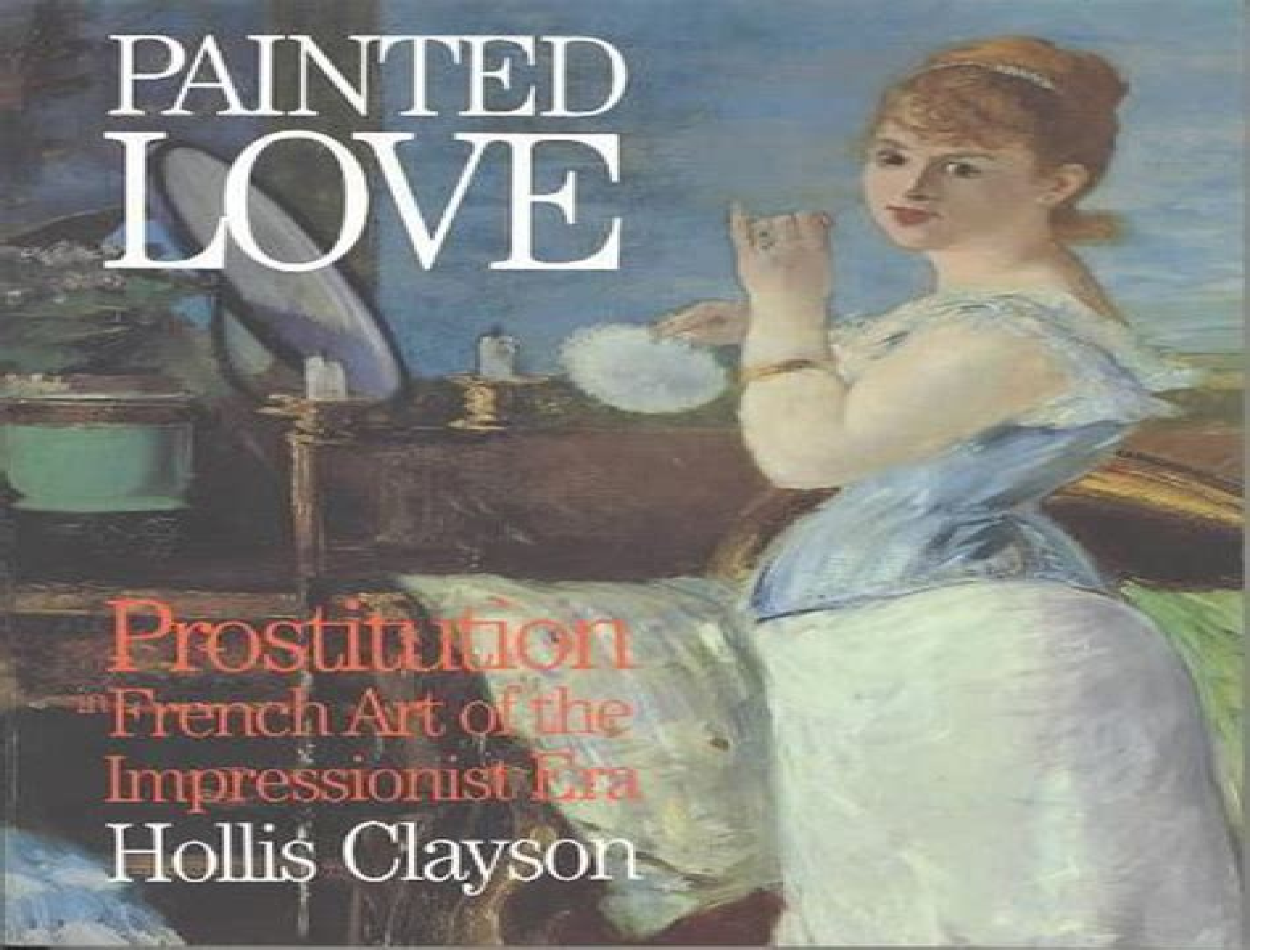


PAINTED LOVE

The background of the slide is a reproduction of the painting 'Olympia' by the English painter J.M.W. Turner. The painting depicts a young woman, Olympia, seated on a chaise longue. She is wearing a light blue dress with a white skirt and a gold bracelet. She holds a white fan in her right hand and looks directly at the viewer. In the foreground, there is a dark wooden table with various objects, including a green bowl, a white vase, and a small statue. The background is a simple, light blue wall.

