

Icoon Communicator Diccionario Visual Con 1 700 Iconos E Imagenes Bolsillo Amber Press

Baroness Elsa Elsa von Freytag-Loringhoven 1992-01-01

Gender on the Divide Jessica Rosalind Feldman 1993-01-01 In close readings of six major modernist writers, among them Willa Cather, Wallace Stevens, and Vladimir Nabokov, Jessica R. Feldman traces the significance of the dandy, not just as historical figure and fictional character but also as authorial presence and rhetorical mode. She shows that dandies, far from being foppish and shallow male figures, are women and men who personify the major conflicts within modernism. The Modern Woman Revisited Whitney Chadwick 2003 The contributions of female artists to the development of literary and artistic modernism in early twentieth century France remain poorly understood. It was during this period that a so-called "modern woman" began occupying urban spaces associated with the development of modern art and modernism's struggles to define subjectivities and sexualities. Whereas most studies of modernism's formal innovations and its encouragement of artistic autonomy neglect or omit necessary discussions of gender, race, class, and sexual orientation, the contributors of *The Modern Woman Revisited* inject these perspectives into the discussion. Between the two World Wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and opportunities to participate in public artistic and intellectual life. Many of these women made lasting contributions in art and literature. Some of the artists discussed include Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller. In this book, an internationally recognized roster of art historians, literary critics, and other scholars offers a nuanced portrait of what it meant to be a modern woman during this decisive period of modernism's development. Individual essays explore the challenges faced by women in the early decades of the twentieth century, as well as the strategies these women deployed to create their art and to build meaningful lives and careers. The introduction underscores the importance of the contributors' efforts to engender larger questions about modernity, sexuality, race, and class.

Dandies Susan Fillin-Yeh 2001-03-01 *Dandies: Fashion and Finesse in Art and Culture* considers the visual languages, politics, and poetics of personal appearance. Dandyism has been most closely associated with influential caucasian Western men-about-town, epitomized by the 19th century style-setting of Oscar Wilde and by Tom Wolfe's white suits. The essays collected here, however, examine the spectacle and workings of dandyism to reveal that these were not the only dandies. On the contrary, art historians, literary and cultural historians, and anthropologists identify unrecognized dandies flourishing among early 19th century Native Americans, in Soviet Latvia, in Africa, throughout the African-American diaspora, among women, and in the art world. Moving beyond historical and fictional accounts of dandies, this volume juxtaposes theoretical models with evocative images and descriptions of clothing in order to link sartorial self-construction with artistic, social, and political self-invention. Taking into consideration the vast changes in thinking about identity in the academy, *Dandies* provides a compelling study of dandyism's destabilizing aesthetic enterprise. Contributors: Jennifer Blessing, Susan Fillin-Yeh, Rhonda Garelick, Joe Lucchesi, Kim Miller, Robert E. Moore, Richard J. Powell, Carter Ratcliffe, and Mark Allen Svede.

Postmodernism and the En-Gendering of Marcel Duchamp Amelia Jones 1995-08-25 A critical analysis of postmodernism in the visual arts since the 1960s, this book focuses primarily on American texts that reference and construct Marcel Duchamp as the originator of postmodern art. Amelia Jones contends that Duchamp, through his 'readymades', (the standard terms used to describe Duchamp's works) has paradoxically served in a paternal role for post-1960s American artists, critics and art historians, who have attempted to construct a new tradition of artistic practice that counters the masculinist ideologies of Abstract Expressionism and Greenbergian modernism. Adapting feminist, psychoanalytic and Derridean conceptions of interpretation as an exchange of sexual identities, Jones offers highly charged readings that focus on the eroticism of Duchamp's works and on his theories of artistic production. She reconstructs Duchamp as an indeterminably gendered author whose gift to postmodernism might best be viewed in

terms of the potential of his readymades to destructure the contradictory notions of sexual difference and subjectivity.

Women Together/Women Apart Tirza True Latimer 2005-08-24 What does it mean to look like a lesbian? Though it remains impossible to conjure a definitive image that captures the breadth of this highly nuanced term, today at least we are able to consider an array of visual representations that have been put into circulation by lesbians themselves over the last six or seven decades. In the early twentieth century, though, no notion of lesbianism as a coherent social or cultural identity yet existed. In *Women Together/Women Apart*, Tirza True Latimer explores the revolutionary period between World War I and World War II when lesbian artists working in Paris began to shape the first visual models that gave lesbians a collective sense of identity and allowed them to recognize each other. Flocking to Paris from around the world, artists and performers such as Romaine Brooks, Claude Cahun, Marcel Moore, and Suzy Solidor used portraiture to theorize and visualize a "new breed" of feminine subject. The book focuses on problems of feminine and lesbian self-representation at a time and place where the rights of women to political, professional, economic, domestic, and sexual autonomy had yet to be acknowledged by the law. Under such circumstances, same-sex solidarity and relative independence from men held important political implications. Combining gender theory with visual, cultural, and historical analysis, Latimer draws a vivid picture of the impact of sexual politics on the cultural life of Paris during this key period. The book also illuminates the far-reaching consequences of lesbian portraiture on contemporary constructions of lesbian identity.

