

Edges of Empire

Orientalism and Visual Culture

**edited by Jocelyn Hackforth-Jones
and Mary Roberts**



Edges Of Empire Orientalism And Visual Culture

Mika Natif



Edges Of Empire Orientalism And Visual Culture:

Edges of Empire Jocelyn Hackforth-Jones, Mary Roberts, 2008-04-15 Edges of Empire is a timely reassessment of the history and legacy of Orientalist art and visual culture through its focus on the intersection between modernization modernism and Orientalism Covers indigenous art and agency contemporary practices of collection and display and a survey of key Orientalist tropes Contains original essays on new perspectives for scholars and students of art history architecture museum studies and cultural and postcolonial studies Highlights contested identities and new definitions of self through topics such as 19th century monuments to Empire cultural cross dressing performance and display at the international exhibitions and contemporary museological practice Travel Writing, Visual Culture, and Form, 1760-1900 Brian H. Murray, Mary Henes, 2016-03-18 This collection reveals the variety of literary forms and visual media through which travel records were conveyed in the long nineteenth century bringing together a group of leading researchers from a range of disciplines to explore the relationship between travel writing visual representation and formal innovation **Polish Theatre Revisited** Agata Luksza, 2024-01-19 2024 PIASA Wacław Lednicki Humanities Award Polish Institute of Arts and Sciences in America winner ASTR Barnard Hewitt Award Finalist Polish Theatre Revisited explores nineteenth century Polish theatre through the lens of theatre audiences Agata Luksza places special emphasis on the most engaged spectators known as theatremaniacs from what they wore to what they bought to what they ate Her source material is elusive ephemera from fans lives such as notes scribbled on a weekly list of shows in the Warsaw theatres collections of theatre postcards and recipes for sweets named after famous actors The fannish behavior of theatremaniacs was usually deemed excessive or in poor taste by people in positions of power as it clashed with the ongoing embourgeoisement of the theatre and the disciplining of audiences Nevertheless the theatre was one of the key areas where early fan cultures emerged and theatremaniacs indulged in diverse fan practices in opposition to the forces reforming the theatre and its spectatorship *Visualising Ethnicity in the Southwest Borderlands* Jing Zhu, 2020-01-29 This book explores the mutual constitutions of visibility and empire from the perspective of gender probing how the lives of China's ethnic minorities at the southwest frontiers were translated into images Two sets of visual materials make up its core sources the Miao album a genre of ethnographic illustration depicting the daily lives of non Han peoples in late imperial China and the ethnographic photographs found in popular Republican era periodicals It highlights gender ideals within images and develops a set of visual grammar of depicting the non Han Casting new light on a spectrum of gendered themes including femininity masculinity sexuality love body and clothing the book examines how the power constructed through gender helped to define order popularise celebrate and imagine possessions of empire *Working Out Egypt* Wilson Chacko Jacob, 2011-01-14 Describes how attempts to create a modern Egyptian self free from the colonial gaze were enacted through discourses of gender and sexuality during the British colonial period

Art and Identity in Spain, 1833-1956 Claudia Hopkins, 2024-08-08 Richly illustrated this is the first study in English to

explore the longevity of Orientalist art in Spain over a period of 120 years. It highlights how artists in Spain shaped perceptions of Al Andalus, Iberia under Islam 711–1492, and northern Morocco from Spain's liberal revolution of the 1830s to the end of the Protectorate of Morocco in 1956. Combining art history with a cultural studies approach and using exemplary case studies, Hopkins foregrounds the diverse issues that underpin Orientalist expression: reflections on history and the nation, cultural nationalism, gender and sexuality, aesthetics, and art commerce, colonialism, and racial thinking. In the process, the book challenges over-familiar understandings of Western Orientalism. Beyond Fortuny and Sorolla, many unfamiliar artists and exhibitions are introduced, amongst them Villaamil whose nostalgic landscapes evoked the loss of Andalusí culture, Becquer who celebrated Spanish Moroccan peace-making through the lens of Velázquez, the Symbolist Rusiñol whose images of the Alhambra are infused with melancholy, Morcillo whose extraordinary camp images opened a new space for male subjectivity, Tapir and Bertuchi who dedicated their lives to Morocco, and the Moroccan Sarghini who participated in the state-funded Painters of Africa exhibitions in Franco's Madrid, an annual exhibition that served the colonial concept of a Hispano-Moroccan brotherhood under the dictatorship. This book traces the shifting impulses and meanings of Orientalist expression in Spain. It makes an original intervention in the field of Spanish art studies and contributes new material to the ongoing debates about Western Orientalism.

