

# The Nineteenth Century Visual Culture Reader

The Nineteenth-century Visual Culture Reader Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture Recent Approaches to 19th Century Visual Culture The Nineteenth-century Visual Culture Reader Consuming Identities Victorian Science and Imagery Work Sights Women and Visual Culture in Nineteenth-century France, 1800-1852 Charles Darwin and Victorian Visual Culture Art: History: Visual: Culture Victorian Visual Culture The Gamin de Paris in Nineteenth-Century Visual Culture Before Photography Istanbul Exchanges Wondrous Difference Tenth-century China and Beyond Ophelia and Victorian Visual Culture The Gamin de Paris in Nineteenth-Century Visual Culture Techniques of the Observer Visualizing Equality Vanessa R. Schwartz Daniel Harkett Vanessa R. Schwartz Amy K. DeFalco Lippert Nancy Rose Marshall Vanessa Meikle Schulman Gen Doy Jonathan Smith Deborah Cherry Renate Brosch Marilyn R. Brown Kirsten Belgum Mary Roberts Alison Griffiths Wu Hung Kimberly Rhodes Marilyn Brown Jonathan Crary Aston Gonzalez

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the nineteenth century is central to contemporary discussions of visual culture this reader brings together key writings on the period exploring such topics as photographs exhibitions and advertising

this collection reconsiders the life and work of emile jean horace vernet 1789 1863 presenting him as a crucial figure for understanding the visual culture of modernity the book includes work by senior and emerging scholars showing that vernet was a multifaceted artist who moved with ease across the thresholds of genre and media to cultivate an image of himself as the embodiment of modern france in tune with his times skilled at using modern technologies of visual reproduction to advance his reputation vernet appealed to patrons from across the political spectrum and made works that nineteenth century audiences adored even baudelaire who reviled vernet and his art and whose judgment has played a significant role in consigning vernet to art historical obscurity acknowledged that the artist was the most complete representative of his age for those with an interest in the

intersection of art and modern media politics imperialism and fashion the essays in this volume offer a rich reward

consuming identities restores the california gold rush to its rightful place as the first pivotal chapter in the american history of photography and uncovers nineteenth century san francisco s position in the vanguard of modern visual culture

the nineteenth century was a period of science and imagery when scientific theories and discoveries challenged longstanding boundaries between animal plant and human and when art and visual culture produced new notions about the place of the human in the natural world just as scientists relied on graphic representation to conceptualize their ideas artists moved seamlessly between scientific debate and creative expression to support or contradict popular scientific theories such as darwin s theory of evolution and sexual selection deliberately drawing on concepts in ways that allowed them to refute popular claims or disrupt conventional knowledges focusing on the close kinship between the arts and sciences during the victorian period the art historians contributing to this volume reveal the unique ways in which nineteenth century british and american visual culture participated in making science and in which science informed art at a crucial moment in the history of the development of the modern world together they explore topics in geology meteorology medicine anatomy evolution and zoology as well as a range of media from photography to oil painting they remind us that science and art are not tightly compartmentalized separate influences rather these are fields that share forms manifest as waves layers lines or geometries that invest in the idea of the evolution of form and that generate surprisingly kindred responses such as pain pleasure empathy and sympathy

6 laziness and civilization picturing sites of social control conclusion twentieth century echoes notes index about the author back cover

this book examines the relationship of class gender and race to visual culture in early nineteenth century france drawing extensively on contemporary sources the author looks at the work of women artists women art critics and writers to demonstrate that many of the assumptions about female invisibility and objectification in bourgeois culture and society need serious reconsideration the first half of the nineteenth century was a complex and contradictory period in the formation and contestation of bourgeois ideologies of the feminine women though at a serious disadvantage became visible as artists critics and patrons and were not merely invisible domesticated or constructed by forces outside their control women artists such as angelique mongez painted heroic neo classical nudes while many named and anonymous women wrote art criticism articulating their views as female spectators doy also examines notions of appropriate work for women in relation to landscape genre sculpture and the emergence of realism of particular interest is the discussion of the representation of black women during this period when fren

a highly illustrated account of darwin s visual representations of his theories and their influence on victorian literature art and culture first published in 2006

this innovative collection of essays offers exciting new research and thoughtful reflection on the subject of visual culture and its relationship to art history brings together innovative scholarship by major scholars engages

with cross cultural questions asking if attention to visual culture is a western preoccupation draws on a wide range of cultures locations and historical periods from the eighth century china to contemporary south africa from byzantium to early modern and modern europe covers a wealth of visual forms and media including photography film painting sculpture drawing installation and the decorative arts

this volume provides an introduction to the diverse field of visual culture in the 19th century it surveys major changes in the field taking into account photography theatrical practice changing land and cityscapes as well as new technologies for entertainment and information the inventions and discoveries of the period revolutionized methods of cultural production provoked new intentions in representation and radically altered the experience of the visual in art as well as everyday life hence people had to adapt to new perceptions and their habitual ways of seeing were challenged at the same time they carved out new positions for themselves vis a vis the visual defining new identities as spectators and observers in addition to the introductory overview the volume offers a collection of articles which concentrate on less well known aspects of victorian visual culture seeking to contribute an explanation in the context of the larger political thus seeking to disclose new vantage points for explanations in the of the larger political ideological and psychological context of the era

