



Odd Man Out

CAROL ARMSTRONG

*Readings of
the Work
and Reputation
of EDGAR
DEGAS*



Odd Man Out Readings Of The Work And Reputation Of Edgar Degas

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Odd Man Out Readings Of The Work And Reputation Of Edgar Degas:

Odd Man Out Carol M. Armstrong, 1991-09-10 In *Odd Man Out* Carol Armstrong offers an important study of Edgar Degas's work and reputation. Armstrong grapples with contradictory portrayals of Degas as odd man out within the modernist canon: he was a realist whom realists rejected; he was a storyteller in pictures who did not satisfy novelist critics; he painted modern life yet was no modernist; he belonged to the impressionist group yet was no impressionist. She confronts these and other contradictions by analyzing the critical vocabularies used to describe Degas's work. By reading several groups of the artist's images through the lens of a sequence of critical texts, Armstrong shows how our critical and popular expectations of Degas are overturned and subverted. Each of these groups of images is matched to different interpretive moves, each highlighting distinct themes: economics and vocation, narrative and semiotics, gender and corporeality, and the author and self. Armstrong's provocative analysis celebrates the tantalizing qualities of the artist's elusive career, the pluralism of his work, its conflation of positivistic and negational tactics, the modern and the traditional, the abstract and the representational. A lucid and searching study, Armstrong has produced one of the most elegant and persuasive examples of the historian's use of 19th-century art criticism. In the process, she has achieved a reading of the artist which makes a difference to the way we understand the difference of Degas himself. Neil McWilliam, *Times Higher Education Supplement*. This is a brilliant, original, and beautifully articulated study. Carol Armstrong's scholarship is impressive in its richness, ambition, and sophistication. Degas's works have rarely been given such detailed, penetrating, and suggestive readings as those offered in this book. Linda Nochlin, *Yale University*. With brilliant insight and incisive analytical intelligence, Carol Armstrong introduces new ways to conceptualize the structural ambiguities of Degas's work. Her subtle and probing readings clarify the fundamental contrariness of Degas's images, their disturbing negativity, their anti-modern modernism. *Odd Man Out* catapults the criticism of Degas from the hinterlands of traditional art history to the foreground of contemporary critical theory in both literature and the visual arts. Charles Bernheimer, *University of Pennsylvania*. **Housing and Dwelling** Barbara Miller

Lane, 2006-11-01 *Housing and Dwelling* collects the best in recent scholarly and philosophical writings that bear upon the history of domestic architecture in the nineteenth and twentieth centuries. Lane combines exemplary readings that focus on and examine the issues involved in the study of domestic architecture, taken from an innovative and informed combination of philosophy, history, social science, art, literature, and architectural writings. Uniquely, the readings underline the point of view of the user of a dwelling and assess the impact of varying uses on the evolution of domestic architecture. This book is a valuable asset for students, scholars, and designers alike, exploring the extraordinary variety of methods, interpretations, and source materials now available in this important field. For students, it opens windows on the many aspects of domestic architecture. For scholars, it introduces new interdisciplinary points of view and suggests directions for further research. It acquaints practising architects in the field of housing design with history and methods and offers directions for future design.

possibilities *Art in Literature, Literature in Art in 19th Century France* Emilie Sitzia, 2011-12-08 The traditional relationship between painting and literature underwent a profound change in nineteenth century France Painting progressively asserted its independence from literature as it liberated itself from narrative obligations whilst interrogating the concept of subject matter itself Simultaneously the influence of art on the writing styles of authors increased and the character of the artist established itself as a recurring motif in French literature This book offers a panoramic review of the relationship between art and literature in nineteenth century France By means of a series of case studies chosen from key moments throughout the nineteenth century the aim of this study is to provide a focused analysis of specific examples of this relationship revealing both its multifaceted nature as well as offering a panorama of the development of this on going and increasingly complex cultural relationship From Jacques Louis David s irreverence for classical texts to Victor Hugo s graphic works from Edouard Manet s illustrations to Vincent Van Gogh s paintings of books from Honor de Balzac s Unknown Masterpiece to Joris Karl Huysmans s A Rebours this interdisciplinary investigation of the links between literature and art in France throws new light on both fields of creative endeavour during a critical phase of France s cultural history **Gender, Space, and the Gaze in Post-Haussmann Visual Culture** Temma Balducci, 2017-03-27 Relying on a range of visual and written sources Gender Space and the Gaze offers fresh ways of considering how masculinity and femininity were lived in late nineteenth century Paris The book moves beyond shopworn dichotomies rooted in Baudelaire s The Painter of Modern Life 1863 that have shaped scholarship on this period **"Interior Portraiture and Masculine Identity in France, 1789-1914"** Heather Belnap Jensen, 2017-07-05 Focusing specifically on portraiture as a genre this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century the preponderance of such portraits alone supports the book s premise that the alignment of men with public life is oversimplified and more myth than reality The volume offers analysis of works by a mix of artists from familiar names such as David Delacroix Courbet Manet Rodin and Matisse to less well known image makers including Dominique Doncre Constance Mayer Anders Zorn and Lucien Etienne Melingue The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self expression and artistic creativity Interior Portraiture and Masculine Identity in France 1789 1914 provides a much needed rethinking of modern masculinity in this period

