

Impressionist Camera Pictorial Photography In Europe 1888 1918

As its title suggests, *Negative/Positive* begins with the negative, a foundational element of analog photography that is nonetheless usually ignored, and uses this to tell a representative, rather than comprehensive, history of the medium. The fact that a photograph is split between negative and positive manifestations means that its identity is always simultaneously divided and multiplied. The interaction of these two components was often spread out over time and space and could involve more than one person, giving photography the capacity to produce multiple copies of a given image and for that image to have many different looks, sizes and makers. This book traces these complications for canonical images by such figures as William Henry Fox Talbot, Kusakabe Kimbei, Dorothea Lange, Man Ray, Seydou Keïta, Richard Avedon, and Andreas Gursky. But it also considers a number of related issues crucial to any understanding of photography, from the business practices of professional photographers to the repetition of pose and setting that is so central to certain familiar photographic genres. Ranging from the daguerreotype to the digital image, the end result is a kind of little history of photography, partial and episodic, but no less significant a rendition of the photographic experience for being so. This book represents a summation of Batchen's work to date, making it be essential reading for students and scholars of photography and for all those interested in the history of the medium.

Historians are increasingly looking beyond the traditional, and turning to visual, oral, aural, and virtual sources to inform their work. The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches. In order to help historians successfully move beyond traditional text, Sarah Barber and Corinna Peniston-Bird bring together chapters from historical specialists in the fields of fine art, photography, film, oral history, architecture, virtual sources, music, cartoons, landscape and material culture to explain why, when and how these less traditional sources can be used. Each chapter introduces the reader to the source, suggests the methodological and theoretical questions historians should keep in mind when using it, and provides case studies to illustrate best practice in analysis and interpretation. Pulling these disparate sources together, the introduction discusses the nature of historical sources and those factors which are unique to, and shared by, the sources covered throughout the book. Taking examples from around the globe, this collection of essays aims to inspire practitioners of history to expand their horizons, and incorporate a wide variety of primary sources in their work.

The advent of photography revolutionized perception, making visible what was once impossible to see with the human eye. In *At the Edge of Sight*, Shawn Michelle Smith engages these dynamics of seeing and not seeing, focusing attention as much on absence as presence, on the invisible as the visible. Exploring the limits of photography and vision, she asks: What fails to register photographically, and what remains beyond the frame? What is hidden by design, and what is obscured by cultural blindness? Smith studies manifestations of photography's brush with the unseen in her own photographic work and across the wide-ranging images of early American photographers, including F. Holland Day, Eadweard Muybridge, Andrew J. Russell, Chansonetta Stanley Emmons, and Augustus Washington. She concludes by showing how concerns raised in the nineteenth century remain pertinent today in the photographs of Abu Ghraib. Ultimately, Smith explores the capacity of photography to reveal what remains beyond the edge of sight.

This book presents the first comprehensive examination of the photographic work and teaching of Clarence H. White and his students, who were New York's vanguard art photographers in the first half of this century. The incisive texts, written by two White scholars, examine the social context of White's ideologies, and arts and crafts principles. These beautifully reproduced images reveal the photographic work of White and his students, which is based on the aesthetic principles that formed the foundations of modernism.

German scientist and photographer Heinrich K hn (1866-1944) was one of the central figures in the establishment of international art photography at the turn of the twentieth century. Having studied botany and medicine, K hn made his first photograph in the late 1870s, dedicating himself solely to the medium within a decade. He achieved this dedication through the support of American photographers Alfred Stieglitz, Edward Steichen and others. After a meeting in 1904, Stieglitz and K hn initiated an almost 30-year-long correspondence, ushering in an era of pioneering experimentation with autochrome and other photographic processes. Critical to K hn's success was an offset process he perfected, which allowed him to deliberately dissolve the sharpness of the image and alter its brightness. The results are gorgeous, dreamy images full of rich, delicate color. Around 1910, K hn reduced the romantic cosmos of Pictorialism to the point where his compositions became almost abstract, so that only the study of light and the rendering of tonal values mattered. He later returned to exploring the photograph as objective record, concentrating mainly on writing and to experiments in photographic technology. This landmark volume surveys the works of a revelatory photographer.

