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# L Art De La Caricature A La Porta C E De Tous

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Censorship of Political Caricature in Nineteenth-century France  
Aesthetics and Ideology in Contemporary Literature and Drama  
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Handbook of French Popular Culture  
Caricature and French Political Culture 1830-1848  
Report  
Lithography & Lithographers

L Art De La  
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## **ERICKSON BRYNN**

### Censorship of Political Caricature in Nineteenth- century France

Bloomsbury Publishing  
Presenting a cultural and interdisciplinary study of humor in Spain from the eighteenth century to the present day, this book examines how humour entered public life, how it attained a legitimacy to communicate 'serious' ideas in the Enlightenment and how this set the seed for the key position that humor occupies in society today. Through a range of case studies that run from Goya's paintings, humor, and gender representations in radio programmes during the first Franco regime, developmentalist cinema of the sixties and seventies, to the transformation of female humor in social media, the book traces the core role that the comical has played in the public sphere. The contributors to this volume represent a wide range of disciplines including gender studies, humour studies and Hispanic studies and offer international perspectives on Spanish laughter.

### *Aesthetics and Ideology in Contemporary Literature and Drama* SUNY Press

The turn of the twentieth century represented a crossroads in the French experience of modernization, especially in regard to ideas about gender and sexuality. Drawing together prominent scholars in French gender history, this volume explores how historians have come to view this period in light of new theoretical developments since the 1980s.

### *Aesthetics of Ugliness* Springer

Portraiture and Friendship in Enlightenment France examines how new and often contradictory ideas about friendship were enacted in the lives of artists in the eighteenth century. It demonstrates that portraits resulted from and generated new ideas about friendship by analyzing the creation, exchange, and display of portraits alongside discussions of friendship in philosophical and academic discourse, exhibition criticism, personal diaries, and correspondence. This study provides a deeper understanding of how artists took advantage of changing conceptions of social relationships and

used portraiture to make visible new ideas about friendship that were driven by Enlightenment thought. Studies in Seventeenth- and Eighteenth-Century Art and Culture Distributed for the University of Delaware Press

### **Foreshadowed**

Cambridge Scholars Publishing  
Brussels 1900 Vienna examines the complex cultural networks between Austria and Belgium (1880-1930), and situates these interrelations within a wider European context. The collection covers various fields, including literature, translation, music, theatre, visual arts, café culture, and architecture.

### **Baudelaire and Caricature: From the Comic to an Art of Modernity** Reaktion Books

AI is now a global phenomenon. Yet Hollywood narratives dominate perceptions of AI in the English-speaking West and beyond, and much of the technology itself is shaped by a disproportionately white, male, US-based elite. However, different cultures have been imagining intelligent machines since long before we could build

them, in visions that vary greatly across religious, philosophical, literary and cinematic traditions. This book aims to spotlight these alternative visions. Imagining AI draws attention to the range and variety of visions of a future with intelligent machines and their potential significance for the research, regulation, and implementation of AI. The book is structured geographically, with each chapter presenting insights into how a specific region or culture imagines intelligent machines. The contributors, leading experts from academia and the arts, explore how the encounters between local narratives, digital technologies, and mainstream Western narratives create new imaginaries and insights in different contexts across the globe. The narratives they analyse range from ancient philosophy to contemporary science fiction, and visual art to policy discourse. The book sheds new light on some of the most important themes in AI ethics, from the differences between Chinese and American visions of AI, to digital neo-colonialism. It is an essential work for anyone

