The Victorian Nude Sexuality Morality And Art

After the Pre-Raphaelites Elizabeth Prettejohn 1999 What happened in Victorian painting and sculpture after the pre-Raphaelites? Aestheticism has been called the next avant-garde movement but attention has centred on literary figures such as Algernon Charles Swinburn, Walter Peter and Oscar Wilde. This volume overviews parallel trends in the visual arts, including the work of Dante Gabriel Rossetti, James McNeil Whistler, Edward Burne-Jones, Simeon Solomon and Albert Moore among others.

Man Made Martin A. Berger 2000 "Berger's original readings provide altogether new and compelling ways to understand some of Eakins's most well-known paintings."--Alexander Nemerov, Stanford University "This book is most interesting. Berger rereads a number of Eakins's paintings and makes use of recent investigations about the meaning of manhood in the nineteenth century. Man Made casts much of Eakins's life and work into new light."--Elizabeth Johns, author of Thomas Eakins: The Heroism of Modern Life "During the last decade, Martin Berger has been the most perceptive and sophisticated critic of masculinity in nineteenth-century American art. With this book he consolidates that analysis triumphantly--and extends its implications, first into a consideration of all of Eakins's oeuvre, and then into related discourses of sexuality, domesticity, and race. Man Made has useful things to say to scholars in all fields of American culture. In addition, it now becomes the most interesting book on Eakins since Elizabeth Johns's groundbreaking work, Thomas Eakins: The Heroism of Modern Life, first published nearly twenty years ago."--Bruce Robertson, University of California, Santa Barbara

Hawthorne's Visual Artists and the Pursuit of a Transatlantic Aesthetics Kumiko Mukai 2008 Among Hawthorne's primary themes, the visual arts have usually been regarded as an afterthought and have only been examined to elucidate his own personal philosophy. Hawthorne's own contemporaries derided him for his 'mediocre' aesthetics and that view has been taken as received wisdom up to the present day. This study reexamines Hawthorne's aesthetics, and suggests that he was much more familiar with the art and artists of the time than has previously been acknowledged by critics. He developed his own eclectic and transatlantic view of art, a view which incorporated decorative arts like embroidery, while maintaining a modest estimation of his own talents. This book examines the full range of visual artists whom Hawthorne portrays. It argues that these portrayals illuminate the artist's dilemma of being fettered by New England Puritanism while at the same time being attracted to the richness and depth of both Victorian aesthetics and the artistic sense of Old World Catholicism. The ambiguous destinies of his artist-characters include misunderstandings and disputes, while at the same time they suggest a reconciliation of the conflicting sentiments and transatlantic perspectives of the writer himself.

The Routledge History of Sex and the Body Sarah Toulalan 2013-03-20 The Routledge History of Sex and the Body provides an overview of the main themes surrounding the history of sexuality from 1500 to the present day. The history of sex and the body is an expanding field in which vibrant debate on, for instance, the history of homosexuality, is developing. This book examines the current scholarship and looks towards future directions across the field. The volume is divided into fourteen thematic chapters, which are split into two chronological sections 1500 - 1750 and 1750 to present day. Focusing on the history of sexuality and the body in the West but also interactions with a broader globe, these thematic chapters survey the major areas of debate and discussion. Covering themes such as science, identity, the gaze, courtship, reproduction, sexual violence and the importance of race, the volume offers a comprehensive view of the history of sex and the body. The book concludes with an afterword in which the reader is invited to consider some of the 'tensions, problems and areas deserving further scrutiny'. Including contributors renowned in their field of
expertise, this ground-breaking collection is essential reading for all those interested in the history of sexuality and the body.

