



# Elioth Gruner 1882 1939

**Wenbin Ji**



## **Elioth Gruner 1882 1939:**

**Elioth Gruner 1882 - 1939**, 1983      **Elioth Gruner, 1882-1939** Elioth Gruner,      **Elioth Gruner, 1882-1939** Barry Pearce, 1983      **Representing the Past in the Art of the Long Nineteenth Century** Matthew C. Potter, 2021-09-30 This edited collection explores the intersection of historical studies and the artistic representation of the past in the long nineteenth century The case studies provide not just an account of the pursuit of history in art within Western Europe but also examples from beyond that sphere These cover canonical and conventional examples of history painting as well as more inclusive popular and vernacular visual cultural phenomena General themes explored include the problematics internal to the theory and practice of academic history painting and historical genre painting including compositional devices and the authenticity of artefacts depicted relationships of power and purpose in historical art the use of historical art for alternative Liberal and authoritarian ideals the international cross fertilisation of ideas about historical art and exploration of the diverse influences of socioeconomic and geopolitical factors This book will be of particular interest to scholars of the histories of nineteenth century art and culture      **The Song of the Lamb**, 1990      *Heysen to Heysen* Catherine Speck, 2019-03-21 The prominent Australian artist Nora Heysen has been said to have worked in the shadow of her father Hans Heysen one of Australia's most recognised landscape painters Letters between the two however reveal a different story In 1934 when Nora first travelled to London to study art she experienced her first time away from home and the first of many often exotic places from where she would write home to Hahndorf South Australia The correspondence between Nora and Hans continued until his death in 1968 Theirs was a close and affectionate relationship in which father and daughter shared a lifetime of thoughts about art and life and a mutual respect and admiration for each other's work Heysen to Heysen is a showcase of letters between Nora and Hans Heysen from the collection of the National Library of Australia Accompanied by carefully selected images and text by leading art historian Catherine Speck the publication lifts the lid on a vista of Australian art      *The Idea of Art* Anthony Bond, 2015-08-01 Curator Anthony Bond began building a contemporary international art collection at the Art Gallery of New South Wales Sydney in 1984 The collection now features many important artists including Anselm Kiefer Antony Gormley Francis Bacon Anish Kapoor and Doris Salcedo In *The Idea of Art* Bond discusses the guiding philosophies that steered his formation of the gallery's collection Incorporating conversations with many high profile contemporary artists the book offers important insights into how recent innovations connect with the art of the past and with human experience Anthony Bond's intimate knowledge of and friendship with artists and empathy with their processes gives his insight a particular richness and relevance Antony Gormley      *British Art for Australia, 1860-1953* Matthew C. Potter, 2018-12-21 Traditional postcolonial scholarship on art and imperialism emphasises tensions between colonising cores and subjugated peripheries The ties between London and British white settler colonies have been comparatively neglected Artworks not only reveal the controlling intentions of imperialist artists in their creation but also the uses to which they were put by others in

their afterlives In many cases they were used to fuel contests over cultural identity which expose a mixture of rifts and consensuses within the British ranks which were frequently assumed to be homogeneous British Art for Australia 1860 1953 The Acquisition of Artworks from the United Kingdom by Australian National Galleries represents the first systematic and comparative study of collecting British art in Australia between 1860 and 1953 using the archives of the Australian national galleries and other key Australian and UK institutions Multiple audiences in the disciplines of art history cultural history and museology are addressed by analysing how Australians used British art to carve a distinct identity which artworks were desirable economically attainable and why and how the acquisition of British art fits into a broader cultural context of the British world It considers the often competing roles of the British Old Masters e g Romney and Constable Victorian e g Madox Brown and Millais and modern artists e g Nash and Spencer alongside political and economic factors including the developing global art market imperial commerce Australian Federation the First World War and the coming of age of the Commonwealth

*Spirits in the Bush* Simon Gregg, 2019-11-08 *Spirits in the Bush* surveys the art of Gippsland from the colonial to the contemporary This expansive original and illuminating compendium leads readers on a journey through artistic and provincial history interweaving the lives of residents and visitors Collectively it presents a vivid account of the influence of place on the cultural imagination A fascinating cast of characters includes some of Australia's best known and most loved artists including Eugene von Guérard Jessie Traill Arthur Streeton Clarice Beckett Sidney Nolan Arthur Boyd Fred Williams and Jeffrey Smart Readers will discover also a host of new names destined for recognition *Spirits in the Bush* reveals how artists have grappled with a region that is in equal measures beautiful and brutal and which has provided the stage for many of the key battles in Australian art history Bound by geographical camaraderie and with the spectre of Gippsland's past as an unwavering presence the stories of their art unfold in a unique dialogue This publication was made possible through the generous support of the Gordon Darling Foundation

