

DAVID TO DELACROIX



WALTER FRIEDLAENDER

Friedlndr David To Delacroix

Susan Shifrin



Friedlndr David To Delacroix:

David to Delacroix Walter F. Friedlaender, 1952 This renowned study follows the evolution of French painting from the Revolution through the Napoleonic era Beginning with David s revolutionary classicism Friedlaender scrutinizes the work of early nineteenth century artists against the background of their times He reveals the baroque tendencies diffused into the art of Prudhon and the same predisposition mixed with a strong realism in the work of G ricault Two distinct trends appear deriving from Pussin and Rubens The author follows the styles as they mature and represents their consumation in two great masters the refined and abstract classicism of Ingres and the baroque of Delacroix with its flamboyant colorism and exotic subjects

David to Delacroix Walter F. Friedlaender, 1982

David to Delacroix Walter F. Friedlaender, 1977

David

to Delacroix Walter F. Friedlaender, 1977

David to Delacroix, by Walter Friedlaender. Translated by Robert

Goldwater Walter Friedlaender, 1952

David to Delacroix Dorothy Johnson, 2011-02-14

In this beautifully illustrated study of intellectual and art history Dorothy Johnson explores the representation of classical myths by renowned French artists in the late eighteenth and early nineteenth centuries demonstrating the extraordinary influence of the natural sciences and psychology on artistic depiction of myth Highlighting the work of major painters such as David Girodet Gerard Ingres and Delacroix and sculptors such as Houdon and Pajou *David to Delacroix* reveals how these artists offered innovative reinterpretations of myth while incorporating contemporaneous and revolutionary discoveries in the disciplines of anatomy biology physiology psychology and medicine The interplay among these disciplines Johnson argues led to a reexamination by visual artists of the historical and intellectual structures of myth its social and psychological dimensions and its construction as a vital means of understanding the self and the individual s role in society This confluence is studied in depth for the first time here and each chapter includes rich examples chosen from the vast number of mythological representations of the period While focused on mythical subjects French Romantic artists Johnson argues were creating increasingly modern modes of interpreting and meditating on culture and the human condition

David to Delacroix Walter Friedlaender, 2011

Jacques-Louis David and Jean-Louis Prieur, Revolutionary Artists Warren Roberts, 2000-01-01 A comparative study of the French Revolution s most famous artist and a little known illustrator

Re-framing Representations of Women Susan

Shifrin, 2017-07-05 Crossing disciplinary and chronological boundaries this volume integrates text and image essays and object pages to explore the processes inherent in gender representation rather than resituating women in particular categories or spheres as other scholarly publications and exhibitions have done Taking its lead from the Picturing Women project on which it reflects and builds the volume makes a substantial methodological contribution to the analysis of gender discourse and visibility It offers new and stimulating scholarship that confronts historical patterns of representation that have defined what women were and are seen to be and presents new contexts for unveiling what art historian Linda Nochlin has called the mixed messages of representations of women

Written in Water Rochelle Gurstein, 2024-05-28 A deeply

personal yet broadly relevant exploration of the ephemeral life of the classic in art from the eighteenth century to our own day Is there such a thing as a timeless classic More than a decade ago Rochelle Gurstein set out to explore and establish a solid foundation for the classic in the history of taste To her surprise that history instead revealed repeated episodes of soaring and falling reputations rediscoveries of long forgotten artists and radical shifts in the canon all of which went so completely against common knowledge that it was hard to believe it was true Where does the idea of the timeless classic come from And how has it become so fiercely contested By recovering disputes about works of art from the eighteenth century to the close of the twentieth Gurstein takes us into unfamiliar aesthetic and moral terrain providing a richly imagined historical alternative to accounts offered by both cultural theorists advancing attacks on the politics of taste and those who continue to cling to the ideal of universal values embodied in the classic As Gurstein brings to life the competing responses of generations of artists art lovers and critics to specific works of art she makes us see the same object vividly and directly through their eyes and feel in all its enlarging intensity what they felt

