

The Nineteenth Century Visual Culture Reader

The Nineteenth-century Visual Culture Reader Recent Approaches to 19th Century Visual Culture The Nineteenth-century Visual Culture Reader Women and Visual Culture in Nineteenth-century France, 1800–1852 Consuming Identities Before Photography Victorian Science and Imagery XIX: Studies in Nineteenth-century Art and Visual Culture Nineteenth-Century Design Orientalism and Visual Culture Visual Culture in Twentieth-century Germany The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures Consuming Identities Art and Culture in the Eighteenth Century Art & Visual Culture 1850–2010: Modernity to Globalisation Art and Artifice in Visual Culture Wondrous Difference Approaches to American Cultural Studies Visual Culture, Modernity, and Nation Building Vanessa R. Schwartz Vanessa R. Schwartz Gen Doy Amy DeFalco Lippert Kirsten Belgum Nancy Rose Marshall Clive Edwards Frederick Nathaniel Bohrer Gail Finney Stijn Bussels L. Cal □ Amy DeFalco Lippert Elise Goodman Steve Edwards Sonia Coman Alison Griffiths Antje Dallmann Matthew Robert Lungerhausen

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Wondrous Difference Approaches to American Cultural Studies Visual Culture, Modernity, and Nation Building *Vanessa R. Schwartz Vanessa R. Schwartz Gen Doy Amy DeFalco Lippert Kirsten Belgum Nancy Rose Marshall Clive Edwards Frederick Nathaniel Bohrer Gail Finney Stijn Bussels L. Cal Amy DeFalco Lippert Elise Goodman Steve Edwards Sonia Coman Alison Griffiths Antje Dallmann Matthew Robert Lungerhausen*

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

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

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

this is volume two in a four volume edition of primary source materials that document the histories of design across the long nineteenth century each volume is arranged by appropriate sub themes and it is the first set of primary sources to be gathered together in this comprehensive and accessible format design refers to more than simply products and personalities or even cultural ideas it involves consideration of ways of design thinking and applications as well as the philosophies and the other disciplines that impinge upon it here the second volume looks at the designed objects images and

spaces that were created in the period these include discussion of design in interiors industry fashion graphics and architecture amongst others the volumes will be of interest to a range of scholars and students including those in art and design history visual culture and nineteenth century material culture they will also be of interest to a broad range of scholars working in areas including aesthetics gender politics and philosophy

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

visual culture in twentieth century germany explores a wide spectrum of visual media in 20th century germany in their critical and social contexts contributors examine film photography cabaret performances advertising architecture painting dance television and cartography

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

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

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

this study joins the resurgent scholarship presently redressing the neglect of eighteenth century visual culture since the beginning of the twentieth century this volume offers nine contextual and cross disciplinary essays that engage with a rich panoply of discourses ranging from art criticism to biography to collecting and the art market to art theory and practice and the institutions that shaped them to beauty and fashion sociopolitical and philosophical issues gender studies patronage iconography and print culture

an innovatory 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

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 prints photographs film and 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

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

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

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