*Blooms and Brushstrokes* Penelope Curtin, 2019-04-29 *Blooms and Brushstrokes* takes you on a unique journey through the history of Australian art one flower at a time examining the blooms depicted in still lifes floral portraits decorative interiors and botanical illustrations by a long line of Australian artists Mother and daughter team Penelope and Tansy Curtin start this fascinating journey in the late eighteenth century when the traditions adhering to the Western art canon were transplanted into the newly colonised Australia They follow it through the rapidly developing artistic styles of the early twentieth century to the new media of the contemporary period These works of art also shine a light on the role and importance of plants and flowers in everyday life They illustrate changing floral fashions as well as highlighting flowers in their various forms cut flowers pot plants and gardens And along the way you'll encounter many of Australia's most significant artists including John Glover Arthur Streeton Margaret Preston Grace Cossington Smith John Brack and Margaret Olley as well as some of Australia's most beautiful and sometimes intriguing native flora such as the waratah and Sturt's desert pea not to mention perennial garden

favourites like roses sweet peas and daisies Spectacular intimate engaging and meticulously researched and full of interesting and quirky facts about the flowers and the artists themselves *Blooms and Brushstrokes* is a book for art flower and history lovers alike *Useless Beauty* Ann Elias,2015-10-05 The story of Australian art does not begin and end with landscape This book puts flowers front and centre because they have often been ignored in preference for more masculine themes Departing from where studies of single flower artists leave off *Useless Beauty* embraces the general topic of flowers in Australian art and shines new light on a slice of Australian art history that extends from 1880 to 1950 It is the first book of broad chronology to discuss Australian art through blossoms which it does by addressing stories of major figures including Hans Heysen Margaret Preston and Sidney Nolan as well as specific objects such as surreal flowers Aboriginal flowers and war flowers Whether modern or conservative the artists in this study shared an intellectual and emotional passion for flora This was true for men as well as women despite blossoms being a more traditionally feminine subject Through spectacular reproductions of historical and contemporary artworks drawn from collections in Australia the United States Britain and New Zealand *Useless Beauty* explores how flowers influenced the psyche governed rituals defined identity and brought a psychological dimension to the everyday The peak years for flower centrality in Australian art were between 1920 and 1940 when flowers were known as the apotheosis of useless beauty *Females in the Frame* Penelope Jackson,2019-07-29 This book explores the untold history of women art and crime It has long been widely accepted that women have not played an active role in the art crime world or if they have it has been the part of the victim or peacemaker *Women Art and Crime* overturns this understanding as it investigates the female criminals who have destroyed vandalised stolen and forged art as well as those who have conned clients and committed white collar crimes in their professional occupations in museums libraries and galleries Whether prompted by a desire for revenge for money the instinct to protect a loved one or simply as an act of quality control this book delves into the various motivations and circumstances of women art criminals from a wide range of countries including the UK the USA New Zealand Romania Germany and France Through a consideration of how we have come to perceive art crime and the gendered language associated with its documentation this pioneering study questions why women have been left out of the discourse to date and how by looking specifically at women we can gain a more complete picture of art crime history **National Themes in Australian Opera from Federation to the Bicentenary of European Settlement** David Symons,2024-12-06 This book is concerned with the emergence and pursuit of a defined national consciousnesses as shown in the choice of national subjects and settings in operas by Australian composers from the birth of the nation at Federation 1901 until the Bicentenary of European settlement in 1988 a second watershed date in its development There is presently no book that covers the overall development of Australian composed opera during this period Michael Halliwell's book *National Identity in Contemporary Australian Opera* Myths Reconsidered treats the operatic scene only after the Bicentenary The targeted readership is wide from academic and pedagogical

undergraduate postgraduate and research to the informed general reader Special interest groups may include opera companies with the hope that it may encourage the performance of many neglected operas as well as the revival of the more notable ones treated in the book *The Diaries of Miles Franklin* Miles Franklin, 2004 In the 50th anniversary year of Miles Franklin's death this book containing many of her diary entries and richly illustrated with photos and drawings will capture the hearts and minds of readers

**Robert Hannaford** John Neylon, 2007 Robert Hannaford is one of Australia's foremost portrait artists but this is only one aspect of his work Robert Hannaford *Natural Eye* the first book to be published on this acclaimed artist reveals a richer fuller story of an artist who deliberately places representation over abstraction producing art that celebrates the visual world in all its variety while interrogating its place in the human imagination Hannaford has been a finalist in every Archibald Prize exhibition since 1991 and winner of the Archibald People's Choice Prize on three occasions His subjects include Dame Joan Sutherland Sir Donald Bradman Sir Edward Woodward's Hon Paul Keating Jean Blackburn Hon Bob Hawke Sir Gerard Brennen Professor Rolf Prince and Hugh Stretton

**The Reflecting Eye** Helen Ennis, 1996 As the first National Portrait Gallery travelling exhibition *The Reflecting Eye* Portraits of Australian Visual Artists represents an important milestone in the history of Australia's National Portrait Gallery Guest curator Helen Ennis has assembled a lively exhibition of portraits of painters printmakers and photographers from the turn of the century to the 1990s

A Checklist of Painters, C1200-1994 Represented in the Witt Library, Courtauld Institute of Art, London Witt Library, 1995 The Witt Library of the Courtauld Institute of Art London is one of the world's greatest art history libraries It contains some 1.7 million illustrations of the work of painters draughtsmen and engravers of the Western tradition all of whom have been indexed by name dates and nationality This new second edition of the Checklist of Painters is a transcription of the Witt index as it currently exists The names of 66 000 artists their dates and their nationality or school are reproduced in alphabetical order The Checklist of Painters is probably the most exhaustive work of its kind in existence it now lists all painters known by art historians to have lived and worked from the year 1200 to 1994

**Checklist of Painters from 1200-1994** Witt Library of the Courtauld Institute, 2014-06-03 First Published in 1995 Routledge is an imprint of Taylor Francis an informa company

Australian Art, 1983 *Adrian Feint* Adrian Feint, 2009 Adrian Feint 1894-1971 was a painter printmaker bookplate designer illustrator commercial artist and gallery director In his home city of Sydney and elsewhere in Australia he was known as a man of unerring taste and colour sense Adrian Feint *Cornucopia* showcases the range of works of this unjustly neglected artist focusing especially on his stunning flower paintings and landscapes

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