**The Naked Christ** Dan Le 2012-08-22 The cross of Christ is undeniably central to the Christian faith. But, how can the cruelty and brutality of a two-thousand-year-old Roman cross touch base with a hedonistic world that has been so desensitized towards violence? Within the postmodern setting of a body-obsessed culture, Christianity urgently requires an innovative and stimulating way of understanding the cross and its atoning significance. At the heart of this book is the Naked Christ--an emblem through which the author draws on the rich resources of the Christian tradition in its portrayal of the cross. He explores how the metaphors of nakedness and clothing can encapsulate aspects of atonement and enable them to be understood within a variety of contemporary contexts. The Naked Christ is a useful resource for anyone seeking fresh ways to express what the cross of Christ means to contemporary culture.

**The Victorians and the Visual Imagination** Kate Flint 2000-08-28 Richly illustrated study drawing on art, literature and science to explore Victorian attitudes towards sight.

Frederic Leighton 2012-08-22 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 pleasurably 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.

**The Bourgeois** Franco Moretti 2013-06-04 “The bourgeois ... Not so long ago, this notion seemed indispensable to social analysis; these days, one might go years without hearing it mentioned. Capitalism is more powerful than ever, but its human embodiment seems to have vanished. 'I am a member of the bourgeois class, feel myself to be such, and have been brought up on its opinions and ideals,' wrote Max Weber, in 1895. Who could repeat these words today? Bourgeois 'opinions and ideals'-what are they?” Thus begins Franco Moretti's study of the bourgeois in modern European literature—a major new analysis of the once-dominant culture and its literary decline and fall. Moretti's gallery of individual portraits is entwined with the analysis of specific keywords—"useful" and "earnest," "efficiency," "influence," "comfort," "roba"—and of the formal mutations of the medium of prose. From the "working master" of the opening chapter, through the seriousness of nineteenth-century novels, the conservative hegemony of Victorian Britain, the "national malformations" of the Southern and Eastern periphery, and the radical self-critique of Ibsen's twelve-play cycle, the book charts the vicissitudes of bourgeois culture, exploring the causes for its historical weakness, and for its current irrelevance.

**Exposed** Tate Britain (Gallery) 2001 The apogee of High Culture, or an assault on public morality? The representation of the nude figure was one of the most controversial issues in Victorian art. This publication surveys the full range of Victorian representations of the nude, both male and female concentrating on painting, sculpture and drawing, but also exploring the artistic depiction of the naked body in other media, both high and low, including photography, popular illustration, advertising imagery and caricature, foregrounding issues of morality, sexuality and desire that remain relevant in the 21st century.

**Critical Exchange** Carol Adlam 2009 This collection examines the development of art criticism across Russia and Western Europe in the eighteenth and nineteenth centuries. Art criticism articulated local ideas about functions of art but, more importantly, it also became one of the most
responsive fields in which a larger, transnational European exchange of ideas about the role of critical discourse could take place. Art criticism of this period was also rich in rhetorical strategies and textual diversity. International contributors to this volume, who include art historians, cultural historians, and specialists in critical and philosophical discourse, examine the emergence of art critical discourse in a variety of cultural and geo-political contexts.

**Transformative Beauty** Amy Woodson-Boulton 2012-03-21 Why did British industrial cities build art museums? By exploring the histories of the municipal art museums in Birmingham, Liverpool, and Manchester, Transformative Beauty examines the underlying logic of the Victorian art museum movement. These museums attempted to create a space free from the moral and physical ugliness of industrial capitalism. Deeply engaged with the social criticism of John Ruskin, reformers created a new, prominent urban institution, a domesticated public space that not only aimed to provide refuge from the corrosive effects of industrial society but also provided a remarkably unified secular alternative to traditional religion. Woodson-Boulton raises provocative questions about the meaning and use of art in relation to artistic practice, urban development, social justice, education, and class. In today's context of global austerity and shrinking government support of public cultural institutions, this book is a timely consideration of arts policy and purposes in modern society.

