

# THE SPECTACULAR BODY



Anthea Callen

# Spectacular Body Science Method And Meaning In The Work Of Degas

**Jianjun Gao**



## **Spectacular Body Science Method And Meaning In The Work Of Degas:**

**The Spectacular Body** Anthea Callen, Edgar Degas, 1995 Explores the ways in which the human body especially the female body was visualized by artists in the late 19th century The book focuses on the work of Degas and deals with issues of gender sexuality and visual representation to illuminate the Impressionist s depictions of women **Contagion, Hygiene, and the European Avant-Garde** David Hopkins, Disa Persson, 2023-07-31 This interdisciplinary collection of essays brings together scholars in the fields of art history theatre visual culture and literature to explore intersections between the European avant garde c 1880 1945 and themes of health and hygiene such as illness contagion cleanliness and contamination Examining the artistic oeuvres of some of the canonical names of modern art including Edgar Degas Edvard Munch Pablo Picasso George Orwell Marcel Duchamp and Antonin Artaud this book investigates instances where the heightened political social and cultural currencies embedded within issues of hygiene and contagion have been mobilised and subversively exploited to fuel the critical strategy at play This edited volume promotes an interdisciplinary and socio historically contextualised understanding of the criticality of the avant garde gesture and cultivates scholarship that moves beyond the limits of traditional academic subjects to produce innovative and thought provoking connections and interrelations across various fields The book will be of interest to scholars working in art history literature theatre cultural studies modern history medical humanities and visual culture **Édouard Vuillard, the Nabis, and the Politics of Domesticity** Francesca Berry, 2024-12-12 This ground breaking book is the first to address the feminine and feminist politics of Intimiste art a modernist mode of art making developed in the 1890s by douard Vuillard while associated with the Nabi brotherhood Coined by contemporary critics intimisme encapsulated the shared approach of these artists to depicting intimate settings and themes Vuillard s paintings which are typically small employ bold pigments and economic brushstrokes to depict female figures in tightly composed apartment interiors Those portrayed include his mother and sister just as wives and lovers dominate the art of other Nabis including Maurice Denis and Pierre Bonnard Francesca Berry comparatively analyses the gender politics of Nabi art to reveal real differences Through skilled visual interpretation she argues that Vuillard attempted a profound engagement with the material conditions of feminine domesticity in cooperation with his first and most sustained audience women He did so the author reveals in artworks that explore a complex range of feminine experiences such as sexual initiation stillbirth illicit work and unceasing housework The personal gender politics of Intimiste practice also are foregrounded Vuillard s studio bedroom afforded him access to quotidian femininity But at what risks to his sister s privacy and to his mother s subjectivity Making an artistic project of feminine domesticity also meant entering the field of politics The 1890s was the decade of state legislation and feminist demands with respect to work in the home and women s familial rights Personal in motif and Symbolist in form Berry s extensive historical research reveals these artworks also to have been social and political sometimes even feminist in meaning Transcending the structural repression of domesticity in histories of

modernist art this book powerfully overturns residual myths of aesthetic introspection and social retreat that for too long have been attached to Nabi Symbolism *The Oxford Handbook of Global Realisms* Vaysman, 2025-11-04 Realism is an artistic practice that aims to faithfully represent reality Historically it has been practiced across different media from early pictorial art and epic oral narratives through literature and visual arts to film music and digital media However an understanding of what it means to faithfully represent reality is not universal rather it varies from culture to culture The Oxford Handbook of Global Realisms approaches realism as a transnational transhistorical and intermedial global phenomenon It brings the diversity of global realisms to the fore showcasing previously underrepresented and marginalized theories practices forms and media of realist cultural production

