



Famous British Paintings

The British Paintings

Luke Herrmann



The British Paintings:

British Paintings of the Sixteenth Through Nineteenth Centuries National Gallery of Art (U.S.), John T. Hayes, 1992 This volume is devoted to the paintings in the National Gallery of Art in Washington D C that were produced by British artists or by foreign artists who spent the greater part of their working lives in Britain from the sixteenth through the nineteenth centuries Composed mainly of paintings acquired by such prominent nineteenth century industrialists as Andrew Mellon and P A B Widener the core of this important collection is a series of portraits by such masters as Gainsborough Lawrence Raeburn and Romney who represent the golden age of British painting Brilliant landscapes by Constable Turner and Wilson among others attest to another genre in which British artists have long excelled Arranged alphabetically by artist full catalogue entries articulate the history style content and context of each work with technical notes offering insight into the artists working methods The volume also contains introductory biographies of each artist as well as an up to date bibliography for each painting

Paintings of the British Social Scene Edward Dudley Hume Johnson, 1986 British painting of the eighteenth and nineteenth centuries portrays the life of the times with remarkable fidelity Leading artists devoted themselves to mirroring with unique charm and accuracy the changing tastes and concerns of their age and their work provides a record of social change within a continuing tradition unparalleled in the art of other countries Hogarth was the founder of British genre painting and perhaps its most caustic exponent combining stark realism with high comedy in his comprehensive exposure of the follies and vices of Georgian London

Painting in Britain, 1530 to 1790 Ellis Kirkham Waterhouse, 1994-01-01 The field covered by this volume includes the work and influence of foreign born painters such as Holbein and Van Dyck as well as native masters from Gower and Milliard to Gainsborough Stubbs and Sandby We can follow step by step the development and flowering of British painting and can compare for example the work of the English Sir Joshua Reynolds with the Scottish Allan Ramsay Portrait and landscape history piece miniature watercolour there is a record of them all The text is both scholarly and readable and the illustrations include well known examples of British painting and others seldom or never before reproduced between the covers of a book This is the fifth edition of this work newly enhanced with colour illustrations

British Art and the Seven Years' War Douglas Fordham, 2010-09-10 Between the Jacobite Rebellion of 1745 and the American Declaration of Independence London artists transformed themselves from loosely organized professionals into one of the most progressive schools of art in Europe In *British Art and the Seven Years War* Douglas Fordham argues that war and political dissent provided potent catalysts for the creation of a national school of art Over the course of three tumultuous decades marked by foreign wars and domestic political dissent metropolitan artists especially the founding members of the Royal Academy including Joshua Reynolds Paul Sandby Joseph Wilton Francis Hayman and Benjamin West creatively and assiduously placed fine art on a solid footing within an expansive British state London artists entered into a golden age of art as they established strategic alliances with the state even while insisting on

the autonomy of fine art The active marginalization of William Hogarth s mercantile aesthetic reflects this sea change as a newer generation sought to represent the British state in a series of guises and genres including monumental sculpture history painting graphic satire and state portraiture In these allegories of state formation artists struggled to give form to shifting notions of national religious and political allegiance in the British Empire These allegiances found provocative expression in the contemporary history paintings of the American born artists Benjamin West and John Singleton Copley who managed to carve a patriotic niche out of the apolitical mandate of the Royal Academy of Arts

A Century of British Painters Richard Redgrave, Samuel Redgrave, 1981 In the 1860s the brothers Richard and Samuel Redgrave sat down to write the book that was in effect the first popular account of British painting With remarkable industry they examined and sifted through the earlier studies and documentary sources while also contributing a great deal of firsthand knowledge Many of the artists of the time were personal friends or acquaintances and Richard Redgrave was a member of the Royal Academy