**Aubrey Beardsley and Victorian Sexual Politics** Linda Gertner Zatlin 1990 In the first serious examination of Aubrey Beardsley's drawings, poetry, and unfinished erotic novel, this book looks beyond dismissals of Beardsley's work, and offers a stimulating reconsideration of his artistic perspective. By examining Beardsley's work within the social, artistic, and literary context of the 1890's, Zatlin demonstrates that behind the choice of his subject matter there was more than simply a desire for sexual exploration: there was also a serious protest against hypocrisy and against the sexist social conventions that fostered that hypocrisy. She explores the various types of women revealed in his art, and argues convincingly that gender relations were Beardsley's overwhelming concern, and that his main achievement emerged as an erotic art which challenged public sexual morality.

**The Victorian Nude** 2002 The Victorians were obsessed by the nude in art. For many nineteenth century painters and sculptors the naked body, both male and female, was central to exotic historical fantasies and elaborate allegories of imperial power. In such contexts the classical nude could be seen as a moral and spiritual ideal. Yet inevitably the nude was also associated with sensuous indulgence and base passions.

**Dictionary of Artists' Models** Jill Berk Jiminez 2013-10-15 The first reference work devoted to their lives and roles, this book provides information on some 200 artists' models from the Renaissance to the present day. Most entries are illustrated and consist of a brief biography, selected works in which the model appears (with location), a list of further reading. This will prove an invaluable reference work for art historians, librarians, museum and gallery curators, as well as students and researchers.

**The Literate Eye** Rachel Teukolsky 2009-07-30 Rather than focusing on German philosophy or the French avant-gardes, as many books on the history of aesthetics do, Teukolsky takes up British responses to modern art controversies, thus providing a unique view on the development of artistic forms and art history. She considers the canonical writing of authors like John Ruskin, Walter Pater, and Oscar Wilde alongside texts belonging to the rich field of Victorian print culture--gallery reviews, scientific treatises, satirical cartoons, advertisements, and early photography monographs among them. Spanning the years 1840 to 1910, her argument also adds substance to our understanding of the transition from Victorianism to modernism, a period of especially lively exchange between artists and intellectuals, here narrated with careful attention given to the historical particularities and real events that stamped their imprint on such interactions.

**Nights Out** Judith Walkowitz 2012-05-15 London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its old buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences
for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

Living with the Royal Academy Professor John Barrell 2013-12-16 Living with the Royal Academy directs attention to the textures of artists' relationships with the Royal Academy in late-eighteenth- and early-nineteenth-century Britain. This essay collection considers the Academy as a lived organism, one whose most effective role was as a reference point around which artists operated in their relationships with each other and with artistic practice itself.

Spaces of Connoisseurship Alison Clarke 2022-07-18 Spaces of Connoisseurship explores the 'who', 'where' and 'how' of judging Old Master paintings in the nineteenth-century British art trade, via a comparison of family art dealers Thomas Agnew & Sons (“Agnew’s) and London’s National Gallery.

English Art, 1860-1914 David Peters Corbett 2000 In one of the first studies of its kind, Orphan texts seeks to insert the orphan, and the problems its existence poses, in the larger critical areas of the family and childhood in Victorian culture. In doing so, Laura Peters considers certain canonical texts alongside lesser known works from popular culture in order to establish the context in which discourses of orphanhood operated. The study argues that the prevalence of the orphan figure can be explained by considering the family. The family and all it came to represent - legitimacy, race and national belonging - was in crisis. In order to reaffirm itself the family needed a scapegoat: it found one in the orphan figure. As one who embodied the loss of the family, the orphan figure came to represent a dangerous threat to the family; and the family reaffirmed itself through the expulsion of this threatening difference. Orphan texts will be of interest to final year undergraduates, postgraduates, academics and those interested in the areas of Victorian literature, Victorian studies, postcolonial studies, history and popular culture.

