

# Pleasures Taken Performances Of Sexuality And Loss In Victorian Photographs

**Feminizing the Fetish** Emily Apter 2018-03-15 Shoes, gloves, umbrellas, cigars that are not just objects—the topic of fetishism seems both bizarre and inevitable. In this venturesome and provocative book, Emily Apter offers a fresh account of the complex relationship between representation and sexual obsession in turn-of-the-century French culture. Analyzing works by authors in the naturalist and realist traditions as well as making use of documents from a contemporary medical archive, she considers fetishism as a cultural artifact and as a subgenre of realist fiction. Apter traces the web of connections among fin-de-siècle representations of perversion, the fiction of pathology, and the literary case history. She explores in particular the theme of "female fetishism" in the context of the feminine culture of mourning, collecting, and dressing.

*Annoying the Victorians* James Kincaid 2013-10-23 What happens when bad criticism happens to good people? Annoying the Victorians sets the tradition of critical discourse and literary criticism on its ear, as well as a few other areas. James Kincaid brings his witty, erudite and thoroughly cynical self to the Victorians, and they will never read (or be read) quite the same.

*The Body and the Lens* John Pultz 1995 Pultz explores various issues in photography by focusing on one of its greatest subjects--the human body. He traces images of the body--male and female, child and adult, nude and clothed--from the tintypes of anonymous itinerant photographers to the great

classic works of the masters of the medium to the artistic experiments of today. 125 illustrations, 32 in color.

*Re-thinking Sexualities in Africa* Signe Arnfred 2004 "This volume sets out to investigate critically existing lines of thought about sexuality in Africa, while also creating space for alternative approaches"--P. [4] of cover.

**Death 24x a Second** Laura Mulvey 2006-03 A fascinating exploration of the role new media technologies play in our experience of film.

**Photography** Mary Warner Marien 2006 Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art, science, social science, travel, war, fashion, the mass media and individual practitioners.-Back Cover.

**Blue Mythologies** Carol Mavor 2019-06-10 The sea, the sky, the veins of your hands, the earth when photographed from space--blue sometimes seems to overwhelm all the other shades of our world in its all-encompassing presence. The blues of Blue Mythologies include those present in the world's religions, eggs, science, slavery, gender, sex, art, the literary past, and contemporary film. Carol Mavor's engaging and elegiac readings in this beautifully illustrated book take the reader from the blue of a newborn baby's eyes to Giotto's frescoes at Padua, and from the films of Derek Jarman and Krzysztof Kieślowski to the islands of Venice and Aran. In each example Mavor unpicks meaning both above and below the surface of culture. In an echo of Roland Barthes's essays in *Mythologies*, blue is unleashed as our most familiar and most paradoxical color. At once historical, sociological, literary, and visual, *Blue Mythologies* gives us a fresh and contemplative look into the traditions, tales, and connotations of those somethings blue.

*Each Wild Idea* Geoffrey Batchen 2002-02-22 Essays on photography and the medium's history and

evolving identity. In *Each Wild Idea*, Geoffrey Batchen explores a wide range of photographic subjects, from the timing of the medium's invention to the various implications of cyberculture. Along the way, he reflects on contemporary art photography, the role of the vernacular in photography's history, and the Australianness of Australian photography. The essays all focus on a consideration of specific photographs—from a humble combination of baby photos and bronzed booties to a masterwork by Alfred Stieglitz. Although Batchen views each photograph within the context of broader social and political forces, he also engages its own distinctive formal attributes. In short, he sees photography as something that is simultaneously material and cultural. In an effort to evoke the lived experience of history, he frequently relies on sheer description as the mode of analysis, insisting that we look right at—rather than beyond—the photograph being discussed. A constant theme throughout the book is the question of photography's past, present, and future identity.

**Playing with Pictures** Elizabeth Siegel 2009 This title examines comprehensively the little-known phenomenon of Victorian photocollage, presenting imagery that has rarely - and in many cases, never - been displayed or reproduced.

**Lewis Carroll, Photographer** Roger Taylor 2002 Spanning some twenty-five years of work, an intriguing study of the photography of Charles Lutwidge Dogson ("Lewis Carroll") presents a rich array of more than 450 images that capture diverse facets of Victorian society, his relationship with the children he photographed, portraits of famous personalities of the time, narrative tableaux, and bizarre studies of anatomical skeletons. (Fine Arts)

**On Photography** Susan Sontag 2001-06 Winner of the National Book Critics' Circle Award for Criticism. One of the most highly regarded books of its kind, "On Photography" first appeared in

1977 and is described by its author as " a progress of essays about the meaning and career of photographs." It begins with the famous " In Plato' s Cave" essay, then offers five other prose meditations on this topic, and concludes with a fascinating and far-reaching " Brief Anthology of Quotations."

