

Nineteenth Century Theories Of Art

Excerpt from A History of the Theories of Aether and Electricity: From the Age of Descartes to the Close of the Nineteenth Century Th observation of the heavens, which has been pursued continually from the earliest ages, revealed to the ancients the regularity of the planetary motions, and gave rise to the conception of the universal order. Modern research, building on this foundation, has shown how intimate is the connexion between the different celestial bodies. They are formed of the same kind of matter; they are similar in origin and history; and across the vast spaces which divide them they hold perpetual intercourse. Until the seventeenth century the only influence which was known to be capable of passing from star to star was that of light. Newton added to this the force of gravity; and it is now recognized that the power of communicating across vacuous regions is possessed also by the electric and magnetic attractions. It is thus erroneous to regard the heavenly bodies as isolated in vacant space; around and between them is an incessant conveyance and transformation of energy. To the vehicle of this activity the name aether has been given. The aether is the solitary tenant of the universe, save for that infinitesimal fraction of space which is occupied by ordinary matter. Hence arises a problem which has long engaged attention, and is not yet completely solved: What relation subsist between the medium which fills the interstellar void and the condensations of matter that are scattered

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throughout it? About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

This is volume one in a four-volume edition of primary source materials that document the histories of design across the long nineteenth century. Each volume is arranged by appropriate sub-themes and it is the first set of primary sources to be gathered together in this comprehensive and accessible format. Design refers to more than simply products and personalities or even cultural ideas, it involves consideration of ways of design thinking and applications as well as the philosophies and the other disciplines that impinge upon it. Here, the first volume discusses the theories and discourses that underpinned nineteenth-century design, ranging from design reform to aesthetics, and from the question of ornament to design education. The volumes will be of interest to a range of scholars and students, including those in art and design history, visual culture, and nineteenth-century material culture. They will also be of interest to a broad range of scholars working in areas including aesthetics, gender, politics and philosophy.

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This is a historical critique of literary theory from the eighteenth to the twentieth centuries.

Art in Theory 1815-1900 provides the most wide-ranging and comprehensive collection of documents ever assembled on nineteenth-century theories of art.

Offering an examination of the paragone, meaning artistic rivalry, in nineteenth-century France and England, this book considers how artists were impacted by prevailing aesthetic theories, or institutional and cultural paradigms, to compete in the art world. The paragone has been considered primarily in the context of Renaissance art history, but in this book readers will see how the legacy of this humanistic competitive model survived into the late nineteenth century.

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Includes selections from major writers on various approaches to art theory, for example Freud, Jung, Marx, Heidegger.

In this volume, the third in his classic series of texts surveying the history of art theory, Moshe Barasch traces the hidden patterns and interlocking themes in the study of art, from Impressionism to Abstract Art. Barasch details the immense social changes in the creation, presentation, and reception of art which have set the history of art theory on a vertiginous new course: the decreased relevance of workshops and art schools; the replacement of the treatise by the critical review;

and the interrelation of new modes of scientific inquiry with artistic theory and praxis. The consequent changes in the ways in which critics as well as artists conceptualized paintings and sculptures were radical, marked by an obsession with intense, immediate sensory experiences, psychological reflection on the effects of art, and a magnetic pull to the exotic and alien, making for the most exciting and fertile period in the history of art criticism.

This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Thomas Hirschhorn, a leading installation artist whose work is owned and exhibited by modern art museums throughout Europe and the United States, is known for compelling, often site-specific and interactive environments tackling issues of critical theory, global politics, and consumerism. His work initially engages the viewer through sheer superabundance. Combining found images

and texts, bound up in handcrafted constructions of cardboard, foil, and packing tape, the artworks reflect the intellectual scavenging and sensory overload that characterize our own attempts to grapple with the excess of information in daily life. Christina Braun, the first to compile and systematically analyze the extensive source material on this artist's theoretical principles, sheds light on the complicated yet constitutive relations between Hirschhorn's work and theory. Her study, now translated into English, makes a major contribution to the study of contemporary art.