Digital Negatives with QuadToneRIP is a text that fully explores how the QuadToneRIP printer driver can be used to make expert digital negatives. The book takes a comprehensive, "under-the-hood" look at how Roy Harrington's QTR printer driver can be adapted for use by artists in several different creative practice areas. The text is written from the Mac/Photoshop point of view. The book is divided into three parts. Part One is a step-by-step how-to section that will appeal to both beginning and more advanced practitioners. Part One includes quickstart guides or summary sheets for beginning students who want to jump into using QTR before understanding all of its functional components. Part Two addresses dimroom, darkroom, and printmaking practices, walking the reader through brief workflows from negative to print for lithium palladium, gum

bichromate, cyanotype, salted paper, kallitype, silver gelatin and polymer photogravure, with a sample profile for each. It also includes an introduction to a new software iteration of QTR: QuickCurve-DN (QCDN). Part Three is devoted to contemporary practitioners who explain how they use QTR in their creative practice. The book includes: A list of supplies and software needed A summary QTR glossary with a simple explanation of how each function works A sample walk-through to create a QTR profile from start to finish How to linearize profiles with simple to more exacting tools A visual guide to modifying functions Quickstart guides for many of the workflows Instructions for crafting monochrome, duotone, tricolor, and quadcolor negatives Instructions for using QTR to print silver gelatin in the darkroom Instructions for using QTR to print alternative processes in the dimroom Instructions for using QTR to print polymer photogravure in the printmaking room Introductory chapter to QuickCurve-DN software Troubleshooting common QTR problems Generic starter profiles for processes discussed Contemporary artists: their work and QTR process. Learning how to craft expert digital negatives can be a bit overwhelming at the outset. Digital Negatives with QuadToneRIP makes the process as user-friendly as possible. Like other books in the series, Digital Negatives with QuadToneRIP is thoroughly comprehensive, accessible to different levels of learner, and illustrative of the contemporary arts.

Salted Paper Printing: A Step-by-Step Manual Highlighting Contemporary Artists makes one of the oldest known photographic processes easy for the 21st century using simple digital negative methods. Christina Z. Anderson's in-depth discussion begins with a history of salted paper printing, then covers the salted paper process from beginner to intermediate level, with step-by-step instructions and an illustrated troubleshooting guide. Including cameraless imagery, hand-coloring, salt in combination with gum, and printing on fabric, Salted Paper Printing contextualizes the practice within the varied alternative processes. Anderson offers richly-illustrated profiles of contemporary artists making salted paper prints, discussing their creative process and methods. Salted Paper Printing is perfect for the seasoned photographer looking to dip their toe into alternative processes, or for the photography student eager to engage with photography's rich history.

The key position that photography now occupies in the context of contemporary art has encouraged a renewed interest in art-historical studies with regard to the impact of its invention on the visual arts. The exhibition and its accompanying catalog, pursues this line of research. It offers a critical reflection on affinities and mutual influences between photography and painting while also looking at the lively debate that its emergence generated among critics and artists in France in the second half of the 19th century. Following the appearance of the earliest Daguerreotypes in the late 1830s and above all after the subsequent discovery of photographic printing on paper, the relationship between photography and painting became an extremely close one. The camera's artificial eye in the work of photographers such as Le Gray, Cuvelier, Nadar and Disderi, to mention just a few, stimulated Manet, Degas and the young Impressionists to develop a new way of looking at the world. Impressionism used the medium not just as an iconographic source but was also inspired by it technically in its scientific observation of light, its representation of an asymmetrical, truncated pictorial space and its exploration of spontaneity and visual ambiguity. In addition, the new Impressionist type of brushstroke led some photographers to become interested in the materiality of their images and to look for ways of making their photographs less precise and more pictorial in effect. The exhibition and book are divided into eight thematic sections: The Forest, Water, The Countryside, Monuments, The City, Portraiture and The Nude and Movement.00Exhibition: Thyssen-Bornemisza Collection, Madrid, Spain (15.10.2019 - 26.01.2020).

