

European Art

Peter Paret

European Art of the Eighteenth Century Daniela Tarabra,2008 The Art Through the Century series introduces readers to important visual vocabulary of Western art.-- Back cover.

East European Art, 1650-1950 Jeremy Howard,2006 Written by leading scholars at the forefront of new thinking, many of whom are rising stars in their fields, the Oxford History of Art series offers substantial and innovative texts that clarify, illuminate, and debate the critical issues at the heart of art history today. This groundbreaking series makes use of new research and methodologies, as well as newly accessible and non-canonical works, to offer comprehensive coverage of the art world. Lavishly illustrated and superbly designed, the Oxford History of Art brings new substance and verve to the exciting and ubiquitous world of art. The latest addition to the series is a pioneering overview of the visual cultures of Eastern Europe in the modern age. Here, art historian Jeremy Howard challenges traditional definitions of what constitutes European art and embraces the whole spectrum of art creation, including painting, sculpture, architecture, the applied arts, photography, and performance. Avoiding conventional art historical divisions, Howard focuses on the many hidden relationships between the different art forms and artistic cultures that flourished in the vast region known as Eastern Europe, and how these cultures inter-related with the wider world. In addition to the rise and fall of the two great art academies in Vienna and St. Petersburg, Howard examines the blending of migratory and sedentary cultures in the region, the role of women, and the political manipulation of the image. He brings to the fore many overlooked artists and concentrates on neglected elements of work by better-known figures. Throughout, he reveals how the Habsburg, Romanov, and Ottoman empires vied with one another through art and how individuals and nations strove to maintain and realize their voice through visual language. Bringing light to a woefully neglected subject, Howard has produced a work that will prove essential reading for lovers of art history and Eastern European culture.

Cultural Contact and the Making of European Art since the Age of Exploration Mary D. Sheriff,2010-06-21 Art historians have long been accustomed to thinking about art and artists in terms of national traditions. This volume takes a different approach, suggesting instead that a history of art based on national divisions often obscures the processes of cultural appropriation and global exchange that shaped the visual arts of Europe in fundamental ways between 1492 and the early twentieth century. Essays here analyze distinct zones of contact--between various European states, between Asia and Europe, or between Europe and so-called primitive cultures in Africa, the Americas, and the South Pacific--focusing mainly but not exclusively on painting, drawing, or the decorative arts. Each case foregrounds the centrality of international borrowings or colonial appropriations and counters conceptions of European art as a pure tradition uninfluenced by the artistic forms of other cultures. The contributors analyze the social, cultural, commercial, and political conditions of cultural contact--including tourism, colonialism, religious pilgrimage, trade missions, and scientific voyages--that enabled these exchanges well before the modern age of globalization. Contributors: Claire Farago, University of Colorado at Boulder Elisabeth A. Fraser, University of South Florida Julie Hochstrasser, University of Iowa Christopher Johns, Vanderbilt University Carol Mavor, University of North Carolina at Chapel Hill Mary D. Sheriff, University of North Carolina at Chapel Hill Lyneise E. Williams, University of North Carolina at Chapel Hill

Nineteenth-century European Art Petra ten-Doesschate Chu,2006 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.

Central and Eastern European Art Maja Fowkes,Reuben Fowkes,2020-08-27 In this path-breaking new history, Maja and Reuben Fowkes introduce outstanding artworks and major figures from across central and eastern Europe to reveal the movements, theories and styles that have shaped artistic practice since 1950. They emphasize the particularly rich and varied art scenes of Poland, Czechoslovakia, Hungary and Yugoslavia, extending their gaze at intervals to East Germany, Romania, the Baltic states and the rest of the Balkans. While politics in the region have been marked by unstable geography and dramatic transitions, artists have forged a path of persistent experiment and innovation. This generously illustrated overview explores the richness of their singular contribution to recent art history. Tracing art-historical changes from the short-lived unison of the socialist realist period to the incredible diversity of art in the post-communist era, the authors examine the repercussions of political events on artistic life notably the uprisings in Hungary and Czechoslovakia, the Solidarity movement in Poland, and the collapse of the communist bloc. But their primary interest is in the experimental art of the neo-avant-garde that resisted official agendas and engaged with global currents such as performance art, video, multimedia and net art.

