

Rising Star Dandyism Gender And Performance In The Fin De Si Cle Dandyism Gender And Performance In The Fin De Siecle

The all-embracing, "whaddya got?" nature of rebellion in Fifties America included pop music's unlikely challenge to entrenched notions of masculinity. Within that upheaval, four prominent artists dared to behave in ways that let the public assume—but not see—their queerness. That these artists cultivated ambiguous sexual personas often reflected an understandable fear, but also a struggle to fulfill personal and professional expectations. Vincent L. Stephens confronts notions of the closet—both coming out and staying in—by analyzing the careers of Liberace, Johnny Mathis, Johnnie Ray, and Little Richard. Appealing to audiences hungry for novelty and exoticism, the four pop icons used performance and queering techniques that ran the gamut. Liberace's flamboyance shared a spectrum with Mathis's intimate sensitivity while Ray's overwrought displays as "Mr. Emotion" seemed worlds apart from Little Richard's raise-the-roof joyousness. As Stephens shows, the quartet not only thrived in an era of gray flannel manhood, they pioneered the ways generations of later musicians would

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consciously adopt sexual mystery as an appealing and proven route to success. Through a close examination of literature, memoirs, letters, domestic magazines, and political debates, Marcus describes how relationships between women were a crucial component of femininity and how they influenced marriage law. Celebrating 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man The style of the dandy is elegant but bold--dedicated to the perfection of taste. This meticulously choreographed look has a vibrant history; the legacy of Beau Brummell, the original dandy of Regency England, can be traced in the clothing of urban dandies today. Dandy Style celebrates 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man. Combining fashion, art, and photography, the historic and the contemporary, the provocative and the respectable, it considers key themes in the development of male style and identity, including elegance, uniformity, and spectacle. Various types of dandy are represented by iconic figures such as Oscar Wilde, Edward VIII as Prince of Wales, and Gilbert & George. They appear alongside the seminal designs of Vivienne Westwood, Ozwald Boateng, and Alexander McQueen; and portraits by Thomas Gainsborough and David Hockney. This volume of essays examines Dickens's complex representations of sexuality

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and gender as well as his use of gender ideologies and sexual and gender differences over the course of his literary career, from his first sketches and early novels to his late works of fiction. The essays approach gender issues in Dickens's writing by focusing on a number of topics: his treatment of gender ideals and transgressions; the intersections and displacements among gender, class and race; the ties between gender and the body, and among gender, voice and language; his depiction of the homosocial and the homoerotic; and the relation between gender and the law. The essays provide an introduction to the most recent approaches to Dickens's fiction in addition to those now considered classic, draw on queer theory and also feature a variety of methodologies, ranging across feminist, historicist and psychoanalytic methods of interpretation. The collection represents the best of previously published research by Dickens's scholars and illuminates for students and scholars alike the meaning of gender in such novels as *The Pickwick Papers*, *Dombey and Son*, and *Our Mutual Friend*. Throughout the Weimar period the so-called "masculinization of woman" was much more than merely an outsider or subcultural phenomenon; it was central to representations of the changing female ideal, and fed into wider debates concerning the health and fertility of the German "race" following the rupture of war. Drawing on recent developments within the history of sexuality, this book

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sheds new light on representations and discussions of the masculine woman within the Weimar print media from 1918–1933. It traces the connotations and controversies surrounding this figure from her rise to media prominence in the early 1920s until the beginning of the Nazi period, considering questions of race, class, sexuality, and geography. By focusing on styles, bodies and identities that did not conform to societal norms of binary gender or heterosexuality, this book contributes to our understanding of gendered lives and experiences at this pivotal juncture in German history.

Rising Star Dandyism, Gender, and Performance in the Fin de Siècle Princeton University Press

Several decades have now passed since postcolonial and feminist critiques presented the art-historical world with a demythologized Paul Gauguin (1848-1903), a much-diminished image of the artist/hero who had once been universally admired as “the father of modernist primitivism.” In this volume, both long-established and more recent Gauguin scholars offer a provocative picture of the evolution of Gauguin scholarship in the recent postmodern era, as they confront and consider how the dismantling of the longstanding Gauguin myth positions us now in the 21st century to deal with and assess the life, work, and legacy of this still perennially popular artist. To reassess the challenges that

