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The Female Nude I A Pose For Artists

Paula J. Birnbaum



The Female Nude I A Pose For Artists:

The Female Nude Lynda Nead, 2024-05-01 The history of Western art is saturated with images of the female body Lynda Nead's *The Female Nude* was the first book to critically examine this phenomenon from a feminist perspective and ask how and why did the female nude acquire this status In a deft and engaging manner Lynda Nead explores the ways in which acceptable and unacceptable images of the female body are produced issues which have been reignited by current controversies around the patriarchy objectification and pornography Nead brilliantly illustrates the two opposing poles occupied by the female nude in the history of art at one extreme the visual culmination of enlightenment aesthetics at the other spilling over into the degraded and the obscene What both have in common however is the aim of containing the female body Drawing on examples of art and artists from the classical period to the 1980s *The Female Nude* paints a devastating picture of the depiction of the female body and remains as fresh and invigorating today as it was at the time of its first publication This Routledge Classics edition includes a new Preface by the author [American Women Artists and the Female Nude Image \(1969-1983\)](#) Florence Rebecca McEwin, 1990 **The Artist, His Model, Her Image, His Gaze** Karen L. Kleinfelder, 1993-04-15 Although Pablo Picasso's name is virtually synonymous with modernity his late graphics repeatedly turn back to the traditional theme of the artist and model Had the aging artist turned reactionary or is Picasso's treatment of the theme more subversive than anyone has suspected In this innovative study Karen L. Kleinfelder rejects the claim that Picasso's later work was a failure The failing she claims lies more in the way we typically have read the images treating them merely as reflections of an old age style or of the artist's private life Focusing on graphics dating from 1954 to 1970 Kleinfelder shows how Picasso plays with the artist model theme to extend subvert and parody both the possibilities and limits of representation For Kleinfelder Picasso's graphic work both mystifies and demystifies the creative process venerates and mocks the effects of aging and the artist's self image as a living old master and acknowledges and denies his own fear of death Using recent interpretive and literary theory Kleinfelder probes the three way relationship between artist model and canvas The dynamics of this relationship provided Picasso with an open ended textual framework for exploring the dichotomies of man woman self other and vitality mortality What unfolds is the artist's struggle not only with the impossibility of representing the model on canvas but also with the inevitability of his own death Kleinfelder explores how Picasso's means of pursuing these issues allows him to defer closure on a long productive career By focusing on the graphics rather than the paintings Kleinfelder contradicts the primacy of the painted masterpiece she steers the reader away from the assumption that the artist must work toward creating a final body of work that signifies the culmination of his search for a coherent identity Picasso's search she argues realizes itself in the creative process She interprets the late graphics not as a biographical statement but as a tool for investigating the possibilities of representation within the limits of Picasso's medium and his lifetime Richly illustrated Kleinfelder's book will open up new approaches to the late work of this complex artist

Gender and Body Language in Roman Art Glenys Davies, 2018-05-31 Analysis of the body language of statues of men and women as an indicator of gender relations in Roman society

Aesthetics and the Philosophy of Art Peter Lamarque, Stein Haugom Olsen, 2018-09-13 For over fifty years philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation Now in its second edition and thoroughly revised *Aesthetics and the Philosophy of Art The Analytic Tradition An Anthology* captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art interpretation values of art art and knowledge and fiction and the imagination New to this edition are selections which treat aesthetic experience more widely including essays on the aesthetics of nature and aesthetics in everyday life Other carefully chosen pieces analyze the practice and experience of specific art forms in greater detail including painting photography film literature music and popular art such as comics This bestselling collection is an essential resource for students and scholars of aesthetics designed to foster a foundational understanding of both long standing and contemporary topics in the field

Sex Objects Jennifer Doyle, 2006 The declaration that a work of art is about sex is often announced to the public as a scandal after which there is nothing else to say about the work or the artist controversy concludes a conversation when instead it should begin a new one Moving beyond debates about pornography and censorship Jennifer Doyle shows us that sex in art is as diverse as sex in everyday life exciting ordinary emotional traumatic embarrassing funny even profoundly boring *Sex Objects* examines the reception and frequent misunderstanding of highly sexualized images words and performances In chapters on the boring parts of *Moby Dick* the scandals that dogged the painter Thomas Eakins the role of women in Andy Warhol's *Factory* films *bad sex* and Tracey Emin's crudely evocative line drawings and L A artist Vaginal Davis's pornographic parodies of Vanessa Beecroft's performances *Sex Objects* challenges simplistic readings of sexualized art and instead investigates what such works can tell us about the nature of desire In *Sex Objects* Doyle offers a creative and original exploration of how and where art and sex connect arguing that to proclaim a piece of art about sex reveals surprisingly little about the work the artist or the spectator Deftly interweaving anecdotal and personal writing with critical feminist and queer theory she reimagines the relationship between sex and art in order to better understand how the two meet and why it matters Jennifer Doyle is associate professor of English at the University of California Riverside She is coeditor with Jonathan Flatley and Jos Esteban Muoz of *Pop Out Queer Warhol*

