

# PARALLEL LINES



*Printmakers, Painters and Photographers  
in Nineteenth-Century France*

**STEPHEN BANN**

# Parallel Lines Printmakers Painters And Photographers In 19th Century France

**Margaret Holben Ellis**



## **Parallel Lines Printmakers Painters And Photographers In 19th Century France:**

Photography and Other Media in the Nineteenth Century Nicoletta Leonardi, Simone Natale, 2018-02-05 In this volume leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century In the first half of the nineteenth century the introduction of telegraphy the development of a cheaper and more reliable postal service the rise of the mass circulation press and the emergence of the railway dramatically changed the way people communicated and experienced time and space Concurrently photography developed as a medium that changed how images were produced and circulated Yet for the most part photography of the era is studied outside the field of media history The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and new media during a period of fast paced change Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications the role of the nascent photographic press in photography's infancy and the development of photographic techniques as part of a broader media culture that included the mass consumed novel sound recording and cinema Featuring essays by noteworthy historians in photography and media history this discipline shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies In addition to the editors contributors to this volume are Geoffrey Batchen Geoffrey Belknap Lynn Berger Jan von Brevern Anthony Enns Andr Gaudreault Lisa Gitelman David Henkin Erkki Huhtamo Philippe Marion Peppino Ortoleva Steffen Siegel Richard Taws and Kim Timby

Picturing War in France, 1792-1856 Katie Hornstein, 2018-02-06 From the walls of the Salon to the pages of weekly newspapers war imagery was immensely popular in postrevolutionary France This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century Katie Hornstein carefully considers the influence of emergent technologies and popular media such as lithography photography and panoramas on both artistic style and public taste With close readings and handsome reproductions in various media from monumental battle paintings to popular prints *Picturing War in France 1792-1856* draws on contemporary art criticism war reporting and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict

Staging and the Arts in Nineteenth-Century France Camilla Murgia, 2023-09-22 This book discusses the mechanisms and patterns of staging in nineteenth century France Often associated with theatre and performance staging also applies to visual arts It is thoroughly embedded in a more general cultural development comprising the dissemination of knowledge political awareness and consumerism The notion of staging applies to a process of appearing revealing and disappearing that puts forward new ways for the individual to be seen and to

make the self and the other visible Staging determines and questions the process of appearing and disappearing by generating connections and interactions between multiple layers of reality i e artistic theatrical literary and visual but according to what criteria through what mechanisms and with what materials What are the repercussions of staging and even more important what does staging not show This book argues that the notion of staging goes beyond interdisciplinarity Looking at the different ways staging was used and conceived introduces new approaches to understanding visual culture in nineteenth century France *Staging Empire: Napoleon, Ingres, and David* , In an unprecedented collaboration two scholars investigate these masterpieces in their broad cultural context This book is an illustrated extensively documented analytical tour de force

**Historical Perspectives in the Conservation of Works of Art on Paper** Margaret Holben Ellis,2015-02-01 This book is the seventh in the Readings in Conservation series which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage The present volume provides a selection of more than ninety five texts tracing the development of the conservation of works of art on paper Comprehensive and thorough the book relates how paper conservation has responded to the changing place of prints and drawings in society The readings include a remarkable range of historical selections from texts such as Renaissance printmaker Ugo da Carpi s sixteenth century petition to the Venetian senate on his invention of chiaroscuro Thomas Churchyard s 1588 essay in verse A Sparke of Frendship and Warne Goodwill and Robert Bell s 1773 piece Observations Relative to the Manufacture of Paper and Printed Books in the Province of Pennsylvania These are complemented by influential writings by such figures as A H Munsell Walter Benjamin and Jacques Derrida along with a generous representation of recent scholarship Each reading is introduced by short remarks explaining the rationale for its selection and the principal matters covered and the book is supplemented with a helpful bibliography This volume is an indispensable tool for museum curators conservators and students and teachers of the conservation of works of art on paper

**Photography and the Arts** Juliet Hacking,Joanne Lukitsh,2020-10-29 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 often 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 practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces

Written by leading scholars in the fields of photography art and literature the essays examine the metaphorical as well as the material exchanges between photography and the fine graphic reproductive and sculptural arts