Enth. u. a.: S. 74: Concrete art (1936-49) / Max Bill. - S. 74-77: The mathematical approach in contemporary art (1949) / Max Bill. - S. 301-304: Dieter Roth. Art and Social Theory provides a comprehensive introduction to sociological studies of the arts. It examines the central debates of social theorists and sociologists about the place of the arts in society and the social significance of aesthetics. provides a comprehensive introduction to sociological study of art; examines the central debates of social theorists and sociologists about the place of the arts in society and the social significance of aesthetics; discusses the meaning of the arts in relation to changing cultural institutions and socio-economic structures; explores questions of aesthetic value and cultural politics, taste and social class, money and patronage, ideology and utopia, myth and

popular culture, and the meaning of modernism and postmodernism; presents lucid accounts of leading social theorists of the arts from Weber, Simmel, Benjamin, Kracauer and the Frankfurt School to Foucault, Bourdieu, Habermas, Baudrillard, Lyotard, Luhmann and Jameson.

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. Inverting conventional approaches, Crary considers the problem of visibility 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. Cray 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 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.

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 poem, musical pictorialism 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 interarts discourses in seeking to redefine the very identity and aims of their art. Also includes 17 musical examples.

Could the self-interested pursuit of beauty actually help to establish the moral and political norms that enable democratic society to flourish? In this book, Lucy Hartley identifies a new language for speaking about beauty, which begins to be articulated from the 1830s in a climate of political reform and becomes linked to emerging ideals of equality, liberty, and individuality. Examining British art and art writing by Charles Lock Eastlake, John Ruskin, Walter Pater, Edward Poynter, William Morris, and John Addington Symonds, Hartley traces a debate about what it means to be interested in beauty and whether this preoccupation is necessary to public political life. Drawing together political history, art history, and theories of society, and supplemented by numerous illustrations, *Democratizing Beauty in Nineteenth-Century Britain* offers a fresh interdisciplinary understanding of the relation of art to its publics.

A study of the reflexive relationship between music and language in the nineteenth century, this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece. Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism, the book pursues the tension around performativity that both connects and separates music and writing. Franz Liszt is the organizing figure in this detailed study of

music in Heine and Baudelaire. The acclaimed virtuoso functions both as a metaphor for a musical mode of enunciation and as a historical referent. This dual status dramatizes the struggle at the heart of nineteenth-century aesthetics between poetic self-reference and realism's efforts to report the world accurately. Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution. This dualism also articulates the problematic relationship of the individual to general social and linguistic structures. The book's analyses of nineteenth-century theories of correspondence, along with the thematization of the "other arts," point to the limitations of analogy, the impossibility of a general theory of art, and a crisis of identity—that is, a shared non-identity—that can be the only common property among different discourses, genres, and media. *Virtuosity of the Nineteenth Century* offers a fresh reading of relatively marginal texts by canonical figures, addressing questions about the relation between the arts, the possibility of critical description, and the function of performativity.

The book provides quick reference, a rich source of quotations and an overall insight into the major preoccupations of nineteenth-century art and artists.

Representations of music were employed to create a wider 'Orient' on the pages, stages and walls of nineteenth-century Britain. This book explores issues of orientalism, otherness, gender and sexuality that arise in artistic British representations of non-

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European musicians during this time, by utilizing recent theories of orientalism, and the subsidiary (particularly aesthetic and literary) theories both on which these theories were based and on which they have been influential. The author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials, and in conjunction with musicological, literary and art theories, thus explores ways in which ideas of the Other were transformed over time and between different genres and artists. Part I, *The Musical Stage*, discusses elements of the libretti of popular musical stage works in this period, and the occasionally contradictory ways in which 'racial' Others was represented through text and music; a particular focus is the depiction of 'Oriental' women and ideas of sexuality. Through examination of this collection of libretti, the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored. Part II, *Works of Fiction*, is a close study of the works of Sir Henry Rider Haggard, using other examples of popular fiction by his contemporary writers as contextualizing material, with the primary concern being to investigate how music is utilized in popular fiction to represent Other non-Europeans and in the creation of orientalized gender constructions. Part III, *Visual Culture*, is an analysis of images of music and the 'Orient' in examples of British 'high art', illustration and photography, investigating how the musical Other was visualized. Originally presented as the author's thesis, Columbia, 1934.

