume that redefines nineteenth-century Spain in a multi-national, multi-lingual, and transnational way. This interdisciplinary volume examines questions moving beyond the traditional concept of Spain as a singular, homogenous entity to a new understanding of Spain as an unstable set of multipolar and multilingualistic relations that can be inscribed in different translational ways. This invaluable resource will be of interest to advanced students and scholars in Hispanic Studies.

Material Inspirations

The Artist as Animal in Nineteenth-Century French Literature

“Documenting History, Charting Progress, and Exploring the World”

19th-century Art

Painting by Numbers

Politics and Visual Culture in the Nineteenth Century

The Nineteenth-Century Novel: Identities provides an ideal starting point for understanding gender in the novels of this period. It explores the place of fiction in constructing gender identity within society at large, considering Madame Bovary, Portrait of a Lady and The Woman in White. The book continues with a consideration of the novel at the fin de siècle, examining Dracula, The Awakening and Heart of Darkness. These fascinating essays illuminate the ways in which the conventions of realism were disrupted as much by anxieties surrounding colonialism, decadence, degeneration and the ‘New Woman’ as by those new ideas about human psychology which heralded the advent of psychoanalysis. The concepts which are crucial to the understanding of the literature and society of the nineteenth century are brilliantly explained and discussed in this essential volume.

Until the Chace Act in 1891, no international copyright law existed between Britain and the United States, which meant publishers were free to edit text, excerpt whole passages, and add new illustrations, and substantially redesign a book’s appearance. In spite of this ongoing process of transatlantic transformation of texts, the metaphor of the book as a physical embodiment of its author persisted. Jessica DeSpain’s study of this period of textual instability examines how the physical book acted as a major form of cultural exchange between Britain and the United States that did not attract attention to volatile texts and the identities they manifested. Focusing on four influential works – Charles Dickens’s American Notes for General Circulation, Susan Warner’s The Wide, Wide World, Fanny Kemble’s Journal of a Residence on a Georgian Plantation, and Walt Whitman’s Democratic Vistas – DeSpain shows that for authors, readers, and publishers struggling with the unpredictability of the textual body, the physical book and the physical body became interchangeable metaphors of flux. At the same time, discourses of destabilized bodies infected issues essential to transatlantic culture, including class, gender, religion, and slavery, while the practice of reprinting challenged the concepts of individual identity, personal property, and national identity.

Walk the galleries of any major contemporary art museum and you are sure to see a work by a Korean artist. Interest in modern and contemporary art from South—as well as North—Korea has grown in recent decades, and museums and individual collectors have been eager to tap into this rising market. But few books have helped us understand Korean art and its significance in the art world, and even fewer have told the story of the formation of Korea’s contemporary cultural scene and the role artists have played in it. This richly illustrated history tackles these issues, exploring Korean art from the late-nineteenth century to the present day—a period that has seen enormous political, social, and economic change. Charlotte Horlyck covers the critical and revolutionary period that stretches from Korean artists’ first encounters with oil paintings in the late nineteenth century to the varied and vibrant creative outputs of the twenty-first. She explores artists’ interpretations of new and traditional art forms ranging from oil and ink paintings to video art, multi-media installations, ready-mades, and performance art, showing how artists at every turn have questioned the role of art and artists within society. Opening up this fascinating world to general audiences, this book will appeal to anyone wanting to explore this rich and fascinating era in Korea’s cultural history.

Adolf Menzel was one of the most important German artists of the 19th century, yet he is scarcely known outside his native land. In this study a leading art historian argues that Menzel deserves to be recognized not only as one of the greatest painters and draftsmen of his century but also as a master realist whose work engages profoundly with an extraordinary range of issues – artistic, scientific, philosophical and socio-political. Michael Fried explores Menzel’s large and fascinating oeuvre, and in so doing seeks to make the artist’s achievement accessible to a wide audience.