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Gauguin faced in his own day as well as those that he continues to present to current and future scholarship, they explore the multiple contexts that influenced Gauguin's thought and behavior as well as his art and incorporate a variety of interdisciplinary approaches, from anthropology, philosophy, and the history of science to gender studies and the study of Pacific cultural history. Dealing with a wide range of Gauguin's production, they challenge conventional art-historical thinking, highlight transnational perspectives, and offer clues to the direction of future scholarship, as audiences worldwide seek to make multicultural peace with Gauguin and his art. Broude has raised the bar of Gauguin scholarship ever higher in this groundbreaking volume, which will be necessary reading for students and scholars of art history, late 19th-century French and Pacific culture, gender studies, and beyond.

A bold new account of how celebrity works Why do we care so much about celebrities? Who decides who gets to be a star? Do celebrities deserve the outsized attention they receive? Sharon Marcus challenges everything you thought you knew about our obsession with fame. Drawing on scrapbooks, diaries, and vintage fan mail, she traces celebrity culture back to its nineteenth-century roots, when people the world over found themselves captivated by celebrity chefs, bad-boy poets, and actors such as the "divine" Sarah Bernhardt,

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as famous in her day as the Beatles in theirs. The Drama of Celebrity reveals how journalists, the public, and celebrities themselves all compete to shape the stories we tell about celebrities and fans, resulting in a high-stakes drama as endless as it is unpredictable.

Domestic issues, chastity, morality, marriage and love are concerns we typically associate with Victorian female characters. But what happens when men in Victorian novels begin to engage in this type of feminine discourse? While we are familiar with certain Victorian women seeking freedom by moving beyond the domestic sphere, there is an equally interesting movement by the domestic man into the private space through his performance of femininity. This book defines the domesticated bachelor, examines the effects of the blurring of boundaries between the public and private spheres, and traces the evolution of the public discourse on masculinity in novels such as Bronte's Shirley, Braddon's Lady Audley's Secret, Eliot's Daniel Deronda, and Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde. This bachelor, along with his female counterpart, the New Woman, opens up for discussion new definitions of Victorian masculinity and gender boundaries and blurs the rigid distinction between the gendered spaces thought to be in place during the Victorian period.

Prince's position in popular culture has undergone only limited academic scrutiny. This book

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provides an academic examination of Prince, encompassing the many layers of his cultural and creative impact. It assesses Prince's life and legacy holistically, exploring his multiple identities and the ways in which they were manifested through his recorded catalogue and audiovisual personae. In 17 essays organized thematically, the anthology includes a diverse range of contributions - taking ethnographic, musicological, sociological, gender studies and cultural studies approaches to analysing Prince's career.

Promoted as a 'disturbingly perfect' and 'deeply shallow' television drama and created by Ryan Murphy, who is also behind the teen musical show Glee, Nip/Tuck has been one of the most popular and controversial shows on cable TV. The misadventures and soap opera-esque entanglements of the lives of plastic surgeons Christian Troy (Julian McMahon) and Sean McNamara (Dylan Walsh) won Golden Globes and boycotts from the American Family Association. Yet, as this first full critical examination of Nip/Tuck shows, ironically the show is an examination of the American family and its many definitions, anxieties and complications of gender and sexuality, and the class issues and illusions surrounding the American dream. It is also revealed as a glorious televisual melodrama, full of Gothic tropes and contemporary sensationalism and at the same time, a deeply misanthropic satire on the American dream with a sometimes highly problematic portrayal of women and minorities. The book also features an interview with frequent Nip/Tuck director Elodie Keene and an episode guide.

This is the first book of its kind to feature interdisciplinary art history and disability studies scholarship. Art historians have traditionally written about images of figures with impairments and artworks by disabled artists, without integrating disability studies scholarship, while many disability studies scholars discuss works of art, but do not necessarily incorporate art historical

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research and methodology. The chapters in this volume emphasize a shift away from the medical model of disability that is often scrutinized in art history by considering the social model and representations of disabled figures from a range of styles and periods, mostly from the twentieth century. Topics addressed include visible versus invisible impairments; scientific, anthropological, and vernacular images of disability; and the theories and implications of looking/staring versus gazing. They also explore ways in which art responds to, envisions, and at times stereotypes and pathologizes disability. The insights offered in this book contextualize understanding of disability historically, as well as in terms of medicine, literature, and visual culture.