*Words Without Pictures* Charlotte Cotton 2010 *Words Without Pictures* was originally conceived of by curator Charlotte Cotton as a means of creating spaces for thoughtful and urgent discourse around current issues in photography. Every month for a year, beginning in November 2007, an artist, educator, critic, art historian, or curator was invited to contribute a short, un-illustrated, and opinionated essay about an aspect of photography that, in his or her view, was either emerging or in the process of being rephrased. Each piece was available on the *Words Without Pictures* website for one month and was accompanied by a discussion forum focused on its specific topic. Over the course of its month-long life, each essay received both invited and unsolicited responses from a wide range of interested parties—students, photographers active in the commercial sector, bloggers, critics, historians, artists of all kinds, educators, publishers, and photography enthusiasts alike—all coming together to consider the issues at hand. All of these essays, responses, and other provocations are gathered together in a volume designed by David Reinfurt of Dexter Sinister. Previously issued as a print-on-demand title, Aperture is pleased to present *Words Without Pictures* to the trade for this first time as part of the Aperture Ideas series.

**Baltimore Portraits** Amos Badertscher 1999 A collection of photographs documenting figures of Baltimore's queer underground from the 1970s to the early '90s.

**A Midsummer-night's Dream** William Shakespeare 1874

**Still Shakespeare and the Photography of Performance** Sally Barnden 2019-12-19 Examines

both theatrical and staged art photographs, demonstrating their role in fixing and unfixing Shakespearean authority.

Sexual Personae Camille Paglia 1990-09-10 From ancient Egypt through the nineteenth century, *Sexual Personae* explores the provocative connections between art and pagan ritual; between Emily Dickinson and the Marquis de Sade; between Lord Byron and Elvis Presley. It ultimately challenges the cultural assumptions of both conservatives and traditional liberals. 47 photographs.

**Imperial Leather** Anne McClintock 2013-10-01 *Imperial Leather* chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.

*Reading the Visual* Tony Schirato 2020-07-29 From the body to the ever-present lens, the world is increasingly preoccupied with the visual. What exactly is the visual' and how can we interpret the multitude of images that bombard us every day? *Reading the Visual* takes as its starting point a tacit familiarity with the visual, and shows how we see even ordinary objects through the frameworks and filters of culture and personal experience. It explains how to analyse the mechanisms, conventions, contexts and uses of the visual in western cultures to make sense of visual objects of all kinds. Drawing on a range of theorists including John Berger, Foucault, Bourdieu and Crary, the authors outline our relationship to the visual, tracing changes to literacies, genres and pleasures affecting ways of seeing from the Enlightenment to the advent of virtual technology. *Reading the Visual* is an invaluable introduction to visual culture for readers across the humanities and social sciences.

Eloquently written, admirably clear, passionately argued, Schirato and Webb have given us one of the best textbooks on the emergent field of visual culture. Smart, clear and relevant examples challenge readers to question their visual environments and become critics and creators themselves.' Professor Sean Cubitt, University of Waikato This is a splendid book. It is both intellectually sophisticated and written in an extremely accessible manner.' Professor Jim McGuigan, Loughborough University This book treats the interpretation and value of visual artefacts with depth, while remaining highly accessible. It is very readable: written in a lively and engaging style with examples that are refreshing and up-to-date.' Professor Guy Julier, Leeds Metropolitan University

The Priapus Poems 1999 Unmistakable by virtue of his exaggerated phallus, Priapus--one of Rome's minor fertility gods--inspired a host of epigrammatic poems that offer one of the best primary sources for the study of ancient sexuality. Despite their apparent frivolity, the Priapus poems raise basic questions of class and gender, censorship, and the nature of obscenity. The god's self-conscious indecency placed him squarely in the realm of comedy, but his role as guardian of fertility also gave him a deep religious significance. Richard Hooper's introduction explores this important duality and places the poems in their historical context. Essentially graffiti clothed in the refined forms of classical poetry, The Priapus Poems offers the reader "a trip to Coney Island in a Rolls Royce." Hooper's lively translation makes these playful poems available for the first time to the nonspecialist in an appealing, elegant, and readable version. This edition includes the original Latin texts as well as a commentary on classical references and textual problems.