wishing to understand how different cultural contexts interplay with the most significant technology of our time. **Iconophages** Lulu.com Among the masters of the nineteenth-century comic strip, Gustave Doré has been much neglected. For his illustrations to literary classics, he earned an unsurpassed reputation and corresponding scholarly attention. Doré himself repudiated his early work, and similarly critics and biographers have given short shrift to his beginnings as a caricaturist. These caricatures are herein rescued entirely for the first time in English by the renowned comics scholar David Kunzle. Doré's caricature is known to a few specialists, but virtually no one has pointed out that his mastery of the comic strip particularly marks him as an entirely original figure in the post-Töpffer era of revolutionary, mid-century France. Doré, remarkably, created these comic strips when he was between fifteen and twenty-two years old, for Charles Philippon's *Journal pour Rire* (The Laughter Journal), virtually dominating its seven-year (1848-55) history. He also did three fairly long,

separately published albums, which show him at his very best. They are consistently funny, often ludicrous, and illustrate a graphic inventiveness unmatched until the twentieth century. In these graphic stories, Doré parodies an ancient fable, the discomforts of life in the country, the perils of artistic ambition, the absurdities of mountaineering and travel, as well as the antics of schoolboys. This book provides a context for Doré's caricatures, focusing on his comic strips in the *Journal pour Rire*, the character of the journal, and the three comic strip albums he created while he worked there. Kunzle's analysis reveals Doré's debts to his predecessors, Töpffer, Cham, and Nadar. None of Doré's *Journal* strips has ever been republished. Some of the albums were republished, reduced and incomplete, in German and French. This edition includes facsimiles of the twelve most significant comic strips and the first translation into English of the captions.

**Spanish Laughter**  
Cambridge Scholars  
Publishing

The notion of the symbol is at the root of the Symbolist movement, but

this symbol is different from the way it was used and understood in the Middle Ages and Renaissance. In the Symbolist movement, a symbol is not an allegory. The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24, 1887, in *L'Art moderne*. He wrote that the notion of a symbol in the Symbolist movement is the opposite of the notion of the symbol in classical usage: instead of going from the abstract to the concrete (Venus, incarnated in the statue, represents love), it goes from the concrete to the abstract, from "what is seen, heard, felt, tasted, and sensed to the evocation of the idea." This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century. It records the studies of a group of scholars, who met and discussed these topics together for the first time in 2009. While illuminating the specificity of Symbolism in art, architecture and literature in different European countries, these articles

also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement. The authors hope that an expanding group, a society of Art, Literature and Music in Symbolism and Decadence (ALMSD), born out of the first meeting, will continue to further this discussion at future conferences and in the printed conference proceedings.

#### **Gustave Doré**

Bloomsbury Publishing  
An exploration of Kasimir Malevich's radical 1915 artwork, its predecessors, and its continuing relevance. When Kasimir's Malevich's Black Square was produced in 1915, no one had ever seen anything like it before. And yet it does have precedents. In fact, over the previous five hundred years, several painters, writers, philosophers, scientists, and censors—each working independently towards an absolute statement of their own—alighted on the form of the black square or rectangle, as if for the first time. This book explores the resonances between Malevich's Black Square and its precursors, showing how a so-called genealogical thread binds

them together into an intriguing, and sometimes quirky, sequence of modulations. Andrew Spira's book explores how each predecessor both foreshadows Malevich's work and, paradoxically, throws light on it, revealing layers of meaning that are often overlooked but which are as relevant today as ever. [A History of Caricature and Grotesque in Literature and Art](#)  
Rowman & Littlefield  
This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to

these “new” media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in the creation of these representations of the artist’s image?

*British Museum Catalogue of printed Books* Univ.

Press of Mississippi

In revolutionary France the life of things could not be assured. War, shortage of materials, and frequent changes in political authority meant that few large-scale artworks or permanent monuments to the Revolution’s memory were completed. On the contrary, visual practice in revolutionary France was characterized by the production and circulation of a range of transitional, provisional, ephemeral, and half-made images and objects, from printed paper money, passports, and almanacs to temporary festival installations and relics of the demolished Bastille. Addressing this mass of

images conventionally ignored in art history, *The Politics of the Provisional* contends that they were at the heart of debates on the nature of political authenticity and historical memory during the French Revolution.

