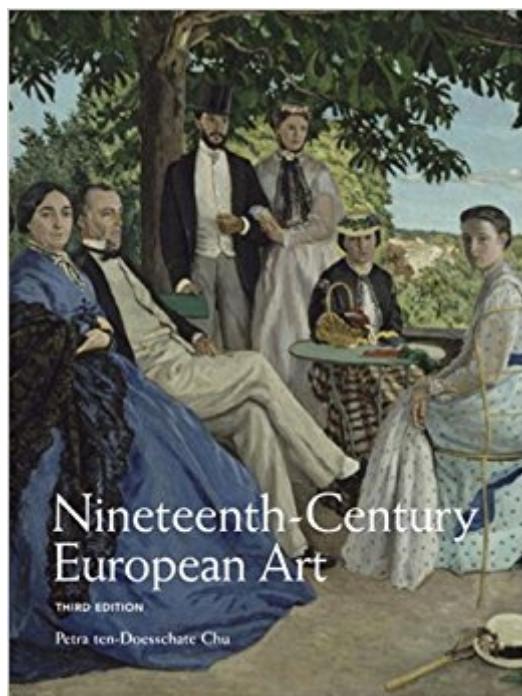


The book was found

Nineteenth Century European Art (3rd Edition)



Synopsis

For one-semester courses in 19th-Century Art, and two-semester courses that cover the periods of 1760-1830 and 1830-1900. This essential survey of European art and visual culture in the nineteenth-century treats art forms within a broad historical framework to show the connections between visual cultural production and the political, social, and economic order of the time. Nineteenth-Century European Art was written to address a need in the market for a readable undergraduate textbook dealing with the period from 1760-1900. The new edition has been revised based in response to reviewer comments and criticisms, making it an even better and more readable book.

Book Information

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Customer Reviews

From artists Goya to Monet and Friedrich to Munch, and From the French Revolution to the Industrial Revolution and beyond, author Petra ten-Doesschate Chu charts the fascinating story of nineteenth-century European art and the driving forces that shaped it. The notion of Modernism as the depiction of contemporary life comes to full flower in the nineteenth century, an idea heralded by the painter Gustave Courbet and championed by the Impressionists. Beginning with the painter Edouard Manet another notion of Modernism emerges—one that celebrates surface and texture, signaling a deliberate shift from art aimed at the imitation of nature, and in turn leading to the work of Cézanne and later to twentieth-century abstraction. These and other exciting developments in nineteenth-century European art did not abruptly appear in 1800, but were tied to specific historical events and cultural and artistic trends from about 1760, which the author cogently

introduces in the first several chapters of the book. Alongside the story of Modernism, the author discusses several supporting factors in the history of nineteenth-century European art—the changing relationship between artist and audience; the exposure of European artists to non-Western art due to expanding trade and travel; the impact of new technologies, such as the use of glass and iron in architecture; and changing attitudes about the depiction of nature as influenced by industrialization, ideas about so-called "primitive" cultures and "exotic" lands, and discoveries and developments in the natural sciences (e.g., Darwinism). References to individual artists' lives enrich the student's understanding of the art, as do sidebars that focus on specific works, techniques, or historical circumstances. The student's appreciation of the period is further enhanced by the author's broad coverage of visual culture, including painting, sculpture, architecture, the decorative arts, and the burgeoning fields of photography and graphic design. A timeline, glossary, and extensive bibliography, listing not only books but also films related to the period, complete this major achievement. --This text refers to an out of print or unavailable edition of this title.

Petra ten-Doesschate Chu is a leading authority on nineteenth century art. She is a professor at Seton Hall University and the author of numerous articles and essays, as well as several books, including French Realism and the Dutch Masters, Courbet in Perspective, The Letters of Gustave Courbet, The Popularization of Images (with Gabriel P. Weisberg), The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture, and Twenty-First-Century Perspectives on Nineteenth-Century Art (with Laurinda S. Dixon). The recipient of several awards, such as a John Simon Guggenheim Memorial Fellowship, two National Endowment of the Humanities grants, and a Jane and Morgan Whitney Art History Fellowship, Chu is the past president of the Association of Historians of Nineteenth-Century Art and the Co-Founder and Managing Editor of Nineteenth-Century Art Worldwide.

Honestly - I hate the way art books are priced and hyped, when a great amount of the information could be obtained from other sources for much cheaper, but for a text about "Nineteenth Century Art that is Mostly About France, and Occasionally Germany, and by the way, Goya!", it does a great job. My professor picked the text based on how well the previous editions have done, and because Petra is a great friend of hers. According to my professor, Petra has fought to keep time between editions to keep the books as cheap as possible and allow time for the books to remain relevant on the market. Good job, Petra.

A traditional exposition of nineteenth century art. Conventional organization, but check out Michelle Facos's text for a more interesting presentation of the subject.

Great reference book, purchased for my sister, but I found myself using it for several of my classes. It had great tidbits for anything for the humanities and history. I enjoyed using it as a resource when researching, and I recommend it for others.

This is advertised as a NEW book. What was delivered to me is USED with sections highlighted by the former user and one page bookmarked with a torn piece of notebook paper.

If you want a book that uses simple language and you have never taken an introductory art history class before or read an introductory art history book before, then this is not the book for you. It's not that a beginner can't understand it, but you will struggle a bit with it and will find yourself looking for a lot of things up. I believe that it is more appropriate for someone who perhaps have some knowledge of art history and would like to learn more about this time period. However, it doesn't mean that it is not a good book because it is very well written.

It's a good book, the handling was great and overall, it deserves the stars, not much else to say about it.

This book is great, it has everything you need to know about art of nineteenth century and more.

it was has described, needed it for a class, not personal use.

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