

# 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 Art & Visual Culture 1850–2010: Modernity to Globalisation The Gamin de Paris in Nineteenth-Century Visual Culture Orientalism and Visual Culture Visual Culture, Modernity, and Nation Building Wondrous Difference Selling Happiness Colour, Art and Empire Collecting Objects / Excluding People Memes, Myth and Meaning in 21st Century Chinese Visual Culture Techniques of the Observer Women's Contributions to Visual Culture, 1918–1939 Art and Artifice in Visual Culture The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Spectacular Flirtations Vanessa R. Schwartz Gen Doy Nancy Rose Marshall Amy DeFalco Lippert Kirsten Belgum Steve Edwards Marilyn R. Brown Frederick Nathaniel Bohrer Matthew Robert Lungerhausen Alison Griffiths Ellen Johnston Laing Natasha Eaton Lenore Metrick-Chen Justine Poplin Jonathan Crary Karen Brown Sonia Coman Stijn Bussels Gillian Perry

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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

along with the rapid expansion of the market economy and industrial

production methods such innovations as photography lithography and steam printing created a pictorial revolution in nineteenth century society the proliferation of visual prints ephemera spectacles and technologies transformed public values and perceptions and its legacy was as significant as the print revolution that preceded it consuming identities explores the significance of the pictorial revolution in one of its vanguard cities san francisco the revolving door of the gold rush in their correspondence diaries portraits and reminiscences thousands of migrants to the city by the bay demonstrated that visual media constituted a central means by which people navigated the bewildering host of changes taking hold around them in the second half of the nineteenth century from the spread of capitalism and class formation to immigration and urbanization images themselves were inextricably associated with these world changing forces they were commodities but as representations of people they also possessed special cultural qualities that gave them new meaning and significance visual media transcended traditional boundaries of language and culture that divided diverse groups within the same urban space from the 1848 conquest of california and the gold discovery to the disastrous earthquake and fire of 1906 san francisco anticipated broader cultural transformations in the commodification implementation and popularity of images for the city s inhabitants and sojourners an array of imagery came to mediate intersect with and even constitute social interaction in a world where virtual reality was becoming normative

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

an innovative exploration of art and visual culture through carefully chosen themes and topics rather than through a general survey the volumes approach

the process of looking at works of art in terms of their audiences functions and cross cultural contexts while focused on painting sculpture and architecture it also explores a wide range of visual culture in a variety of media and methods 1850 2010 modernity to globalisation includes essays which engage directly with topical issues around art and gender globalisation cultural difference and curating as well as explorations of key canonical artists and movements and of some less well documented work of contemporary artists the third of three text books published by tate in association with the open university which insight for students of art history art theory and humanities introduction stories of modern art part 1 art and modernity 1 avant garde and modern world some aspects of art in paris and beyond c 1850 1914 2 victorian britain from images of modernity to the modernity of images 3 cubism and abstract art revisited 4 modernism in architecture and design function and aesthetic part 2 from modernism to globalisation 5 modernism and figuration 6 from abstract expressionism to conceptual art a survey of new york art c 1940 1970 7 border crossings installations locations and travelling artists 8 global dissensus art and contemporary capitalism

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

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

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

colour art and empire explores the entanglements of visual culture enchanted technologies waste revolution resistance and otherness the materiality of colour offers a critical and timely force field for approaching afresh debates on