This book identifies and interprets the longstanding ideological and aesthetic dialogue between the literary imaginations of Anglo-Ireland and the Anglo-American South. It offers a rich comparative examination of nineteenth- and twentieth-century Irish and American Southern plantation literatures and their respective representations of race and nation, gender and sexuality, region and landscape, and the gothic imagination. Pairing major writers from both traditions, including Maria Edgeworth, William Faulkner, Oscar Wilde, Katherine Anne Porter and Elizabeth Bowen, the book shows how this transatlantic dialogue coalesced around questions of power, supremacy, and gentility: writers in Anglo-Irish and Anglo-Southern literary traditions recognized and spoke to each other through the discourse of aristocracy. As the book demonstrates, from the early nineteenth-century onwards, Irish and Anglo-Southern writers conducted a sustained exploration into constructions of aristocracy through the figure of the dissipated, deviant gentleman (or lady): the dandy. By augmenting literary analysis with a variety of historical, biographical, archival and visual materials, including nineteenth-century

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trade cards, original letters, and twentieth-century photographic portraits, the book offers readers a wide-ranging, interdisciplinary illumination of transatlantic modernism.

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918.

Concepts of gender and modernity as defined by the Habsburg Monarchy were modified by the conservative, liberal, radical right-wing and Communist regimes that ruled the empire's successor states in the twentieth century. While these values have taken on new dimensions again in the post-Communist period, the Habsburg Monarchy's influence on gender and modernity in Central Europe is still palpable. With a truly interdisciplinary approach – drawing on the fields of women's studies, gender studies, sociology, history, literature, art, and psychoanalysis – that touches on a variety of subjects – gender roles, sexual identities, misogyny, painting, writing, minorities – this volume explores the lasting impact of the Austro-Hungarian Empire in contemporary Central Europe, which is fraught with gender conflict and tension between modernist and anti-modernist forces. The Austro-Hungarian Empire was a fascinating multi-ethnic society. Its experience and understanding of gender and modernity provides important, relevant lessons for today's world as it becomes increasingly intercultural and as issues of identity become more and more complex.

DIVCollection of essays on the ways in which modernist literature, film, and art transgressed the artistic and cultural norms we associate we "high" modernism./div

Celebrity personalities, who reign over much of our cultural landscape, owe their fame not to specific deeds but to the ability to project a distinct personal image, to create an icon of the

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self. *Rising Star* is a fascinating look at the roots of this particular form of celebrity. Here Rhonda Garelick locates a prototype of the star personality in the dandies and aesthete literary figures of the nineteenth century, including Beau Brummell, Baudelaire, Mallarmé, and Oscar Wilde, and explores their peculiarly charged relationship with women and performance. When fin-de-siècle aesthetes turned their attention to the new, "feminized" spectacle of mass culture, Garelick argues, they found a disturbing female counterpart to their own highly staged personae. She examines the concept of the broadcasted self-image in literary works as well as in such unwritten cultural texts as the choreography and films of dancer Loie Fuller, the industrialized spectacles of European World Fairs, and the cultural performances taking place today in fields ranging from entertainment to the academy. Recent dandy-like figures such as the artist formerly known as Prince, Madonna, Jacques Derrida, and Jackie O. all share a legacy provided by the encounter between "high" and early mass culture. Garelick's analysis of this encounter covers a wide range of topics, from the gender complexity of the European male dandy and the mechanization of the female body to Orientalist performance, the origins of cinema, and the emergence of "crowd" theory and mass politics.

An exploration of the world of fashion covers history, production, design, innovation, advertising, psychology, geography, and influence.

NATIONAL BESTSELLER Certain lives are at once so exceptional, and yet so in step with their historical moments, that they illuminate cultural forces far beyond the scope of a single person. Such is the case with Coco Chanel, whose life offers one of the most fascinating tales of the twentieth century—throwing into dramatic relief an era of war, fashion, ardent nationalism, and earth-shaking change—here brilliantly treated, for the first time, with wide-ranging and