**"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

**Picturing Evolution and Extinction** Fae Brauer, 2015-10-05 With the increasing loss of biological diversity in this Sixth Age of Mass Extinction it is timely to show that devolutionary paranoia is not new but rather stretches back to the time of Charles Darwin It is also an opportune moment to show how human driven extinction as designated by the term Anthropocene has long been acknowledged The halcyon days of European industrial progress colonial expansion and scientific revolution trumpeted from the Great Exhibition of 1851 until the Dresden International Hygiene Exhibition of 1930 were constantly marred by fears of rampant degeneration depopulation national decline environmental devastation and racial extinction This is demonstrated by the discourses of catastrophism charted in this book that percolated across Europe in response to the theories of Darwin and Jean Baptiste Lamarck as well as Marcellin Berthelot Camille Flammarion Ernst Haeckel Louis Landouzy Félix Le Dantec Cesare Lombroso Thomas Huxley Benedict Augustin Morel Louis Pasteur Lisé Reclus Rudolf Steiner and Wilhelm Wundt among others This book presents pioneering explorations of the interrelationship between

these discourses and modern visual cultures and the ways in which the picturing of evolution and extinction by artists as diverse as Roger Broders Albert Besnard Fernand Cormon H l ne Dufau mile Gall Franti ek Kupka Pablo Picasso Carles Mani y Roig Sophie Taeuber and Vasilii Vatagin betrayed anxieties subliminally festering over degeneration alongside latent hopes of regeneration Following Darwin s concept of evolution as Janus faced the dialectical interplay of evolution and extinction and degeneration and regeneration is explored in modern visual cultures in Australia America Britain France Germany Russia Spain and Switzerland at significant spatio temporal junctures between 1860 and 1930 By unravelling the picturing of the dread of alcoholism cholera dysentery tuberculosis typhoid and rabies alongside phobias of animalism criminality hysteria impotency and ecological disaster each chapter makes an original contribution to this new field of scholarship By locating these discourses and visual cultures within the golden age of Neo Lamarckism they also reveal how regeneration was pictured as the Janus face of degeneration able to facilitate evolution through the inheritance of beneficial characteristics in propitious environments In striking such an uplifting note amidst the dissonant cacophony of catastrophism this book reveals why the art and science of Transformism proved so appealing in France as elsewhere and why visual cultures of regeneration became as dominant in the twentieth century as the picturing of degeneration had been in the nineteenth century It also illuminates the paradoxical inversion that occurred in the twentieth century when devolution became equivalent to evolution for many Modernists Hence whilst this book opens with the picturing of indigenous people in Australia and North America as doomed races by the first publication of Darwin s On The Origin of Species it closes with the quest by 1930 for a regenerative suntan as dark as the skin of those indigenous people

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 mile 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 ystein 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

**Medicine and Maladies**  
 ,2018-07-03 Medicine and Maladies explores the aesthetic medical and socio political contexts that informed depictions of illness and disease in nineteenth century France Eleven essays by specialists in nineteenth century French literature and visual culture probe the acts of writing reading and viewing corporeal afflictions across the works of medical practitioners

surgeons pharmacists novelists and artists Tracing scientific discourse in literary narratives and signalling references to fiction in medical texts the contributions to this interdisciplinary volume invite us to rethink the relationship between the humanities and the medical sciences

**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](http://www.loc.gov/catdir/enhancements/fy0743/2007533305_d.html)

*Rivals and Conspirators* Fae Brauer, 2014-07-08 Once the State-run Salon in Paris closed an array of independent Salons mushroomed starting with the French Artists Salon and Women's Salon in 1881 followed by the Independent Artists Salon National Salon of Fine Arts and Autumn Salon Offering an unparalleled choice of art identities and alliances together with undreamed of opportunities for sales commissions prizes and art criticism these great Salons guaranteed the centripetal and centrifugal power of Paris as the modern art centre Lured by the prospect of being exhibited annually in Salons the size of Biennales today a huge number and national diversity of artists from the Australian Rupert Bunny to the Spaniards Pablo Picasso and Juan Gris flocked to Paris Yet by no means were these Salons equal in power nor did they work consensually to forge this modern art centre Formed on the basis of their different cultural politics constantly they rivalled one another for State acquisitions and commissions exhibition places and spaces awards and every other means of enhancing their legitimacy By no means were the avant-garde salons those that most succeeded Instead as this cultural political history demonstrates the French Artists and National Fine Art Salons were the most successful with the genderist French Artists Salon being the most powerful and official Despite the renown today of Neo Impressionism Art Nouveau Fauvism Cubism and Orphism the most powerful artists in this modern art centre were not Sonia Delaunay Matisse Paul Signac Henri Matisse or even Picasso but such Academicians as Léon Bonnat William Bouguereau Fernand Cormon Edouard Detaille Gabriel Ferrier Jean Paul Laurens Luc Oliver Merson and Aimé Morot who exhibited at the official Salon supported by the machinery of the State In its exposure of the rivalry conflict and struggle between the Salons and their artists this is an unprecedented history of dissension It also exposes how just below the welcoming internationalist veneer of this modern art centre intense persecutionist paranoia lay festering Whenever France's civilizing mission seemed culturally commercially or colonially threatened it erupted in waves of nationalist xenophobia turning artistic rivalry into bitter enmity In exposing how rivals became transmuted into conspirators ultimately this book reveals a paradox resonant in histories that celebrate the international triumph of French modern art that this magnetic centre which began by welcoming international modernists ended by attacking them for undermining its cultural supremacy contaminating its civilizing mission

