

Reassessing Nikolaus Pevsner

Edited by
Peter Draper



An Ashgate Book

British Art and Visual Culture since 1750: New Readings

Reassessing Nikolaus Pevsner British Art And Visual Culture Since 1750 New Readings

Lara Perry



Reassessing Nikolaus Pevsner British Art And Visual Culture Since 1750 New Readings:

Visual Culture and Decolonisation in Britain Anandi Ramamurthy, 2019-05-23 First published in 2006 this volume provides the first in depth analysis of the place of visual representations within the process of decolonisation during the period 1945 to 1970 The chapters trace the way in which different visual genres art film advertising photography news reports and ephemera represented and contributed to the political and social struggles over Empire and decolonisation during the mid Twentieth century The book examines both the direct visual representation of imperial retreat after 1945 as well as the reworkings of imperial and racial ideologies within the context of a transformed imperialism While the book engages with the dominant archive of artists exhibitions newsreels and films it also explores the private images of the family album as well as examining the visual culture of anti colonial resistance

Indian Renaissance Hermionede Almeida, 2017-07-05 Indian Renaissance British Romantic Art and the Prospect of India is the first comprehensive examination of British artists whose first hand impressions and prospects of the Indian subcontinent became a stimulus for the Romantic Movement in England it is also a survey of the transformation of the images brought home by these artists into the cultural imperatives of imperial Victorian Britain The book proposes a second Indian Renaissance for British and European art and culture and an undeniable connection between English Romanticism and British Imperialism Artists treated in depth include James Forbes James Wales Tilly Kettle William Hodges Johann Zoffany Francesco Renaldi Thomas and William Daniell Robert Home Thomas Hickey Arthur William Devis R H Colebrooke Alexander Allan Henry Salt James Baillie Fraser Charles Gold James Moffat Charles D Olyly William Blake J M W Turner and George Chinnery

Alfred Gilbert's Aestheticism Jason Edwards, 2017-07-05 Alfred Gilbert s Aestheticism presents the first sustained re evaluation of the life and work of one of the most acclaimed sculptors of the late Victorian period Drawing on important new archival sources this ground breaking study challenges the customary assumption that Aestheticism was primarily a literary painterly or architectural phenomena Jason Edwards reveals both the diverse ways in which Gilbert s sculptures operated within the context of Aestheticism and also how these works provided a unique and provocative commentary on the history of masculine friendship and eroticism in the period leading up to and beyond the Wilde trials in 1895 Detailed readings are offered of the relationship of Gilbert s work to essays by Pater and Swinburne poems plays and novels by Wilde and W S Gilbert and paintings by Burne Jones Leighton Rossetti Solomon Whistler and Watts With over 90 illustrations including key contemporary photographs showing Gilbert s works in their original contexts this book makes a major contribution to the field of Victorian sculpture studies

History's Beauties Lara Perry, 2006 The beauties women of note who were welcomed to the National Portrait Gallery s early collection were those whose lives and portraits were recognized as significant to the civil ecclesiastical and literary history of the nation This brief was interpreted to include figures as diverse as the devout Lady Margaret Beaufort and the entertaining Lady Emma Hamilton History s Beauties the first detailed study of this

collection maps a culture of femininity that reframes the Victorian fascination with women's domestic and sentimental presence by locating it within a Parliament-centred national culture Reassessing Nikolaus Pevsner Peter Draper, 2017-07-05 Nikolaus Pevsner was one of the most important and influential art historians of the twentieth century. He opened up new areas of enquiry in the history of art, revolutionising architectural studies in England and playing a key role in establishing the discipline of design history. Through his lectures and broadcasts as well as the remarkable volumes in *The Buildings of England* series which made him a household name, he did much to encourage greater interest in and understanding of art and architecture among a wide public. This wide-ranging collection of essays based on papers delivered at the conference held at Birkbeck in celebration of the centenary of Pevsner's birth offers the first sustained critical assessment of Pevsner's achievements. With contributions by leading international scholars, the volume brings together a wealth of new material on Pevsner and his intellectual background both in Germany in the late 1920s and 1930s and in England particularly in the 1940s and 1950s American Book Publishing Record, 2004 **The British National Bibliography** Arthur James Wells, 2006 Forthcoming Books Rose Army, 2003-12 **Pevsner: The BBC Years** Mr Stephen Games, 2015-08-28 *Pevsner The BBC Years* gives the first full account of Sir Nikolaus Pevsner's engagement with the BBC at a time when both were the dominant institutions in their own fields. Pevsner as the most persuasive figure in architecture and art history, the BBC as the country's sole broadcaster. A German emigré, Pevsner was not at first trusted to speak on the air and was only invited to appear at the very end of the war in spite of his growing eminence in academia and publishing. With the arrival of the Third Programme in 1946, however, he quickly became a broadcasting celebrity and one whom senior BBC figures regarded as essential and novel listening. *Pevsner The BBC Years* looks at the sudden rise in Pevsner's standing at the BBC at what he was admired for and at the circumstances surrounding his being commissioned in the mid 1950s to give the first series of Reith Lectures on an arts subject: the relationship between visual expression and national identity. The book explains the roles played by Geoffrey Grigson, Basil Taylor, Anna Kallin and Leonie Cohn in advancing Pevsner's BBC career, analyses the literary character of his broadcasting and considers the function of his talks as an extension of European belletrism. It also demonstrates the significance of his concurrent editorship of the King Penguin series of books. In addition, *Pevsner The BBC Years* documents the unravelling of Pevsner's reputation. It shows how he was caught between changing fashions in media culture and damaged by doubts about the safety of his ideas both within the BBC and externally among British conservatives who found him too radical and American radicals who found him too conservative. In *Pevsner The BBC Years*, correspondence from the BBC's archives provides a case study of scholarly thought being exposed to independent scrutiny, a process with lessons for today **Time Present and Time Past** Paul Barlow, John Everett Millais, 2005 John Everett Millais 1829-1896 is undoubtedly among the most important of Victorian artists. In his day and our own, he remains also the most controversial. While during his lifetime controversy centred around his early Pre-Raphaelite

paintings in particular *Christ in the house of his Parents* 1850 during the twentieth century the most intense criticism has been directed towards Millais's later works such as *Bubbles* 1886 which has been widely condemned as sentimental kitsch. These later paintings have been held up as the epitome of the degradation of art against which avant garde and Modernist pioneers struggled. None of the existing literature on Millais addresses the fundamental problem that this double identity reveals. While there is extensive material on the Pre-Raphaelite movement in general, Millais's own work after the 1850s is rarely discussed in detail despite the fact that he lived and worked for another 30 years after his abandonment of the Pre-Raphaelite style. *Time Present and Time Past: The Art of John Everett Millais* presents the first comprehensive account of Millais's artistic career from beginning to end. The book considers the question of high and low cultural status in debates during Millais's own day and in subsequent critical thinking, situating Millais's art as a whole within this cultural framework.

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