Is Paris Still the Capital of the Nineteenth Century? Hollis Clayson, 2017-07-05. Is Paris Still the Capital of the Nineteenth Century? The question that guides this volume stems from Walter Benjamin's studies of nineteenth-century Parisian culture as the apex of capitalist aesthetics. Thirteen scholars test Benjamin's ideas about the centrality of Paris formulated in the 1930s from a variety of methodological perspectives. Many investigate the underpinnings of the French capital's reputation and mythic force which was based largely upon the city's capacity to put itself on display. Some of the authors reassess the famed centrality of Paris from the vantage point of our globalized twenty-first century by acknowledging its entanglements with South Africa, Turkey, Japan, and the United States. The volume equally studies a broader range of media than Benjamin did himself, from modernist painting and printmaking, photography, and illustration to urban planning. The essays conclude that Paris did in many ways function as the epicenter of modernity's international reach, especially in the years from 1850 to 1900, but did so only as a consequence of the idiosyncratic force of its mythic image. Above all, the essays affirm that the study of late nineteenth-century Paris still requires nimble and innovative approaches commensurate with its legend and global aura.

The Modern Middle East Ilan Pappé, 2014-03-26. This hugely successful ground-breaking book is the first introductory textbook on the Modern Middle East to foreground the urban, rural, cultural, and gender histories of the region over its political and economic history. Distancing himself from more traditional modernising approaches, Ilan Pappé is concerned with the ideological question of whom we investigate in the past rather than how we investigate the past. Pappé begins his narrative at the end of the First World War with the Ottoman heritage and concludes at the present day with the political discourse of Islam. Providing full geographical coverage of the region, The

Modern Middle East opens with a carefully argued introduction which outlines the methodology used in the textbook provides a thematic and comparative approach to the region helping students to see the peoples of the Middle East and the developments that affect their lives as part of a larger world includes insights gained from new historiographical trends and a critical approach to conventional state and nation centred historiographies includes case studies debates maps photos an up to date bibliography and a glossarial index This third edition has been brought right up to date with recent events and includes the developments through the Arab Spring more economic history much more focus on gender history and discussion of religion in the region from a broad perspective Accessible and original The Modern Middle East continues to energise discussion and stimulate debate on the region s history and provides new insights and perspectives on its story