Balzac, Grandville, and the Rise of Book Illustration Keri Yousif, 2016-04-15 Examining how the rise of book illustration affected the historic hegemony of the word Keri Yousif explores the complex literary and artistic relationship between the novelist Honor de Balzac and the illustrator J J Grandville during the French July Monarchy 1830 1848 Both collaborators and rivals these towering figures struggled for dominance in the Parisian book trade at the height of the Romantic revolution and its immediate aftermath Both men were social portraitists who collaborated on the influential encyclopedic portrayal of nineteenth century society *Les Français peints par eux-mêmes* However their collaboration soon turned competitive with Grandville's publication of *Scènes de la vie privée et publique des animaux* a visual parody of Balzac's *Scènes de la vie privée* Yousif investigates Balzac's and Grandville's individual and joint artistic productions in terms of the larger economic and aesthetic struggles within the nineteenth century arena of cultural production showing how writers were forced to position themselves both in terms of the established literary hierarchy and in relation to the rapidly advancing image As Yousif shows the industrialization of the illustrated book spawned a triadic relationship between publisher writer and illustrator that transformed the book from a product of individual genius to a cooperative and commercial affair Her study represents a significant contribution to our understanding of literature art and their interactions in a new marketplace for publication during the fraught transition from Romanticism to Realism

Photography and Its Origins Tanya Sheehan, Andres Zervigon, 2014-11-20 Recent decades have seen a flourishing interest in and speculation about the origins of photography Spurred by rediscoveries of first photographs and proclamations of photography's death in the digital age scholars have been rethinking who and what invented the medium Photography and Its Origins reflects on this interest in photography's beginnings by reframing it in critical and specifically historiographical terms How and why do we write about the origins of the medium Whom or what do we rely on to construct those narratives What's at stake in choosing to tell stories of photography's genesis in one way or another And what kind of work can those stories do Edited by Tanya Sheehan and Andrés Mario Zervigón this collection of 16 original essays illustrated with 32 colour images showcases prominent and emerging voices in the field of photography studies Their research cuts across disciplines and methodologies shedding new light on old questions about histories and their writing Photography and Its Origins will serve as a valuable resource for students and scholars in art history visual and media studies and the history of science and technology

**"The Art-Journal and Fine Art Publishing in Victorian England, 1850-1880"** Katherine Haskins, 2017-07-05 Focusing on an era that both inherited and irretrievably altered the form and the content of earlier art production The Art Journal and Fine Art Publishing in Victorian England 1850 1880 argues that fine art practices and the audiences and markets for them were

influenced by the media culture of art publishing and journalism in substantial and formative ways perhaps more than at any other time in the history of English art The study centers on forms of Victorian picture making and the art knowledge systems defining them and draws on the histories of art literature journalism and publishing The historical example employed in the book is that of the more than 800 steel plate prints after paintings published in the London based Art Journal between 1850 and 1880 The cultural phenomenon of the Art Journal print is shown to be a key connector in mid Victorian art appreciation by drawing out specific tropes of likeness This study also examines the important links between paint and print the aesthetic values and domestic aspirations of the Victorian middle class and the inextricable intertwining of fine art and trade publishing Monographic Exhibitions and the History of Art Maia Wellington Gahtan, Donatella

Pegazzano, 2018-02-19 This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present Roughly falling into three genres retrospectives of living artists retrospectives of recently deceased artists and monographic exhibitions of Old Masters specialists examine examples of each genre within their social cultural political and economic contexts Exhibitions covered include Nathaniel Hone's 1775 exhibition the Holbein Exhibition of 1871 the Courbet retrospective of 1882 Titian's exhibition in Venice Poussin's Louvre retrospective of 1960 and El Greco's anniversary exhibitions of 2014 **Iconoclasm** Stacy Boldrick, 2017-07-05

The word iconoclasm is most often used in relation to sculpture because it is sculptures that most visibly bear witness to physical damage But damage can also be invisible and the actions of iconoclasm can be subtle and varying Iconoclastic acts include the addition of objects and accessories as well as their removal or may be represented in text or imagery that never materially affects the original object This book brings together a collection of essays each of which fundamentally questions the meaning of the word iconoclasm as a descriptive category Each contribution examines the impact of iconoclastic acts on different representational forms and assesses the development and historical implications of these various destructive and transformative behaviours **Class, Gender, and Sexuality in Thomas Gainsborough's Blue Boy** Valerie