Provides a highly variegated picture of developments, events, phenomena and people in the photography of the Netherlands from about 1840 to the present, related to the sociological, economic, social, technological and cultural context of their time. Where necessary, sidebar texts, which can also be read separately, are devoted to particular people, phenomena or institutions throughout the chapters.

Darwin's Camera tells the extraordinary story of how Charles Darwin produced one of the world's first photographically illustrated science books.

Gum Printing: A Step-by-Step Manual Highlighting Artists and Their Creative Practice is a two-part book on gum bichromate written by the medium's leading expert, Christina Z. Anderson. Section One provides a step-by-step description of the gum printing process. From setting up the "dimroom" (no darkroom required!) to evaluating finished prints, it walks the reader through everything that is needed to establish a firm gum practice with the simplest of setups at home. Section Two showcases contemporary artists' works, illustrating the myriad ways gum is conceptualized and practiced today. The works in these pages range from monochrome to colorful and from subtle to bold, representing a variety of genres, including still lifes, portraits, nudes, landscapes, urbanscapes and more. Featuring over 80 artists and 400 full-color images, Gum Printing is the most complete overview of this dynamic and expressive medium that has yet appeared in print. Key topics covered include: The history of gum Simple digital negatives for gum, platinum, and cyanotype Preparing supplies Making monochrome, duotone, tricolor, and quadcolor gum prints Printing gum over cyanotype Printing gum over platinum Troubleshooting gum Advice on developing a creative practice

A new perspective on Impressionist art that offers revealing, fresh interpretations of familiar paintings In this handsome book, a leading authority on Impressionist painting offers a new view of this admired and immensely popular art form. John House examines the style and technique, subject matter and imagery, exhibiting and marketing strategies, and social, political, and ideological contexts of Impressionism in light of the perspectives that have been brought to it in the last twenty years. When all of these diverse approaches are taken into account, he argues, Impressionism can be seen as a movement that challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview. Moving from the late 1860s to the early 1880s, House analyzes the paintings and career strategies of the leading Impressionist artists, pointing out the ways in which they countered the dominant conventions of the contemporary art world and evolved their distinctive and immediately recognizable manner

of painting. Focusing closely on the technique, composition, and imagery of the paintings themselves and combining this fresh appraisal with recent historical studies of Impressionism, House explores how pictorial style could generate social and political meanings and opens new ways of looking at this luminous art.

It would be unthinkable now to omit early female pioneers from any survey of photography's history in the Western world. Yet for many years the gendered language of American, British and French photographic literature made it appear that women's interactions with early photography did not count as significant contributions. Using French and English photo journals, cartoons, art criticism, novels, and early career guides aimed at women, this volume will show why and how early photographic clubs, journals, exhibitions, and studios insisted on masculine values and authority, and how Victorian women engaged with photography despite that dominant trend. Focusing on the period before 1890, when women were yet to develop the self-assurance that would lead to broader recognition of the value of their work, this study probes the mechanisms by which exclusion took place and explores how women practiced photography anyway, both as amateurs and professionals. Challenging the marginalization of women's work in the early history of photography, this is essential reading for students and scholars of photography, history and gender studies.

A volume of early modernist photography reflects its creator's noteworthy views of the United States in the 1920s as a brave new nation whose grand-scale achievements are marked by pockets of trouble between its multicultural and economic diversities.

This is the companion volume to the Eadweard Muybridge exhibition opening at Stanford, and is the first showing of the pioneering artist's work in 30 years. 195 halftones.

