

The Nineteenth Century Visual Culture Reader

The Nineteenth-century Visual Culture Reader Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture Women and Visual Culture in Nineteenth-century France, 1800-1852 Victorian Science and Imagery Charles Darwin and Victorian Visual Culture The Invisible Flâneuse? Before Photography Nineteenth-century European Art The Gamin de Paris in Nineteenth-Century Visual Culture Ophelia and Victorian Visual Culture Istanbul Exchanges A Cultural History of Work in the Age of Empire Time's Visible Surface Consuming Identities Approaches to American Cultural Studies Work and Leisure in Late Nineteenth-Century French Literature and Visual Culture Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures The Gamin de Paris in Nineteenth-Century Visual Culture The Culture of Male Beauty in Britain Artistic Relations Vanessa R. Schwartz Daniel Harkett Gen Doy Nancy Rose Marshall Jonathan Smith Aruna D'Souza Kirsten Belgum Petra ten-Doesschate Chu Marilyn R. Brown Kimberly Rhodes Mary Roberts Victoria E. Thompson Mike Gubser Amy DeFalco Lippert Antje Dallmann C. White L. Calè Marilyn Brown Paul R. Deslandes Peter Collier

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this reader brings together for the first time key writings about the nineteenth century a key period in contemporary discussion of visual culture exploring such topics as photographs exhibitions and advertising the editors suggest that modernity rather than modernism is a valuable way of understanding the changes particular to the visual culture of the time and they investigate a variety of nineteenth century images technologies and visual

experiences with three specially written essays about definitions of visual culture as an object of study the book examines genealogies and introduces key writings about culture from writers living in the nineteenth century itself or from those who scrutinized its visual culture from early in the twentieth century such as walter benjamin and siegfried kracauer the nineteenth century visual culture reader is organized around key themes technologies of vision practices of display and the circulation of images cities and the built environment visual representations of the past visual representations of categories of racial sexual and social differences spatial configurations of inside and out private and public selections include well known authors and new research by younger scholars to produce a well balanced and comprehensive collection

this collection reconsiders the life and work of emile jean horace vernet 1789 1863 presenting him as a crucial figure for understanding the visual culture of modernity the book includes work by senior and emerging scholars showing that vernet was a multifaceted artist who moved with ease across the thresholds of genre and media to cultivate an image of himself as the embodiment of modern france in tune with his times skilled at using modern technologies of visual reproduction to advance his reputation vernet appealed to patrons from across the political spectrum and made works that nineteenth century audiences adored even baudelaire who reviled vernet and his art and whose judgment has played a significant role in consigning vernet to art historical obscurity acknowledged that the artist was the most complete representative of his age for those with an interest in the intersection of art and modern media politics imperialism and fashion the essays in this volume offer a rich reward

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

a highly illustrated account of darwin s visual representations of his theories and their influence on victorian literature art and culture first published in 2006

this collection of essays revisits gender and urban modernity in nineteenth century paris in the wake of changes to the fabric of the city and social life in rethinking the figure of the flâneur the contributors apply the most current thinking in literature and urban studies to an examination of visual culture of the period including painting caricature illustrated magazines and posters using a variety of approaches the collection re examines the long held belief that life in paris was divided according to strict gender norms with men free to roam in public space while women were restricted to the privacy of the domestic sphere [gov catdir enhancements fy0743 2007533305 d html](http://loc.gov/catdir/enhancements/fy0743/2007533305.d.html)

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

this survey explores the history of nineteenth century european art and visual culture focusing primarily on painting and sculpture it places these two art forms within the larger context of visual culture including photography graphic design architecture and decorative arts in turn all are treated within a broad historical framework to show the connections between visual cultural production and the political social and economic order of the time topics covered include the classical paradigm art and revolutionary propaganda in france the arts under napoleon and francisco goya and spanish art at the turn of the eighteenth century for art enthusiasts or anyone who wants to learn more about art history

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

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 merritt elizabeth siddal 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

a vibrant artistic milieu emerged in the late nineteenth century istanbul that was extremely heterogeneous including ottoman ottoman armenian french italian british polish and ottoman greek artists roberts analyzes the ways artistic output intersected with the broader political agenda of a modernizing ottoman state she draws on extensive original research bringing together sources in turkey england france italy armenia poland and denmark five chapters each address a particular issue related to transcultural exchange across the east west divide that is focused on a particular case study of art artistic patronage and art exhibitions in nineteenth century istanbul provided by publisher

winner of the 2020 prose award for multivolume reference humanities the period 1800 1920 was one in which work processes were dramatically transformed by mechanization factory system the abolition of the guilds the integration of national markets and expansion into overseas colonies while some continued to work in trades that were similar to those of their parents and grandparents increasing numbers of workers found their workplace and work processes changed often in ways that were beyond their control workers employed a variety of means to protest these changes from machine breaking to strikes to migration this period saw the rise of the labor union and the working class political party it was also a time during which ideas about work changed dramatically work came to be seen as a source of pride progress and even liberation and workers garnered increased interest from writers and artists this volume explores the multi faceted experience of workers during the age of empire a cultural history of work in the age of empire presents an overview of the period with essays on economies representations of work workplaces work cultures technology mobility society politics and leisure

expands our understanding of alois riegl beyond his role as an art historian to a pivotal figure in cultural theory at large while placing his interest in history and time within the intellectual world of fin de siècle vienna alois riegl s art history has influenced thinkers as diverse as erwin panofsky georg lukacs walter benjamin paul feyerabend gilles deleuze and félix guattari one of the founders of the modern discipline of art history riegl is best known for his theories of representation yet his inquiries into the role of temporality in artistic production including his argument that art conveys a culture s consciousness of time show him to be a more wide ranging and influential commentator on historiographical issues than has been previously acknowledged in time s visible surface michael gubser presents riegl s work as a sustained examination of the categories of temporality and history in art supported by a rich exploration of riegl s writings gubser argues that riegl viewed artworks as registering historical time visibly in artistic forms gubser s discussion of riegl s academic milieu also challenges the widespread belief that austrian modernism adopted a self consciously ahistorical worldview by analyzing the works of riegl s professors and colleagues at the university of vienna gubser shows that riegl s interest in temporality from his early articles on calendar art through later volumes on the roman art industry and dutch

portraiture fit into a broad discourse on time history and empiricism that engaged viennese thinkers such as the philosopher franz brentano the historian theodor von sickel and the art historian franz wickhoff by expanding our understanding of riegl and his intellectual context time s visible surface demonstrates that riegl is a pivotal figure in cultural theory and that fin de siècle vienna holds continued relevance for today s cultural and philosophical debates

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

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

in this engaging new study claire white reveals how representations of work and leisure became the vehicle for anxieties and fantasies about class and alienation affecting in turn the ways in which writers and artists understood their own cultural work

paying attention to the historically specific dimensions of objects such as the photograph the illustrated magazine and the collection the contributors to this volume offer new ways of thinking about nineteenth century practices of reading viewing and collecting revealing new readings of wordsworth shelley james and wilde among others

the book argues that images of the paris urchin addressed transformations at the heart of modernity including the decline of patriarchal monarchical social structures and the rise of industrial capitalism and colonialism it parses a contested national archetype that emerged from repeated recycled representations of revolutions 1830 1832 1

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

in this innovative volume literary critics and art historians explore the relationship between literature and the visual arts in 19th century france eighteen leading scholars including pierre bourdieu germaine greer segolene le men roger cardinal and mary ann caws analyse contemporary forms of representation to reveal the rich variety of factors that link image and text

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