

The Nineteenth Century Visual Culture Reader

The Nineteenth-century Visual Culture Reader Recent Approaches to 19th Century Visual Culture Women and Visual Culture in Nineteenth-century France, 1800-1852 Victorian Science and Imagery Consuming Identities Before Photography The Gamin de Paris in Nineteenth-Century Visual Culture XIX: Studies in Nineteenth-century Art and Visual Culture Orientalism and Visual Culture Selling Happiness Edges of Empire Visual Culture, Modernity, and Nation Building New Directions in Social and Cultural History Approaches to American Cultural Studies The Uses of Excess in Visual and Material Culture, 1600-2010 The Culture of Male Beauty in Britain Art Appreciation Ophelia and Victorian Visual Culture Wondrous Difference The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Vanessa R. Schwartz Gen Doy Nancy Rose Marshall Amy DeFalco Lippert Kirsten Belgum Marilyn R. Brown Frederick Nathaniel Bohrer Ellen Johnston Laing Jocelyn Hackforth-Jones Matthew Robert Lungerhausen Sasha Handley Antje Dallmann Ms Julia Skelly Paul R. Deslandes Mr. Rohit Manglik Kimberly Rhodes Alison Griffiths Stijn Bussels

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the nineteenth century is central to contemporary discussions of visual culture this reader brings together key writings on the period exploring such topics as photographs exhibitions and advertising

this book examines the relationship of class gender and race to visual culture in early nineteenth century france drawing extensively on contemporary sources the author looks at the work of women artists women art critics and writers to demonstrate that many of the assumptions about female

invisibility and objectification in bourgeois culture and society need serious reconsideration the first half of the nineteenth century was a complex and contradictory period in the formation and contestation of bourgeois ideologies of the feminine women though at a serious disadvantage became visible as artists critics and patrons and were not merely invisible domesticated or constructed by forces outside their control women artists such as angelique mongez painted heroic neo classical nudes while many named and anonymous women wrote art criticism articulating their views as female spectators doy also examines notions of appropriate work for women in relation to landscape genre sculpture and the emergence of realism of particular interest is the discussion of the representation of black women during this period when fren

the nineteenth century was a period of science and imagery when scientific theories and discoveries challenged longstanding boundaries between animal plant and human and when art and visual culture produced new notions about the place of the human in the natural world just as scientists relied on graphic representation to conceptualize their ideas artists moved seamlessly between scientific debate and creative expression to support or contradict popular scientific theories such as darwin s theory of evolution and sexual selection deliberately drawing on concepts in ways that allowed them to refute popular claims or disrupt conventional knowledges focusing on the close kinship between the arts and sciences during the victorian period the art historians contributing to this volume reveal the unique ways in which nineteenth century british and american visual culture participated in making science and in which science informed art at a crucial moment in the history of the development of the modern world together they explore topics in geology meteorology medicine anatomy evolution and zoology as well as a range of media from photography to oil painting they remind us that science and art are not tightly compartmentalized separate influences rather these are fields that share forms manifest as waves layers lines or geometries that invest in the idea of the evolution of form and that generate surprisingly kindred responses such as pain pleasure empathy and sympathy

consuming identities restores the california gold rush to its rightful place as the first pivotal chapter in the american history of photography and uncovers nineteenth century san francisco s position in the vanguard of modern visual culture

recent years have seen a wealth of new scholarship on the history of photography cinema digital media and video games yet less attention has been devoted to earlier forms of visual culture the nineteenth century witnessed a dramatic proliferation of new technologies devices and print processes which provided growing audiences with access to more visual material than ever before this volume brings together the best aspects of interdisciplinary scholarship to enhance our understanding of the production dissemination and consumption of visual media prior to the predominance of photographic reproduction by setting these examples against the backdrop of demographic educational political commercial scientific and industrial shifts in central europe these essays reveal the diverse ways that innovation in visual culture affected literature philosophy journalism the history of perception exhibition culture and the representation of nature and human life in both print and material culture in local national transnational and global contexts

the revolutionary boy at the barricades was memorably envisioned in eugène delacroix's painting *Liberty Leading the People* 1830 and victor hugo's novel *Les Misérables* 1862 over the course of the nineteenth century images of the paris urchin entered the collective social imaginary as cultural and psychic sites of memory whether in avant garde or more conventional visual culture visual and literary paradigms of the mythical gamin de paris were born of recurring political revolutions 1830 1832 1848 1871 and of masculine bourgeois identity constructions that responded to continuing struggles over visions and fantasies of nationhood with the destabilization of traditional patriarchal family models the diminishing of the father's symbolic role and the intensification of the brotherly urchin's psychosexual relationship with the allegorical motherland what had initially been socially marginal eventually became symbolically central in classed and gendered inventions and repeated re-inventions of fraternity people and nation within a fundamentally split conception of the people the bohemian boy insurrectionary an embodiment of freedom was transformed by ongoing discourses of power and reform of victimization and agency into a capitalist entrepreneur schoolboy colonizer and budding military defender of the fatherland a contested figure of the city became a contradictory emblem of the nation

this analysis of historical exoticism in the nineteenth century examines the varied reception of the art of ancient mesopotamia at the time of archaeological discovery in england france and germany frederick bohrer surveys the range of visual culture of the time from museum display painting and sculpture to fairs jewelry and illustrated magazines the representations of assyria and other ancient cultures are considered in the context of differences of class and gender within the complex forces at play in nineteenth century europe

