

The Nineteenth Century Visual Culture Reader

The Nineteenth-century Visual Culture Reader Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture The Nineteenth-century Visual Culture Reader Women and Visual Culture in Nineteenth-century France, 1800-1852 Victorian Science and Imagery Consuming Identities Nineteenth-century European Art The Invisible Flâneuse? Istanbul Exchanges Charles Darwin and Victorian Visual Culture Ophelia and Victorian Visual Culture Before Photography Techniques of the Observer City of Second Sight The Gamin de Paris in Nineteenth-Century Visual Culture Visualizing Equality Cartographic Expeditions and Visual Culture in the Nineteenth-Century Americas The Gamin de Paris in Nineteenth-Century Visual Culture Artistic Relations Breaking Frame Vanessa R. Schwartz Daniel Harkett Vanessa R. Schwartz Gen Doy Nancy Rose Marshall Amy K. DeFalco Lippert Petra ten-Doesschate Chu Aruna D'Souza Mary Roberts Jonathan Smith Kimberly Rhodes Kirsten Belgum Jonathan Crary Justin T. Clark Marilyn R. Brown Aston Gonzalez Ernesto Capello Marilyn Brown Peter Collier Julie Wosk

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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

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 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

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 loc gov catdir enhancements fy0743 2007533305 d html

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

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

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

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

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

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

the fight for racial equality in the nineteenth century played out not only in marches and political conventions but also in the print and visual culture created and disseminated throughout the united states by african americans advances in visual technologies daguerreotypes lithographs cartes de visite and steam printing presses enabled people to see and participate in social reform movements in new ways african american activists seized these opportunities and produced images that advanced campaigns for black rights in this book aston gonzalez charts the changing roles of african american visual artists as they helped build the world they envisioned understudied artists such as robert douglass jr patrick henry reason james presley ball and augustus washington produced images to persuade viewers of the necessity for racial equality black political leadership and freedom from slavery moreover these activist artists networks of transatlantic patronage and travels to europe the caribbean and africa reveal their extensive involvement in the most pressing concerns for black people in the atlantic world their work demonstrates how images became central to the ways that people developed ideas about race citizenship and politics during the nineteenth century

during the nineteenth century gridding graphing and surveying proliferated as never before as nations and empires expanded into hitherto unknown territories though nominally geared toward justifying territorial claims and collecting scientific data expeditions also produced vast troves of visual and artistic material this book considers the explosion of expeditionary mapping and its links to visual culture across the americas arguing that acts of measurement are also aesthetic acts such visual interventions intersect with new technologies with sociopolitical power and conflict and with shifting public tastes and consumption practices several key questions shape this examination what kinds of nineteenth century visual practices and

technologies of seeing do these materials engage how does scientific knowledge get translated into the visual and disseminated to the public what are the commonalities and distinctions in mapping strategies between north and south america how does the constitution of expeditionary lines reorder space and the natural landscape itself the volume represents the first transnational and hemispheric analysis of nineteenth century cartographic aesthetics and features the multi disciplinary perspective of historians geographers and art historians

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

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

technology and the visual arts in the nineteenth century

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Introduction

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