Realizations

A Seamless Web

The Mythology of Nineteenth-century Art

Techniques of the Observer

A Critical History

Nineteenth-Century Transatlantic Reprinting and the Embodied Book

Key Writers on Art: The Twentieth Century offers a unique and authoritative guide to modern responses to art. Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors, it introduces readers to key approaches and analytical tools used in the study of contemporary art. It discusses writers such as Adorno, Barthes, Benjamin, Freud, Greenberg, Heuser, Kristeva, Merleau-Ponty, Pollock, Read and Sontag.

This 1845 classic by prototypical feminist discusses the Woman Question, prostitution and slavery, marriage, employment, reform, many other topics. Enormously influential work is today a classic of feminist literature.

More than three decades after its first publication, Edward Said’s groundbreaking critique of the West’s historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of “orientalism” to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined “the orient” simply as “other than” the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world.

“This book is a social history of museums, art, and society in nineteenth-century New York City”--

Data-Driven Histories of Nineteenth-Century Art

Menzel’s Realism

The Nineteenth-Century Novel: Identities

Korean Art from the 19th Century to the Present

Readings in Nineteenth-century Art

Danish Painting in the Nineteenth Century

This book examines the sub-genre of prehistoric-themed paintings and how it captured the imagination of French academic painters from the 1880s to early 1900s. Its primary focus is the oeuvre of Fernand Cormon (1845-1924), one of the foremost history painters during the final quarter of the nineteenth century.

The eighteenth century saw the rise of new and more sympathetic understanding of animals as philosophy, literature, and art argued that animals could feel and therefore possess inalienable rights. This idea gave birth to a diverse movement that affects how we understand our relationship to the natural world. The Cry of Nature details a crucial period in the history of this movement, revealing the significant role art played in the growth of animal rights. Stephen F. Eisenman shows how artists from William Hogarth to Pablo Picasso and Sue Coe have represented the suffering, chastisement, and execution of animals. These artists, he demonstrates, illustrate the lessons of Montaigne, Rousseau, Darwin, Freud, and others—that humans and animals share an evolutionary heritage of sentience, intelligence, and empathy, and thus animals deserve equal access to the domain of moral right. Eisenman also traces the roots of speciesism to the classical world and describes the social role of animals in the demand for emancipation. Instructive, challenging, and always engaging, The Cry of Nature is a book for anyone interested in animal rights, art history, and the history of ideas.

-This catalogue accompanies the exhibition Technologies of the Image: Art in 19th-Century Iran, on view at the Harvard Art Museums, Cambridge, Massachusetts, from August 26, 2017 through January 7, 2018. -

Masculinities in nineteenth-century art through the lens of gender and queer history Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men’s lives and careers bore the marks of their relations with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the contributing authors present case studies of men’s relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

Key Writers on Art: The Twentieth Century

Male Bonds in Nineteenth-Century Art

Vanishing Acts

A Critical Anthology

Technologies of the Image

Orientalism

A book that broke new ground when it was first published, "19th-Century Art" today reads with the same authority and scholarly verve as it has for the past twenty years. This revised and updated edition remains true to the original, with its magisterial survey of painting and sculpture presented in four historical parts, beginning in 1776 and ending with the dawn of the new century at the Paris Exposition Universelle (World's Fair) of 1900. The text draws on the historical documentation of the period, tracing the dynamics of the making and viewing of art, and examining the reciprocal influences of art and technology, art and politics, art and literature, art and music. "19th-Century Art" has been influential in cementing the reputations of many painters and sculptors, and this new edition adds more artists to the pantheon. It also explores for the first time the work of photographers, who themselves provoked new ways of looking at nineteenth-century painting. Historical perspective is enhanced in this edition with a selection of sparkling critical and artistic responses to many of the key works of art since their creation, such as: Gericoaut on the public response to his famous "Raft of the Medusa," John Ruskin on Turner, and poet Baudelaire on the sculpture of the day. To match the opulence of the subject, the new edition features 540 illustrations, 370 of which are in full color.

Traces the split during the early nineteenth century between avant-garde and academic art, examines the work of Caspar David Friedrich, Thomas Bewick, and Thomas Couture, and discusses the impact of photography on art

The nineteenth century is central to contemporary discussions of visual culture. This reader brings together key writings on the period, exploring such topics as photographs, exhibitions and advertising.