Thinking about material durability, this book suggests, was one of the key ways in which revolutionaries conceptualized duration, and it was crucial to how they imagined the Revolution’s transformative role in history. *The Politics of the Provisional* is the first book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book is available on a variety of popular e-book platforms.

#### **Notes and Queries**

Bloomsbury Publishing USA

Ensemble des 150 gravures parues pendant les dix mois décisifs qui précèdent la chute du roi restituant l'environnement politique et culturel. «Copyright Electre»

#### **The Satiric Decade**

FeniXX  
Popular images of women were everywhere in revolutionary France.

Although women's political participation was curtailed, female allegories of liberty, justice, and the republic played a crucial role in the passage from old regime to modern society. In her lavishly illustrated and gracefully written book, Joan B. Landes explores this paradox within the workings of revolutionary visual culture and traces the interaction between pictorial and textual political arguments. Landes highlights the widespread circulation of images of the female body, notwithstanding the political leadership's suspicions of the dangers of feminine influence and the seductions of visual imagery. The use of caricatures and allegories contributed to the destruction of the masculinized images of hierarchic absolutism and to forging new roles for men and women in both the intimate and public arenas. Landes tells the fascinating story of how the depiction of the nation as a desirable female body worked to eroticize patriotism and to bind male subjects to the nation-state. Despite their political subordination, women too were invited to identify with the project of nationalism. Recent

views of the French Revolution have emphasized linguistic concerns; in contrast, Landes stresses the role of visual cognition in fashioning ideas of nationalism and citizenship. Her book demonstrates as well that the image is often a site of contestation, as individual viewers may respond to it in unexpected, even subversive, ways. *Laugh Lines* BRILL This literary history examines Guillaume Apollinaire's reception and influence in the Western hemisphere during the early twentieth century. It identifies and reconstructs major literary and art historical paths of development, about which surprisingly little is known. In particular, it discusses Apollinaire's reception and formative influence in North America, England, Germany, Spain, Argentina, and Mexico, and includes important documents by Apollinaire himself that have not appeared in print until now. "Bohn brings together a worldwide network of writers, artists, and critics to reveal the role and centrality of Apollinaire as the icon of Parisian modernism, cult

figure of the avant-garde, poet with a new series of techniques, esthetician of the New, innovator of modern culture, and literary and cultural arbiter of his generation. "This is Rezeptionsethik in its most intense form. It is the definitive reference book for checking on who had any dealings with Apollinaire, the man or his work, and French modernism in English, German, Spanish or Catalan linguistic and cultural domains in both the Old and New Worlds. Bohn's translations from the various languages he commands are superb and prove that he is always working from source material. His text is simply a tour de force, a virtuoso performance". -- Seth L. Wolitz, University of Texas, Austin "Given the centrality of French poetry for European and New World poetry since Baudelaire, one simply cannot overstate Apollinaire's role in the evolution of the most advanced poetry written throughout Europe and North and South America since circa 1900. However, no one before has tracked his impact on avant-garde circles outside France with so much attention to the

specifics involved. Bohn has emerged as the dean of Apollinaire studies in North America; thus everything he has to say about the poet has the ring of absolute authority". -- Robert W. Greene, State University of New York, Albany [Histoire de la caricature au moyen âge et sous la Renaissance par Champfleury](#) Springer Sixty years before the comics entered the American newspaper press, Rodolphe Töpffer of Geneva (1799–1846), schoolmaster, university professor, polemical journalist, art critic, landscape draftsman, and writer of fiction, travel tales, and social criticism, invented a new art form: the comic strip, or "picture story," that is now the graphic novel. At first he resisted publishing what he called his "little follies." When he did, they became instantly popular, plagiarized, and imitated throughout Europe and the United States. Töpffer developed a graphic style suited to his poor eyesight: the doodle, which he systematized and also theorized. The drawings, with their "modernist" spontaneous, flickering, broken lines, forming figures in mad hyperactivity, run above