Dandyism Jules Barbey d'Aureville 1988 What is a dandy? Carlyle said he was a man whose "existence consists in the wearing of clothes." Isak Dinesen worshipped the freedom of the aesthete as a special Satan. But even these definitions are not enough to contain the dazzling originalities of Lord Chesterfield, Oscar Wilde, George Sand, Max Beerbohm, Baudelaire, Jean Cocteau--all of them dandies. Jules Barbey D'Aureville's jewel-like writing on the sensibility of dandyism has never been equaled as the study of life lived as style. His *Dandyism*, with a new preface by Quentin Crisp, is now back in print in America after an absence of nearly a century. The implication for today's obsession with fashion and personality make this 1845 study of the cult of the self as timely and thoughtful as ever. In the spectacles of contemporary society, the body easily becomes a cultural text. Barbey d'Aureville looks behind the mask of English society in the Regency period to show how life can be lived as ironic performance. In his own magnificent performance as a writer one can feel the aroma of manners exuded by the eponymous Beau Brummell who is the star of this miniature portrait of elegant hedonism and spectacular decline. "Brummell was descended from the people of the north, lymphatic and pale, like their mother the sea" are the words he uses to describe the Englishman. No wonder his contemporary Lord Byron said he would rather be Brummell than Napoleon. Jules Barbey d'Aureville himself lived the life of a dandy in an age that was beginning to define our idea of modernist sensibility. He wrote over fifty volumes of novels, short stories, criticism, and letters, one of the most provocative his study of women, *The Diaboliques*. He was also the model for Des Esseintes in Huysmans' decadent novel *Against Nature*. Barbey d'Aureville died in 1889, at the age of eighty, in utter poverty but surrounded by his Angora cats.--Adapted from dust jacket.

Amazon Expedition; a Lesbian Feminist Anthology Phyllis Birkby 1973

Women in Dada Naomi Sawelson-Gorse 2001 his book is the first to make the case that women's changing role in European and American society was critical to Dada.

Prophets Facing Backward Meera Nanda 2003 The leading voices in science studies have argued that modern science reflects dominant social interests of Western society. Following this logic, postmodern scholars have urged postcolonial societies to develop their own "alternative sciences" as a step towards "mental decolonization". These ideas have found a warm welcome among Hindu nationalists who came to power in India in the early 1990s. In this passionate and highly original study, Indian-born author Meera Nanda reveals how these well-meaning but ultimately misguided ideas are enabling Hindu ideologues to propagate religious myths in the guise of science and secularism. At the heart of

Hindu supremacist ideology, Nanda argues, lies a postmodernist assumption: that each society has its own norms of reasonableness, logic, rules of evidence, and conception of truth, and that there is no non-arbitrary, culture-independent way to choose among these alternatives. What is being celebrated as "difference" by postmodernists, however, has more often than not been the source of mental bondage and authoritarianism in non-Western cultures. The "Vedic sciences" currently endorsed in Indian schools, colleges, and the mass media promotes the same elements of orthodox Hinduism that have for centuries deprived the vast majority of Indian people of their full humanity. By denouncing science and secularization, the left was unwittingly contributing to what Nanda calls "reactionary modernism." In contrast, Nanda points to the Dalit, or untouchable, movement as a true example of an "alternative science" that has embraced reason and modern science to challenge traditional notions of hierarchy.

Difference/indifference Moira Roth 1998 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The Cowboy and the Dandy Perry Meisel 1999 What is rock and roll and where does it come from? In this adventurous new study of music, literature, and culture, Perry Meisel shows how rock and roll joins Romanticism and the blues tradition by focusing on the preoccupation with boundaries that are common to both--the boundaries between freedom and irony, country and city, and cowboy and dandy. Meisel traces the emergence of rock and roll out of jazz and Romantic culture alike as he examines, in a series of juxtaposed chapters, rhythm and blues, Emerson and the cowboy, urban blues, the dandy and psychedelia, Willa Cather, Miles Davis, Virginia Woolf, and 1960s rock. In the process, Meisel shows how the presumable difference between high and mass or pop culture disappears when both turn out to have similar structures. He also reveals how canons emerge inevitably within all traditions rather than being imposed upon them from without.

Among Women Louise Bernikow 1981

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