Art of the Avant-gardes Professor and Head of Art History Steve Edwards, Steve Edwards, Paul Wood, 2004-01-01 02 This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre

Raphaelite brotherhood This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre Raphaelite brotherhood **Primitivism, Cubism, Abstraction** Charles Harrison, Francis Frascina, Professor Francis Frascina, Gillian Perry, 1993-01-01 On art in the early 20th century **Baroque Tendencies in Contemporary Art** Kelly A. Wacker, 2021-02-03 Baroque Tendencies in Contemporary Art is a collection of essays by an international cadre of scholars addressing current trends within the field of contemporary art and how artists and architects reflect upon past traditions and fold them into the present Often referred to as the Neo Baroque scholarship on this topic first emerged in the 1980s with the publication of several notable studies in France but not translated into English until the 1990s in addition a number of recent exhibitions have focused on contemporary responses to the Baroque The Baroque and the Neo Baroque are frequently defined as having a propensity for instability seriality reflexivity fluidity and spectacle This is perhaps partly why in the millennial period there is so much interest in the Baroque we are seeking ways to find parallels between the art of then and the art of our own diverse pluralistic culture This book provides context for how contemporary artists meet and deal with the Baroque both formally and conceptually Among others it provides discussions of the work of American artists John Currin Jeff Koons Frank Stella Lisa Yuskavage American architect Frank Gehry European artists Lucian Freud Jenny Saville Emilio Vedova Latin American artists Monica Castillo Raphael Cauduro Yishai Judisman and New Zealand artists Richard Reddaway and Joanna Langford *Women Artists in Interwar France* Paula J. Birnbaum, 2017-07-05 Women Artists in Interwar France Framing Femininities illuminates the importance of the Soci des Femmes Artists Modernes more commonly known as FAM and returns this group to its proper place in the history of modern art In particular this volume explores how FAM and its most famous members Suzanne Valadon Marie Laurencin and Tamara de Lempicka brought a new approach to the most prominent themes of female embodiment the self portrait motherhood and the female nude These women reimaged art s conventions and changed the direction of both art history and the politics of their contemporary art world FAM has been excluded from histories of modern art despite its prominence during the interwar years Paula Birnbaum s study redresses this omission contextualizing the group s legacy in light of the conservative politics of 1930s France The group s artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism Although many FAM works are missing one reason for the lack of attention paid to their efforts Birnbaum s extensive research through archives press clippings and first hand interviews with artists families reclaims FAM as an important chapter in the history of art from the interwar years

Rembrandt and the Female Nude Eric Jan Sluiter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt s extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional

subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluiter in *Rembrandt and the Female Nude* examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluiter demonstrates that more than any other artist Rembrandt set out to incite the greatest possible empathy in the viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluiter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices *The Consumption of Culture, 1600-1800* Ann Bermingham, John Brewer, 1995

Subject as Aporia in Early Modern Art Alexander Nagel, 2017-07-05 The studies in this volume focus on works of art that generate bafflement and that make that difficulty of reading part of their rhetorical structure These are works whose subjects are not easily identifiable or can be readily associated with more than one subject at the same time works that take a subject into a new genre or format pagan into Christian for example or vice versa and thus destabilize the subject itself works that concentrate on the marginal rather than the central episode and works that introduce elements of the preparatory phase the indeterminacy that are native to the sketch or drawing for example into the realm of finished works Unable to settle on a single reading the effort of interpretation doubles back on its own procedures This aporia according to Aristotle serves as the initial impulse to philosophical inquiry Although the works studied here are in many ways exceptional the aporias they raise register larger structural problems belonging to the artistic culture as a whole Between 1400 and 1700 we see the emergence of new formats new genres new subjects and new techniques as well as new venues for the display of art It is an implicit thesis of this book that the systemic shifts occurring in the early modern period made the emergence of aporetic works of art and of aporia as a problem for art a structural inevitability *The Making of Women Artists in Victorian England* Jo Devereux, 2016-08-02 When women were admitted to the Royal Academy Schools in 1860 female art students gained a foothold in the most conservative art institution in England The Royal Female College of Art the South Kensington Schools and the Slade School of Fine Art also produced increasing numbers of women artists Their entry into a male dominated art world altered the perspective of other artists and the public They came from disparate levels of society Princess Louise the fourth daughter of Queen Victoria studied sculpture at the National Art Training School yet they all shared ambition talent and courage Analyzing their education and careers this book argues that the women who attended the art schools during the 1860s and 1870s including Kate Greenaway Elizabeth Butler Helen Allingham Evelyn De Morgan and Henrietta Rae produced work that would accommodate yet subtly challenge the orthodoxies of the fine art establishment

