



English art 1860–1914

Modern artists and identity



Edited by David Peters Corbett and Lara Perry

English Art 1860 1914 Modernities And Identities

**Dr Nathan Waddell, Ms Alice Reeve-
Tucker, Professor Andrzej Gasiorek**

English Art 1860 1914 Modernities And Identities:

English Art, 1860-1914 David Peters Corbett, Lara Perry, 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 "Memory, Masculinity and National Identity in British Visual Culture, 1914-1930" Gabriel Koureas, 2017-07-05 With its specific focus on British representations of masculinity in relation to the trauma of the First World War and notions of national identity class and sexuality this book provides a much needed addition to the historiography of visual culture during the period The study interrogates the complications arising out of issues of trauma cultural expressions of sexuality and affect as well as the ways in which these are encoded in diverse forms in visual culture and commemorative objects Concentrating on masculinity and cultural memory it investigates the ways in which these and the web of power relations that they entail worked during the interwar years in order to reconstruct the post First World War British society In the course of the narrative the author looks at Bolshevism and the Returning Ex Servicemen the 1919 NUR Strike the Central Labour College in conjunction with banners and revolution as well as the Imperial War Graves the Cenotaph the London and North Western Railway memorial the Machine Gun Corps Memorial and the establishment of the Imperial War Museum He also excavates new archival material particularly case studies of shell shock sufferers and film footage of male hysteria 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 Narrating Modernity: The British Problem Picture, 1895-1914 Pamela M. Fletcher, 2018-02-05 This title was first published in 2003 Problem pictures were very popular during the Edwardian period These pictures invited multiple interpretations of modern life and were often slightly risqué Pamela Fletcher explores how these works of art engaged with questions of gender sexuality and identity during their heyday

"Art, Sex and Eugenics " Anthea Callen, 2017-07-05 This book reveals how art and sex promoted the desire for the genetically perfect body Its eight chapters demonstrate that before eugenics was stigmatized by the Holocaust and Western histories were sanitized of its prevalence a vast array of Western politicians physicians eugenic societies family leagues health associations laboratories and museums advocated through verbal and visual cultures the breeding of the master race Each chapter illustrates the uncanny resemblances between models of sexual management and the perfect eugenic body in America Britain France Communist Russia and Nazi Germany both before and after the Second World War Traced back to the eighteenth century anatomy lesson the perfect eugenic body is revealed as athletic hygienic pure blooded and sexually potent This paradigm is shown to have persisted as much during the Bolshevik sexual revolution as in democratic nations and fascist regimes Consistently posed naked these images were unashamedly exhibitionist and voyeuristic Despite stringent legislation against obscenity not only were these images commended for soliciting the spectator's gaze but also for motivating the spectator to act out their desire An examination of the counter archives of Maori and African Americans also exposes how biologically racist eugenics could be equally challenged by art Ultimately this book establishes that art inculcated procreative sex with the Corpus Delecti the delectable body healthy wholesome and sanctioned by eugenicists for improving the Western race

"Landscape, Art and Identity in 1950s Britain " Catherine Jolivet, 2017-07-05 During the years following World War II debates about the British landscape fused with questions of national identity as the country reconstructed its sense of self For better or for worse artists statesmen and ordinary citizens saw themselves reflected in the landscape and in turn helped to shape the way that others envisioned the land While landscape art is frequently imagined in terms of painting this book examines the role of landscape in terms of a broader definition of visual culture to include the discussion not only of works of oil on canvas but also prints sculpture photography advertising fashion journalism artists biographies and the multi media stage of the national exhibition Making extensive use of archival materials newspaper reviews radio broadcasts interviews with artists letters and exhibition planning documents Catherine Jolivet explores the intersection of landscape art with a variety of discourses including the role of women in contemporary society the status of immigrant artists in Britain developments in science and technology and the promotion of British art and culture abroad