Architectural Heritage of the Ottoman Balkans Velika Ivkowska, Stela Tasheva, Haris Dervišević, 2025-05-21 The Ottoman Empire s rule in the Balkans began in the late 14th century and continued until the late 19th century and its impact on the region s history culture and society was significant The systematic study of Ottoman influence in the Balkans however has only gained pace from the early 20th century Architectural Heritage of the Ottoman Balkans Public Buildings and Urban Spaces explores aspects and instances of Ottoman public architecture in the Balkans a region that encompassed diverse populations climates and landscapes all of which contributed to a wide array of architectural variations in both public and private structures Throughout the book a common thread emerges the rich tapestry of Ottoman architecture in the Balkans reflects a synthesis of influences both local and global Ottoman regional and European architectural traditions intertwine to create a distinctive architectural identity that characterizes the region This book also underscores the challenges of studying historical architecture including language barriers and the scarcity of well preserved records while highlighting the importance of understanding these structures in their historical and cultural contexts [The Fall of the Roman Empire](#) Martin M. Winkler, 2012-12-18 The essays collected in this book present the first comprehensive appreciation of The Fall of the Roman Empire from historical historiographical and cinematic perspectives The book also provides the principal classical sources on the period It is a companion to Gladiator Film and History Blackwell 2004 and Spartacus Film and History Blackwell 2007 and completes a triad of scholarly studies on Hollywood s greatest films about Roman history A critical re evaluation of the 1964 epic film The Fall of the Roman Empire directed by Anthony Mann from historical film historical and contemporary points of view Presents a collection of scholarly essays and classical sources on the period of Roman history that ancient and modern historians have considered to be the turning point toward the eventual fall of Rome Contains a short essay by director Anthony Mann Includes a map of the Roman Empire and film stills as well as translations of the principal ancient sources an extensive bibliography and a chronology of events **Shifting Stones, Shaping the Past** Catherine Becker, 2015 In a wide ranging exploration of the creation and use of Buddhist art in Andhra Pradesh India from the second and third centuries of the Common Era to the present Catherine Becker shows how material remains and visual experiences

shape and reveal essential human concerns

Shifting Stones Shaping the Past begins with an analysis of the ornamentation of Andhra's ancient Buddhist sites such as the lavish limestone reliefs depicting scenes of devotion and lively narratives on the main stupa at Amaravati. As many such monuments have fallen into disrepair, it is tempting to view them as ruins; however, through an examination of recent state-sponsored tourism campaigns and new devotional activities at the sites, Becker shows that the monuments are in active use and even ascribed innate power and agency. Becker finds intriguing parallels between the significance of imagery in ancient times and the new social, political, and religious roles of these objects and spaces. While the precise functions expected of these monuments have shifted, the belief that they have the ability to effect spiritual and mental transformation has remained consistent. Becker argues that the efficacy of Buddhist art relies on the careful attention of its makers to the formal properties of art and to the harnessing of the imaginative potential of the human senses. In this respect, Buddhist art mirrors the teaching techniques attributed to the Buddha, who often engaged his pupils' desires and emotions as tools for spiritual progress.

Intimate Outsiders Mary Roberts, 2007-12-10

Comparative study of 19th century representations of Ottoman harems that considers both the tradition of British paintings and writings about harems as well as the perspectives of Ottoman women who commissioned their own harem portraits.

Identity, Community and Australian Artists, 1890-1914 Kate R. Robertson, 2019-09-19

An irresistible call lured Australian artists abroad between 1890 and 1914, a transitional period immediately pre and post federation. Travelling enabled an extension of artistic frontiers and Paris, the centre of art, and London, the heart of the Empire, promised wondrous opportunities. These expatriate artists formed communities based on their common bond to Australia, enacting their Australian-ness in private and public settings. Yet they also interacted with the broader creative community, fashioning a network of social and professional relationships. They joined ateliers in Paris such as the Académie Julian, clubs like the Chelsea Arts Club in London, and visited artist colonies including St Ives in England and Giverny in France. Australian artists persistently sought a sense of belonging, negotiating their identity through activities such as plays, balls, tableaux, parties, dressing up, and of course, the creation of art. While individual biographies are integral to this study, it is through exploring the connections between them that it offers new insights. Through utilising extensive archival material, much of which has limited or no publication history, this book fills a gap in existing scholarship. It offers a vital exploration and reconsideration of the fluidity of identity, place, and belonging in the lives and work of Australian artists in this juncture in British-Australian history.

