

PAUL DELAROCHE

HISTORY PAINTED

STEPHEN BANN



Paul Delaroche History Painted

Mark Salber Phillips, Jordan Bear



Paul Delaroche History Painted:

Paul Delaroche Stephen Bann, Paul Delaroche, 1997 Paul Delaroche's works were heralded as masterpieces in the nineteenth century and the man himself was lauded in 1853 by one Italian critic as at the summit of all living painters. But while his paintings themselves are still familiar to many, Delaroche the artist fell into almost total obscurity during the twentieth century. Stephen Bann addresses this lacuna in art scholarship presenting an in-depth examination of Delaroche's career. Bann situates Delaroche and his wide-ranging oeuvre in the context of early nineteenth-century visual culture. From his early historical paintings to experimental pieces influenced by photography, the book analyzes each stage of Delaroche's artistic development as well as his major masterpieces such as *The Execution of Lady Jane Grey* and *The Princes in the Tower*. Bann also analyzes the numerous reproductions of Delaroche's works in a variety of visual mediums including engravings by Mercuri and Henriquel Dupont, lithographs, popular prints, and the photographs that illustrated Delaroche's first retrospective catalog. An unparalleled and lushly illustrated study, Paul Delaroche restores a neglected master to his rightful place in nineteenth-century European art. Paul Delaroche Stephen Bann, 1997 Paul Delaroche Norman D. Ziff, 1974 **Paul Delaroche** Norman D. Ziff, Paul Delaroche, 1977 **Paul Delaroche** Patricia Smyth, 2022-06-15 Paul Delaroche *Painting and Popular Spectacle* explores the connections between painting and an emergent popular visual culture in the early nineteenth century which included new forms of optical entertainment such as panoramas and dioramas and innovation in fields such as illustration, art reproduction, and stage decor. Delaroche's paintings caused a sensation at the Paris Salon with critics comparing the emotional response they elicited to that of popular melodrama. Yet his appeal to a certain type of spectator lay behind the increasingly hostile criticism to which his works were subjected and has in our own time led to his uncertain status in the art historical canon. This book focuses on Delaroche's popularity with a newly expanded audience. Lacking in specialist knowledge but nevertheless keen to engage with and deeply affected by art, the behaviour of this new public prompted lively discussions about who has the right to judge art and on what grounds. Working across disciplinary boundaries, this book proposes a new reading both of Delaroche and of the connections between the arts in this period. The artist emerges as a figure at the cutting edge of an emergent trans-medial popular visual culture in which we see the formation of modern spectatorship. **What Was History Painting and What Is It Now?** Mark Salber Phillips, Jordan Bear, 2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to displace it. Exploring the resilience of this distinctive mode of visual representation, *What Was History Painting and What Is It Now?* brings together an internationally distinguished group of scholars to trace the endurance, adaptation, and mutation of history painting. These studies offer a

reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre s didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present **Dictionary of Artists' Models** Jill

Berk Jiminez,2013-10-15 The first reference work devoted to their lives and roles this book provides information on some 200 artists models from the Renaissance to the present day Most entries are illustrated and consist of a brief biography selected works in which the model appears with location a list of further reading This will prove an invaluable reference work for art historians librarians museum and gallery curators as well as students and researchers Narrative painting in

nineteenth-century Europe Nina Lübbren,2023-05-23 This ground breaking book presents a critical study of pictorial narrative in nineteenth century European painting Covering works from France Germany Britain Italy and elsewhere it traces the ways in which immensely popular artists like Jean Le Goussier Karl von Piloty and William Quiller Orchardson used unique visual strategies to tell thrilling and engaging stories Regardless of genre content or national context these paintings share a fundamental modern narrative mode Unlike traditional art they do not rely on textual sources nor do they tell stories through the human body alone Instead they experiment with objects spaces cause and effect relations and open ended ambiguity prompting viewers and reviewers to read for clues in order to weave their own elaborate tales *Paul Delaroche:*

Drawings and Paintings Raya Yotova,2017-12-17 Paul Delaroche was a French painter who achieved his greater successes painting history He became famous in Europe for his melodramatic scenes that often portrayed subjects from English and French history Delaroche aimed to depict his subjects and history with pragmatic realism Delaroche was born into a generation that saw the stylistic conflicts between Romanticism and Davidian Classicism Davidian Classicism was widely accepted and enjoyed by society so as a developing artist at the time of the introduction of Romanticism in Paris Delaroche found his place between the two movements Subjects from Delaroche s medieval and sixteenth and seventeenth century history paintings appealed to Romantics while the accuracy of information along with the highly finished surfaces of his paintings appealed to Academics and Neoclassicism Delaroche s works completed in the early 1830s most reflected the position he took between the two movements and were admired by contemporary artists of the time the Execution of Lady Jane Grey 1833 was the most acclaimed of Delaroche s paintings in its day Later in the 1830s Delaroche exhibited the first of his major religious works His change of subject and the painting s austere manner were ill received by critics and after 1837 he stopped exhibiting his work altogether At the time of his death in 1856 he was painting a series of four scenes from the Life of the Virgin Only one work from this series was completed the Virgin Contemplating the Crown of Thorns *The History of Modern Painting* Richard Muther,1907

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