Restoring a gifted art photographer to his place in the American canon and, in the process, reshaping and expanding our understanding of early 20th-century American photography Clarence H. White (1871–1925) was one of the most influential art photographers and teachers of the early 20th century and a founding member of the Photo-Secession. This beautiful publication offers a new appraisal of White's contributions, including his groundbreaking aesthetic experiments, his commitment to the ideals of American socialism, and his embrace of the expanding fields of photographic book and fashion illustration, celebrity portraiture, and advertising. Based on extensive archival research, the book challenges the idea of an abrupt rupture between prewar, soft-focus idealizing photography and postwar "modernism" to paint a more nuanced picture of American culture in the Progressive era. Clarence H. White and His World begins with the artist's early work in Ohio, which shares with the nascent Arts and Crafts movement the advocacy of hand production, closeness to nature, and the simple life. White's involvement with the Photo-Secession and his move to New York in 1906 mark a shift in his production, as it grew to encompass commercial portraiture and an increasing commitment to teaching, which ultimately led him to establish the first institutions in America to combine instruction in both technical and aesthetic aspects of photography. The book also incorporates new formal and scientific analysis of White's work and techniques, a complete exhibition record, and many unpublished illustrations of the moody outdoor scenes and quiet images of domestic life for which he was revered.

If you want to feel good about your life without the muss and fuss of eating grapefruits for weeks on end, counting calories in the dairy aisle, or eating ghastly sugar-free cookies, Crispin Porter + Bogusky introduces Eating the Angus Diet. In this book, Dr. Angus supplies the reader with a roadmap for living what he calls "The Good Life." An exciting and refreshing approach (mostly because it's not a real diet book or even a real diet), Eating the Angus Diet covers a wide range of seemingly unrelated topics. From "How to Eat Food that Tastes Good" to "Catching a Greased Pig," Dr. Angus illustrates his "lifestyle plan" designed for anybody who is ready to take a great big bite out of life. Eating the Angus Diet is a must-read for anyone with a whole lot of time to burn.

The Colors of Photography aims to provide a deeper understanding of what color is in the field of photography. Until today, color photography has marked the "here and now," while black and white photographs have been linked to our image of history and have formed our collective memory. However, such general dichotomies start to crumble when considering the aesthetic, cultural, and political complexity of color in photography. With essays by Charlotte Cotton, Bettina Gockel, Tanya Sheehan, Blake Stimson, Kim Timby, Kelley Wilder, Deborah Willis.

Photographic contributions by Hans Danuser and Raymond Meier.

Chinese poetry has a long history of interaction with the visual arts. Classical aesthetic thought held that painting, calligraphy, and poetry were cross-fertilizing and mutually enriching. What happened when the Chinese poetic tradition encountered photography, a transformative technology and presumably realistic medium that reshaped seeing and representing the world? Shengqing Wu explores how the new medium of photography was transformed by Chinese aesthetic culture. She details the complex negotiations between poetry and photography in the late Qing and early Republican eras, examining the ways traditional textual forms collaborated with the new visual culture. Drawing on extensive archival research into illustrated magazines, poetry collections, and vintage photographs, Photo Poetics analyzes a wide range of practices and genres, including self-representation in portrait photography; gifts of inscribed photographs; mass-media circulation of images of beautiful women; and photography of ghosts, immortals, and imagined landscapes. Wu argues that the Chinese lyrical tradition provided rich resources for artistic creativity, self-expression, and embodied experience in the face of an increasingly technological and image-oriented society. An interdisciplinary study spanning literary studies, visual culture, and media history, Photo Poetics is an original account of media culture in early twentieth-century China and the formation of Chinese literary and visual modernities.

