

LOOKING INTO
DEGAS

UNEASY IMAGES OF
WOMEN AND MODERN LIFE



Looking Into Degas Uneasy Images Of Women And Modern Life

Timothy J. Gilfoyle



Looking Into Degas Uneasy Images Of Women And 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 **Gender, Space, and the Gaze in Post-Haussmann 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

City of Eros Timothy J. Gilfoyle, 1994 Winner of the Allan Nevins Prize of the Society of American Historians and the New York State Historical Association Manuscript Prize "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 Gerd 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 *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

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

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

Feminism and Tradition in Aesthetics Peggy Zeglin Brand, Carolyn Korsmeyer, 2010-11-01 **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

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