Prostitution
in French Art of the
Impressionist Era
Hollis Clayson

Painted Love Prostitution In French Art Of The Impressionist Era

Patricia Leighton



Painted Love Prostitution In French Art Of The Impressionist Era:

Painted Love Hollis Clayson, 2003-10-30 In this engrossing book Hollis Clayson provides the first description and analysis of French artistic interest in women prostitutes examining how the subject was treated in the art of the 1870s and 1880s by such avant garde painters as Cezanne Degas Manet and Renoir as well as by the academic and low brow painters who were their contemporaries Clayson not only illuminates the imagery of prostitution with its contradictory connotations of disgust and fascination but also tackles the issues and problems relevant to women and men in a patriarchal society She discusses the conspicuous sexual commerce during this era and the resulting public panic about the deterioration of social life and civilized mores She describes the system that evolved out of regulating prostitutes and the subsequent rise of clandestine prostitutes who escaped police regulation and who were condemned both for blurring social boundaries and for spreading sexual licentiousness among their moral and social superiors Clayson argues that the subject of covert prostitution was especially attractive to vanguard painters because it exemplified the commercialization and the ambiguity of modern life

Painted Love Hollis Clayson, 2003 **Painted Love** Hollis Clayson, 1991 Prostitution was widespread in nineteenth century Paris and as French streets filled with these women of the night French art and literature of the period took notice In this book Hollis Clayson explains why providing the first description and analysis of French artistic interest in women prostitutes and examining how the subject was treated in the art of the 1870s and 1880 by such avant garde painters as Cezanne Degas Manet and Renoir as well as by academic and lowbrow painters who were their contemporaries Clayson illuminates not only the imagery of prostitution with its contradictory connotations of disgust and fascination but also issues and problems relating to women and men in a patriarchal society She discusses the conspicuous sexual commerce during this era and the resulting public panic about the deterioration of social life and mores She describes the system that evolved of regulating prostitutes and the subsequent rise of clandestine prostitutes who were condemned both for blurring social boundaries and for spreading sexual licentiousness among their moral and social superiors Clayson argues that the subject of covert prostitution was especially attractive to vanguard painters because it embodied key notions of modernity exemplifying the commercialization and ambiguity of modern life Publisher's description **Nana** Émile Zola, 2020-03-26 She was the golden beast an unconscious force the very scent of her could bring the world to ruin Nana daughter of a drunk and a laundress is the Helen of Troy of Paris A sexually magnetic high class prostitute and actress she becomes a celebrity rapidly conquering society ruining all men who fall under her spell especially Count Muffat Chamberlain to the Empress Nana herself meets a terrible fate consumed by her own dissipation and extravagance just as the disastrous war with Prussia is declared Nana is the ninth instalment in the twenty volume Rougon Macquart series The novel opens in 1867 the year of the World Fair when Paris thronged by a cosmopolitan life was la Ville Lumière the glittering setting and object of Zola's scathing denunciation of society's hypocrisy and moral corruption Nana comes to symbolize the Second Empire regime itself in all its

excesses but in the final chapters the narrator seems to suggest that the coming disaster is not so much a result of the corruption of the Empire as of rampant female sexuality

Peripheries of Nineteenth-century French Studies Timothy Bell Raser, 2002 The French nineteenth century came to its full fruition only recently herald and instigator as it was of some of the most important developments of the twentieth century This volume offers a wide ranging selection of scholarly approaches to the works of the French nineteenth century articles that show how pertinent the texts of that moment are to an understanding of our own modernity