"Though comparatively short, it is no once-over-lightly chronicle full of insignificant

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names and dates. It brilliantly achieves its principal aim: to provide readers with a compact but broad and well rounded conception of the progress of the fine arts in America from ca. 1670 to the present day. . . . It is a fascinating book, full of new vistas; it has all the earmarks of an instant classic."—American Artist "[Taylor] describes changing definitions of art as much as he describes art itself, and he shows how the shifting forms of patronage affected the forms of art. He analyzes artists' associations . . . and he shows how museums and schools have expanded the audience for art. In short, he places artists and their work in cultural context. This treatment of the social history of art is the most original and intriguing aspect of Taylor's sketch."—Journal of American History "This is a brilliantly subtle book. It builds with one insight after another, and suddenly the reader finds that a whole new way of looking at American art is being proposed. . . . After decades of thinking and looking and teaching, Dr. Taylor has written it all down. This work will become a classic interpretation almost overnight."—Peter Marzio, director, Corcoran Gallery of Art "Interest in American art is unlikely to abate. . . . Mr. Taylor's short book is an invaluable guide through this activity and to its traditions."—Neil Harris, Wall Street Journal

A Companion to Medieval Art brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe. Contains over 30 original theoretical, historical, and historiographic essays by

renowned and emergent scholars. Covers the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Features an international and ambitious range - from reception, Gregory the Great, collecting, and pilgrimage art, to gender, patronage, the marginal, spolia, and manuscript illumination.

Compelling and troubling, colorful and dark, black figures served as the quintessential image of difference in nineteenth-century European art; the essays in this volume further the investigation of constructions of blackness during this period. This collection marks a phase in the scholarship on images of blacks that moves beyond undifferentiated binaries like ?negative? and ?positive? that fail to reveal complexities, contradictions, and ambiguities. Essays that cover the late eighteenth through the early twentieth century explore the visuality of blackness in anti-slavery imagery, black women in Orientalist art, race and beauty in fin-de-si?e photography, the French brand of blackface minstrelsy, and a set of little-known images of an African model by Edvard Munch. In spite of the difficulty of resurrecting black lives in nineteenth-century Europe, one essay chronicles the rare instance of an American artist of color in mid-nineteenth-century Europe. With analyses of works ranging from G?cault's Raft of the Medusa, to portraits of the American actor Ira Aldridge, this volume provides new interpretations of nineteenth-century representations of blacks.

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This survey explores the history of nineteenth-century European art and visual culture. Focusing primarily on painting and sculpture, it places these two art forms within the larger context of visual culture including photography, graphic design, architecture, and decorative arts. In turn, all are treated within a broad historical framework to show the connections between visual cultural production and the political, social, and economic order of the time. Topics covered include The Classical Paradigm, Art and Revolutionary Propaganda In France, The Arts under Napoleon and Francisco Goya and Spanish Art at the Turn of the Eighteenth Century. For art enthusiasts, or anyone who wants to learn more about Art History.

Darwin and Theories of Aesthetics and Cultural History is a significant contribution to the fields of theory, Darwin studies, and cultural history. This collection of eight essays is the first volume to address, from the point of view of art and literary historians, Darwin's intersections with aesthetic theories and cultural histories from the eighteenth century to the present day. Among the philosophers of art influenced by Darwinian evolution and considered in this collection are Alois Riegl, Ruskin, and Aby Warburg. This stimulating collection ranges in content from essays on the influence of eighteenth-century aesthetic theory on Darwin and nineteenth-century debates circulating around beauty to

the study of evolutionary models in contemporary art.

For forty years, this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the eyes of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on "The Late Renaissance," in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged early Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express—and why—for more than 30,000 years.