Hedquist, 2019-07-08 The reception of Thomas Gainsborough's Blue Boy from its origins to its appearances in contemporary visual culture reveals how its popularity was achieved and maintained by diverse audiences and in varied venues

Performative manifestations resulted in contradictory characterizations of the painted youth as an aristocrat or a regular fellow as masculine or feminine or as heterosexual or gay In private and public spaces where viewers saw the actual painting and where living and rendered replicas circulated Gainsborough's painting was often the centerpiece where dominant and subordinate classes met gender identities were enacted and sexuality was implicitly or overtly expressed **By Sword and**

**Plow** Jennifer E. Sessions, 2015-01-26 In 1830 with France's colonial empire in ruins Charles X ordered his army to invade Ottoman Algiers Victory did not salvage his regime from revolution but it began the French conquest of Algeria which was continued and consolidated by the succeeding July Monarchy In **By Sword and Plow** Jennifer E Sessions explains why France

chose first to conquer Algeria and then to transform it into its only large scale settler colony Deftly reconstructing the political culture of mid nineteenth century France she also sheds light on policies whose long term consequences remain a source of social cultural and political tensions in France and its former colony In Sessions s view French expansion in North Africa was rooted in contests over sovereignty and male citizenship in the wake of the Atlantic revolutions of the eighteenth century The French monarchy embraced warfare as a means to legitimize new forms of rule incorporating the Algerian army into royal iconography and public festivals Colorful broadsides songs and plays depicted the men of the Arm e d Afrique as citizen soldiers Social reformers and colonial theorists formulated plans to settle Algeria with European emigrants The propaganda used to recruit settlers featured imagery celebrating Algeria s agricultural potential but the male emigrants who responded were primarily poor urban laborers who saw the colony as a place to exercise what they saw as their right to work Generously illustrated with examples of this imperialist iconography Sessions s work connects a wide ranging culture of empire to specific policies of colonization during a pivotal period in the genesis of modern France

### **Art in Reproduction**

Robert Verhoogt,2007 This illuminating study examines the cultural meaning of artistic reproduction in a refreshingly new context through its consideration of how three artists managed the reproduction of their work History of Intellectual Culture 1/2022 Charlotte A. Lerg,Johan Östling,Jana Weiß,2022-10-24 With concepts of participation discussed in multiple disciplines from media studies to anthropology from political sciences to sociology the first issue of the new yearbook History of Intellectual Culture HIC dedicates a thematic section to the way knowledge can and arguably must be conceptualized as participatory Introducing and exploring participatory knowledge the volume aims to draw attention to the potential of looking at knowledge formation and circulation through a new lens and to open a dialogue about how and what concepts and theories of participation can contribute to the history of knowledge By asking who gets to participate in defining what counts as knowledge and in deciding whose knowledge is circulated modes of participation enter into the examination of knowledge on various levels and within multiple cultural contexts The articles in this volume attest to the great variety of approaches contexts and interpretations of participatory knowledge from the sociological projects of the Frankfurt School to the Uppsala based Institute for Race Biology from the Argentinian National Folklore Survey to current hashtag activism and Covid 19 archive projects HIC sees knowledge as rooted in social and political structures determined by modes of transfer and produced in collaborative processes The notion of participatory knowledge highlights in a compelling way how knowledge is rooted in cultural practices and social configurations

### **Out of the Studio** John Osborne,Peter Smeaton,2022-09-09

Photography one of the most influential inventions of the nineteenth century has been shaped by Canadian innovators Among them are two Quebec men who have flown beneath the radar in studies of the history of photography the Smeaton brothers Out of the Studio documents the life oeuvre and achievement of Charles Smeaton and his younger brother John Launched by the opening of their photographic gallery in 1861 they developed a reputation in Quebec for images of contemporaneous

people places and events taken in challenging outdoor settings Smeaton pictures of the aftermath of the Great Fire of Quebec in 1866 helped bring an understanding of the disaster to an international audience images featuring the gold mining industry were displayed at the Exposition universelle in Paris the following year When Charles travelled to Europe in 1866 he accomplished a feat previously thought impossible taking the first successful photographs in the Roman catacombs John moved to Montreal in 1869 where he worked for newspapers and developed techniques for the direct transfer of photographs into print without the necessity of intermediary engravings Out of the Studio is the first comprehensive biographical study detailing the innovation and imagination of the Smeaton brothers and their legacy of images across two continents