"French Paintings of Childhood and Adolescence, 1848-1886" Anna Green, 2017-07-05 The premise of Anna Green's timely and original book is that nineteenth century representations of childhood and adolescence in paintings but also in other forms of visual culture and in diverse written discourses of the period are critical for understanding modernity Whilst such well worn signifiers for modernity as the city the dandy and the prostitute have been well mined childhood and adolescence have not Paintings of the young produced in France from 1848 to 1886 Green contends inform not only our understanding of modern life but also our perception of modernist or avant garde painting Figuring largely are Manet and the Impressionists as well as a gamut of more traditional painters of children who are crucial in providing context for the avant garde Because modernity is an essentially urban phenomenon Green's focus is primarily on the city usually Parisian child The painted youth of her study are organized initially by class and gender Then the chapters are structured according to themes parent child relations modes of discipline work education and play the spectacle sexuality that straddle the congruences among the book's triple trajectory the young their modernist representations and the experience of modernity Green's interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood

Christian Krohg's Naturalism Øystein Sjøstad, 2017-11-01 The definitive English language account of a singular Nordic artist The Norwegian painter novelist and social critic Christian Krohg 1852-1925 is best known for creating highly political paintings of workers prostitutes and Skagen fishermen of the 1880s and for serving as a mentor to Edvard Munch One of the Nordic countries most avant garde naturalist artists Krohg was influenced by French thinkers such as Émile Zola Claude Bernard and Hippolyte Taine and he shocked the provincial sensibilities of his time His work reached beyond the art world when his book *Albertine* and its related paintings were banned upon publication Telling the story of a young seamstress who turns to a life of prostitution it galvanized support for outlawing prostitution in Norway but Krohg was also punished for the work's sexual content Examining the theories of Krohg and his fellow naturalists and their reception in Scandinavian intellectual circles Øystein Sjøstad places Krohg in an international perspective and reveals his striking contribution to European naturalism In the process Christian Krohg's *Naturalism* provides an unparalleled account of Krohg's art

"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 Fran s G rd 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

Women, Femininity and Public Space in European Visual Culture, 1789-1914 Dr Temma Balducci, Asst Prof Heather Belnap Jensen, 2014-11-28 Focusing on images of or produced by nineteenth century European women this volume explores genteel femininity as resistant to easy codification vis vis 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 considering works in a range of media by an array of canonical and understudied women artists they demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting

Prison Terms Ellen Victoria Nerenberg, Professor Ellen Nerenberg, 2001-01-01 An analysis of the confinement experience in Italian narrative between 1930 and 1960 covering the last years of Fascism Not limiting herself to prisons Nerenberg also explores military barracks convents and brothels as carceral homologues

Manet and the Family Romance Nancy Locke, 2001 douard Manet s paintings have long been recognized for being visually compelling and uniquely recalcitrant While critics have noted the presence of family members and intimates in paintings such as *Le D jeuner sur l herbe* Nancy Locke takes an unprecedented look at the significance of the artist s family relationships for his art Locke argues that a kind of mythology of the family or Freudian family romance frequently structures Manet s compositional decisions and choice of models By looking at the representation of the family as a volatile mechanism for the development of sexuality and of repression conflict and desire Locke brings powerful new interpretations to some of Manet s most complex works Locke considers for example the impact of a father son drama rooted in a closely guarded family secret the adultery of Manet p re and the status of L on Leenhoff Her nuanced exploration of the implications of this story that Manet in fact married his father s mistress makes us look afresh at even well known paintings such as *Olympia* This book sheds new light on Manet s infamous interest in gypsies street musicians and itinerants as Locke analyzes the activities of Manet s father as a civil judge She also reexamines the close friendship between Manet and the Impressionist painter Berthe Morisot who married Manet s brother Morisot becomes the subject of a series of meditations on

the elusiveness of the self the transience of identity and conflicting concerns with appearances and respectability Manet and the Family Romance offers an entirely new set of arguments about the cultural forces that shaped these alluring paintings