The Transformation of Intimacy Anthony Giddens 2013-04-23 The sexual revolution: an evocative term, but what meaning can be given to it today? How does 'sexuality' come into being and what

connections does it have with the changes that have affected personal life on a more general plane? In answering these questions, Anthony Giddens disputes many of the dominant interpretations of the role of sexuality in modern culture. The emergence of what the author calls plastic sexuality - sexuality freed from its intrinsic relation to reproduction - is analysed in terms of the long-term development of the modern social order and social influences of the last few decades. Giddens argues that the transformation of intimacy, in which women have played the major part, holds out the possibility of a radical democratization of the personal sphere. This book will appeal to a large general audience as well as being essential reading for students and professionals.

*Reading Boyishly* Carol Mavor 2007 Study of nostalgic representations of the maternal, the home, and childhood in the literature and photographs of early-20th-century artists.

**Pleasures Taken** Carol Mavor 2020-12-17 Lewis Carroll's photographs of young girls, Julia Margaret Cameron's photographs of Madonnas and the photographs of Hannah Cullwick, "maid of all work", pictured in masquerade - Carol Mavor addresses the erotic possibilities of these images, exploring not only the sexualities of the girls, maids and Madonnas, but the pleasures taken - by the viewer, the photographer, the model - in imagining these sexualities.

**The Power of Possessions** Carol Hudson 2016-07 This is a book about dealing with loss and trying to understand the power and mystery that lingers in the possessions left behind when someone dies. What do we do with the objects of the dead and why is it often so difficult to part with them?

Pleasures Taken Carol Mavor 1995 An intimate look into three Victorian photo-settings, Pleasures Taken considers questions of loss and sexuality as they are raised by some of the most compelling and often misrepresented photographs of the era: Lewis Carroll's photographs of young girls; Julia Margaret Cameron's photographs of Madonnas; and the photographs of Hannah Cullwick, a "maid of

all work," who had herself pictured in a range of masquerades, from a blackened chimney sweep to a bare-chested Magdalene. Reading these settings performatively, Carol Mavor shifts the focus toward the subjectivity of these girls and women, and toward herself as a writer. Mavor's original approach to these photographs emphatically sees sexuality where it has been previously rendered invisible. She insists that the sexuality of the girls in Carroll's pictures is not only present, but deserves recognition, respect, and scrutiny. Similarly, she sees in Cameron's photographs of sensual Madonnas surprising visions of motherhood that outstrip both Victorian and contemporary understandings of the maternal as untouchable and inviolate, without sexuality. Finally she shows how Hannah Cullwick, posing in various masquerades for her secret paramour, emerges as a subject with desires rather than simply a victim of her upper-class partner. Even when confronting the darker areas of these photographs, Mavor perseveres in her insistence on the pleasures taken--by the viewer, the photographer, and often by the model herself--in the act of imagining these sexualities. Inspired by Roland Barthes, and drawing on other theorists such as Julia Kristeva and Luce Irigaray, Mavor creates a text that is at once interdisciplinary, personal, and profoundly pleasurable.

**Julia Margaret Cameron's Women** Sylvia Wolf 1998-01-01 Profiles the life and work of a nineteenth century pioneer of photography and offers a selection of her portraits of women

**The Annotated Lolita** Vladimir Nabokov 2000 An annotated edition of Lolita, first published in 1970 with a revised edition in 1991. The novel which first established Nabokov's reputation with a large audience is a comic satire on sex and the American ways of life. It focuses on the love of a middle-aged European for an American nymphet.

**Illuminations** Liz Heron 2021-04-26 This selection of women's writings on photography proposes a



new and different history, demonstrating the ways in which women's perspectives have advanced photographic criticism over 150 years, focusing it more deeply and, with the advent of feminist approaches, increasingly challenging its orthodoxies. Included in the book are Rosalind Krauss, Ingrid Sischy, Vicki Goldberg and Carol Squiers.

*Becoming* Carol Mavor 1999 A writerly study of Lady Hawarden's photographs and other visual representations of the complex erotics of adolescent girlhood.