European Art of the Fifteenth Century Stefano Zuffi,2005 Influenced by a revival of interest in Greco-Roman ideals and sponsored by a newly prosperous merchant class, fifteenth-century artists produced works of astonishingly innovative content and technique. The International Gothic style of painting, still popular at the beginning of the century, was giving way to the influence of Early Netherlandish Flemish masters such as Jan van Eyck, who emphasized narrative and the complex use of light for symbolic meaning. Patrons favored paintings in oil and on wooden panels for works ranging from large, hinged altarpieces to small, increasingly lifelike portraits. In the Italian city-states of Florence, Venice, and Mantua, artists and architects alike perfected existing techniques and developed new ones. The painter Masaccio mastered linear perspective; the sculptor Donatello produced anatomically correct but idealized figures such as his bronze nude of David; and the brilliant architect and engineer Brunelleschi integrated Gothic and Renaissance elements to build the self-supporting dome of the Florence Cathedral. This beautifully illustrated guide analyzes the most important people, places, and concepts of this early Renaissance period, whose explosion of creativity was to spread throughout Europe in the sixteenth century

European Art of the Seventeenth Century Rosa Giorgi,2008 This volume presents the most noteworthy concepts, artists, and cultural centers of the seventeenth century

through a close examination of many of its greatest paintings, sculptures, and buildings. The Baroque, rooted in classicism but with a new emphasis on emotionalism and naturalism, was the leading style of the seventeenth century. The movement exhibited both stylistic complexity and great diversity in its subject matter, from large religious works and history paintings to portraits, landscapes, and scenes of everyday life. Masters of the era included Caravaggio, whose innovations in the dramatic uses of light and shadow influenced many of the century's artists, notably Rembrandt; the sculptor, painter, and architect Bernini, with his combination of technical brilliance and expressiveness; and other familiar names such as Rubens, Poussin, Velázquez, and Vermeer. This was the era of absolute monarchs, including Spain's Habsburgs and Louis XIII and XIV of France, whose artistic patronage helped furnish their opulent palaces. But a new era of commercialism, in which artists increasingly catered to affluent collectors of the professional and merchant classes, also flourished.

European Art of the Fourteenth Century Sandra Baragli, 2007 Fourteenth-century Europe was ravaged by famine, war, and, most devastatingly, the Black Plague. These widespread crises inspired a mystical religiosity, which emphasized both ecstatic joy and extreme suffering, producing emotionally charged and often graphic depictions of the Crucifixion and the martyrdoms of the saints. This third volume in the *Art through the Centuries* series highlights the most noteworthy concepts, geographic centers, and artists of this turbulent century. Important facts about the subjects under discussion are summarized in the margins of each entry, and salient features of the illustrated art works are identified and discussed.

Modern European Art Alan Bowness, 1972

Primary Documents Laura J. Hoptman, Tomáš Pospiszyl, 2002 This text presents documents drawn from the artistic archives of Eastern and Central Europe during the second half of the 20th century.

The Great Masters of European Art Stefano G. Casu, Elena Franchi, Andrea Franci, 2006

Central and Eastern European Art Since 1950 (World of Art) Maja Fowkes, Reuben Fowkes, 2020-04-14 A groundbreaking introduction to the contemporary art of central and Eastern Europe, this wide-ranging study explores painting, sculpture, photography, performance, and conceptual work. In this pathbreaking new history, Maja and Reuben Fowkes introduce outstanding artworks and major figures from across central and Eastern Europe to reveal the movements, theories, and styles that have shaped artistic practice since 1950. They emphasize the particularly rich and varied art scenes of Poland, Czechoslovakia, Hungary, and Yugoslavia, extending their gaze at intervals to East Germany, Romania, the Baltic states, and the rest of the Balkans. This generously illustrated overview explores the richness of this region's artists' singular contribution to recent art history. Tracing art-historical changes from 1950 to now, the authors examine the repercussions of political events on artistic life—notably the uprisings in Hungary and Czechoslovakia, the Solidarity movement in Poland, and the collapse of the communist bloc. But their primary interest is in the experimental art of the neo-avant-garde that resisted official agendas and engaged with global currents such as performance art, video, multimedia, and net art. *Central and Eastern European Art Since 1950* is a comprehensive, transnational survey of the major movements of art from this region.

European Art and the Wider World 1350–1550 Kathleen Christian, Leah Clark, 2018-07-01 Focuses on issues of assimilation, translation and misunderstanding as art objects moved between cultures, either literally or imaginatively, and considers how visual culture expresses the increasing contact between Europe and the rest of the world in this era.

The Total Work of Art in European Modernism David Roberts, 2011-12-15 In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European modernism since the French Revolution. The total work of art is usually understood as the intention to reunite the arts into the one integrated whole, but it is also tied from the beginning to the desire to recover and renew the public function of art. The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream, which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé. The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century. The total work of art indicates the need to revisit key assumptions of modernism, such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts, and cuts across the neat equation of avant-gardism with progress and deconstructs the familiar left-right divide between revolution and reaction, the modern and the antimodern. Situated at the interface between art, religion, and politics, the total work of art invites us to rethink the relationship between art and religion and art and politics in European modernism. In a major departure from the existing literature David Roberts argues for twin lineages of the total work, a French revolutionary and a German aesthetic, which interrelate across the whole epoch of European modernism, culminating in the aesthetic and political radicalism of the avant-garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward.