A leading critic and historian of nineteenth-century art and society explores in nine essays the interaction of art, society, ideas, and politics.

Art and Embodiment in Nineteenth-century Berlin

Eccentricism and the Anthropocene in Nineteenth-Century Art and Visual Culture

Photography and the Arts

Art in 19th-century Iran

Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain

Reconstructing Empress Eugèe’s position as a private collector and a public patron of a broad range of media, this study is the first to examine Eugèe (1826-1920), whose patronage of the arts has been overlooked even by her many biographers. The empress’s patronage and collecting is considered within the context of her political roles in the development of France’s institutions and international relations. Empress Eugèe and the Arts: Politics and Visual Culture in the Nineteenth-Century explores the role of a Hispanic woman into a leading figure in French politics. Based on extensive research at architectural sites and in archives, museums, and libraries throughout Europe, and in Britain and the United States, this book offers in-depth analysis of many works that have never before received scholarly attention - including reconstruction and analysis of Eugèe’s apartment at the Tuileries. From her self-definition as empress through her collections, to her later days in exile in England, art w This chronological anthology of recent critical scholarship on 19th-century European art represents a wide range of current methodologies and issues. KEY TOPICS: The book features recent scholarship -- since the mid-1980s: represents a diversity of methods; deals with major figures of 19th-century art; emphasizes French art -- reflecting the interests of recent scholarship and a contemporary focus; and focuses on the concerns of recent scholarship -- e.g. the recurrence of the Using the tools of the “new” art history (feminism, Marxism, social context, etc.) An Introduction to Nineteenth-Century Art offers a richly textured, yet clear and logical, introduction to nineteenth-century art and culture. This textbook will provide readers with a basic historical framework of the period and the critical tools for interpreting and situating new and unfamiliar works of art. Michelle Facos goes beyond existing histories of nineteenth-century art, which often focus solely on France, Germany, and Eastern Europe. The book expertly balances its coverage of trends and individual artworks: where the salient trends are clear, trend-setting works are highlighted, and the complexity of the period is respected by situating all works in their proper social and historical context. In this way, the student reader achieves a more nuanced understanding of the way in which the story of nineteenth-century art is the story of the ways in which artists and society grappled w timelnes, charts, and historical information about the period to further situate artworks. Text boxes highlight extracts from original sources, citing the ideas of artists and their contemporaries, including historians, philosophers, critics, and theorists, to place artists a works in the broader context of aesthetic, cultural, intellectual, social, and political conditions in which artists were working. Beautifully illustrated with over 250 color images. Margin notes and glossary definitions including original documents pertaining to artworks discussed in the textbook, contemporary criticism, timelines and maps to enrich your understanding of the period and allow for further comparison and exploration. Chapters take a thematic approach combined within an overarching chronology and more detailed discussions of individual works are always put in the context of the broader social picture, thus providing students with a sense of art history as a controversial and alive research explores the changing relationship between artists and society since the Enlightenment and issues of identity. Prior publications include Nationalism and the Nordic Imagination: Swedish Painting of the 1890s (1998), Art, Culture and National Identity in Fin-de-Siècle Europe, co-edited with Sharon Hirsh (2003), and Symbolist Art in Context (2009).

Modern Art and Modernism offers firsthand material for the study of issues central to the development of modern art, its theory, and criticism. The history of modern art is not simply a history of works of art, it is also a history of ideas interpretations. The works of critics and theorists have not merely been influential in deciding how modern art is to be seen and understood, they have also influenced the course it has taken. The nature of modern art cannot be understood with texts by the major contributors to debate on this subject, from Baudelaire and Zola in the nineteenth century to Greenberg and T. J. Clark in our own times. It offers a balanced section of essays by contributors to the mainstream of Modernist criticism, representative examples of writing on the themes of abstraction and expression in modern art, and a number of important contributions to the discussion of aesthetics and the social role of the artist. Several of these are made a periodicals and specialized collections.This book will provide an invaluable resource for teachers and students of modern art, art history, and aesthetics, as well as for general readers interested in the place of modern art in culture and history.