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain Elisa Martí-López, 2020-09-24

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain brings together an international team of expert contributors in this critical and innovative volume that redefines nineteenth-century Spain in a multi-national, multi-lingual, and transnational way. This interdisciplinary volume examines questions moving beyond the traditional concept of Spain as a singular, homogenous entity to a new understanding of Spain as an unstable set of multipolar and multilingual relations that can be inscribed in different translational ways. This

invaluable resource will be of interest to advanced students and scholars in Hispanic Studies **Arab France** Ian Collier, 2011 Ian Collier's fascinating book explores the making of modern France during the Napoleonic period and under the Restoration from the outside inward. He examines the life of Arab migrants in France, their role as outsiders and victims but also as participants in the creation of the modern nation and its empire. In the process, he also throws much light on the history of the contemporary Arab Middle East and North Africa. C. A. Bayly University of Cambridge **Becoming Arab in London** Ramy M. K. Aly, 2015-01-20 This is the first ethnographic exploration of gender, race, and class amongst British born or raised Arabs in London. It takes a critical look at the idea of Arabness and the ways in which their ethnicities are created and expressed in the city. Looking at everyday spaces, encounters, and discourses, the book explores the lives of young people and the ways in which they achieve Arabness. It uncovers stories of growing up in London, the social codes at Shisha cafes, and the sexual politics and ethnic self-portraits which are present in British Arab men and women. Drawing on the work of Judith Butler, *Becoming Arab in London* reveals the need to move away from the notion of identity and towards a performative reading of race, gender, and class. What emerges is an innovative contribution to the study of diaspora and difference in contemporary Britain Art's Agency and Art History Robin Osborne, Jeremy Tanner, 2007-06-11 *Art's Agency and Art History* re-articulates the relationship of the anthropology of art to key methodological and theoretical approaches in art history, sociology, and linguistics. Explores important concepts and perspectives in the anthropology of art. Includes nine groundbreaking case studies by an internationally renowned group of art historians and art theorists. Covers a wide range of periods including Bronze Age China, Classical Greece, Rome, and Mayan, as well as the modern Western world. Features an introductory essay by leading experts which helps clarify issues in the field. Includes numerous illustrations **Mughal Occidentalism** Mika Natif, 2018-08-13 In *Mughal Occidentalism*, Mika Natif elucidates the meaningful and complex ways in which Mughal artists engaged with European art and techniques from the 1580s to 1630s. Using visual and textual sources, this book argues that artists repurposed Christian and Renaissance visual idioms to embody themes from classical Persian literature and represent Mughal policy, ideology, and dynastic history. A reevaluation of illustrated manuscripts and album paintings incorporating landscape scenery, portraiture, and European objects demonstrates that the appropriation of European elements was highly motivated by Mughal concerns. This book aims to establish a better understanding of cross-cultural exchange from the Mughal perspective by emphasizing the agency of local artists active in the workshops of Emperors Akbar and Jahangir The Buried Life of Things Simon Goldhill, 2015 Simon Goldhill offers a fascinating new perspective on the material culture of nineteenth-century Britain **Delacroix's Moroccans** Jennifer Olmsted, 2025-04-08 *The Women of Algiers in Their Apartment* is arguably Eugène Delacroix's best-known work from his trip to Morocco in 1832, and the attention scholars have paid to it has obscured a crucial fact about Delacroix's Moroccan subjects: most of his paintings of North Africa depict men rather than women. After serving as a diplomat's companion on a mission to Morocco,

Delacroix went on to devote over three quarters of his massive North African oeuvre to the military prowess effective leadership equestrian virtuosity and elegant dress of Moroccan men Using the evidence of his writings sketches and paintings Olmsted argues that rather than embodying a typical colonialist fantasy Delacroix s paintings of Moroccan men instead show his subjects as models of heroic masculinity and political sovereignty a position that ran counter to prevailing French attitudes toward North Africans In this way Delacroix s Moroccans intervenes in the discourse of imperialism to examine the multiple heterogeneous features of cultural response and provides nuanced readings of the artist s work that support the idea that European constructions of non European cultures were not monolithic Olmsted s multifaceted analysis creates a powerful and original understanding of Delacroix s Moroccan oeuvre and a counternarrative to the colonialist imagery of his era Through close attention to Delacroix s paintings drawings and writings as well as their historical and political contexts this book illuminates the artist s practice and offers a fresh avenue for assessing colonialism and art produced within colonial contexts

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