deft, ironic captions and propel narratives of surreal absurdity. The artist's maniacal protagonists mix social satire with myth. By the mid-nineteenth century, Messrs. Jabot, Festus, Cryptogame, and other members of the crazy family, comprising eight picture stories in all, were instant folk heroes. In a biographical framework, Kunzle situates the comic strips in the Genevan and European culture of the time as well as in relation to Töpffer's other work, notably his hilarious travel tales, and recounts their curious genesis (with an initial imprimatur from Goethe, no less) and their controversial success. Kunzle's study, the first in English on the writer-artist, accompanies Rodolphe Töpffer: The Complete Comic Strips, a facsimile edition of the strips themselves, with the first-ever translation of these into English.

**The Mediatization of the Artist** Kent State University Press  
Charles Philippon (1800-1862) was the founder of the satirical illustrated press in France. With the newspapers he owned and directed, *La Caricature* and *Le Charivari*, he led an unprecedentedly coherent

and vitriolic campaign of disrespect against King Louis-Philippe and his regime. Using a group of young caricaturists (the most talented of whom were Daumier, Grandville, and Travies) and the collaboration of a gifted team of writers (including Balzac) he crafted a new language of opposition. This book is the first full scholarly study of the structure of the illustrated press in the 1830s, its contribution to political debate in France, the dissemination of caricature and its potential as political propaganda, and the links between caricature and other forms of political-cultural discourse under the July Monarchy.

**Diagrams and Gestures** Princeton University Press  
Baudelaire's essays on caricature offered the first sustained defense of the value of caricature as a serious art, worthy of study in its own right. This book argues for the crucial importance of the essays for his conception of modernity, so fundamental to the subsequent history of modernism. From the theory of the comic formulated in *De l'essence du rire* to his discussions of Daumier, Goya, Hogarth,

Cruikshank, Bruegel, Grandville, Gavarni, Charlet, and many others, Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic--dual and contradictory, grotesque, ironic, violent, farcical, fantastic, and fleeting--that defines an art of modern life. In particular, Baudelaire's insistence on the dualism and ambiguity of laughter has radical implications for such emblems of modernity as the city and the flâneur who roams the streets. The modern city is the space of the comic, a kind of caricature, presenting the flâneur with an image of dualism, one's position as subject and object, implicated in the same urban experiences one seems to control. The theory of the comic invests the idea of modernity with reciprocity, one's status as laughter and object of laughter, thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism. Comic art reflects what Walter Benjamin later defined as Baudelairean allegory, at once representing and revealing the alienation of modern experience. But

Baudelaire also transforms the dualism of the comic into a peculiarly modern unity-- the doubling of the comic artist enacted for the benefit of the audience, the self-generating and self-reflexive experience of the flâneur in a "communion" with the crowd. This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists. Complete with illustrations of the many works discussed, it illuminates the history and theory of caricature, the comic, and the grotesque, and adds to our understanding of modernism in literature and the visual arts.

**Portraiture and Friendship in Enlightenment France**

Penn State Press  
Choice Outstanding Academic Title for 2020  
With the dramatic rise of Freemasonry in the eighteenth century, art played a fundamental role in its practice, rhetoric, and global dissemination, while Freemasonry, in turn, directly influenced developments in art. This mutually enhancing relationship has only recently begun to receive its due. The vilification of

Masons, and their own secretive practices, have hampered critical study and interpretation. As perceptions change, and as masonic archives and institutions begin opening to the public, the time is ripe for a fresh consideration of the interconnections between Freemasonry and the visual arts. This volume offers diverse approaches, and explores the challenges inherent to the subject, through a series of eye-opening case studies that reveal new dimensions of well-known artists such as Francisco de Goya and John Singleton Copley, and important collectors and entrepreneurs, including Arturo Alfonso Schomburg and Baron Taylor. Individual essays take readers to various countries within Europe and to America, Iran, India, and Haiti. The kinds of art analyzed are remarkably wide-ranging--porcelain, architecture, posters, prints, photography, painting, sculpture, metalwork, and more--and offer a clear picture of the international scope of the relationships between Freemasonry and art and their significance for the history of modern social life, politics, and spiritual

practices. In examining this topic broadly yet deeply, Freemasonry and the Visual Arts sets a standard for serious study of the subject and suggests new avenues of investigation in this fascinating emerging field.