Impressionist Camera Pictorial Photography in Europe, 1888-1918 Merrell Pub Limited

Fulfilling the need for English-source material on contemporary Spain, this book supplies readers with an in-depth, interdisciplinary guide to the country of Spain and its intricate, diverse culture. • Serves as a general reference guide to Spain that presents historical information as well as details about everyday life in modern-day Spain • Covers a huge variety of topics ranging from sports and literature to gastronomy and geography • Addresses virtually every issue and concern related to 21st-century Spain • Provides the most up-to-date facts in a fair, unprejudiced manner • Connects relevant aspects of Spain with those of other countries, giving readers perspective into the obvious differences and subtle nuances between unfamiliar cultures

Die New Yorker Fotografin und Modedesignerin Lillian Bassman (1917–2012) nimmt eine Sonderstellung in der Geschichte der Fotografie ein. Nach einer Ausbildung und Tätigkeit als Grafikdesignerin wandte sie sich in den 1940er Jahren der Fotografie zu und schuf zunächst ein großes Œuvre kommerzieller Modefotografien vor allem für

Magazine wie Vogue und Harper's Bazaar. Ab den 1970er Jahren widmete sie sich vermehrt Stillleben und abstrakten Fotografien. Bislang fehlte eine umfassende Darstellung zu Leben und Werk Lillian Bassmans. Das Buch von Julia Ryff schließt diese Lücke. Es betrachtet den künstlerisch-experimentellen Charakter ihrer Arbeiten und den Einfluss der alten Meister. Auch bestimmt es die Position ihres Werkes im Umfeld des New Yorker Künstlerkreises um Alexey Brodovitch sowie in der Fotografie- und Kunstentwicklung des 20. und 21. Jahrhunderts.

Photography, both in the form of contemporary practice and that of historical material, now occupies a significant place in the citadels of Western art culture. It has an institutional network of its own, embedded within the broader art world, with its own specialists including academics, critics, curators, collectors, dealers and conservators. All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed 'art photography' from its commercial, scientific and amateur guises. But this long-awaited recognition of photography as high art brings new challenges. How will photography's newly privileged place in the art world affect how the history of creative photography is written? Modernist claims for the medium as having an aesthetic often turned on precedents from painting. Postmodernism challenged a cultural hierarchy organized around painting. Nineteenth-century photographs move between the symbolic spaces of the gallery wall and the archive: de-contextualised for art and re-contextualised for history. But what of the contemporary writings, images, and practices that negotiated an aesthetic status for 'the photographic'? Photography and the Arts revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces. Written by leading scholars in the fields of photography, art and literature, the essays examine the metaphorical as well as the material exchanges between photography and the fine, graphic, reproductive and sculptural arts.

In recent years the 'body' has become one of the most popular areas of study in the arts, humanities and social sciences. Bodybuilding, in particular, continues to be of interest to scholars of gender, media, film, cultural studies and sociology. However, there is surprisingly little scholarship available on contemporary bodybuilding. Critical Readings in Bodybuilding is the first collection to address the contemporary practice of bodybuilding, especially the way in which the activity has become increasingly more extreme and to consider much neglected debates of gender, eroticism, and sexuality related to the activity. Featuring the leading scholars of bodybuilding and the body as well as emerging voices, this volume will be a key addition to the fields of Sociology, Sport Studies, and Cultural Studies.

Edward Steichen (1879-1973) is unquestionably one of the most prolific, versatile, influential and indeed controversial names in the history of photography. This volume, published to accompany the first posthumous European retrospective of his work, traces Steichen's career trajectory from his early Pictorialist beginnings to his time working with Cond Nast and his Directorship at The Museum of Modern Art in New York.

Edward S. Curtis's *The North American Indian* is the most ambitious photographic and ethnographic record of Native American cultures ever produced. Published between 1907 and 1930 as a series of twenty volumes and portfolios, the work contains more than two thousand photographs intended to document the traditional culture of every Native American tribe west of the Mississippi. Many critics have claimed that Curtis's images present Native peoples as a "vanishing race," hiding both their engagement with modernity and the history of colonial violence. But in this major reappraisal of Curtis's work, Shamoan Zamir argues instead that Curtis's photography engages meaningfully with the crisis of culture and selfhood brought on by the dramatic transformations of Native societies. This crisis is captured profoundly, and with remarkable empathy, in Curtis's images of the human face. Zamir also contends that we can fully understand this achievement only if we think of Curtis's Native subjects as coauthors of his project. This radical reassessment is presented as a series of close readings that explore the relationship of aesthetics and ethics in photography. Zamir's richly illustrated study resituates Curtis's work in Native American studies and in the histories of photography and visual anthropology.