GARDNER'S ART THROUGH THE AGES: BACKPACK EDITION, BOOK E: MODERN EUROPE AND AMERICA is part of an easy-to-carry, six-volume set. Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts. The most widely read and respected history of art and architecture in the English language for over 85 years, the book's 15th edition includes nearly 200 new images, new pedagogical box features, images that have been upgraded for clarity and color-fidelity, revised and improved maps and architectural reconstructions, and more. Over 40 reviewers -- both generalists and specialists -- contributed to the accuracy and readability of this edition. GARDNER's has built its stellar reputation on up-to-date and extensive scholarship, reproductions of unsurpassed quality, the consistent voice of a single storyteller, and more online resources and help for students and instructors than any other art survey text. For half-year and Western-only courses, books within the six-book set can be purchased individually. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. Since World War II Americans' attitudes towards shyness have changed. The

women's movement and the sexual revolution raised questions about communication, self-expression, intimacy, and personality, leading to new concerns about shyness. At the same time, the growth of psychotherapy and the mental health industry brought shyness to the attention of professionals who began to regard it as an illness in need of a cure. But what is shyness? How is it related to gender, race, and class identities? And what does its stigmatization say about our culture? In *Shrinking Violets* and *Caspar Milquetoasts*, Patricia McDaniel tells the story of shyness. Using popular self-help books and magazine articles she shows how prevailing attitudes toward shyness frequently work to disempower women. She draws on evidence as diverse as 1950s views of shyness as a womanly virtue to contemporary views of shyness as a barrier to intimacy to highlight how cultural standards governing shyness reproduce and maintain power differences between and among women and men.

The Romantic period coincided with revolutionary transformations of traditional political and human rights discourses, as well as witnessing rapid advances in technology and a primitivist return to nature. As a broad global movement, Romanticism strongly impacted on the literature and arts of the late eighteenth and early nineteenth centuries in ways that are still being debated and negotiated today. Examining the poetry, fiction, non-fiction, drama, and the arts of the

period, this book considers: Important propositions and landmark ideas in the Romantic period; Key debates and critical approaches to Romantic studies; New and revisionary approaches to Romantic literature and art; The ways in which Romantic writing interacts with broader trends in history, politics, and aesthetics; European and Global Romanticism; The legacies of Romanticism in the twentieth and twenty-first centuries. Containing useful, reader-friendly features such as explanatory case studies, chapter summaries, and suggestions for further reading, this clear and engaging book is an invaluable resource for anyone who intends to study and research the complexity and diversity of the Romantic period, as well as the historical conditions which produced it.

This unique and extraordinarily rich collection of writings offers a thematic approach to understanding the various theories of art that illumined the direction of nineteenth-century artists as diverse as Tommaso Minardi and Georges Seurat. It is significant that during the nineteenth century most artists felt compelled to found their artistic practice on a consciously established premise.

Discusses theories of form, the community of artists, naturalism, art and society, visionary art, and creativity as formulated by artists and critics of the period

Key Writers on Art: From Antiquity to the Nineteenth Century offers a unique and authoritative guide to theories of art from Ancient Greece to the end of the Victorian era,

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written by an international panel of expert contributors. Arranged chronologically to provide an historical framework, the 43 entries analyze the ideas of key philosophers, historians, art historians, art critics, artists and social scientists, including Plato, Aquinas, Alberti, Michelangelo, de Piles, Burke, Schiller, Winckelmann, Kant, Hegel, Burckhardt, Marx, Tolstoy, Taine, Baudelaire, Nietzsche, Ruskin, Pater, Wölfflin and Riegl. Each entry includes: * a critical essay * a short biography * a bibliography listing both primary and secondary texts Unique in its range and accessibly written, this book, together with its companion volume *Key Writers on Art: The Twentieth Century*, provides an invaluable guide for students as well as general readers with an interest in art history, aesthetics and visual culture.

The *Encyclopedia of Nineteenth-Century Photography* is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important ‘first’ in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The *Encyclopedia* presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being ‘a solution in search of a problem’ when first invented, to the essential communication tool, creative medium,

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and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

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