Grand Designs Lara Kriegel 2008-01-02 With this richly illustrated history of industrial design reform in nineteenth-century Britain, Lara Kriegel demonstrates that preoccupations with trade, labor, and manufacture lay at the heart of debates about cultural institutions during the Victorian era. Through aesthetic reform, Victorians sought to redress the inferiority of British crafts in comparison to those made on the continent and in the colonies. Declaring a crisis of design and workmanship among the British laboring classes, reformers pioneered schools of design, copyright protections, and spectacular displays of industrial and imperial wares, most notably the Great Exhibition of 1851. Their efforts culminated with the establishment of the South Kensington Museum, predecessor to the Victoria and Albert Museum, which stands today as home to the world's foremost collection of the decorative and applied arts. Kriegel’s identification of the significant links between markets and museums, and between economics and aesthetics, amounts to a rethinking of Victorian cultural formation. Drawing on a wide range of sources, including museum guidebooks, design manuals, illustrated newspapers, pattern books, and government reports, Kriegel brings to life the many Victorians who claimed a stake in aesthetic reform during the middle years of the nineteenth century. The aspiring artists who attended the Government School of Design, the embattled provincial printers who sought a strengthened industrial copyright, the exhibition-going millions who visited the Crystal Palace, the lower-middle-class consumers who learned new principles of taste in metropolitan museums, and the working men of London who critiqued the city’s art and design collections—all are cast by Kriegel as leading cultural actors of their day. Grand Designs shows how these Victorians vied to upend aesthetic hierarchies in an imperial age and, in the process, to refashion London’s public culture.

Alfred Gilbert’s Aestheticism Jason Edwards 2017-07-05 Alfred Gilbert’s Aestheticism presents the first sustained re-evaluation of the life and work of one of the most acclaimed sculptors of the
late-Victorian period. Drawing on important new archival sources, this ground-breaking study challenges the customary assumption that Aestheticism was primarily a literary, painterly or architectural phenomena. Jason Edwards reveals both the diverse ways in which Gilbert's sculptures operated within the context of Aestheticism and also how these works provided a unique and provocative commentary on the history of masculine friendship and eroticism in the period leading up to and beyond the Wilde trials in 1895. Detailed readings are offered of the relationship of Gilbert's work to essays by Pater and Swinburne, poems, plays, and novels by Wilde and W. S. Gilbert, and paintings by Burne-Jones, Leighton, Rossetti, Solomon, Whistler, and Watts. With over 90 illustrations, including key contemporary photographs showing Gilbert's works in their original contexts, this book makes a major contribution to the field of Victorian sculpture studies.

Tell Me, Pretty Maiden
Ronald Pearsall 1981 "Why did the Victorians allow nude bathing at the seaside when a nude illustrations in a magazine could bring the full fury of the law down on the printers and publishers? Why was the Royal Academy filled with paintings of nude women when ballet dancers were considered immoral because they showed their legs? 'Tell me, pretty maiden' explores these fascinating and, to us, often ridiculous complexities. Ronald Pearsall, who has long been intrigued by this period, discusses the artists of the time and their work, and the public's reactions to them, with the help of some selections from contemporary criticism. His collection of postcards, photographs and paintings illustrates this area where prudery failed and middle-class morality stumbled, from artists as disparate as Burne-Jones and Leighton, and ranging from the nostalgic to the coy, the subtly erotic to the clinically accurate, the saucy to the decadent. This well-written and aptly illustrated book gives an intimate glimpse into the prejudices and morals of our immediate ancestors." -- dust jacket.

Darwin and the Making of Sexual Selection
Evelleen Richards 2017-04-27 Sexual selection, or the struggle for mates, was of considerable strategic importance to Darwin s theory of evolution as he first outlined it in the "Origin of Species," and later, in the "Descent of Man," it took on a much wider role. There, Darwin s exhaustive elaboration of sexual selection throughout the animal kingdom was directed to substantiating his view that human racial and sexual differences, not just physical differences but certain mental and moral differences, had evolved primarily through the action of sexual selection. It was the culmination of a lifetime of intellectual effort and commitment. Yet even though he argued its validity with a great array of critics, sexual selection went into abeyance with Darwin s death, not to be revived until late in the twentieth century, and even today it remains a controversial theory. In unfurling the history of sexual selection, Evelleen Richards brings to vivid life Darwin the man, not the myth, and the social and intellectual roots of his theory building."