from the early twentieth century until the communist takeover in 1949 shanghai commercial artists created thousands of colorful posters and black and white advertisements that formed an essential part of modern life in the city this visually appealing and richly illustrated work describes the origin and evolution of modern commercial art in china focusing on colorful advertisement calendar posters that featured distinctive feminine images it makes clear how essential commercial art and its institutional backing were to the development of modern art and even modern society in china over the past century selling happiness discusses not only advertising art but also the production and marketing of the calendar poster these posters like other advertisements were rendered in a western realistic technique and were wildly and widely popular ordinary people throughout china often acquired them to decorate their homes laing outlines how the chinese commercial artist who rarely attended formal western art classes gained skills in western representational art in the final chapter of the book she explains how the styles developed by the commercial poster artists during the 1920s and 1930s became the basis for certain types of propaganda art under the chinese communists in the 1950s and 1960s

edges of empire is a timely reassessment of the history and legacy of orientalist art and visual culture through its focus on the intersection between modernization modernism and orientalism covers indigenous art and agency contemporary practices of collection and display and a survey of key

orientalist tropes contains original essays on new perspectives for scholars and students of art history architecture museum studies and cultural and postcolonial studies highlights contested identities and new definitions of self through topics such as 19th century monuments to empire cultural cross dressing performance and display at the international exhibitions and contemporary museological practice

what does it mean to be a social and cultural historian today in the wake of the cultural turn and in an age of digital and public history what challenges and opportunities await historians in the early 21st century in this exciting new text leading historians reflect on key developments in their fields and argue for a range of new directions in social and cultural history focusing on emerging areas of historical research such as the history of the emotions and environmental history new directions in social and cultural history is an invaluable guide to the current and future state of the field the book is divided into three clear sections each with an editorial introduction and covering key thematic areas histories of the human the material world and challenges and provocations each chapter in the collection provides an introduction to the key and recent developments in its specialist field with their authors then moving on to argue for what they see as particularly important shifts and interventions in the theory and methodology and suggest future developments new directions in social and cultural history provides a comprehensive and insightful overview of this burgeoning field which will be important reading for all students and scholars of social and cultural history and historiography

approaches to american cultural studies provides an accessible yet comprehensive overview of the diverse range of subjects encompassed within american studies familiarising students with the history and shape of american studies as an academic subject as well as its key theories methods and concepts written and edited by an international team of authors based primarily in europe the book is divided into four thematically organised sections the first part delineates the evolution of american studies over the course of the twentieth century the second elaborates on how american studies as a field is positioned within the wider humanities and the third inspects and deconstructs popular tropes such as myths of the west the self made man manifest destiny and representations of the president of the united states the fourth part introduces theories of society such as structuralism and deconstruction queer and transgender theories border and hemispheric studies and critical race theory that are particularly influential within american studies this book is supplemented by a companion website offering further material for study routledge.com/cw/dallmann specifically designed for use on courses across europe it is a clear and engaging introductory text for students of american culture

although the idea of excess has often been used to degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning and empowerment particularly by women and queer subjects this volume examines a range of material including ceramics paintings caricatures interior design and theatrical performances in various global contexts each case study sheds new light on how excess has been perceived and constructed revealing how beliefs about excess have changed over time

setting the stage the foundations of modern male beauty physiognomists and photographers beauty experts and hairdressing entrepreneurs artists athletes and celebrities poets soldiers and monuments men on display in the twentieth and twenty first centuries brylcreem men cinema idols and uniforms teenagers bodybuilders and models youthful rebels gender benders and gay men insecure men metrosexuals and spornosexuals

edugorilla publication is a trusted name in the education sector committed to empowering learners with high quality study materials and resources specializing in competitive exams and academic support edugorilla provides comprehensive and well structured content tailored to meet the needs of students across various streams and levels

kimberly rhodes s interdisciplinary book is the first to explore fully the complicated representational history of shakespeare s ophelia during the victorian period in nineteenth century britain the shape function and representation of women s bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like ophelia functioned as idealized templates of victorian womanhood rhodes examines the widely disseminated representations of ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of hamlet revealing her as a nexus of the struggle for the female body s subjugation by considering a broad range of materials including works by anna lea merriam elizabeth siddall dante gabriel rossetti and john everett millais and paying special attention to images women produced rhodes illuminates ophelia as a figure whose importance crossed class and national boundaries her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among ophelia gender roles body image and national identity

the ethical and ideological implications of cross cultural image making continue to stir debate among anthropologists film scholars and museum professionals this innovative book focuses on the contested origins of ethnographic film from the late nineteenth century to the 1920s vividly depicting the dynamic visual culture of the period as it collided with the emerging discipline of anthropology and the new technology of motion pictures featuring more than 100 illustrations the book examines museums of natural history world s fairs scientific and popular photography and the early filmmaking efforts of anthropologists and commercial producers to investigate how cinema came to assume the role of mediator of cultural difference at the beginning of the twentieth century

contrary to what kant believed about the dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century dutch visual culture by looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion in studying seventeenth century

dutch visual culture through the lens of notions of the sublime we can move beyond the traditional and still widespread views on dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order the book will be of interest to scholars working in art history visual culture architectural history and cultural history

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