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Nineteenth Century Art: A Critical History. by. Stephen F. Eisenman, Linda Nochlin, Brian Lukacher. 3.70 · Rating details · 114 ratings · 8 reviews. Art in the 19th century was a process of experimentation where artists found and portrayed the crucial connections between seeing and knowing, vision and society, exploring links between perception and history.

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Nineteenth Century Art (2nd Edition): A Critical History by Eisenman, Stephen at AbeBooks.co.uk - ISBN 10: 0500283354 - ISBN 13: 9780500283356 - Thames & Hudson Ltd - 2002 - Softcover

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Since moving to Pomona in 1985, she has taught a wide variety of courses in nineteenth- and twentieth-century North American art. Her work has focused on the art of the United States, in particular the work of Ben Shahn, about whom she has written two books, and the relationship between the visual arts and working-class culture.

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An Introduction to Nineteenth Century Art. 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. The book provides readers with a basic historical framework of the period and the critical tools for interpreting and situating new and

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unfamiliar works of art.

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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 élite 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.

"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.

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.

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

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focuses on the concerns of recent scholarship -- e.g., the recurrence of themes such as the female nude, the role of the critic, and exhibitions and institutions.

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, Britain, and the United States, to incorporate artists and artworks from Scandinavia, 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 with the problem of modernity. Key pedagogical features include: Data boxes provide statistics, timelines, 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 and 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. Online resources at www.routledge.com/textbooks/facos with access to a wealth of information, 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 arena of study. Michelle Facos teaches art history at Indiana University, Bloomington. Her 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).

"This is a radical reconsideration of the origins of modern painting and sculpture in Europe and North America. In art, as in nearly every other field, the nineteenth century was a time of questioning, experimentation, discovery and modernization. Artists divined and portrayed, as never before, the crucial connections between seeing and knowing, vision and society. From Goya to Blake, from Courbet to Eakins, from Cassatt to Cezanne, from Van Gogh to Ensor, they challenged the prevailing definitions of art and the social order." "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 emphasizing 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 methods 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 women and non-European peoples." "This rich and diverse volume suggests that nineteenth-century art remains compelling today because its critical insights have rarely been surpassed. It will prove of interest not only to the specialist, but to anyone fascinated by the art, history and culture of this unique era."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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.

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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.

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