Empress Eugèe and the Arts

The Interests of the Art Object in the Nineteenth Century and After

“Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris”

Nineteenth-Century Photographs and Architecture

Art Wars

The Work of Art

Photography, both in the form of contemporary practice and that of historical material, now occupies a significant place in the citadels of Western art culture. It has an institutional network of its own, embedded within the broader art world, with its own specialists including academics, critics, curators, collectors, dealers and conservators. All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed ‘art photography’ from its commercial, scientific and amateur guises. But this long-awaited recognition of photography as high art brings new challenges. How will photography’s newly privileged place in the art world affect how the history of creative photography is written? Modernist claims for the medium as having an aesthetic effect turned on precedents from painting. Postmodernism challenged a cultural hierarchy organized around painting. Nineteenth-century photographs move between the symbolic spaces of the gallery wall and the archive: de-contextualised for art and re-contextualised for history. But what of the contemporary writings, images, and practices that negotiated an aesthetic status for ‘the photographic’? Photography and the Arts revisits these questions and seeks to understand the relationship between matter and idea that shaped the nineteenth-century culture of art, and that in turn determined the course of still-current accounts of art’s nature and value. Fundamental questions about the effects of material conditions on the creation and reception of art arose as early as the nineteenth century, and put important pressures on later eras. The place of class distinctions in the making and reception of art, the relationship between copy and original, the effects of display on art appreciation, even the role of pleasure itself: this book treats these and related issues as productive conceptual challenges with an unresolved relationship to matter at their core. Drawing on recent scholarship on the history of art and its institutions, Material Inspirations places cultural developments such as the emergence of new sites for exhibition and the astonishing proliferation of printed reproductions alongside a wide range of texts including novels, poems, travel guidebooks, compendia of antiquities, and especially the great line of critical writing that emerged in the period. The study invites a dynamic era, which is still too often seen as static and unchanging, by emphasizing the transformers taking place throughout the period in precisely those areas that have appeared to promise little more than repetition or continuity: collection, exhibition, and reproduction. The book culminates with the two great critics of the period, John Ruskin and Walter Pater, but it also includes close analysis of other prose writers, as well as poets and novelists ranging from William Blake to Robert Browning, George Eliot to Henry James. Significant developments addressed include the vogue for the representation of Old Masters in the first half of the century, ongoing innovations in the creation and diffusion of reproductions, and the emergence of the field of art history itself. At the heart of each of these the book identifies a material pressure shaping concepts, texts, and works of art.

This collection of essays by musicologists and art historians explores the reciprocal influences between music and painting during the nineteenth century, a critical period of gestation when instrumental music was identified as the paradigmatic expressive art and theoretically aligned with painting in the formulation ut pictura musica (as with music, so with painting). Under music’s influence, painting approached the threshold of abstraction; concurrently many composers cultivated pictorial effects in their music. Individual essays address such themes as visualization in music, the literary vs. pictorial basis of the symphonic tradition, musical symbolism in painting and lithography, and the influence of Wagner on the visual arts. In these and other ways, both composers and painters actively participated in efforts to redefine the very identity and aims of their art. Also includes 17 musical examples.

Nineteenth Century Art: A Critical History, hailed as one of the most engrossing and stimulating art history texts to come along for years by The Times Higher Education Supplement, embraces many aspects of the so-called new art history attention to issues of class and gender, reception and spectatorship, racism and Eurocentrism, popular and elite culture while at the same time recovering the remarkable vitality, salience and subversiveness of the eras best art. This new fourth edition includes four revised chapters together with a substantially expanded chapter on Photography, Modernity and Art. With 245 illustrations now in colour, including over a dozen brand new images, this rich and diverse volume will interest students, specialists and anyone fascinated by this dynamic period.