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incisive historical scrutiny. Coco Chanel transformed forever the way women dressed. Her influence remains so pervasive that to this day we can see her afterimage a dozen times while just walking down a single street: in all the little black dresses, flat shoes, costume jewelry, cardigan sweaters, and tortoiseshell eyeglasses on women of every age and background. A bottle of Chanel No. 5 perfume is sold every three seconds. Arguably, no other individual has had a deeper impact on the visual aesthetic of the world. But how did a poor orphan become a global icon of both luxury and everyday style? How did she develop such vast, undying influence? And what does our ongoing love of all things Chanel tell us about ourselves? These are the mysteries that Rhonda K. Garelick unravels in *Mademoiselle*. Raised in rural poverty and orphaned early, the young Chanel supported herself as best she could. Then, as an uneducated nineteen-year-old café singer, she attracted the attention of a wealthy and powerful admirer and parlayed his support into her own hat design business. For the rest of Chanel's life, the professional, personal, and political were interwoven; her lovers included diplomat Boy Capel; composer Igor Stravinsky; Romanov heir Grand Duke Dmitri; Hugh Grosvenor, the Duke of Westminster; poet Pierre Reverdy; a Nazi officer; and several women as well. For all that, she was profoundly alone, her romantic life relentlessly plagued by abandonment and tragedy. Chanel's ambitions and accomplishments were unparalleled. Her hat shop evolved into a clothing empire. She became a noted theatrical and film costume designer, collaborating with the likes of Pablo Picasso, Jean Cocteau, and Luchino Visconti. The genius of Coco Chanel, Garelick shows, lay in the way she absorbed the zeitgeist, reflecting it back to the world in her designs and in what Garelick calls "wearable personality"—the irresistible and contagious style infused with both world history and Chanel's

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nearly unbelievable life saga. By age forty, Chanel had become a multimillionaire and a household name, and her Chanel Corporation is still the highest-earning privately owned luxury goods manufacturer in the world. In *Mademoiselle*, Garelick delivers the most probing, well-researched, and insightful biography to date on this seemingly familiar but endlessly surprising figure—a work that is truly both a heady intellectual study and a literary page-turner. Praise for *Mademoiselle* “A detailed, wry and nuanced portrait of a complicated woman that leaves the reader in a state of utterly satisfying confusion—blissfully mesmerized and confounded by the reality of the human spirit.”—*The Washington Post* “Writing an exhaustive biography of Chanel is a challenge comparable to racing a four-horse chariot. . . . This makes the assured confidence with which Garelick tells her story all the more remarkable.”—*The New York Review of Books* “Broadly focused and beautifully written.”—*The Wall Street Journal*

Deco dandy contests the supposedly exclusive feminine aspect of the style moderne (art deco) by exploring how alternative, parallel and overlapping experiences of decorative modernism, nationalism, gender and sexuality in the years surrounding World War I converge in the protean figure of the 'deco dandy'. The book suggests a broader view of art deco by claiming a greater place for the male body, masculinity and the dandy in this history than has been given to date. Important and productive moments in the history of the cultural life of Paris presented in the book provide insights into the changing role performed by consumerism, masculinity, design history and national identity.

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Situated between the Victorians and Modernism, the fin de siècle is an exciting and rewarding period to study. In the literature and art of the 1890s, the processes of literary and cultural change can be seen in action. In this, more than any previous decade, literature was an active and controversial participant within debates over morality, aesthetics, politics and science, as Victorian certainties began to break down. Oscar Wilde, Aubrey Beardsley, H. G. Wells, Bram Stoker and Olive Schreiner were among the most prominent, occasionally even notorious, writers and artists of the period, challenging establishment values and producing a distinctive literature of their own. This volume includes the main currents of radical and innovative thinking in the period, as well as the attempts to resist them. It will be of great interest to students of Victorian and twentieth-century literature, art and cultural history.

Be as in love with your jeans, sweatpants, or flannels as you want, it's hard to refute the sumptuous feel of a finely tailored suit—as well as the statement of power that comes with it. For over a century the suit has dominated wardrobes, its simple form making it the go-to attire for boardrooms, churches, or cocktail bars—anywhere one wants to make an impression. But this ubiquity has allowed us to take the suit's history for granted, and its complex construction, symbolic power, and many shifting meanings have been lost to all but the most devout

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sartorialists. In *The Suit*, Christopher Breward unstitches the story of our most familiar garment. He shows how its emergence at the end of the seventeenth century reflects important political rivalries and the rise of modern democratic society. He follows the development of technologies in the textile industry and shows how they converge on the suit as an ideal template of modern fashion, which he follows across the globe—to South and East Asia especially—where the suit became an icon of Western civilization. The quintessential emblem of conformity and the status quo, the suit ironically became, as Breward unveils, the perfect vehicle for artists, musicians, and social revolutionaries to symbolically undermine hegemonic culture, twisting and tearing the suit into political statements. Looking at the suit's adoption by women, Breward goes on to discuss the ways it signals and engages gender. He closes by looking at the suit's apparent decline—woe the tyranny of business casual!—and questioning its survival in the twenty-first century. Beautifully illustrated and written with the authority a Zegna or Armani itself commands, *The Suit* offers new perspectives on this familiar—yet special—garment.