Without their contributions Victorian art would be not simply the poorer but hardly recognizable to us today **Sexually Explicit Art, Feminist Theory, and Gender in the 1970s** Christian Liclair, 2022-05-30 Structured around sexual desire as the central analytical category this monograph systematically approaches a heterogeneous array of artworks to purposefully examine the entanglements of art feminist theory gender and sexuality This book considers the potential of sexually explicit art to challenge a socially constructed conception of sexuality as well as gender and explores the sexually explicit as a means to re claim agency for marginalized subjectivities and to emancipate desire from within the patriarchal and heteronormative system In distinct case studies the author focuses on works by four US American artists Robert Mapplethorpe Joan Semmel Betty Tompkins and Tee A Corinne and situates them in relation to contemporaneous debates associated with the insurgent Sexual Liberation Movements of the 1970s The book will be of interest to scholars working in art history visual culture and gender and sexuality studies Generations and Geographies in the Visual Arts: Feminist Readings Griselda

Pollock, 2005-08-12 In Generations and Geographies in the Visual Arts: Feminist Readings the challenge of contemporary feminist theory encounters the provocation of the visual arts made by women in the twentieth century The major issue is difference sexual cultural and social The book points to the singularity of each artist's creative negotiation of time and historical and political circumstance Griselda Pollock calls attention to the significance of place location and cultural diversity connecting issues of sexuality to those of nationality imperialism migration diaspora and genocide

Beyond National Identity Michele Greet, 2009 Traces changes in Andean artists' vision of indigenous peoples as well as shifts in the critical discourse surrounding their work between 1920 and 1960 Modern Women Artists in the Nordic Countries, 1900-1960 Kerry Greaves, 2021-04-05 This transnational volume examines innovative women artists who were from or worked in Denmark Finland Greenland Iceland Norway Spain and Sweden from the emergence of modernism until the feminist movement took shape in the 1960s The book addresses the culturally specific conditions that shaped Nordic artists' contributions brings the latest methodological and feminist approaches to bear on Nordic art history and engages a wide international audience through the contributors' subject matter and analysis Rather than introducing a new history of rediscovered women artists the book is more concerned with understanding the mechanisms and structures that affected women artists and their work while suggesting alternative ways of constructing women's art histories Artists covered include Else Alfelt Pia Arke Franciska Clausen Jessie Kleemann Hilma af Klint Sonja Ferlov Mancoba Greta Knutson Aase Texmon Rygh Hannah Ryggen J l ana Sveinsd ttir Ellen Thesleff and Astri Aasen The target audience includes scholars working in art history cultural studies feminist studies gender studies curatorial studies Nordic studies postcolonial studies and visual studies **Radical Eroticism** Rachel Middleman, 2018-01-16 In the 1960s the fascination with erotic art generated a wave of exhibitions and critical discussion on sexual freedom visual pleasure and the nude in contemporary art **Radical Eroticism** examines the importance of women's contributions in fundamentally reconfiguring representations of sexuality across several

areas of advanced art performance pop postminimalism and beyond This study shows that erotic art made by women was integral to the profound changes that took place in American art during the sixties from the crumbling of modernist aesthetics and the expanding field of art practice to the emergence of the feminist art movement Artists Carolee Schneemann Martha Edelheit Marjorie Strider Hannah Wilke and Anita Steckel created works that exemplify these innovative approaches to the erotic exploring female sexual subjectivities and destabilizing assumptions about gender Rachel Middleman reveals these artists radical interventions in both aesthetic conventions and social norms Bodies of Art Marie Lathers, 2001-01-01 To the time honored myth of the artist creating works of genius in isolation with nothing but inspiration to guide him art historians have added the mitigating influences of critics dealers and the public Bodies of Art completes the picture by adding the model This lively look at atelier politics through the lens of literature focuses in particular on the female model with special attention to her race ethnicity and class The result is a suggestive account of the rise and fall of the female model in nineteenth century realism with a final emphasis on the passage of the model into photography at the turn of the century This history of the model begins in nineteenth century Paris where the artist model dynamic was regularly debated by writers and where the most important categories of models appear to be Jewish Italian and Parisian women Bodies of Art traces an evolution in the representation of this model in realist and naturalist literary works from her birth in Balzac to her death in Maupassant in the process revealing how she played a key role in theories of representation advanced by writers Throughout the book Marie Lathers connects the artist s work to the social realities and actual bodies that surround and inhabit the atelier Her work shows how much the status of the model can tell us about artistic practices during the century of the birth of modernity

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