Crossmappings Elisabeth Bronfen, 2018-05-22 The great influential cultural critic Elisabeth Bronfen sets out in this book a conversation between literature cinema and visual culture The crossmappings facilitated in and between these essays address the cultural survival of image formulas involving portraiture and the uncanny relation between the body and its visual representability the gendering of war death and the fragility of life as well as sovereignty and political power Each

chapter tracks transformations that occur as aesthetic figurations travel from one historical moment to another but also from one medium to another Many prominent artists are discussed during these journeys into the cultural imaginary include Degas Francesca Woodman Cindy Sherman Paul McCarthy Eva Hesse Louise Bourgeois Wagner Picasso and Shakespeare as well as classic Hollywood s film noir and melodrama and the TV series The Wire and House of Cards Queer Impressions Elaine Pigeon,2013-11-05 Beginning with The Portrait of a Lady this book shows how in developing his unique form of realism James highlights the tragic consequences of his American heroine s Romantic imagination in particular her Emersonian idealism In order to expose Emerson s blind spot a lacuna at the very centre of his New England Transcendentalism James draws on the Gothic effects of Nathaniel Hawthorne and Edgar Allan Poe thereby producing an intensification of Isabel Archer s psychological state and precipitating her awakening to a fuller heightened consciousness Thus Romanticism takes an aesthetic turn becoming distinctly Paterian and unleashing queer possibilities that are further developed in James s subsequent fiction This book follows the Paterian thread leading to The Author of Beltraffio and Thophile Gauthier and thereby establishing an important connection with French culture Drawing on James s famous analogy between the art of fiction and the art of the painter the book explores a possible link to the Impressionist painters associated with the literary circle mile Zola dominated It then turns to A New England Winter a tale about an American Impressionist painter and finds traces leading back to James s initiation pr miere The book closes with an exploration of the possible sources of Kate Croy s unspeakable father in The Wings of the Dove and proposes a possible intertext one that provides direct insight into the Victorian closet **Art Books** Wolfgang M. Freitag,1997 Expanded to twice as many entries as the 1985 edition and updated with new publications new editions of previous entries titles missed the first time around more of the artists own writings and monographs that deal with significant aspects or portions of an artist s work though not all of it The listing is alphabetical by artist and the index by author The works cited include analytical and critical biographical and enumerative their formats range from books and catalogues raisonnees to exhibition and auction sale catalogues A selection of biographical dictionaries containing information on artists is arranged by country Annotation copyrighted by Book News Inc Portland OR *Impressionists and Politics* Philip Nord,2014-04-04 Impressionists and Politics is an accessible introduction to the current debates about Impressionism Was the artistic movement really radical and innovative Is the term Impressionism itself an adequate characterization of the movement of painters and critics that took the mid nineteenth century Paris art world by storm By providing an historical background and context the book places the Impressionists roots in wider social and economic transformations and explains its militancy both aesthetic and political Impressionists and Politics is a concise history of the movement from its youthful inception in the 1860s through to its final years of recognition and then crisis *Fellow Men* Bridget Alsdorf,2022-07-12 Focusing on the art of Henri Fantin Latour 1836 1904 and his colleagues Gustave Courbet Edgar Degas Edouard Manet Fr d ric Bazille and Pierre Auguste Renoir Fellow Men argues for

the importance of the group as a defining subject of nineteenth century French painting Through close readings of some of the most ambitious paintings of the realist and impressionist generation Bridget Alsdorf offers new insights into how French painters understood the shifting boundaries of their social world and reveals the fragile masculine bonds that made up the avant garde A dedicated realist who veered between extremes of sociability and hermetic isolation Fantin Latour painted group dynamics over the course of two decades from 1864 to 1885 This was a period of dramatic change in French history and art events like the Paris Commune and the rise and fall of impressionism raised serious doubts about the power of collectivism in art and life Fantin Latour s monumental group portraits and related works by his friends and colleagues from the 1850s through the 1880s represent varied visions of collective identity and test the limits of association as both a social and an artistic pursuit By examining the bonds and frictions that animated their social circles Fantin Latour and his cohorts developed a new pictorial language for the modern group one of fragmentation exclusion and willful withdrawal into interior space that nonetheless presented individuality as radically relational

Learning to Look Lesley Diana Clement,2000 In *Learning to Look* Lesley Clement traces the evolution of Mavis Gallant s visually evocative style through five decades of her short fictional works Gallant explores the boundaries between visible and invisible worlds as the lines shapes and colours suggested by her allusions analogies and structures challenge us as readers

Bazille: Purity, Pose, and Painting in the 1860s ,1998 *The SAGE Handbook of Film Studies* James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field s dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