Alvin Langdon Coburn ist der erste Künstler, der 1916 von »abstrakter Photographie« schreibt und sie auch ästhetisch umsetzt. Und das, obwohl er selbst der piktorialistischen Strömung, der stimmungsvollen Kunstphotographie, angehört. Anhand von Coburns Wirken als zentrale Figur des epistemisch-ästhetischen Umbruchs in der Zeit der Jahrhundertwende verdeutlicht Cathrin Hauswald eindrucksvoll die Entwicklung der Photographie vom 19. Jahrhundert in die Moderne. Sie zeigt: Während Coburn die Beben des technologischen und photographischen Fortschritts aufzeichnet und gleichsam gestaltet, inszeniert sich der Kunstphotograph selbst als ambivalentes und geradezu antimodernes Element seines photographischen Schaffens, dessen Ziel stets die eigene Nobilitierung bleibt.

A collection of architectural and landscape photographs taken by British photographer Frederick H. Evans, and features an essay that describes the life and accomplishments of Evans.

This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography. It includes essays on the tactile nature of photos, the relation of photography to sentiment and intimacy, and the ways that affect pervades the photographic archive. Concerns associated with the affective turn—intimacy, alterity, and ephemerality, as well as queerness, modernity, and loss—run through the essays. At the same time, the contributions are informed by developments in critical race theory, postcolonial studies, and feminist theory. As the contributors bring affect theory to bear on photography, some interpret the work of contemporary artists, such as Catherine Opie, Tammy Rae Carland, Christian Boltanski, Marcelo Brodsky, Zoe Leonard, and Rea Tajiri. Others look back, whether to the work of the American Pictorialist F. Holland Day or to the discontent masked by the smiles of black families posing for cartes de visite in a Kodak marketing campaign. With more than sixty photographs, including twenty in color, this collection changes how we see, think about, and feel photography, past and present. Contributors. Elizabeth Abel, Elspeth H. Brown, Kimberly Juanita Brown, Lisa Cartwright, Lily Cho, Ann Cvetkovich, David L. Eng, Marianne Hirsch, Thy Phu, Christopher Pinney, Marlis Schweitzer, Dana Seitler, Tanya Sheehan, Shawn Michelle Smith, Leo Spitzer, Diana Taylor

From its earliest days, photography could not escape the pictorial traditions that had gone before it. This book, the first comprehensive study of Pictorialism in Europe, analyses the remarkable diversity of approaches taken by photographers across the continent whose practice was infused with contemporary debate about photography's relationship to art. Written by an international team of art and photography historians, Impressionist Camera examines the ways in which practitioners realized their pictorial vision, from the re-creation of Academic painting in photography to the use of soft focus to lend images an impressionistic quality. Also explored are the cross-currents with photography in America - where Pictorialism went on to flourish - including the seminal work of Alfred Stieglitz.

Cyanotype: The Blueprint in Contemporary Practice is a two part book on the much admired blue print process. Part One is a comprehensive how-to on the cyanotype process for both beginner and advanced practitioners, with lots of photographs and clear, step-by-step directions and formulas. Part Two highlights contemporary artists who are using cyanotype, making work that ranges from the photographic to the abstract, from the traditional to the conceptual, with tips on their personal cyanotype methods alongside their work. These artists illustrate cyanotype's widespread use in contemporary photography today, probably the most of any alternative process. Book features include: A brief discussion of the practice of the process with some key historical points How to set up the cyanotype room The most extensive discussion of suitable papers to date, with data from 100+ papers Step-by-step digital negative methods for monochrome and duotone negatives Chapters on classic, new, and other cyanotype formulas Toning to create colors from yellow to brown to violet Printing cyanotype over palladium, for those who want to temper cyanotype's blue nature Printing cyanotype on alternate surfaces such as fabric, glass, and wood More creative practice ideas for cyanotype such as handcoloring and gold leafing Troubleshooting cyanotype, photographically illustrated Finishing, framing, and storing cyanotype Contemporary artists' advice, techniques, and works Cyanotype is backed with research from 120 books, journals, and magazine articles from 1843 to the present day. It is richly illustrated with 400 photographs from close to 80 artists from 14 countries. It is a guide for the practitioner, from novice to expert, providing inspiration and proof of cyanotype's original and increasing place in historical and contemporary photography.