**Black and Blue** Carol Mavor 2012-09-25 Audacious and genre-defying, *Black and Blue* is steeped in melancholy, in the feeling of being blue, or, rather, black and blue, with all the literality of bruised flesh. Roland Barthes and Marcel Proust are inspirations for and subjects of Carol Mavor's exquisite, image-filled rumination on efforts to capture fleeting moments and to comprehend the incomprehensible. At the book's heart are one book and three films—Roland Barthes's *Camera Lucida*, Chris Marker's *La Jetée* and *Sans soleil*, and Marguerite Duras's and Alain Resnais's *Hiroshima mon amour*—postwar French works that register disturbing truths about loss and regret, and violence and history, through aesthetic refinement. Personal recollections punctuate Mavor's dazzling interpretations of these and many other works of art and criticism. Childhood memories become Proust's "small-scale contrivances," tiny sensations that open onto panoramas. Mavor's mother lost her memory to Alzheimer's, and *Black and Blue* is framed by the author's memories of her mother and effort to understand what it means to not be recognized by one to whom you were once so known.

[Listening to Images](#) Tina M. Campt 2017-03-17 In *Listening to Images* Tina M. Campt explores a way of listening closely to photography, engaging with lost archives of historically dismissed photographs of black subjects taken throughout the black diaspora. Engaging with photographs through sound,

Campt looks beyond what one usually sees and attunes her senses to the other affective frequencies through which these photographs register. She hears in these photos—which range from late nineteenth-century ethnographic photographs of rural African women and photographs taken in an early twentieth-century Cape Town prison to postwar passport photographs in Birmingham, England and 1960s mug shots of the Freedom Riders—a quiet intensity and quotidian practices of refusal. Originally intended to dehumanize, police, and restrict their subjects, these photographs convey the softly buzzing tension of colonialism, the low hum of resistance and subversion, and the anticipation and performance of a future that has yet to happen. Engaging with discourses of fugitivity, black futurity, and black feminist theory, Campt takes these tools of colonialism and repurposes them, hearing and sharing their moments of refusal, rupture, and imagination.

*Feminist Film Theory* Sue Thornham 1999-04 For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie

Taylor, Valerie Walkerdine, and Linda Williams.

A Dolls House Henrik Ibsen 2015-04-15 A Doll's House by Henrik Ibsen tells the story of Nora, a woman who is treated like a doll in her own home. Set in Victorian Norway, Nora eventually flees her marriage and children in an attempt to discover herself despite being confined by patriarchal society. Xist Publishing is a digital-first publisher. Xist Publishing creates books for the touchscreen generation and is dedicated to helping everyone develop a lifetime love of reading, no matter what form it takes

**Powers of Desire** Ann Snitow 2019-02-15 This provocative anthology brings together a diverse group of well-known feminist and gay writers, historians, and activists. They are concerned not only with current sexual issues-abortion, pornography, reproductive and gay rights-but they also raise a host of new issues and questions: How, and in what ways, is sexuality political? Is the struggle for sexual freedom a complement to other struggles for liberation, or will it detract from them? Has the sexual revolution diminished or enriched the lives of women?

Touching Photographs Margaret Olin 2012-05-21 Photography does more than simply represent the world. It acts in the world, connecting people to form relationships and shaping relationships to create communities. In this beautiful book, Margaret Olin explores photography's ability to "touch" us through a series of essays that shed new light on photography's role in the world. Olin investigates the publication of photographs in mass media and literature, the hanging of exhibitions, the posting of photocopied photographs of lost loved ones in public spaces, and the intense photographic activity of tourists at their destinations. She moves from intimate relationships between viewers and photographs to interactions around larger communities, analyzing how photography affects the way people handle cataclysmic events like 9/11. Along the way, she shows

us James VanDerZee's Harlem funeral portraits, dusts off Roland Barthes's family album, takes us into Walker Evans and James Agee's photo-text *Let Us Now Praise Famous Men*, and logs onto online photo albums. With over one hundred illustrations, *Touching Photographs* is an insightful contribution to the theory of photography, visual studies, and art history.

