

LOOKING INTO DEGAS



UNEASY IMAGES OF
WOMEN & MODERN LIFE

EUNICE LIPTON

Looking Into Degas Uneasy Images Of Women Modern Life

Clemens Wendtner



Looking Into Degas Uneasy Images Of Women Modern Life:

Looking Into Degas Eunice Lipton, Edgar Degas, 1988 Discusses the themes and cultural background of Degas paintings and explains how they deal with class sexuality and work

Looking Into Degas Eunice Lipton, 1988 Dress and Identity in British Literary Culture, 1870-1914 Rosy Aindow, 2016-12-05 Rosy Aindow examines the way fiction registered and responded to the emergence of a modern fashion industry during the period 1870 1914 She traces the role played by dress in the formation of literary identities with specific attention to the way that an engagement with fashionable clothing was understood to be a means of class emulation The expansion of the fashion industry in the second half of the nineteenth century is generally considered to have had a significant impact on the way in which lower income groups in particular encountered clothing many were able to participate in fashionable consumption for the first time Remaining alert to the historical specificity of these events this study argues that the cultural perception of the expansion of the industry namely a predominantly bourgeois fear that it would result in a democratisation in dress had a profound effect on the way in which fashion was approached by contemporary writers Drawing on existing cultural analogies that associated fashion with women and artifice it concludes that women were particularly implicated in fictional accounts of class mobility This transgression applied not only to women who wore fashionable clothing but to those working in the fashion industry itself An allusion to fashion has a socio specific meaning one which gained a new potency in late nineteenth and early twentieth century narratives as a vehicle for the expression of class anxieties

"Women, Femininity and Public Space in European Visual Culture, 1789-1914" Temma Balducci, 2017-07-05 Focusing on images of or produced by well to do nineteenth century European women this volume explores genteel femininity as resistant to easy codification vis is the public Attending to various iterations of the public as space sphere and discourse sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men By contrast the essays collected in *Women Femininity and Public Space in European Visual Culture 1789 1914* demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting In examining the relationship between affluent women femininity and the public the essays gathered here consider works by an array of artists that includes canonical ones such as Mary Cassatt and Frans G r d as well as understudied women artists including Louise Abb and Broncia Koller The essays also consider works in a range of media from fashion prints and paintings to private journals and architectural designs facilitating an analysis of femininity in public across the cultural production of the period Various European centers including Madrid Florence Paris Brittany Berlin and London emerge as crucial sites of production for genteel femininity providing a long overdue rethinking of modern femininity in the public sphere

Maternal Breast-Feeding and Its Substitutes in Nineteenth-Century French Art Gal Ventura, 2018-10-02 In *Maternal Breast Feeding and Its Substitutes in Nineteenth Century French Art* Gal Ventura investigates the ideological concepts behind the endorsement of maternal breast feeding in modern Western society Using

diverse visual and textual sources and surveying hundreds of artworks produced from the time of the French Revolution to the beginning of the twentieth century Ventura reveals the historical political religious and economic factors that shaped the representations of breast feeding and its substitutes in French art She thus sheds light on the changing attitudes toward maternal breast feeding in nineteenth century France which have had a considerable impact on the glorification of breast feeding in the Western world to this very day *The Invisible Flâneuse?* Aruna D'Souza, Tom McDonough, 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 http://www.loc.gov/catdir/enhancements/fy0743/2007533305_d.html

Women, Art, and Society (Sixth) (World of Art) Whitney Chadwick, 2020-09-08 A new edition of the groundbreaking book by Whitney Chadwick maps the complete history of women artists from the Middle Ages and the Renaissance to today Art historian Whitney Chadwick's acclaimed bestselling study challenges the assumption that great women artists are exceptions to the rule who transcended their gender to produce major works of art While introducing some of the many women since the Middle Ages whose contributions to visual culture have often been neglected Chadwick's survey reexamines the works themselves and the ways in which they have been perceived as marginal often in direct reference to gender In her discussion of feminism and its influence on such a reappraisal she also addresses the closely related issues of ethnicity class and sexuality This revised edition features a completely redesigned interior and full color illustrations With a new preface and epilogue from this emerging authority on the history of women artists curator and professor Flavia Frigeri this revised edition continues the project of charting the evolution of feminist art history and pedagogy revealing how artists have responded to new strategies of feminism for the current moment

Feminine Sentences Janet Wolff, 2018-03-08 This new book integrates material drawn from a variety of sources feminist theory cultural and literary analysis sociology and art history in an original discussion of women's relationship to modern and post modern culture The essays in the book challenge the continuing separation of sociological from textual analysis in cultural and feminist theory and enquiry They address critically the question of women's writing exploring the idea that women may begin to define their own lives and construct their identities in a patriarchal culture through the very process of writing They also present a cogent defence of a feminist cultural politics including a politics of the body