Emile Cohl, Caricature, and Film Bloomsbury Publishing USA

In this key text in the history of art and aesthetics, Karl Rosenkranz shows ugliness to be the negation of beauty without being reducible to evil, materiality, or other negative terms used in its conventional condemnation. This insistence on the specificity of ugliness, and on its dynamic status as a process afflicting aesthetic canons, reflects Rosenkranz's interest in the metropolis - like Walter Benjamin, he wrote on Paris and Berlin - and his voracious collecting of caricature and popular prints. Rosenkranz, living and teaching, like Kant, in remote Königsberg, reflects on phenomena of modern urban life from a distance that results in critical illumination. The struggle with modernization and idealist aesthetics makes



Aesthetics of Ugliness, published four years before Baudelaire's *Fleurs du Mal*, hugely relevant to modernist experiment as well as to the twenty-first century theoretical revival of beauty. Translated into English for the first time, *Aesthetics of Ugliness* is an indispensable work for scholars and students of modern aesthetics and modernist art, literary studies and cultural theory, which fundamentally reworks conceptual understandings of what it means for a thing to be ugly.

*How To Draw Caricatures* Univ. Press of Mississippi In *The Origins of Comics: From William Hogarth to Winsor McCay*, Thierry Smolderen presents a cultural landscape whose narrative differs in many ways from those presented by other historians of the comic strip. Rather than beginning his inquiry with the popularly accepted "sequential art" definition of the comic strip, Smolderen instead wishes to engage with the historical dimensions that inform that definition. His goal is to understand the processes that led to the twentieth-century comic strip, the highly recognizable species of

picture stories that he sees crystallizing around 1900 in the United States. Featuring close readings of the picture stories, caricatures, and humoristic illustrations of William Hogarth, Rodolphe Töpffer, Gustave Doré, and their many contemporaries, Smolderen establishes how these artists were immersed in a very old visual culture in which images—satirical images in particular—were deciphered in a way that was often described as hieroglyphical. Across eight chapters, he acutely points out how the effect of the printing press and the mass advent of audiovisual technologies (photography, audio recording, and cinema) at the end of the nineteenth century led to a new twentieth-century visual culture. In tracing this evolution, Smolderen distinguishes himself from other comics historians by following a methodology that explains the present state of the form of comics on the basis of its history, rather than presenting the history of the form on the basis of its present state. This study remaps the history of this influential art form. [Freemasonry and the Visual Arts from the](#)

[Eighteenth Century Forward](#) Univ. Press of Mississippi

*Laugh Lines: Caricaturing Painting in Nineteenth-Century France* is the first major study of Salon caricature, a kind of graphic art criticism in which press artists drew comic versions of contemporary painting and sculpture for publication in widely consumed journals and albums. Salon caricature began with a few tentative lithographs in the 1840s and within a few decades, no Parisian exhibition could open without appearing in warped, incisive, and hilarious miniature in the pages of the illustrated press. This broad survey of Salon caricature examines little-known graphic artists and unpublished amateurs alongside major figures like Édouard Manet, puts anonymous jokesters in dialogue with the essays of Baudelaire, and holds up the material qualities of a 10-centime album to the most ambitious painting of the 19th-century. This archival study unearths colorful caricatures that have not been reproduced until now, drawing back the curtain on a robust culture of comedy around fine art

and its reception in 19th-century France.