Impossibly muscular men and voluptuous women parade around in revealing, skintight outfits, and their romantic and sexual entanglements are a key part of the ongoing drama. Such is the state of superhero comics and movies, a genre

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that has become one of our leading mythologies, conveying influential messages about gender, sexuality, and relationships. *Love, Sex, Gender, and Superheroes* examines a full range of superhero media, from comics to films to television to merchandising. With a keen eye for the genre's complex and internally contradictory mythology, comics scholar Jeffrey A. Brown considers its mixed messages. Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales, but they also blur gender binaries with their emphasis on transformation and body swaps. Similarly, while most heroes have heterosexual love interests, the genre prioritizes homosocial bonding, and it both celebrates and condemns gendered and sexualized violence. With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series *The Boys*, this study provides a comprehensive look at how superhero media shapes our perceptions of love, sex, and gender.

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

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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.

In *Dandyism in the Age of Revolution*, Elizabeth Amann shows that in France, England, and Spain, daring dress became a way of taking a stance toward the social and political upheaval of the period. France is the centerpiece of the story, not just because of the significance of the Revolution but also because of the speed with which both its politics and fashions shifted. *Dandyism in France* represented an attempt to recover a political center after the extremism of the Terror, while in England and Spain it offered a way to reflect upon the turmoil across the Channel and Pyrenees. From the Hair Powder Act, which required

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users of the product implications of the feather in Yankee Doodle's hat, Amann aims to revise our understanding of the origins of modern dandyism and to recover the political context from which it emerged. -- from back cover.

New view of the crucial role of fashion discourse and practice in Weimar Germany and its significance for women.

This book offers the first sustained argument against the philosophy of Walter Benjamin and his readings of Charles Baudelaire. Drawing upon the existential insights of Baudelaire it is also a critique of politicized aesthetics, and cultural Marxism, of which Benjamin is a pioneering and emblematic figure.

The city has traditionally been configured as a fundamentally masculine space. This collection of essays seeks to question many of the idées reçues surrounding women's ongoing association with the private, the domestic and the rural.

Covering a selection of films, journals and novels from the French medieval period to the Franco-Algerian present, it challenges the traditionally gendered dichotomisation of the masculine public and feminine private upon which so much of French and European literature and culture is predicated. Is the urban flâneur a quintessentially male phenomenon, or can there exist a true flâneuse as active agent, expressing the confidence and pleasure of a woman moving freely in the urban environment? *Women and the City in French Literature and Culture*

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seeks to locate exactly where women are heading – both individually and collectively – in their relationships to the urban environment; by so doing, it nuances the conventional binaristic perception of women and the city in an endeavour to redirect future research in women’s studies towards more interesting and representative urban destinations.

Though the Russian Symbolist movement was dominated by a concern with transcending sex, many of the writers associated with the movement exhibited an intense preoccupation with matters of the flesh. Drawing on poetry, plays, short stories, essays, memoirs, and letters, as well as feminist and psychoanalytic theory, *Beyond the Flesh* documents the often unexpected form that this obsession with gender and the body took in the life and art of two of the most important Russian Symbolists. Jenifer Presto argues that the difficulties encountered in reading Alexander Blok and Zinaida Gippius within either a feminist or a traditional, binary gendered framework derive not only from the peculiarities of their creative personalities but also from the specific Russian cultural context. Although these two poets engaged in gendered practices that, at times, appeared to be highly idiosyncratic and even incited gossip among their contemporaries, they were not operating in a vacuum. Instead, they were responding to philosophical concepts that were central to Russian Symbolism

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and that would continue to shape modernism in Russia.