Figures of Ill Repute Charles Bernheimer, 1997 Ubiquitous in the streets and brothels of nineteenth century Paris the prostitute was even more so in the novels and paintings of the time Charles Bernheimer discusses how these representations of the sexually available woman express male ambivalence about desire money class and the body

Interweaving close textual analysis with historical anecdote and theoretical speculation Bernheimer demonstrates how the formal properties of art can serve strategically to control anxious fantasies about female sexual power Drawing on methods derived from cultural studies psychoanalysis social history feminist theory and narrative analysis this interdisciplinary classic available now for the first time in paperback was awarded Honorable Mention in 1990 for the James Russell Lowell prize awarded by the Modern Language Association for the best book of criticism Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale Ashcan Art Whiteness and the Unspectacular Man maps how Ashcan artists reconfigured urban masculinity for national audiences and reimaged the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States **Daniel After Babylon** Jennie Grillo, 2024 Jennie Grillo traces across cultures and languages the reception history of the Additions to the Book of Daniel through three key themes martyrdom afterlife worlds and the act of seeing beauty Exploring commentary iconography fine art and more this study demonstrates the longer Daniel book's abiding significance for theology *Representing the Black Female Subject in Western Art* Charmaine A. Nelson, 2010-06-10 Charmaine A Nelson analyzes not only how where why and by whom black female subjects have been represented in Western art but also what the social and cultural impacts of the colonial legacy of racialized western representation have been She poses critical questions about the contexts of production the problems of representation the pathways of circulation and the consequences of consumption Gender, Space, and the Gaze in Post-Hausmann Visual Culture Temma Balducci, 2017-03-27 Charles Baudelaire's flâneur as described in his 1863 essay *The Painter of Modern Life* remains central to understandings of gender space and the gaze in late nineteenth century Paris despite misgivings by some scholars Baudelaire's privileged and leisurely figure at home on the boulevards underlies theorizations of bourgeois masculinity and by implication bourgeois femininity whereby men gaze and roam urban spaces unreservedly while women lacking the freedom to either gaze or roam are wedded to domesticity In challenging this tired paradigm and offering fresh ways to consider how gender space and the gaze were constructed this book attends to several neglected elements of visual and written culture the ubiquitous male beggar as the true denizen of the boulevard the abundant depictions of well to do

women looking sometimes at men the popularity of windows and balconies as viewing perches and the overwhelming emphasis given by both male and female artists to domestic scenes The book's premise that gender space and the gaze have been too narrowly conceived by a scholarly embrace of Baudelaire's *flâneur* is supported across the cultural spectrum by period sources that include art criticism high and low visual culture newspapers novels prescriptive and travel literature architectural practices interior design trends and fashion journals *W.J.T. Mitchell's Image Theory* Krešimir Purgar, 2016-11-25 W J T Mitchell one of the founders of visual studies has been at the forefront of many disciplines such as iconology art history and media studies His concept of the pictorial turn is known worldwide for having set new philosophical paradigms in dealing with our vernacular visual world This book will help both students and seasoned scholars to understand key terms in visual studies pictorial turn metapictures literary iconology image text biopictures or living pictures among many others while systematically presenting the work of Mitchell as one of the discipline's founders and most prominent figures As a special feature the book includes three comprehensive authoritative and theoretically relevant interviews with Mitchell that focus on different stages of development of visual studies and critical iconology **European Drawings 4** Nicholas Turner, 2001-01-03 The collection of drawings at the Getty Museum was started in 1981 with the purchase of Rembrandt's *Nude Woman with a Snake* and has steadily expanded since then so that now at the turn of the new millennium it stands at more than six hundred drawings and is sheet for sheet one of the best anywhere The Getty goal is to create from the finest examples a collection of the different Western European schools of drawing before 1900 with special emphasis on the work of the most important and accomplished draftsmen The collection now contains superb examples of the work of Leonardo da Vinci Raphael Michelangelo Dürer Rembrandt Claude Lorraine Watteau Gainsborough David Millet Manet Van Gogh and Degas This is the fourth in the series of catalogues describing the drawings in the Getty Museum Most of the drawings discussed in the present volume were chosen for the collection in the period of 1994 to 1998 and include examples from the Italian German Dutch and Flemish French Spanish and British schools Also included are several gifts from private collectors which mark the start of a tradition that it is hoped will continue in the future The catalogue entries for these new acquisitions are organized first by national school and then by artist The book also includes a bibliography and indexes of artists former owners related drawings prints and works in other media **Monet to Moore** Richard R. Brettell, Chicago. Sara Lee Collection, Natalie Henderson Lee, Singapore Art Museum, Singapore Museum of Art, Sara Lee Corporation, National Gallery of Australia (Canberra), North Carolina Museum of Art, Art Institute of Chicago, Portland Art Museum (Portland, Or.), 1999-01-01 This Millennium Gift is the largest single gift to the arts in American history and the first to include institutions outside the United States **BOOK JACKET Van Gogh's Progress** Carol Zemel, 2023-12-22 In Carol Zemel's insightful reinterpretation of Van Gogh's work and career the artist is seen as a determined modern professional instead of the tortured romantic hero that legend has given us Zemel's fresh approach emphasizes the utopian idealism that infused