**The Decisive Network** Nadya Bair, 2020 Since its founding in 1947 the legendary Magnum Photos agency has been telling its own story Its photographers were concerned witnesses to history and artists on the hunt for decisive moments their pictures were humanist documents of the postwar world Based in unprecedented archival research The Decisive Network peels back layers of the Magnum mythology to offer a new history of what it meant to shoot edit and sell news images after World War II Between the 1940s and 1960s Magnum expanded the human interest story about the everyday life of ordinary people to global dimensions while bringing the aesthetic of news pictures into new markets Its best known work started as humanitarian aid promotion travel campaigns corporate publicity and advertising Working with this range of clients Magnum made photojournalism integral to visual culture Yet Magnum s photographers could not have done this alone This book unpacks the collaborative nature of photojournalism as it transpired on a daily basis focusing on how picture editors sales agents spouses and publishers helped Magnum photographers succeed in their assignments and achieve fame The Decisive Network concludes in the late 1960s and early 1970s when amidst the decline of magazine publishing and the rise of an art market for photography Magnum turned to photo books and exhibitions to manage its growing picture archives and consolidate its brand In that moment Magnum s photojournalists became artists and their assignments turned into oeuvres Such ideas were necessary publicity and they also managed to shape discussions about photography for decades Bridging art history media studies cultural history and the history of communication this book transforms our understanding of the photographic profession and the global circulation of images in the pre digital world

*Gustave Le Gray, 1820-1884* Sylvie Aubenas, Gustave Le Gray, 2002 He occasionally made photographs until his death in poverty there in 1884 leaving behind some of the most dazzling photographic images of his era

**The Poster** Ruth E. Iskin, 2014-10-07 The Poster Art Advertising Design and Collecting 1860s 1900s is a cultural history that situates the poster at the crossroads of art design advertising and collecting Though international in scope the book focuses especially on France and England Ruth E Iskin argues that the avant garde poster and the original art print played an important role in the development of a modernist language of art in the 1890s as well as in the adaptation of art to an era of mass media She moreover contends that this new form of visual communication fundamentally redefined relations between word and image poster designers embedded words



within the graphic rather than using images to illustrate a text Posters had to function as effective advertising in the hectic environment of the urban street Even though initially commissioned as advertisements they were soon coveted by collectors Iskin introduces readers to the late nineteenth century iconophile a new type of collector curator archivist who discovered in poster collecting an ephemeral archaeology of modernity Bridging the separation between the fields of art design advertising and collecting Iskin s insightful study proposes that the poster played a constitutive role in the modern culture of spectacle This stunningly illustrated book will appeal to art historians and students of visual culture as well as social and cultural history media design and advertising

**The First Smithsonian Collection** Helena E. Wright, 2015-04-28 Outstanding Academic Title Choice 2015 Winner Ewell Newman Award of the American Historical Print Collectors Society 2016 In 1849 the Smithsonian purchased the Marsh Collection of European engravings Not only the first collection of any kind to be acquired by the new Institution it was also the first public print collection in the nation and it presented an important symbol of cultural authority The prints formed part of the library of Vermont Congressman George Perkins Marsh 1801 1882 a member of the Smithsonian s Board of Regents The uncertainty of the Smithsonian s mission in the early years complicated its motivation for purchasing the collection especially given Marsh s position as a Regent in financial difficulty After a serious fire in 1865 portions of the collection were deposited at the Library of Congress and the Corcoran Gallery of Art Efforts to reclaim it began in the 1880s as a new generation of Smithsonian staff expanded the National Museum but they achieved only mixed success Through the story of the Marsh Collection the book explores the cultural values attributed to prints in the 19th century including their prominent role in expositions and their influence on visual culture at a time when collecting styles were moving from an individual s private contemplation of artworks to wider public venues of exposition in museums and reception by multiple audiences The history of this first Smithsonian collection enlivens an important stage in the development of American cultural identity and in the formation of the Smithsonian as a national institution

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