"Marketing Art in the British Isles, 1700 to the Present " Charlotte Gould, 2017-07-05 A cultural history of the first truly modern art market *Marketing Art in the British Isles 1700 to the Present* furthers the burgeoning exploration of Britain s struggle to carve a niche for itself on the international art scene Bringing together scholars from the UK US Europe and Asia this collection sheds new light on such crucial notions as the internationalization of the art market the emergence of an increasingly complex exhibition culture issues of national rivalry and emulation artists individual and collective strategies for their own promotion and survival the persistent anti commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes as well as an unquestionable native British genius at reconciling jarring discourses Essays explore the unresolved tension between artistic aspirations and commercial interest a tension that has come to shape Britain s national artistic tradition from the perspectives of artists dealers and super collectors and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today Specific case studies include Whistler Roger Fry Damien Hirst and Charles Saatchi essays consider art markets from London and Manchester to Paris and Flanders

Five Centuries of British Painting Andrew Wilton, 2001-01-01 Britain has played a key part in the history of the last five centuries and its art reflects this in absorbing and complex ways Andrew Wilton Keeper and Senior Research Fellow at Tate Britain traces the story of British painting from its hesitant beginnings under the influence of Holbein through its maturity in the time of Hogarth and Reynolds when it reflected a prosperous society with growing imperial influence He then explores the pioneering role of Constable and Turner in the revolutions of the Romantic period and the enigmatic position of artists in Victorian England when a stiff moral code came into conflict with the uncertainties of the age of Darwin A consistent undercurrent has been Britain s preference for the real world landscape portraiture as against high art and abstraction Andrew Wilton offers new insights into the great personalities of British painting and assesses afresh the latest flowering in which many threads of modern art come together in sometimes startling guises BOOK

JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved The British Way Evelyn Wrench,1949 British Painting William Vaughan,1999 From Hogarth s first works around 1730 to the death of Turner in 1851 Britain s status as an artistic nation was dramatically transformed *British and Irish Paintings in Public Collections* Christopher Wright,Catherine May Gordon,2006-01-01 This book sets a new standard as a work of reference It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth and it encompasses nearly 9 000 painters and 90 000 paintings in more than 1 700 separate collections The book includes as well pictures that are now lost some as a consequence of the Second World War and others because of de accessioning mostly from 1950 to about 1975 when Victorian art was out of fashion By listing many tens of thousands of previously unpublished works including around 13 000 which do not yet have any form of attribution this book becomes a unique and indispensable work of reference one that will transform the study of British and Irish painting *The British Architect* ,1874 *A catalogue of the National gallery of British art, with a suppl. containing works by modern foreign artists and old masters* Victoria and Albert museum,1888 Descriptive and Historical Catalogue of the British and Foreign Pictures with Biographical Notices of the Painters, Indices, Etc National Gallery (Great Britain),1913 The Oxford History of the British Empire: Historiography Robin W. Winks,1999 This volume investigates the shape and the development of scholarly and popular opinion about the British Empire over the centuries *Catalogue of Drawings by British Artists and Artists of Foreign Origin Working in Great Britain ...: A-C* British Museum. Department of Prints and Drawings,Laurence Binyon,1898 **The Master Painters of Britain** Gleeson White,1897 *Official Catalogue of the British Section* Great Britain. Executive commission, Philadelphia exhibition, 1876,1876 **Nineteenth Century British Painting** Luke Herrmann,2000 This illuminating volume explores a century in British painting that produced an enormous variety of work ranging from the beginnings of Romanticism in the late 18th century to the British adoption of impressionism in the late 19th century Dividing this prolific period into nine sections the work of each artist is discussed analyzed and presented in biographical context With longer sections devoted to such maior figures as Lawrence Turner Constable Rossetti Leighton and Whistler the artists are placed in the framework of their historical social and economic backgrounds The majority of the paintings and drawings that are examined are handsomely reproduced in more than 300 plates making this an excellent choice for students connoisseurs and collectors as well as anyone interested in British art Among Luke Herrmann s books is J M W Turner Watercolours and Drawings Catalogue of Prints and Drawings in the British Museum British Museum. Department of Prints and Drawings,1883 *British Paintings in the Metropolitan Museum of Art, 1575-1875* Metropolitan Museum of Art (New York, N.Y.),Katharine Baetjer,2009 Covering the period between the late 16th century through to the third quarter of the 19th century this book features paintings by English Scottish Welsh and Irish artists which are part of the collection of the Metropolitan Museum of Art

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