the revolutionary boy at the barricades was memorably envisioned in eugène delacroix s painting liberty leading the people 1830 and victor hugo s novel les misérables 1862 over the course of the nineteenth century images of the paris urchin entered the collective social imaginary as cultural and psychic sites of memory whether in avant garde or more conventional visual culture visual and literary paradigms of the mythical gamin de paris were born of recurring political revolutions 1830 1832 1848 1871 and of masculine bourgeois identity constructions that responded to continuing struggles over visions and fantasies of nationhood with the destabilization of traditional patriarchal family models the diminishing of the father s symbolic role and the intensification of the brotherly urchin s psychosexual relationship with the allegorical motherland what had initially been socially marginal eventually became symbolically central in classed and gendered inventions and repeated re inventions of fraternity people and nation within a fundamentally split conception of the people the bohemian boy insurrectionary an embodiment of freedom was transformed by ongoing discourses of power and reform of victimization and agency into a capitalist entrepreneur schoolboy colonizer and budding military defender of the fatherland a contested figure of the city became a contradictory emblem of the nation

recent years have seen a wealth of new scholarship on the history of photography cinema digital media and video games yet less attention has been devoted to earlier forms of visual culture the nineteenth century witnessed a dramatic proliferation of new technologies devices and print processes which provided growing audiences with access to more visual material than ever before this volume brings together the best aspects of interdisciplinary scholarship to enhance our understanding of the production dissemination and consumption of visual media prior to the predominance of photographic reproduction by setting these examples against the backdrop of demographic educational political commercial scientific and industrial shifts in central europe these essays reveal the

diverse ways that innovation in visual culture affected literature philosophy journalism the history of perception exhibition culture and the representation of nature and human life in both print and material culture in local national transnational and global contexts

a vibrant artistic milieu emerged in the late nineteenth century istanbul that was extremely heterogeneous including ottoman ottoman armenian french italian british polish and ottoman greek artists roberts analyzes the ways artistic output intersected with the broader political agenda of a modernizing ottoman state she draws on extensive original research bringing together sources in turkey england france italy armenia poland and denmark five chapters each address a particular issue related to transcultural exchange across the east west divide that is focused on a particular case study of art artistic patronage and art exhibitions in nineteenth century istanbul provided by publisher

focusing on the precursors and contexts of ethnographic film this text depicts the dynamic visual culture of the period as it collided with the emerging discipline of anthropology and the new technology of motion pictures

papers presented at a conference organized by the center for the art of east asia at the university of chicago may 29 30 2009 and may 14 15 2010

kimberly rhodes s interdisciplinary book is the first to explore fully the complicated representational history of shakespeare s ophelia during the victorian period in nineteenth century britain the shape function and representation of women s bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like ophelia functioned as idealized templates of victorian womanhood rhodes examines the widely disseminated representations of ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of hamlet revealing her as a nexus of the struggle for the female body s subjugation by considering a broad range of materials including works by anna lea merriitt elizabeth siddal dante gabriel rossetti and john everett millais and paying special attention to images women produced rhodes illuminates ophelia as a figure whose importance crossed class and national boundaries her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among ophelia gender roles body image and national identity

the book argues that images of the paris urchin addressed transformations at the heart of modernity including the decline of patriarchal monarchical social structures and the rise of industrial capitalism and colonialism it parses a contested national archetype that emerged from repeated recycled representations of revolutions 1830 1832 1

jonathan crary s techniques of the observer provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity this analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle in techniques of the observer jonathan crary provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity inverting conventional approaches crary considers the

problem of visibility not through the study of art works and images but by analyzing the historical construction of the observer he insists that the problems of vision are inseparable from the operation of social power and examines how beginning in the 1820s the observer became the site of new discourses and practices that situated vision within the body as a physiological event alongside the sudden appearance of physiological optics crary points out theories and models of subjective vision were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision crary examines a range of diverse work in philosophy in the empirical sciences and in the elements of an emerging mass visual culture he discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices detailing how they were the product of new physiological knowledge he also shows how these forms of mass culture usually labeled as realist were in fact based on abstract models of vision and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses well before the modernist painting of the 1870s and 1880s

visualizing equality analyz es how previously unexamined or understudied african american artists shaped conceptions of race during the nineteenth century marshaling material from 26 private and public archives in the united states and england gonzalez charts the changing roles of african american visual artists as they used their work to expand black rights in the united states understudied or forgotten artists such as robert douglass jr patrick henry reason james p ball and augustus washington produced images to persuade viewers of the necessity for black social equality political enfranchisement and freedom from slavery and gonzalez argues that these cultural producers helped to make the world they envisioned through their art

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