Mary Cassatt Between Paris and New York Ruth E. Iskin,2025-01-28 The first comprehensive study of Cassatt s life work and legacy through the prism of a transatlantic framework This book re envisions Mary Cassatt in the context of her transatlantic network friendships exhibitions politics and legacy Rather than defining her as either an American artist or a French impressionist author Ruth E Iskin argues that we can best understand Cassatt through the complexity of her multiple identifications as an American patriot a committed French impressionist and a suffragist Contextualizing Cassatt s feminist outlook within the intense pro and anti suffrage debates in the United States Iskin shows how these impacted her artistic representations of motherhood fatherhood and older women Mary Cassatt between Paris and New York also argues for the historical importance of her work as an advisor to American collectors and demonstrates the role of museums in shaping her legacy highlighting the combined impact of

gender national and transnational dynamics **A Forest of Symbols** Andrei Pop, 2019-09-27 A groundbreaking reassessment of Symbolist artists and writers that investigates the concerns they shared with scientists of the period the problem of subjectivity in particular In *A Forest of Symbols* Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement For Pop symbolist denotes an art that is self conscious about its modes of making meaning and he argues that these symbolist practices which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning making brushstrokes on a canvas words on a page are crucial to understanding the genesis of modern art The symbolists saw art not as a social revolution but as a revolution in sense and how to conceptualize the world The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period who were dissatisfied with the strict empiricism dominant in their disciplines which made shared knowledge seem unattainable The problem of subjectivity in particular of what in one's experience can and cannot be shared was crucial to the possibility of collaboration within science and to the communication of artistic innovation Pop offers close readings of the literary and visual practices of Manet and Mallarmé of drawings by Ernst Mach William James and Wittgenstein of experiments with color by Bracquemond and Van Gogh and of the philosophical systems of Frege and Russell filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences **Finding Lost Wax** , 2020-10-26 This book is the first scholarly account of how lost wax casting was forgotten and rediscovered around the world thanks to transmission of know how by Italian founders in the late nineteenth century Against this backdrop Medardo Rosso an Italian sculptor living in Paris overturned rules of the technique through creative approaches to serial reproduction His unusual casts prefigured experiments in casting in the modern era The volume includes art historical essays by distinguished scholars on the revival of lost wax casting in different countries and a case study of Rosso's *Bambino ebreo* series including scientific analysis and conservation studies Podcast interview with Sharon Hecker about this book HumanitiesMatter Remodeling a Lost Wax Technique The Methods of Medardo Rosso brill com **Art against censorship** Erin Duncan-O'Neill, 2024-07-02 Honor Daumier 1808-79 who was imprisoned early on for a politically offensive cartoon painted scenes from seventeenth century theatre and literature at moments of stifling censorship later in his career He continued to find form for dangerous political dissent in the face of intense and shifting censorship laws by drawing on La Fontaine Molière and Cervantes masters of dissimulation and critique in a newly glorified literary past This book reveals new connections between legal repression and subversive fine arts practice showing the force of Daumier's role in the broader stories of image text relationships and political expression Perspectives on Manet Therese Dolan, 2017-07-05 Bringing forth fresh perspectives on Manet's art by established scholars this volume places this compelling and elusive artist's painted oeuvre within a broader cultural context and links his artistic preoccupations with literary and musical currents Rather than seeking consensus on his art through one methodology

or focusing on one crucial work or period this collection investigates the range of Manet's art in the context of his time and considers how his vision has shaped subsequent interpretations. Specific essays explore the relationship between Manet and Whistler, Emile Zola's attitude toward the artist, Manet's engagement with moral and ethical questions in his paintings and the heritage of Charles Baudelaire and Clement Greenberg in critical responses to Manet. Through these and other analyses this volume illuminates the scope of Manet's career and indicates the crucial position the artist held in generating a modernist avant garde aesthetic.

Playing It Straight Jennifer A. Greenhill, 2012-08-01 Outgrowth of the author's thesis Yale University 2007 under the title The plague of jocularity: contesting humor in American art and culture 1863-1893

Dream States Jennifer Laurie Shaw, 2002-01-01 This illustrated book is the first full length examination of Puvis's murals and their critical reception during the artist's lifetime. Jennifer L. Shaw explains that Puvis's paintings were imagined to embody a vision of France. Although his regional images, allegories of the French heritage and evocations of the nation as an embracing motherland were all part of a grand tradition of public art, Puvis's painting style was more closely aligned with the avant garde. Rather than providing a specific narrative or allegory of France, Puvis's murals provoked viewers to experience their own fantasies of Frenchness rather than using the close brushwork favored by most of his contemporaries. Puvis used large flat areas of color to render his subjects. Shaw persuasively argues that Puvis was the only painter of the period to unite the traditions of public art and modernist form. Her original analysis of Puvis's art underlines his importance to the history of modernism; her examination of the public response to his art illuminates debates about art, subjectivity and national identity in fin de siècle France.

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