"Painted Men in Britain, 1868?918 ", JongwooJeremy Kim 2017-07-05 An original and overdue exploration of the representation of masculinity in British academic art in the late nineteenth and early twentieth centuries, Painted Men in Britain, 1868-1918 analyzes transgressions of gender and sexuality as represented in paintings by Leighton, Sargent, Duke, and their contemporaries in the Royal Academy. This volume treats paintings as eloquent objects, no narratives of which are too
elusive to be traced, and challenges conventional binaries of masculine versus feminine or heterosexual versus homosexual. Consulting not only the paintings themselves but also newspapers, journals, criticism, novels, and poetry of the day, Painted Men argues against the misconception of British academic art as merely reactionary and even blind to the dynamism of its own time. Instead, this art is shown to engage with broader social attitudes and contemporary sexual debates. As the book reveals the complexities of specific paintings, it illuminates different and competing attitudes toward masculinity and modernity in British art of the period.

Morals Versus Art by Anthony Comstock was a fervent advocate of Victorian morality and led a campaign to censor things he considered vulgar or offensive. His book, Morals versus Art, he describes as an attempt to decide what is lewd, obscene or impure in terms of the law.

Victorian Artists and Their World 1844-1861 by Katie J. T. Herrington The correspondence of Joanna and George Boyce, and Joanna’s husband Henry Wells (published as The Boyce Papers) gives us a rare insight into the milieu of the artists of the mid-Victorian period. Many different aspects of mid-nineteenth century artistic life are recorded in their letters, providing surprising detail which is highly relevant to the study of their contemporaries. Victorian Artists and their World is a series of case studies based on this material. This book brings together a team of authors both well-established in their fields and emerging, offering a broad range of expertise and insight. The first group of essays begins with travel, particularly in Europe where the new railroads made journeys much easier than in the past, particularly to the new museums being created in European cities. All three of them went to Paris and other European cities, while George Boyce also travelled in the French countryside to find new subjects for his art. Paris was also where Henry Wells and Joanna Boyce trained, but there is also a great deal of material about art training in Britain. The Boyces began essentially as financially independent amateurs, and were gradually drawn in to the increasingly institutional world of art, with the formation of new societies and the activities of commercial galleries. The next stage in an artist’s career, involvement with the art market, is a continuing theme in the correspondence, ‘the quirks and eccentricities of patrons and art dealers’. Studios, clubs and societies all played a part in this process, while Henry Wells, as a portrait painter, dealt directly with his often wayward clients. It was also a period of great changes in the painting materials available to artists, and there are questions in the letters such as ‘Does indigo fly?’, referring to a long established colour. The survival of two of Joanna Boyce’s paintboxes means that her use of newer artists’ materials could be investigated, along with the problems they could cause, - several of Joanna Boyce’s paintings deteriorated rapidly because of the use of new materials. A second group of essays looks at the place of women in the art world, as reflected in Joanna Boyce’s career. While she did not belong to the campaigners who were creating a space for women artists, including the formation of the Society of Female Artists in 1857, she was very much aware of what they stood for, as is evident from her paintings, and also from her art criticism, which was praised by Ruskin; her writing for the Saturday Review remains vivid and impressive even today. The correspondence comes to an end with Joanna Boyce’s untimely death, but the three final essays deal with the longer careers of George Boyce and Henry Wells. George Boyce moved in the different world of the watercolour artists, with the Old Watercolour Society at its centre, and was until recently the best known of the trio. His place in this world is the subject of one essay; another shows him as an important art collector; there is a complete record of the sale of the collection after his death which enables us to see the range of his interests. Finally, there is a collaborative study of the career of Henry Wells, which extended from miniatures of the early Victorian era into the twentieth century and a handful of paintings of modern life. The effect of photography led him to change from miniatures to formal portraiture in the 1850s, and he was a very active if rather conservative member of the Royal Academy towards the end of his life. This multi-facetted volume is a valuable set of case studies on topics which are not often treated on their own, but which are very relevant to Victorian art. They remind us that there is much more to this period than the Pre-Raphaelites, and that other movements, (such as the Aesthetic painters who were an important
influence on Joanna Boyce’s art) flourished in their shade. Edited by Katie J T Herrington.