both Van Gogh's life and his pictures. She looks at the artist's career from 1882 to 1890 through six utopian projects or professional schemes each embodying a specific societal crisis for Van Gogh's generation: women and sexuality, the rural artisan, republican citizenry, professional identity, the burgeoning art market, and the construction of a modern rural ideal. Zemel reveals how each endeavor as Van Gogh treated it offered a vision of utopian possibility. She also analyzes broader historical problems encountered by all avant-garde artists of the late nineteenth century. Zemel carefully examines Van Gogh's letters and work and also draws from municipal archives, local histories, nineteenth-century literature, and contemporaneous criticism. Her handsomely illustrated book is essential reading for art historians and scholars of late nineteenth-century history and French studies; it will also captivate anyone interested in Vincent van Gogh. In Carol Zemel's insightful reinterpretation of Van Gogh's work and career, the artist is seen as a determined modern professional instead of the tortured romantic hero that legend has given us. Zemel's fresh approach emphasizes the utopian idealism that

Diaspora and Visual Culture Nicholas Mirzoeff, 2014-04-04 This is the first book to examine the connections between diaspora, the movement whether forced or voluntary, of a nation or group of people from one homeland to another, and its representations in visual culture. Two foundational articles by Stuart Hall and the painter R. B. Kitaj provide points of departure for an exploration of the meanings of diaspora for cultural identity and artistic practice. A distinguished group of contributors who include Alan Sinfield, Irit Rogoff, and Eunice Lipton address the rich complexity of diasporic cultures and art, but with a focus on the visual culture of the Jewish and African diasporas. Individual articles address the Jewish diaspora and visual culture from the 19th century to the present and work by African American and Afro-Brazilian artists.

Montmartre Nicholas Hewitt, 2017 Montmartre: A Cultural History offers an engaging tour of one of the most fascinating areas of Paris, exploring a rich history from the Belle Époque to the Occupation. The work explores many iconic areas of Paris, such as the Moulin Rouge and Sacré-Cœur.

A Cultural History of Work in the Age of Empire Victoria E. Thompson, 2020-09-17 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 multifaceted 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.

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Table of Contents Looking Into Degas Uneasy Images Of Women Modern Life

1. Understanding the eBook Looking Into Degas Uneasy Images Of Women Modern Life
 - The Rise of Digital Reading Looking Into Degas Uneasy Images Of Women Modern Life
 - Advantages of eBooks Over Traditional Books
2. Identifying Looking Into Degas Uneasy Images Of Women Modern Life
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Looking Into Degas Uneasy Images Of Women Modern Life
 - User-Friendly Interface
4. Exploring eBook Recommendations from Looking Into Degas Uneasy Images Of Women Modern Life
 - Personalized Recommendations
 - Looking Into Degas Uneasy Images Of Women Modern Life User Reviews and Ratings
 - Looking Into Degas Uneasy Images Of Women Modern Life and Bestseller Lists
5. Accessing Looking Into Degas Uneasy Images Of Women Modern Life Free and Paid eBooks
 - Looking Into Degas Uneasy Images Of Women Modern Life Public Domain eBooks
 - Looking Into Degas Uneasy Images Of Women Modern Life eBook Subscription Services
 - Looking Into Degas Uneasy Images Of Women Modern Life Budget-Friendly Options

6. Navigating Looking Into Degas Uneasy Images Of Women Modern Life eBook Formats
 - ePub, PDF, MOBI, and More
 - Looking Into Degas Uneasy Images Of Women Modern Life Compatibility with Devices
 - Looking Into Degas Uneasy Images Of Women Modern Life Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Looking Into Degas Uneasy Images Of Women Modern Life
 - Highlighting and Note-Taking Looking Into Degas Uneasy Images Of Women Modern Life
 - Interactive Elements Looking Into Degas Uneasy Images Of Women Modern Life
8. Staying Engaged with Looking Into Degas Uneasy Images Of Women Modern Life
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Looking Into Degas Uneasy Images Of Women Modern Life
9. Balancing eBooks and Physical Books Looking Into Degas Uneasy Images Of Women Modern Life
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Looking Into Degas Uneasy Images Of Women Modern Life
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Looking Into Degas Uneasy Images Of Women Modern Life
 - Setting Reading Goals Looking Into Degas Uneasy Images Of Women Modern Life
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Looking Into Degas Uneasy Images Of Women Modern Life
 - Fact-Checking eBook Content of Looking Into Degas Uneasy Images Of Women Modern Life
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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