French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. Vol. 2, Nineteenth Century, Art, Science, and the Body in Early Romanticism Stephanie O'Rourke, 2021-11-04 Can we really trust the things our bodies tell us about the world This work reveals how deeply intertwined cultural practices of art and science questioned the authority of the human body in the late eighteenth and early nineteenth centuries Focusing on Henry Fuseli Anne Louis Girodet and Philippe de Loutherbourg it argues that romantic artworks participated in a widespread crisis concerning the body as a source of reliable scientific knowledge Rarely discussed sources and new archival material illuminate how artists drew upon contemporary sciences and inverted them undermining their founding empiricist principles The result is an alternative history of romantic visual culture that is deeply embroiled in controversies around electricity mesmerism physiognomy and other popular sciences This volume reorients conventional accounts of romanticism and some of its most important artworks while also putting forward a new model for the kinds of questions that we can ask about them

Art History: The Basics Diana Newall, Grant Pooke, 2008-03-10 Art History The Basics is a concise and accessible introduction for the general reader and the undergraduate approaching the history of art for the first time at college or university It will give you answers to questions like What is art and art history What are the main methodologies used to understand art How have ideas about form sex and gender shaped representation What connects art with psychoanalysis semiotics and Marxism How are globalization and postmodernism changing art and art history Each chapter introduces key ideas issues and debates in art history including information on relevant websites and image archives Fully illustrated with an international range of artistic examples Art History The Basics also includes helpful subject summaries further ideas for reading in each chapter and a useful glossary for easy reference

Nineteenth Century Painters and Painting Geraldine Norman, 2023-12-22 **Deeper than Reason** Jenefer Robinson, 2005-04-07 Deeper than Reason takes the insights of modern psychological and neuroscientific research on

the emotions and brings them to bear on questions about our emotional involvement with the arts Robinson begins by laying out a theory of emotion one that is supported by the best evidence from current empirical work on emotions and then in the light of this theory examines some of the ways in which the emotions function in the arts Written in a clear and engaging style her book will make fascinating reading for anyone who is interested in the emotions and how they work as well as anyone engaged with the arts and aesthetics especially with questions about emotional expression in the arts emotional experience of art forms and more generally artistic interpretation Part One develops a theory of emotions as processes having at their core non cognitive instinctive appraisals deeper than reason which automatically induce physiological changes and action tendencies and which then give way to cognitive monitoring of the situation Part Two examines the role of the emotions in understanding literature especially the great realistic novels of the nineteenth century Robinson argues that such works need to be experienced emotionally if they are to be properly understood A detailed reading of Edith Wharton s novel *The Reef* demonstrates how a great novel can educate us emotionally by first evoking instinctive emotional responses and then getting us to cognitively monitor and reflect upon them Part Three puts forward a new Romantic theory of emotional expression in the arts Part Four deals with music both the emotional expression of emotion in music whether vocal or instrumental and the arousal of emotion by music The way music arouses emotion lends indirect support to the theory of emotion outlined in Part One While grounded in the science of emotion *Deeper than Reason* demonstrates the continuing importance of the arts and humanities to our lives

Fregean Realism Andrei Pop, 2024-12-15 *Fregean Realism* Frodo Lives and Other Fictions argues that literary fictions pictures and other artworks are modes of access to Gottlob Frege s third realm of objective thoughts about both what is in the real world and what is not but might or might not be Starting with a critique of fictionalism the doctrine that art makes no ontological commitments because it depends on acts of pretending Andrei Pop shifts focus to the shared meaning addressed by acts of pretending and other audience reactions to works of art This book shows that a Fregean theory of sense assertion and concepts does justice to the context specificity of artistic meaning while allowing for durable indeed eternal conceptual content It explores implications for venerable problems such as the truth of art the reality of aesthetic properties beauty and ugliness but also for specific genres or modes like sculpture allegory the relation between image and caption and the first person picture