In Another Light

Music and Painting in the Nineteenth Century

Mexican Costumbrismo

Modern Art And Modernism

Race, Society, and Identity in Nineteenth-Century Art

The Arts of the Prima Donna in the Long Nineteenth Century

A pathbreaking history of art that uses digital research and economic tools to reveal enduring inequities in the formation of the art historical canon Painting by Numbers presents a groundbreaking blend of art historical and social scientific methods to chart, for the first time, the sheer scale of nineteenth-century artistic production. With new quantitative evidence for more than five hundred thousand works of art, Diana Scave Greenwald provides fresh insights into the nineteenth century, and the extent to which art historians have focused on a limited—and potentially biased—sample of artwork from that time. She addresses long-standing questions about the effects of industrialization, gender, and empire on the art world, and she models more expansive approaches for studying art history in the age of the digital humanities. Examining art in France, the United States, and the United Kingdom, Greenwald features datasets created from indices and exhibition catalogs that—to date—have been used primarily as finding aids. From this body of information, she reveals the importance of access to the countryside for painters showing images of nature at the Paris Salon, the ways in which time-consuming domestic responsibilities pushed women artists in the United States to work in lower-prestige genres, and how images of empire were largely absent from the walls of London’s Royal Academy at the height of British imperial power. Ultimately, Greenwald considers how many works may have been excluded from art historical inquiry and shows how data can help reintegrate them into the history of art, even after such pieces have disappeared or faded into obscurity. Upending traditional perspectives on the art historical canon, Painting by Numbers offers an innovative look at the nineteenth-century art world and its legacy.

Jonathan Crary’s Techniques of the Observer provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle. In Techniques of the Observer Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. Inventing conventional approaches, Crary considers the problem of visually not through the study of art works and images, but by analyzing the historical construction of the observer. He insists that the problems of vision are inseparable from the operation of social power and examines how, beginning in the 1820s, the observer became the site of new discourses and practices that situated vision within the body as a physiological event. Alongside the sudden appearance of physiological optics, Crary points out, theories and models of “subjective vision” were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision. Crary examines a range of diverse work in philosophy, in the empirical sciences, and in the elements of an emerging mass visual culture. He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices, detailing how they were the product of their new physiological knowledge. He also shows how these forms of mass culture, usually labeled as “realist,” were in fact based on abstract models of vision, and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses, well before the modernist painting of the 1870s and 1880s.

Between 1790 and 1910, Danish painters developed a national school of art that matched the artistic centres of France, Germany and Britain. The range of outstanding works created by Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg, Christen Købke, P. S. Krøyer and Vilhelm Hammershøi reflect and refract the great stylistic tendencies of European art of the 19th century, including Classicism, Romanticism, Impressionism and Symbolism. Illustrated with over two hundred key works of art drawn from the leading Danish collections, this is the only book available in English that surveys Danish painting across the 19th century. Written by a major scholar in the field, and featuring all the icons of the Danish Golden Age, this is an essential addition to all art libraries.

Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris examines a history of contact between modern Europe and East Asia through three collectors: Henri Cernuschi, Emile Guimet, and Edmond de Goncourt. Drawing on a wealth of material including European travelogues of the East and Asian reports of the West, Ting Chang explores the politics of mobility and cross-cultural encounter in the nineteenth century. This book takes a new approach to museum studies and institutional critique by highlighting what is missing from the existing scholarship -- the foreign labors, social relations, and somatic experiences of travel that are constitutive of museums yet left out of their histories. The author explores how global trade and monetary theory shaped Cernuschi's collection of archaic Chinese bronze. Exchange systems, both material and immaterial, determined Guimet's museum of religious objects and Goncourt's private collection of Asian art. Bronze, porcelain, and prints articulated the shifting relations and frameworks of understanding between France, Japan, and China in a time of profound transformation. Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris thus looks at what Asian art was imagined to do for Europe. This book will be of interest to scholars and students interested in art history, travel imagery, museum studies, cross-cultural encounters, and modern transnational histories.

Essays on 19th Century Practices and Debates

Plein Air Painting and Artistic Identity in Nineteenth-Century France

Romanticism and Realism

The Nineteenth-century Visual Culture Reader

Painting the Prehistoric Body in Late Nineteenth-Century France

Woman in the Nineteenth Century