Wyndham Lewis and the Cultures of Modernity Dr Nathan Waddell, Ms Alice Reeve-Tucker, Professor Andrzej Gasiorek, 2013-05-28 Making a strong case for a revaluation of Wyndham Lewis 1882 1957 this collection argues that significant aspects of Lewis's writing painting and thinking have not yet received the attention they deserve The contributors

explore Lewis's contributions to the production and circulation of modernism and assess the links between Lewis's writing and painting and the work of other key contemporary figures to position Lewis not only as one of the first twentieth century cultural critics but also as one who anticipated the work of the Frankfurt School and other social theorists. Familiar topics and themes such as Vorticism receive fresh appraisals and Lewis's significance as a philosopher, critic, novelist, and artist becomes fully realized in the context of his associations with important figures such as John Rodker, Charlie Chaplin, Evelyn Waugh, Naomi Mitchison, and Rebecca West. Lewis emerges as a figure whose writings on politics, corporate patronage, shell shock, anthropology, art, and cinema extend their influence into the late twentieth and early twenty-first centuries. "The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present" Matthew C. Potter, 2017-07-05. A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland, this collection explores the student-master relationship in case studies ranging chronologically from 1770 to 2013 and geographically over the national art schools of England, Ireland, Scotland, and Wales. Essays explore the manner in which the Old Masters were deployed in education, fuelled the individual creativity of art teachers, and students were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles, and united as well as divided opinions in response to changing expectations in discourse on art and education. Case studies examined in this book include the sophisticated tradition of academic inquiry of establishment figures like Joshua Reynolds and Frederic Leighton, as well as examples of radical reform undertaken by key individuals in the history of art education such as Edward Poynter and William Coldstream. The role of Modern Masters like William Orpen, Augustus John, Gwen John, and Jeff Wall is also discussed along with the need for students and teachers to master the realm of art theory in their studio-based learning environments and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters.

Spirituality, Feminism, and Pre-Raphaelitism in Modern British Art and Culture Alice Eden, 2024-04-17. This book proposes new understandings of modern life in Britain by bringing constructs of female spirituality centre stage and examining three forgotten artists identified with the Pre-Raphaelites and Victorianism: Thomas Cooper Gotch, Robert Anning Bell, and Frederick Cayley Robinson. They are resituated squarely within the tumultuous social and cultural changes of the period. Becoming visible again in more inclusive histories allows such artists not only to re-inhabit but to reshape narratives of modernism, reanimating the scholarly discourse and creating a dynamic cultural history of modern Britain expressed through their striking visions of womanhood. This book will be of interest to scholars in art history, gender studies, and British studies.

"Painted Men in Britain, 1868-1918" Jongwoo Jeremy 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, Tuke, and their contemporaries in the Royal Academy. This volume treats paintings as eloquent objects, none of whose narratives 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

A History of Modernist Literature Andrzej Gasiorek,2015-06-15 A History of Modernist Literature offers a critical overview of modernism in England between the late 1890s and the late 1930s focusing on the writers texts and movements that were especially significant in the development of modernism during these years A stimulating and coherent account of literary modernism in England which emphasizes the artistic achievements of particular figures and offers detailed readings of key works by the most significant modernist authors whose work transformed early twentieth century English literary culture Provides in depth discussion of intellectual debates the material conditions of literary production and dissemination and the physical locations in which writers lived and worked The first large scale book to provide a systematic overview of modernism as it developed in England from the late 1890s through to the late 1930s

From Space in Modern Art to a Spatial Art History Jutta Vinzent,2019-12-02 This book traces artists theories of constructive space in the first half of the twentieth century Drawing on these concepts and recent theories on space it develops a methodology termed Spatial Art History that conceives of artworks as physical spatio temporal things which produce the social to overcome the reductive understanding of art as a mere mirror or facilitator of society

A Dilemma of English Modernism Michael J. K. Walsh,2007-02 Presents a first history of the artist and his work within the literary and sociocultural context of contemporary London Paris Milan and New York This work also emphasizes a re evaluative positioning of Nevinson s work within a modernist framework in literature and art in the first half of the twentieth century in northwest Europe

Bachelors of a different sort John Potvin,2021-01-07 The bachelor has long held an ambivalent uncomfortable and even at times unfriendly position in society This book carefully considers the complicated relationships between the modern queer bachelor and interior design material culture and aesthetics in Britain between 1885 and 1957 The seven deadly sins of the modern bachelor queerness idolatry askesis decadence the decorative glamour and artifice comprise a contested site and reveal in their respective ways the distinctly queer twinning of shame and resistance It pays close attention to the interiors of Lord Ronald Gower Alfred Taylor Oscar Wilde Charles Shannon and Charles Ricketts Edward Perry Warren and John Marshall Sir Cedric Morris and Arthur Lett Haines No l Coward and Cecil Beaton Richly illustrated and written in a lively and accessible manner Bachelors of a different sort is at once theoretically ambitious and rich in its use of archival and various historical sources