Contributors: Sue Bradbury, Meaghan Clarke, Louise Cooling, Pamela Gerrish Nunn, Alicia Hughes, Christiana Payne, Mark Pomeroy, Matthew Potter, Joyce Townsend, and Glenda Youde.

The World in Paint David Peters Corbett 2004 Familiar narratives about the nature of English modernism, ”tradition,” and ”periodization,” together with the ”literary” character of English art from the mid-nineteenth to the early twentieth centuries, are abandoned in this innovative and important book. In their stead, David Peters Corbett proposes a new way of looking at this painting from the Pre-Raphaelites to the Vorticists. Arguing that art history has been too reluctant to confront the fundamental question of how and what the consistency and application of paint signifies, Corbett investigates the work of English artists—among them Rossetti, Burne-Jones, Leighton, Watts, Whistler, Sickert, and the modernists of 1914—and through a historical examination of the meanings of the visual in English culture. By revealing that for many artists and thinkers the visual promised to deliver a more profound understanding of the world than language, the book offers a new reading of the art of the period between 1848 and the First World War.

Lewis Carroll’s Photography and Modern Childhood Diane Waggoner 2020-05-26 Pictures and conversations: photographic meaning--Liddell girls: Alice and her sisters--Pretty boys and little men: becoming a boy--Theatrical transformations: fancy dress--In fairyland: partial dress and the nude.

The Victorian Nude Alison Smith 1996 Smith reveals how images of the nude were used at all levels of Victorian culture, from prestigious high-art paintings through to photographs and popular entertainments; and discusses the many views as to whether these were legitimate forms of representation or, in fact, pornography and an incitement to unregulated sexual activity.

Evelyn Pickering De Morgan and the Allegorical Body Elise Lawton Smith 2002 “This study of her work confirms that the idea of progress toward the afterlife is a recurrent motif, arising from a personal involvement in the movement of Spiritualism and paralleling the automatic writing passages in The Result of an Experiment (1909), anonymously published by Evelyn and her husband William De Morgan.”.

Encyclopedia of Nineteenth-Century Photography John Hannavy 2013-12-16 The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global--an important ‘first’ in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being ‘a solution in search of a problem’ when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

The Warm South Robert Holland 2018-10-02 An evocative exploration of the impact of the Mediterranean on British culture, ranging from the mid-eighteenth century to today. Ever since the age of the Grand Tour in the eighteenth century, the Mediterranean has had a significant pull for Britons—including many painters and poets—who sought from it the inspiration, beauty, and fulfillment that evaded them at home. Referred to as “Magick Land” by one traveler, dreams about the Mediterranean, and responses to it, went on to shape the culture of a nation. Written by one of the world’s leading historians of the Mediterranean, this book charts how a new sensibility arose from British engagement with the Mediterranean, ancient and modern. Ranging from Byron’s poetry to Damien Hirst’s installations, Robert Holland shows that while idealized visions and aspirations often met with disillusionment and frustration, the Mediterranean also offered a notably insular society the chance to enrich itself through an imagined world of color, carnival, and sensual self-
Beyond the Frame  Deborah Cherry 2012-11-12 Beyond the Frame rewrites the history of Victorian art to explore the relationships between feminism and visual culture in a period of heady excitement and political struggle. Artists were caught up in campaigns for women's enfranchisement, education and paid work, and many were drawn into controversies about sexuality. This richly documented and compelling study considers painting, sculpture, prints, photography, embroidery and comic drawings as well as major styles such as Pre-Raphaelitism, Neo-Classicism and Orientalism. Drawing on critical theory and post-colonial studies to analyse the links between visual media, modernity and imperialism, Deborah Cherry argues that visual culture and feminism were intimately connected to the relations of power.