Compelling and troubling, colorful and dark, black figures served as the quintessential image of difference in nineteenth-century European art; the essays in this volume further the investigation of constructions of blackness during this period. This collection marks a phase in the scholarship on images of blacks that moves beyond undifferentiated binaries like "negative" and "positive" that fail to reveal complexities, contradictions, and ambiguities. Essays that cover the late eighteenth through the early twentieth century explore the visibility of blackness in anti-slavery imagery, black women in Orientalist art, race and beauty in fin-de-siècle photography, the French brand of blackface minstrelsy, and a set of little-known images of an African model by Edvard Munch. In spite of the difficulty of resurrecting black lives in nineteenth-century Europe, one essay chronicles the rare instance of an American artist of color in mid-nineteenth-century Europe. With analyses of works ranging from Géricault's Raft of the Medusa, to portraits of the American actor Ira Aldridge, this volume provides new interpretations of nineteenth-century representations of blacks.

At the intersection of law, literature and history, this book interrogates how a dominant contemporary idea of law emerged out of specific ideas of reading in the nineteenth century. Reading shapes our identities. How we read shapes who we are. Reading also shapes our conceptions of what the law is, because the law is also a practice of reading. Focusing on the works of key Victorian writers closely associated with legal practice, this book addresses the way in which the identity of the reader of law has been modelled on the identity of the political elite. At the same time, it shows how other readers of law have been marginalized. The book thus shows how a construction of the law has emerged from the ordering of a power that discriminates between different readers and readings. More specifically, and in response to the emerging media of photography – and, with it, potentially subversive ideas of exposure and visibility – the book shows that there have been dominant, hidden and unrecognised guides to legal reading and to legal thought. And in making these visible, the book also aims to make them contestable. This secret history of law will appeal to legal historians, legal theorists, those working at the intersection of law and literature and others with interests in law and the visual.

An abrupt break in the prevailing modes of artistic expression, for many, marks the advent of modernism in the early twentieth century, but revisionary attempts to pin down a precise moment of its emergence remain disputed. History of a Shiver proffers a different approach, tracing the first inkling of modernism instead to the nineteenth century's fascination with music. As Jed Rasula deftly shows, melomania--the passion for music--gave rise to concepts like Richard Wagner's "endless melody" and the Gesamtkunstwerk, or total work of art, which in turn infused the arts of the fin de siècle with an aura of expectancy, challenging them to induce musical effects by their own means. With each art aspiring to produce the effects of another artistic medium, a synesthetic yearning ran like a shiver through the body of art that would emerge over the next half century. Rasula traces this pan-arts polyphony from German Romantic theory to early experiments in "visual music," encompassing such diverse phenomena as American fixation on Arcadia, early film theory, and the lure of the fourth dimension. All the while, he keeps focus on the paramount historical consequence in elevating music to a new universal aesthetic standard, arguing that Wagnerism was first among modern "isms." In surveying this momentous interplay among arts, History of a Shiver ranges from literature, music and painting to theatre, cinema, dance, photography, and civic pageantry. It retells the story of modernism by recovering not an idea, but a feeling--the hair-raising potential for each painting, literary text, or musical composition to herald an unprecedented domain of human enterprise.

Examines the use of cafes, opera houses, dance halls, theaters, racetracks, and the seaside in impressionist French paintings

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