London's Women Artists, 1900-1914 Mengting Yu,2020-09-16 Drawing on untapped archives as well as aggregating a wide range of existing published sources this book recalibrates the

understanding of women artists roles outputs and receptions in London during what was indubitably a vibrant and innovative period in the history of British art and in which the work of their male contemporaries is so well understood The book takes its starting point from Alicia Foster s article Gwen John s Self Portrait Art Identity and Women Students at the Slade School published in 2000 where the expression a talented and decorative group was coined to describe common attitudes towards women artists in the late 19th and early 20th century London This pejorative attribution strongly implied a status less significant to that of their male counterparts The author challenges this statement s basic tenet by casting a wide net in examining women s art education from the Slade School of Fine Art through to the role of its graduates within a selection of London s exhibition groups societies and publications This book also reconstructs from scratch the role of the Women s International Art Club WIAC hitherto entirely overlooked in art historical studies of the era This book will be of interest to students and researchers in art and cultural history gender studies and in sociological studies of pre War World War Britain

AngloModern Janet Wolff, 2018-05-31 Early twentieth century art and art practice in Britain and the United States were Janet Wolff asserts marginalized by critics and historians in very similar ways after the rise of post Cubist modern art In a masterly book on the sociology of modernism Wolff explores work that was primarily realist and figurative and investigates the social institutional political and aesthetic processes by which that art fell by the wayside in the postwar period Throughout she shows that questions of gender and ethnicity play an important role in critical curatorial and historical evaluations For example Wolff finds that the work of the artists central to the development of the Whitney Museum was relegated to a secondary status in the postwar period when realism was labeled feminine in contrast to the aggressive masculinity of abstract expressionism The three key periods considered in **AngloModern** are the early twentieth century when modernist art and existing and new realist traditions coexisted in a certain tension the postwar period in which modernism claimed superiority over realism and the late twentieth century when a retrieval of the realist and figurative traditions seemed to occur Wolff concludes by considering this re emergence as well as the limitations of earlier discussions of the struggles of realist and figurative art to endure the currents of modernism

Sculpture and the Vitrine John C. Welchman, 2017-07-05 Vitrines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility both within and beyond the museum They separate objects from their contexts group them with other objects both similar and dissimilar and often serve to reinforce their intrinsic or aesthetic values The vitrine has much in common with the picture frame the plinth and the gallery but it has not yet received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display The twelve contributions to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture first in the Wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with Paxton s Crystal Palace 1851 The collection offers close discussions of the role of the vitrine and shop window in the rise of

commodity culture and their apposition with Constructivist design in the work of Frederick Kiesler as well as original readings of the use of vitrines in Surrealism and Fluxus and in work by Joseph Beuys Paul Thek Claes Oldenburg and his collaborators Jeff Koons Mike Kelley Dan Graham Vito Acconci Damien Hirst and Josephine Meckseper among others Sculpture and the Vitrine also raises key questions about the nature and implications of vitrinous space including its fronts onto desire and the spectacle transparency and legibility and onto ideas and practices associated with the archive collecting preserving and ordering

"*Women's Contributions to Visual Culture, 1918-1939*" Karen E. Brown, 2017-07-05 An exploration of women's contributions to visual culture in major urban centres between the wars 1918-1939 this collection sheds new light on women's relationships with the processes of modernism and modernization Women's work in a variety of mediums is explored including design print illustration murals poster art and costume design as well as more conventional forms of painting and sculpture International in scope the volume discusses artists and exhibitions from the United Kingdom Greece Mexico France Ireland and the United States The contributors place a strong emphasis on archival research yet each addresses contemporary concerns in feminist art history By focusing on a very specific time period the essays place a central concern on the history and theory of art and gender and are united by their coherent focus on women's role in the agency and mediation of artistic production in the interwar period

Internationalizing the History of American Art Barbara Groseclose, 2009-01-01 A collection of essays presenting international perspectives on the narratives and the practices grounding the scholarly study of American art Provided by publisher

[A Companion to British Art](#) David Peters Corbett, 2016-02-16 This companion is a collection of newly commissioned essays written by leading scholars in the field providing a comprehensive introduction to British art history A generously illustrated collection of newly commissioned essays which provides a comprehensive introduction to the history of British art Combines original research with a survey of existing scholarship and the state of the field Touches on the whole of the history of British art from 800-2000 with increasing attention paid to the periods after 1500 Provides the first comprehensive introduction to British art of the eighteenth nineteenth and twentieth centuries one of the most lively and innovative areas of art historical study Presents in depth the major preoccupations that have emerged from recent scholarship including aesthetics gender British art's relationship to Modernity nationhood and nationality and the institutions of the British art world

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