European Painting and Sculpture, Ca. 1770-1937, in the Museum of Art, Rhode Island School of Design Rhode Island School of Design. Museum of Art, 1991 This documents the distinguished collection of European art—from the late eighteenth through the early twentieth centuries—that forms a significant part of the collections belonging to the Museum of Art, Rhode Island School of Design. This book includes stunning canvases by Gericault, Delacroix, Degas, Manet, Monet, Cézanne, Renoir, Picasso, and Matisse. What makes the collection so noteworthy are the extraordinary works by unknown artists and the unknown works by known artists.

Nineteenth-Century European Art Terry W. Strieter, 1999-04-30 Major art movements and artists of nineteenth-century Europe, from the French Revolution to World War I, are presented alphabetically in a dictionary format. Artists and art movements are integrated within the politics and culture of the times. An examination of the prominent authors, politicians, rulers, writers, and musicians, who often posed for artists provides an historical background against which to study these famous, obscure, traditional, and avant-garde artists. Entries include the artists' models, many of whom became romantically involved with the artists, and the artworks in which the models appear. This focus on the European continent, rather than on one specific country, surveys the interconnected influences and politics that pervaded the lives of the artists during this age when Europe was powerful culturally and politically, and helps to explain the various art movements, such as the Neo-Classical, Romantic, Realist, Impressionist, Fauvist, Cubist, Expressionist, and Abstract, that consequently evolved. Art history scholars, artists, and anyone with

an interest in European art and politics will appreciate the organization and detail of this comprehensive volume. The alphabetical entries, coupled with straightforward and accessible writing, make this reference both informative and engaging. As a research tool, entries are cross-referenced, and a bibliography provides a useful guide to further research.

Europe's Top 100 Masterpieces Rick Steves, Gene Openshaw, 2019-11-19 Explore Europe's top 100 works of art with America's most trusted travel authority, Rick Steves. Travel through time and discover Europe's most iconic paintings, sculptures, and historic buildings. From Venus to Versailles, Apollo to David, and Mona Lisa to The Thinker, Rick and co-author Gene Openshaw will have you marveling, learning, and laughing, one masterpiece at a time. Whether you're traveling to Europe or just dreaming about it, this book both stokes your wanderlust and kindles a greater appreciation of art, with historical context and information on where to see it for yourself. With Rick's trusted insight and gorgeous, full-color photos throughout, Europe's Top 100 Masterpieces celebrates nearly 20,000 years of unforgettable art.

New Narratives of Russian and East European Art Galina Mardilovich, Maria Taroutina, 2019-12-20 This book brings together thirteen scholars to introduce the newest and most cutting-edge research in the field of Russian and East European art history. Reconsidering canonical figures, re-examining prevalent debates, and revisiting aesthetic developments, the book challenges accepted histories and entrenched dichotomies in art and architecture from the nineteenth century to the present. In doing so, it resituates the artistic production of this region within broader socio-cultural currents and analyzes its interconnections with international discourse, competing political and aesthetic ideologies, and continuous discussions over identity.

On the Philosophy of Central European Art Max Rynänen, 2020-11-17 This book is an introduction to the history of the concept and the institution of (fine) art, from its ancient Southern European roots to the establishment of the modern system of the arts in eighteenth century Central Europe. It highlights the way the concept and institution of (fine) art, through colonialism and diaspora, conquered the world. Rynänen presents globally competing frameworks from India to Japan but also describes how the art system debased local European artistic cultures (by women, members of the working class, etc) and how art with the capital A appropriated not just non-Western but also Western alternatives to art (popular culture). The book discusses alternative art forms such as sport, kitsch, and rap music as pockets of resistance and resources for future concepts of art. Ultimately, the book introduces nobrow as an alternative to high and low, a new concept that sheds light on the democratic potentials of the field of art and invites reader to rethink the nature of art.

Imagined Battles Peter Paret, 1997 For thousands of years, art has interpreted the experience of war_its methods, human costs, and moral ambiguities_and has offered historians a wealth of testimony that is only beginning to be systematically explored. In this wide-ranging study, Peter Paret discusses forty-seven paintings and prints as complex documents of war in Europe since the Renaissance and as examples of the artist's use of war as a metaphor for the human condition. The images include works by such major artists as Uccello, Géricault, and Dix as well as academic history paintings and popular prints. By setting each in its historical environment and analyzing it from the perspective of the wars of its time, illuminates the place of war in Western consciousness and expands our understanding of works that are too often approached with little concern for the reality they depict or symbolically transform. Perhaps the most significant of the themes he traces over five centuries is the gradual change from the prince or general to the common soldier and civilian victim as central figures in the interpretation of war in art.

The Enigmatic Realm of **European Art**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **European Art** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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European Art Introduction

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