Gender and Activism in a Little Magazine Rachel Schreiber, 2017-07-05 Interweaving nuanced discussions of politics, visuality and gender *Gender and Activism in a Little Magazine* uncovers the complex ways that gender figures into the graphic satire created by artists for the New York City based socialist journal the *Masses*. This exceptional magazine was published between 1911 and 1917 during an unusually radical decade in American history and featured cartoons drawn by artists of the Ashcan School and others addressing questions of politics, gender, labor and class. Rather than viewing art from the *Masses* primarily in terms of its critical social stances or aesthetic choices, however, this study uses these images to open up new ways of understanding the complexity of early 20th century viewpoints. By focusing on the activist images found in the *Masses* and studying their unique perspective on American modernity, Rachel Schreiber also returns these often ignored images to their rightful place in the scholarship on American modernism. This book demonstrates that the centrality of the *Masses* artists' commitments to gender and class equality is itself a characterization of the importance of these issues for American moderns. Despite their alarmingly regular reliance on gender stereotypes and regardless of any assessment of the efficacy of the artists' activism, the graphic satire of the *Masses* offers invaluable insights into the workings of gender and the role of images in activist practices at the beginning of the last century.

Behind the Seams Susan Hiner, 2023-09-07 In this highly original book, Susan E. Hiner looks behind fashion's seams and focuses on the women fashion producers, both working and middle class, who were key to shaping the French fashion economy. *Behind the Seams* thus opens up the fields of both fashion and French cultural studies and explores new ways of understanding the 19th century by demonstrating that these women's complex and contradictory roles as producers of luxury items left them exploited by an oppressive fashion system even as they served as influencers within it. In 19th century France, fashion was a powerful and lucrative network that depended on women's expert manipulation of its raw materials. The delicate finger work of seamstresses and modistes yielded frothy dresses and ethereal hats; the subtle persuasive rhetoric of written chronicles resulted in savvy targeted marketing campaigns of goods and lifestyles; and the stylized visual splendour of the detailed drawing, engraving and painting of fashion plates fed an aspirational fantasy that ended in consumption. Yet this fashion system paradoxically effaced many of the women on whom it depended. Rather than repeating the familiar narrative of women as victims of fashion, *Behind the Seams* tells a more complicated story. Hiner's close examination reveals the productive women workers, writers and artists who achieved agency, influence and active careers even as their work and lives were masked by the ways in which they were mythologized in popular culture, rendered anonymous and marginalized by institutional exclusion. Beautifully illustrated in colour throughout, *Behind the Seams* is a rich resource and essential reading for all those interested in fashion history, 19th century French history and visual culture and the social history of women.

Place, Culture, and Identity Alan R. H.