and politically persecuting the very modernist culture for which it has received historical renown      A Moment's Monument Sharon Hecker,2017-06-13 Medardo Rosso 1858 1928 is one of the most original and influential figures in the history of modern art and this book is the first historically substantiated critical account of his life and work An innovative sculptor photographer and draftsman Rosso was vital in paving the way for the transition from the academic forms of sculpture that persisted in the nineteenth century to the development of new and experimental forms in the twentieth His antimemorial antiheroic work reflected alienation in the modern experience yet also showed deep feeling for interactions between self and other Rosso's art was also transnational he refused allegiance to a single culture or artistic heritage and declared himself both a citizen of the world and a maker of art without national limits In this book Sharon Hecker develops a narrative that is an alternative to the dominant Franco centered perspective on the origin of modern sculpture in which Rodin plays the role of lone heroic innovator Offering an original way to comprehend Rosso *A Moment's Monument* negotiates the competing cultural imperatives of nationalism and internationalism that shaped the European art world at the fin de siècle      *Exercises in Architecture* Simon Unwin,2022-08-01 This revised edition of *Exercises in Architecture* Learning to Think as an Architect is full of new content building on the success of the previous edition All the original exercises have been revised and new ones added with the format changing to allow the inclusion of more supplementary material The aim remains the same to help pre or early course architecture students begin and develop their ability to think as architects Learning to do architecture is tricky It involves awakening abilities that remain dormant in most people It is like learning language for the first time a task made more mystifying by the fact that architecture deals not in words but in places places to stand to walk to sit to hide to sleep to cook to eat to work to play to worship This book was written for those who want to be architects It suggests a basis for early experiences in a school of architecture but it could also be used in secondary schools and colleges or as self directed preparation for students in the months before entering professional education *Exercises in Architecture* builds on and supplements the methodology for architectural analysis presented in the author's previous book *Analysing Architecture the Universal Language of Place Making* fifth edition 2021 and demonstrated in his *Twenty Five Buildings Every Architect Should Understand* Routledge 2015 Together the three books deal with the three aspects of learning any creative discipline 1 *Analysing Architecture* provides a methodology for analysis that develops an understanding of the way architecture works 2 *Twenty Five Buildings* explores and extends that methodology through analysis of examples as case studies and 3 *Exercises in Architecture* offers a way of expanding understanding and developing fluency by following a range of rudimentary and more sophisticated exercises Those who wish to become professional architects wherever in the world they might be must make a conscious effort to learn the universal language of architecture as place making to explore its powers and how they might be used The exercises in this book are designed to help      *Portraits of Violence* Suzannah Biernoff,2017-03-28 Investigates the artistic medical and journalistic responses to facial injury in WWI      Peoples on Parade