Ingres Then, and Now Adrian Rifkin, 2005-06-20 *Ingres Then and Now* is an innovative study of one of the best known French artists of the nineteenth century Jean Auguste Dominique Ingres Adrian Rifkin re evaluates Ingres work in the context of a variety of literary musical and visual cultures which are normally seen as alien to him Re viewing Ingres paintings as a series of fragmentary symptoms of the commodity cultures of nineteenth century Paris Adrian Rifkin draws the artist away from his familiar association with the Academy and the Salon Rifkin sets out to show how by thinking of the historical archive as a form of the unconscious we can renew our understanding of nineteenth century conservative or academic cultures by reading them against their other

He situates Ingres in the world of the Parisian Arcades as represented by Walter Benjamin and examines the effect of this juxtaposition on how we think of Benjamin himself following Ingres image in popular cultures of the twentieth century Rifkin then returns to the late eighteenth and early nineteenth centuries to find traces of the emergence of bizarre symptoms in Ingres early work symptoms which open him to a variety of conflicting readings and appropriations It concludes by examining his importance for the great French art critic Jean Cassou on the one hand and in making a bold contemporary gay appropriation on the other Ingres Then and Now transforms the popular image we have of Ingres It argues that the figure of the artist is neither fixed in time or place there is neither an essential man named Ingres nor a singular body of his work but is an effect of many complex and overlapping historical effects

Historia and Fabula Peter G. Bietenholz, 1994-09-01

Historical thought whether it is expressed in writing or through works of art inevitably contains elements of fiction Thus in every phase of the development of historical thinking the question arises were these fictional elements recognized and if so how was their function perceived Was any effort made to distinguish between a documented fact and any assumptions or deductions related to it In examining the past was it deemed important to curb the free play of imagination or was it thought that any explanation no matter how fanciful and irrational was better than none This is the question that this book attempts to answer In doing so it examines a rich variety of texts and also some works of art ranging from the Ancient Near East to the nineteenth century

A Fire in His Soul Miles J. Unger, 2025-03-04

The fascinating story of Vincent van Gogh's two groundbreaking years in Paris where he transformed himself from a provincial unknown into one of the world's great visionary artists Vincent Van Gogh arrived in the French capital on the last day of February 1886 a month short of his thirty third birthday He was a man beaten down by life half starved and nearly broken psychologically He was saved by his brother Theo who provided him with room board and most crucially emotional support while he attempted to master the difficult craft of painting Thus far Vincent's crude scenes of peasant life rendered in murky shades of brown and gray were both hackneyed and amateurish Theo a successful art dealer at a prestigious Parisian firm dismissed them as gloomy unappealing and worst of all unmarketable By the time Vincent left Paris almost exactly two years later he'd transformed himself into one of the most original artists of the age turning out works of hallucinatory intensity in vivid hues and stamped with his own distinctive personality A Fire in His Soul chronicles this remarkable transformation It's a tale filled with tragedy and triumph personal anguish and creative fulfillment as Vincent through sheer force of will reinvents himself as a painter of unparalleled expressive power Along the way the reader will discover an unfamiliar Van Gogh not the solitary genius of the popular imagination shunned by an uncomprehending world and conjuring masterpieces from the depths of his lonely soul In Paris he was at the center of a community of like minded seekers Here Van Gogh was able to engage in a lively dialogue with fellow artists almost as daring as he was expanding his notion of what art could and should be It was in the cafes and studios of Montmartre and in the grand galleries of the Louvre and Luxembourg that Van Gogh received his artistic education a crash

course that at first disoriented him but ultimately sparked his creative breakthrough Working alongside such legendary figures as Gauguin Toulouse Lautrec Seurat and Signac he found his voice and launched an artistic revolution **Ingres and the Studio** Sarah E. Betzer, 2012 An exploration of the portrait art of Jean Auguste Dominique Ingres focusing on his studio practice and his training of students

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