Loie Fuller was the most famous American in Europe throughout the late nineteenth and early twentieth centuries. Rising from a small-time vaudeville career in the States, she attained international celebrity as a dancer, inventor, impresario, and one of the first women filmmakers in the world. Fuller befriended royalty and inspired artists such as Mallarmé, Toulouse-Lautrec, Rodin, Sarah Bernhardt, and Isadora Duncan. Today, though, she is remembered mainly as an untutored "pioneer" of modern dance and stage technology, the "electricity fairy" who created a sensation onstage whirling under colored spotlights. But in Rhonda Garelick's *Electric Salome*, Fuller finally receives her due as a major artist whose work helped lay a foundation for all modernist performance to come. The book demonstrates that Fuller was not a mere entertainer or precursor, but an artist of great psychological, emotional, and sexual expressiveness whose work illuminates the centrality of dance to modernism. *Electric Salome* places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and European drama. It offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks. Accessibly written, the book also recounts the human story of how an obscure, uneducated woman from the

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dustbowl of the American Midwest moved to Paris, became a star, and lived openly for decades as a lesbian.

This 2001 book studies the concept of parody as a strategy used by sexually marginalized groups.

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--including Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller--made lasting contributions to art and literature.

Accessories to Modernity explores the ways in which feminine fashion accessories, such as cashmere shawls, parasols, fans, and handbags, became essential instruments in the bourgeois idealization of womanhood in nineteenth-century France. Considering how these fashionable objects were portrayed in fashion journals and illustrations, as well as fiction, the book explores the histories and cultural weight of the objects themselves and offers fresh readings of works by Balzac, Flaubert, and Zola, some of the most widely read novels of the period. As social boundaries were becoming more and more fluid in the nineteenth century, one effort to impose order over the looming confusion came,

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in the case of women, through fashion, and the fashion accessory thus became an ever more crucial tool through which social distinction could be created, projected, and maintained. Looking through the lens of fashion, Susan Hiner explores the interplay of imperialist expansion and domestic rituals, the assertion of privilege in the face of increasing social mobility, gendering practices and their relation to social hierarchies, and the rise of commodity culture and woman's paradoxical status as both consumer and object within it. Through her close focus on these luxury objects, Hiner reframes the feminine fashion accessory as a key symbol of modernity that bridges the erotic and proper, the domestic and exotic, and mass production and the work of art while making a larger claim about the "accessory" status—in terms of both complicity and subordination—of bourgeois women in nineteenth-century France. Women were not simply passive bystanders but rather were themselves accessories to the work of modernity from which they were ostensibly excluded.

An exploration of what it means to be fabulous—and why eccentric style, fashion, and creativity are more political than ever Prince once told us not to hate him 'cause he's fabulous. But what does it mean to be fabulous? Is fabulous style only about labels, narcissism, and selfies—looking good and feeling gorgeous? Or can acts of fabulousness be political gestures, too? What are the risks of

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fabulousness? And in what ways is fabulous style a defiant response to the struggles of living while marginalized? madison moore answers these questions in a timely and fascinating book that explores how queer, brown, and other marginalized outsiders use ideas, style, and creativity in everyday life. Moving from catwalks and nightclubs to the street, moore dialogues with a range of fabulous and creative powerhouses, including DJ Vjuan Allure, voguing superstar Lasseindra Ninja, fashion designer Patricia Field, performance artist Alok Vaid†Menon, and a wide range of other aesthetic rebels from the worlds of art, fashion, and nightlife. In a riveting synthesis of autobiography, cultural analysis, and ethnography, moore positions fabulousness as a form of cultural criticism that allows those who perform it to thrive in a world where they are not supposed to exist.

Volume focusing on a multitude of incarnations and meanings of "masculinity" in German culture from medieval times to the present.

During the nineteenth and early twentieth centuries the production of dress shifted dramatically from being predominantly hand-crafted in small quantities to machine-manufactured in bulk. The increasing democratization of appearances made new fashions more widely available, but at the same time made the need to differentiate social rank seem more pressing. In this age of empire, the coding

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of class, gender and race was frequently negotiated through dress in complex ways, from fashionable dress which restricted or exaggerated the female body to liberating reform dress, from self-defining black dandies to the oppressions and resistances of slave dress. Richly illustrated with over 100 images and drawing on a plethora of visual, textual and object sources, *A Cultural History of Dress and Fashion in the Age of Empire* presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

Originally published in 2003 and selected from papers given at the third biennial conference on Music in Nineteenth-Century Britain, this volume, in common with its two predecessors, reflects the interdisciplinary character of the topic. The introductory essay by Julian Rushton considers some of the questions that are key to this area of study: what is the nineteenth century, what is British music, and did London influence the continent? The essays that follow are divided into broad thematic groups covering aspects of gender, church music, national identity, and local and national institutions. This collection illustrates that while nineteenth-century British music studies is still in its infancy as a field of research, it is one that is burgeoning and contributing to our understanding of British social

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and cultural life of the period.