**Victorian Visual Culture** Renate Brosch 2008 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.

**Like a Lake** Carol Mavor 2020-10-20 A vivid, imaginative response to the sensual and erotic in postwar American photography, with attention to the beauty of the nude, both male and female. When photographer Coda Gray befriends a family with a special interest in a young boy, the motivation behind his special attention is difficult to grasp, "like water slipping through our fingers." Can a man innocently love a boy who is not his own? Using fiction to reveal the truths about families, communities, art objects, love, and mourning, *Like a Lake* tells the story of ten-year-old Nico, who

lives with his father (an Italian- American architect) and his mother (a Japanese-American sculptor who learned how to draw while interned during World War II). Set in the 1960s, this is a story of aesthetic perfection waiting to be broken. Nico's midcentury modern house, with its Italian pottery jars along the outside and its interior lit by Japanese lanterns. The elephant-hide gray, fiberglass reinforced plastic 1951 Eames rocking chair, with metal legs and birch runners. Clam consommé with kombu, giant kelp, yuzu rind, and a little fennel—in each bowl, two clams opened like a pair of butterflies, symbols of the happy couple. Nico's boyish delight in developing photographs under the red safety light of Coda's "Floating Zendo"— the darkroom boat that he keeps on Lake Tahoe. The lives of Nico, his parents, and Coda embody northern California's postwar landscape, giving way to fissures of alternative lifestyles and poetic visions. Author Carol Mavor addresses the sensuality and complexity of a son's love for his mother and that mother's own erotic response to it. The relationship between the mother and son is paralleled by what it means for a boy to be a model for a male photographer and to be his muse. Just as water can freeze into snow and ice, melt back into water, and steam, love takes on new forms with shifts of atmosphere. Like a Lake's haunting images and sensations stay with the reader.

*Sexuality and Its Discontents* Jeffrey Weeks 2002-05-03 Few topics evoke so much anxiety and pleasure, pain and hope, discussion and silence as sexuality. Throughout the Christian era it has been a major moral preoccupation. Since the eighteenth century it has also been the focus of 'scientific' exploration and political activity. But, despite this obsessive concern, we are still as baffled as our predecessors about the 'true' meaning of sex. In this book Jeffrey Weeks unravels the dense web of historical, theoretical and political forces that have culminated in the contemporary crisis of sexual meanings and values. The book begins with a powerful evocation of our present

discontents and their potent signs: the rise of the New Right, the retreat of progressive forces and a wave of moral panics around sex. It argues that this crisis is rooted in a tradition which has ascribed an inflated importance to sexuality, whilst claiming a privileged access to truth. The author then examines radical debates of recent years, and asks whether they contain the potentiality for taking us beyond the existing boundaries of sexuality. From this analysis emerges a controversial 'radical pluralist' approach to sexuality built on an acceptance of diversity and choice. By linking our present discontents to a clear understanding of the past, Jeffrey Weeks presents a rational, optimistic and challenging vision of a realizable future.

Sexing the Body Anne Fausto-Sterling 2020-06-30 Now updated with groundbreaking research, this award-winning classic examines the construction of sexual identity in biology, society, and history. Why do some people prefer heterosexual love while others fancy the same sex? Is sexual identity biologically determined or a product of convention? In this brilliant and provocative book, the acclaimed author of *Myths of Gender* argues that even the most fundamental knowledge about sex is shaped by the culture in which scientific knowledge is produced. Drawing on astonishing real-life cases and a probing analysis of centuries of scientific research, Fausto-Sterling demonstrates how scientists have historically politicized the body. In lively and impassioned prose, she breaks down three key dualisms -- sex/gender, nature/nurture, and real/constructed -- and asserts that individuals born as mixtures of male and female exist as one of five natural human variants and, as such, should not be forced to compromise their differences to fit a flawed societal definition of normality.

Profit and Pleasure Rosemary Hennessy 2002-06 Drawing on an international range of examples, from Che Guevarra to "The Crying Game," *Profit and Pleasure* leads the discussion of sexuality to a consideration of material reality and the substance of men and women's everyday lives.

**Carrying Off the Palaces** Ken Jacobson 2015 The inspiration for this book was a remarkable discovery made by the authors at a small country auction in 2006. One lightly regarded lot was a distressed mahogany box crammed with long-lost early photographs. These daguerreotypes were later confirmed as once belonging to John Ruskin, the great 19th-century art critic, writer, artist and social reformer. Moreover, the many scenes of Italy, France and Switzerland included the largest collection of daguerreotypes of Venice in the world and probably the earliest surviving photographs of the Alps. Core to this book is a fully illustrated catalogue raisonné of the 325 known John Ruskin daguerreotypes. The overwhelming majority of the newly-discovered plates are published here for the first time. There are an additional 276 illustrations in the text and an essay describing the technical procedures used in conserving Ruskin's photographs. Ten chapters extensively study Ruskin's photographic endeavours. A chronology, glossary, twenty-page bibliography and comprehensive index complete this handsome hardback book.

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