colonialism this book analyses the formation of colour and politics as qualitative overspill colour can be viewed both as central and supplemental to early photography the totem alchemy tantra and mysticism from the eighteenth century austrian empress maria theresa to rabindranath tagore and gandhi to 1970s bollywood colour makes us adjust our take on the politics of the human sensorium as defamiliarising and disorienting the four chapters conjecture how european indian and papua new guinean artists writers scientists activists anthropologists or their subjects sought to negotiate the highly problematic stasis of colour in the repainting of modernity specifically the thesis of this book traces europeans admiration and emulation of what they termed indian colour to its gradual denigration and the emergence of a space of exception this space of exception pitted industrial colours against the colonial desire for a massive workforce whose slave like exploitation ignited riots against the production of pigments most notably indigo feared or derided the figure of the vernacular dyer constituted a force capable of dismantling the imperial machinations of colour colour thus wreaks havoc with western expectations of biological determinism objectivity and eugenics beyond the cracks of such discursive practice colour becomes a sentient and nomadic retort to be pitted against a perceived colonial hegemony the ideological reinvention of colour as a resource for independence struggles make it fundamental to multivalent genealogies of artistic and political action and their relevance to the present

combining aesthetic and political history explores the influence of chinese people and objects on american visual culture in collecting objects excluding people lenore metrick chen demonstrates an unknown impact of chinese immigration upon nineteenth century american art and visual culture the american ideas of chineseness ranged from a negative portrayal to an admiring one and these varied images had an effect on museum art collections and advertising images they brought new ideas into american art theory anticipating twentieth century modernism metrick chen shows that efforts to construct a cultural democracy led to the creation of unforeseen new categories for visual objects and unanticipated social changes collecting objects excluding people reveals the power of images upon culture the influence of media representation upon the lives of chinese immigrants and the impact of political ideology upon the definition of art itself

this book explores the impact of global change in china in what is considered in the west as the asian century and what this in turn means for visual culture unravelling a deep understanding of historical shifts in visual culture that represent socio political mirrors of culture it expands the western perception of

chinese visual culture and the intertwined complexities of cultural signification this book provides a key resource for galleries and academic institutions offering insights into understanding the systems underpinning ideas skills and influences of the new visual culture in the asian century

jonathan crary's techniques of the observer provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity this analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle in techniques of the observer jonathan crary provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity inverting conventional approaches crary considers the problem of visuality not through the study of art works and images but by analyzing the historical construction of the observer he insists that the problems of vision are inseparable from the operation of social power and examines how beginning in the 1820s the observer became the site of new discourses and practices that situated vision within the body as a physiological event alongside the sudden appearance of physiological optics crary points out theories and models of subjective vision were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision crary examines a range of diverse work in philosophy in the empirical sciences and in the elements of an emerging mass visual culture he discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices detailing how they were the product of new physiological knowledge he also shows how these forms of mass culture usually labeled as realist were in fact based on abstract models of vision and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses well before the modernist painting of the 1870s and 1880s

applying a feminist and international approach to the interwar years 1918 1939 this collection explores women's art in a variety of mediums including design print illustration murals poster art costume design film sculpture and painting these essays place a central concern on the history and theory of art and gender and have a coherent focus on women's role in the agency and mediation of artistic production between the wars

this edited volume explores the notion of artifice in modern visual culture

ranging from the eighteenth century to the present in countries around the globe artifice has been regarded as a primarily western phenomenon playing as it does a central role in european art theory since the renaissance this volume proposes that artifice is better understood as a transcultural artistic phenomenon and requires far broader conceptualization across international contexts it acquaints readers with works of art visual modes of communication and concepts originating in france germany the united states japan and china and includes painting sculpture drawings prints photographs film and virtual reality augmented reality vr ar objects contributors demonstrate how practices of artifice function as both symbol and form in parallel and divergent ways in multiple cultural settings the book will be of interest to scholars working in art history visual culture and material culture

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

during the georgian period there was a remarkable proliferation of seductive visual imagery and written accounts of female performers focusing on the close relationship between the dramatic and visual arts at this time this beautiful and stimulating book explores popular ideas of the actress as coquette whore celebrity muse and creative agent charting her important symbolic role in contemporary attempts to professionalize both the theatre and the practice of fine art gill perry shows how artists such as gainsborough reynolds hoppner or lawrence produced complex images of female performers as fashion icons coquettes dignified queens or creative artists the result is a rich interdisciplinary study of the georgian actress published for the paul mellon centre for studies in british art

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