The Female Nude  Lynda Nead 2002-09-11 Anyone who examines the history of Western art must be struck by the prevalence of images of the female body. More than any other subject, the female nude connotes ‘art’. The framed image of a female body, hung on the walls of an art gallery, is an icon of Western culture, a symbol of civilization and accomplishment. But how and why did the female nude acquire this status? The Female Nude brings together, in an entirely new way, analysis of the historical tradition of the female nude and discussion of recent feminist art, and by exploring the ways in which acceptable and unacceptable images of the female body are produced and maintained, renews recent debates on high culture and pornography. The Female Nude represents the first feminist survey of the most significant subject in Western art. It reveals how the female nude is now both at the centre and at the margins of high culture. At the centre, and within art historical discourse, the female nude is seen as the visual culmination of enlightenment aesthetics; at the edge, it risks losing its respectability and spilling over into the obscene.

Thomas Eakins and the Uses of History  Akela Reason 2010-04-29 The first book-length study to explore the Philadelphia realist artist’s lifelong fascination with historical themes, this examination of Eakins reveals that he envisioned his artistic legacy in terms different from those by which twentieth-century art historians have typically defined his art.

Modern Art: A Critical Introduction  Pam Meecham 2013-11-26 A revised and updated edition of one of the most successful 'Critical Introductions' textbooks New features include marginal notes and colour photos New innovative structure, based on feedback from teachers, focusing on how modern art has been understood rather than a straight chronological account of movements

The Pre-Raphaelite Body  J. B. Bullen 1998 Pre-Raphaelitism was the first avant-garde movement in Britain. It shocked its first audience, and as it modulated into Aestheticism it continued to disturb the British public. This interdisciplinary study traces the sources of this critical reaction to the representation of the body in painting and poetry from the work of Millais and Morris to that of Rossetti and Burne-Jones. The book also explores how reactions were conditioned by such late nineteenth-century anxieties as fear of cholera and hatred of Catholicism, fascination with the fallen woman, horror at the ‘shrieking sisterhood’ of emancipated women, and even the terror of psychosexual diseases.


Nudes, Nymphs and Fairies  Sean Conroy 2022-02-17 We often think of the Victorians as repressed and easily offended by nudity. Sometimes, we consider them to be hypocritical, behaving badly but preaching the virtues of morality and family life. Like any culture in any period, Britain in the late nineteenth century was complex: surprising expressions of sexuality existed alongside prudishness. Victorian art is no different. Nudity was frowned upon as corrupting, but it was tolerated so long as the artist allowed the illusion that ancient, distant or imaginary places were being depicted. A nude Victorian woman was shocking and debased; a naked Roman, Egyptian, Arab, fairy or nymph was acceptable. Representations of child nudity navigated a similar tightrope between innocence, purity and salacious fantasy. This book examines some of these hidden currents in Victorian art. It considers how writers and artists formulated the so-called ‘cult of the child’ late in the century and how that concept was expressed in practice by respectable and successful painters and sculptors.
The work of many leading artists is reviewed, including George Frederic Watts, Lord Leighton, Edward Poynter, Lawrence Alma-Tadema, Burne-Jones, Waterhouse and many lesser known painters such as Herbert Draper, Luis Falero, Frank Dicksee, William Stott, Arthur Drummond, Paul Peel and Antonio Mancini. Works from vast canvases to the postcards and greetings cards designed by William Stephen Coleman are considered. Various trends in the art world are examined - neoclassicism, orientalism, the late Pre-Raphaelites and fairy and fantasy art. In all of these genres, the evidence for the 'cult of the child' in pigment is brought to light.

The Victorian Nude Sexuality Morality And Art

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