Baker, 2001 Alan R H Baker of the Geography Department of the University of Cambridge has played a leading role in the development of historical geography This book which features twelve specially commissioned essays recognizes his highly influential and innovative contributions The contributors address the following topics methodology and ideology in historical geography historical geographies of state regulation and political discourse the social and cultural use of public and private space and the interpretation of images of place in relation to cultural and national identity *Fashioning Horror* Julia Petrov, Gudrun D. Whitehead, 2017-12-14 From Jack the Ripper to Frankenstein Halloween customs to Alexander McQueen collections *Fashioning Horror* examines how terror is fashioned visually symbolically and materially through fashion and costume in literature film and real life With a series of case studies that range from sensationalist cinema and Slasher films to true crime and nineteenth century literature the volume investigates the central importance of clothing to the horror genre and broadens our understanding of both material and popular culture Arguing that dress is fundamental to our understanding of character and setting within horror the chapters also reveal how the grotesque and horrific is at the center of fashion itself with its potential for instability disguise and carnivalesque subversion Packed with original research and bringing together a range of international scholars the book is the first to thoroughly examine the aesthetics of terror and the role of fashion in the construction of horror **What Is to Be Done?** Ludmila PETERS-HOFMANN, 2024-09-28 Addressing a century of change from late nineteenth century realism to late 1970s Sots Art this volume presents new research on how art making criticism and promotion responded dynamically to the fast moving social cultural and political contexts of the Russian Empire and Soviet Union Case studies of artists reveal how figures such as Viktor Vasnetsov and Kazimir Malevich Kazymyr Malevych incorporated contemporary debates into their artworks and expanded their visual expressiveness Analyses of writings by Wassily Kandinsky and Nikolai Punin illustrate the central role played by critics theorists and artists societies in catalyzing new approaches Lastly essays focusing on the Society of Art Exhibitions 1874 83 the diverse displays at exhibitions in the Soviet era and national themes in Ballets Russes productions rethink binaries between collaboration and enmity between nationalism and internationalism and between east and west in art presentation and promotion This analytical triad is complemented by an epilogue by Russian migr artist Pavel Otdelnov who shares how his personal history and identity shape his art especially since Russia's war of aggression against Ukraine *Uncovering Paris* Lela F. Kerley, 2017-06-07 Part I Public balls Staging the nue woman the 1893 Bal des Quat z Arts Policing public nudity the revolution of Sarah Brown Part II Music halls Performing nude erotic dancers and the female body as spectacle Mobilizing against immorality Ren B renger and France's moral leagues Debating Anastasie theatrical censorship's road to repeal Censoring artistic nudity Phryn before her judges The nue woman as the new woman Epilogue **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 fl neur 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 **The Liberation of Painting** Patricia Leighton, 2013-11-08 The years before World War I were a time of social and political ferment in Europe which profoundly affected the art world A major center of this creative tumult was Paris where many avant garde artists sought to transform modern art through their engagement with radical politics In this provocative study of art and anarchism in prewar France Patricia Leighton argues that anarchist aesthetics and a related politics of form played crucial roles in the development of modern art only to be suppressed by war fever and then forgotten Leighton examines the circle of artists Pablo Picasso Juan Gris František Kupka Maurice de Vlaminck Kees Van Dongen and others for whom anarchist politics drove the idea of avant garde art exploring how their aesthetic choices negotiated the myriad artistic languages operating in the decade before World War I Whether they worked on large scale salon paintings political cartoons or avant garde abstractions these artists she shows were preoccupied with social criticism Each sought an appropriate subject medium style and audience based on different conceptions of how art influences society and their choices constantly shifted as they responded to the dilemmas posed by contradictory anarchist ideas According to anarchist theorists art should expose the follies and iniquities of the present to the masses but it should also be the untrammelled expression of the emancipated individual and open a path to a new social order Revealing how these ideas generated some of modernism's most telling contradictions among the prewar Parisian avant garde *The Liberation of Painting* restores revolutionary activism to the broader history of modern art *Twelve Views of Manet's Bar* Bradford Collins, 2021-01-12 Bradford Collins has assembled here a collection of twelve essays that demonstrates through the interpretation of a single work of art the abundance and complexity of methodological approaches now available to art historians Focusing on Manet's *A Bar at the Folies Bergère* each contributor applies to it a different methodology ranging from the more traditional to the newer including feminism Marxism Lacanian psychoanalysis and semiotics By demonstrating the ways that individual practitioners actually apply the various methodological insights that inform their research *Twelve Views of Manet's Bar* serves as an excellent introduction to critical methodology as well as a provocative overview for those already familiar with the current discourse of art history In the process of gaining new insight into Manet's work and into the discourse of methodology one discovers that it is not only the individual painting but art history itself that is under investigation An introduction by Richard Shiff sets the background with a brief history of Manet scholarship and suggestions as to why today's accounts have taken certain distinct directions The contributors selected to provide a broad and balanced range of methodological approaches include Carol Armstrong Albert Boime David Carrier Kermit Champa Bradford R. Collins Michael Paul Driskel Jack Flam Tag Gronberg

James D Herbert John House Steven Z Levine and Griselda Pollock

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