Sadiah Qureshi, 2011-09-09 In May 1853 Charles Dickens paid a visit to the savages at Hyde Park Corner an exhibition of thirteen imported Zulus performing cultural rites ranging from songs and dances to a witch hunt and marriage ceremony Dickens was not the only Londoner intrigued by these living curiosities displayed foreign peoples provided some of the most popular public entertainments of their day At first such shows tended to be small scale entrepreneurial speculations of just a single person or a small group By the end of the century performers were being imported by the hundreds and housed in purpose built native villages for months at a time delighting the crowds and allowing scientists and journalists the opportunity to reflect on racial difference foreign policy slavery missionary work and empire Peoples on Parade provides the first substantial overview of these human exhibitions in nineteenth century Britain Sadiah Qureshi considers these shows in their entirety their production promotion management and performance to understand why they proved so commercially successful how they shaped performers lives how they were interpreted by their audiences and what kinds of lasting influence they may have had on notions of race and empire Qureshi supports her analysis with diverse visual materials including promotional ephemera travel paintings theatrical scenery art prints and photography and thus contributes to the wider understanding of the relationship between science and visual culture in the nineteenth century Through Qureshi's vibrant telling and stunning images readers will see how human exhibitions have left behind a lasting legacy both in the formation of early anthropological inquiry and in the creation of broader public attitudes toward racial difference

**Shifting Corporealities in Contemporary Performance** Marina Gržinić, Aneta Stojnić, 2018-10-03 This book investigates how contemporary artistic practices engage with the body and its intersection with political technological and ethical issues Departing from the relationship between corporeality and performing arts such as theater dance and performance it turns to a pluriversal understanding of embodiment that resides in the extra violent conditions of contemporary global necro capitalism in order to conduct a thorough analysis that goes beyond arts and culture It brings together theoretical academic texts by established and emerging scholars alike exposing perspectives from different fields philosophy cultural studies performance studies theater studies and dance studies as well as from different geopolitical contexts Through a series of thematic clusters the study explores the reactivation of the body as a site of a new meaning making politics

**The Pulse of Modernism** Robert Michael Brain, 2015-03-02 Robert Brain traces the origins of artistic modernism to specific technologies of perception developed in late nineteenth century laboratories Brain argues that the thriving fin de siècle field of physiological aesthetics which sought physiological explanations for the capacity to appreciate beauty and art changed the way poets artists and musicians worked and brought a dramatic transformation to the idea of art itself

**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 **Frederic Leighton** KerenRosa

Hammerschlag,2017-07-05 Keren Rosa Hammerschlag s Frederic Leighton Death Mortality Resurrection offers a timely reexamination of the art of the late Victorian period s most institutionally powerful artist Frederic Lord Leighton 1830 1896 As President of the Royal Academy from 1878 to 1896 Leighton was committed to the pursuit of beauty in art through the depiction of classical subjects executed according to an academic working method But as this book reveals Leighton s art and discourse were beset by the realisation that academic art would likely die with him Rather than achieving classical perfection Hammerschlag argues Leighton s figures hover in transitional states between realism and idealism flesh and marble life and death as gothic distortions of the classical ideal The author undertakes close readings of key paintings sculptures frescos and drawings in Leighton s oeuvre and situates them in the context of contemporaneous debates about death and resurrection in theology archaeology and medicine The outcome is a pleasurable macabre counter biography that reconfigures what it meant to be not just a late Victorian neoclassicist and royal academician but President of the Victorian Royal Academy

Cézanne's Other Susan Sidlauskas,2009 In the voluminous scholarship that s been written on Paul Cezanne little has been said about the twenty four portraits in oil that Cezanne made of his wife Hortense Fiquet Cezanne over an extended twenty year period In Cezanne s Other The Portraits of Hortense Susan Sidlauskas breaks new ground focusing on these paintings as a group and looking particularly at the differences that render many of them unrecognizable as the same person She argues that Cezanne sidestepped the conventional goals of portraiture he avoids representing a consistent identifiable physiognomy or conventional feminine postures and does not portray the subject s inner life making lack of fixedness itself his subject which leads him ultimately to a radical reformulation of modern portraiture Sidlauskas also upends the notion of Mme Cezanne as the irrelevant and absent spouse Instead she reveals Hortense Fiquet Cezanne as a presence so crucial to the artist that she became the essential other to his ever evolving self Coupling historical texts from philosophy psychology and physiology with more recent writings from women s and gender studies cognitive psychology and visual culture Sidlauskas demonstrates that Mme Cezanne offered intimacy at arm s length for the painter who has been dubbed the lone

wolf of Aix Book Jacket     "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

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