This book traces a genealogy of political dandyism in literature. Dandies abstain from worldly affairs, and politics in particular. As an enigmatic figure, or a being of great eccentricity, it was the dandy that haunted the literary and cultural imagination of the nineteenth century. In fact, the dandy is often seen as a quintessential nineteenth-century figure. It was surprising, then, when at the beginning of the twenty-first century this figure returned from the past to an unexpected place: the very heart of European politics. Various so-called populist leaders were seen as political dandies. But how could that figure that was once known for its aversion towards politics all of a sudden become the protagonist of a new political paradigm? Or was the dandy perhaps always already part of a political imagination? This study charts the emergence of this political paradigm. From the dandy's first appearance to his latest resurrection, from Charles Baudelaire to Jean-François Lyotard, from dandy-insects to a dandy-Christ, this book follows his various guises and disguises.

Pragmatism is a humanist philosophy. In spite of the much-debated renaissance of pragmatism, however, a detailed discussion of the relationship between pragmatism and humanism is still a desideratum. It is difficult to understand the complexity of pragmatism without considering the significance of humanism. At

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least since the 1970s, humanism, mostly in its liberal version, has been vehemently attacked and criticized. In pragmatism, however, a particular understanding of humanism has persisted. Bringing literary studies, philosophy, and intellectual history together and establishing a transatlantic theoretical dialogue, *Pragmatism and Poetic Agency* endeavors to elucidate this persistence of humanism. Schulenberg continues the thought-provoking argument he developed in his previous two monographs by advancing the idea that one can only grasp the unique contemporary significance of pragmatism when one realizes how pragmatism, humanism, anti-authoritarianism, and postmetaphysics are interlinked. If one appreciates the implications and consequences of this link, then one is in a position to see pragmatism's antifoundationalist and antirepresentationalist story of progress and emancipation as continuing the project of the Enlightenment.

Reconstructing Woman explores a scenario common to the works of four major French novelists of the nineteenth century: Balzac, Flaubert, Zola, and Villiers. In the texts of each author, a "new Pygmalion" (as Balzac calls one of his characters) turns away from a real woman he has loved or desired and prefers instead his artificial re-creation of her. All four authors also portray the possibility that this simulacrum, which replaces the woman, could become real. The central

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chapters examine this plot and its meanings in multiple texts of each author (with the exception of the chapter on Villiers, in which only &“L&’Eve future&” is considered). The premise is that this shared scenario stems from the discovery in the nineteenth century that humans are transformable. Because scientific innovations play a major part in this discovery, Dorothy Kelly reviews some of the contributing trends that attracted one or more of the authors: mesmerism, dissection, transformism, and evolution, new understandings of human reproduction, spontaneous generation, puericulture, the experimental method. These ideas and practices provided the novelists with a scientific context in which controlling, changing, and creating human bodies became imaginable. At the same time, these authors explore the ways in which not only bodies but also identity can be made. In close readings, Kelly shows how these narratives reveal that linguistic and coded social structures shape human identity. Furthermore, through the representation of the power of language to do that shaping, the authors envision that their own texts would perform that function. The symbol of the reconstruction of woman thus embodies the fantasy and desire that their novels could create or transform both reality and their readers in quite literal ways. Through literary analyses, we can deduce from the texts just why this artificial creation is a woman.

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Part I. Public balls -- Staging the nue woman : the 1893 Bal des Quat'z-Arts -- Policing public nudity : "the revolution of Sarah Brown" -- Part II. Music halls -- Performing nude : erotic dancers and the female body as spectacle -- Mobilizing against immorality : René Bérenger and France's moral leagues -- Debating Anastasie : theatrical censorship's road to repeal -- Censoring "artistic nudity" : Phryné before her judges -- The nue woman as the new woman -- Epilogue

In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

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