

REALISM, WRITING, DISFIGURATION



ON
Thomas Eakins
AND
Stephen Crane

Michael Fried

Michael
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REALISM, WRITING, DISFIGURATION

Chicago



Realism Writing Disfiguration On Thomas Eakins And Stephen Crane

Gavin Jones



Realism Writing Disfiguration On Thomas Eakins And Stephen Crane:

Realism, Writing, Disfiguration Michael Fried, 1987 A highly original and gripping account of the works of Eakins and Crane That remarkable combination of close reading and close viewing which Fried uniquely commands is brought to bear on the problematic nature of the making of images of texts and of the self in nineteenth century America Svetlana Alpers University of California Berkeley An extraordinary achievement of scholarship and critical analysis It is a book distinguished not only for its brilliance but for its courage its grace and wit its readiness to test its arguments in tough minded ways and its capacity to meet the challenge superbly This is a landmark in American cultural and intellectual studies Sacvan Bercovitch

Harvard University **A Companion to American Art** John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-30 A Companion to American Art presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship *Realism, Writing, and Disfiguration in Thomas Eakins's Gross Clinic, with a Postscript on Stephen Crane's Upturned Faces* Michael Fried, 1985

Realism in the Age of Impressionism Marnin Young, 2015-01-01 The late 1870s and early 1880s were watershed years in the history of French painting As outgoing economic and social structures were being replaced by a capitalist measured time Impressionist artists sought to create works that could be perceived in an instant capturing the sensations of rapidly transforming modern life Yet a generation of artists pushed back against these changes spearheading a short lived revival of the Realist practices that had dominated at mid century and advocating slowness in practice subject matter and beholding In this illuminating book Marnin Young looks closely at five works by Jules Bastien Lepage Gustave Caillebotte Alfred Philippe Roll Jean Francois Raffaeelli and James Ensor artists who shared a concern with painting and temporality that is all but forgotten today having been eclipsed by the ideals of Impressionism Young s highly original study situates later Realism for the first time within the larger social political and economic framework and argues for its centrality in understanding the development of modern art

Courbet's Realism Michael Fried, 1992-11-15 This book Michael Fried s work opens was written not so much chapter by chapter as painting by painting over a span of roughly ten years Courbet s Realism is a magnificent work and its very first sentence brings us up against the qualities of mind of its author qualities that make it as impressive as it is It allows us to reconstruct the keen eye the commitment to perception the gift of rapt concentration the conviction that great paintings are not necessarily understood easily and the further conviction that a great painter deserves to get from us as good as he gives

By drawing on these qualities Fried achieves something out of reach for all but a handful of his colleagues In his writing art history takes on some of the character of art itself It is driven by the same stubborn resolve to open our eyes Richard Wollheim San Francisco Review of Books Courbet s Realism is clearly a major contribution to the highly active field of Courbet studies But to contribute here and now is necessarily also to contribute to central debates about art history itself and so the book is also I hesitate to say more importantly because of the way object and method are woven together in it a major contribution to current attempts to rethink the foundations and objects of art history It will not be an easy book to come to terms with for all its engagement with contemporary literary theory and related developments it is not an application of anything and its deeply thought through arguments will not fall easily in line with the emerging shapes of the various new art histories that tap many of the same theoretical resources At this moment there may be nothing more valuable than such a work Stephen Melville Art History

Art and Posthumanism Cary Wolfe, 2022-02-15 A sustained engagement between contemporary art and philosophy relating to our place in and responsibility to the nonhuman world How do contemporary art and theory contemplate the problem of the bio of biopolitics and bioart How do they understand the question of life that binds human and nonhuman worlds in their shared travail In Art and Posthumanism Cary Wolfe argues for the reconceptualization of nature in art and theory to turn the idea of the relationship between the human and the planet upside down Wolfe explores a wide range of contemporary artworks from Sue Coe s illustrations of animals in factory farms and Eduardo Kac s bioart to the famous performance pieces of Joseph Bueys and the video installations of Eija Liisa Ahtila among others examining how posthumanist theory can illuminate and be illuminated by artists engagement with the more than human world Looking at biological and social systems the question of the animal and biopolitics Art and Posthumanism explores how contemporary art rivets our attention on the empirically thick emotionally charged questions of life and the living amid ecological catastrophe One of the foremost theorists of posthumanism Wolfe pushes that philosophy out of the realm of the purely theoretical to show how a posthumanist engagement with particular works and their conceptual underpinnings help to develop more potent ethical and political commitments

Battle Lines Eliza Richards, 2018-12-28 During the U S Civil War a combination of innovative technologies and catastrophic events stimulated the development of news media into a central cultural force Reacting to the dramatic increases in news reportage and circulation poets responded to an urgent need to make their work immediately relevant to current events As poetry s compressed forms traveled more quickly and easily than stories novels or essays through ephemeral print media it moved alongside and engaged with news reports often taking on the task of imagining the mental states of readers on receiving accounts from the war front Newspaper and magazine poetry had long editorialized on political happenings Indian wars slavery and abolition prison reform women s rights but the unprecedented scope of what has been called the first modern war and the centrality of the issues involved for national futures generated a powerful sense of single mindedness among readers and writers that

altered the terms of poetic expression In *Battle Lines* Eliza Richards charts the transformation of Civil War poetry arguing that it was fueled by a symbiotic relationship between the development of mass media networks and modern warfare Focusing primarily on the North Richards explores how poets working in this new environment mediated events via received literary traditions Collectively and with a remarkable consistency poems pulled out key features of events and drew on common tropes and practices to mythologize commemorate and ponder the consequences of distant battles The lines of communication reached outward through newspapers and magazines to writers such as Dickinson Whitman and Melville who drew their inspiration from their peers poetic practices and reconfigured them in ways that bear the traces of their engagements

Profound Science and Elegant Literature Stephanie P. Browner, 2013-03-26 In 1847 at the first meeting of the American Medical Association the newly elected president reminded his brethren that the profession once venerated no longer earned homage spontaneously and universally The medical marketplace was crowded and competitive state laws regulating medical practice had been repealed and professional practitioners were often branded by their lay competitors as aristocrats bent on establishing a health care monopoly By 1900 the battles were over and as the president of AMA had hoped doctors were now widely venerated as men of profound science elegant literature polite accomplishments and virtue In fact by 1900 the doctor had replaced the minister as the most esteemed professional in the United States disease loomed larger than damnation and science promised to manage the discord differences and excesses that democracy seemed to license In *Profound Science and Elegant Literature* Stephanie Browner charts this trajectory and demonstrates at the same time that medicine's claims to somatic expertise and managerial talent did not go uncontested Even as elite physicians founded institutions that made professional medicine's authority visible and legitimate many others worried about the violence that might attend medicine's drive to mastery and science's equation of rational disinterest with white educated masculinity Reading fiction by a wide range of authors beside and against medical texts Browner looks to the ways in which writers such as Hawthorne Melville Holmes James Chesnut and Jewett inventoried the collateral damage that might be done as science installed its peculiar understanding of the body A work of impressive interdisciplinary reach *Profound Science and Elegant Literature* documents both the extraordinary rise of professional medicine in the United States and the aesthetic imperative to make the body meaningful that led many American writers to resist the medicalized body

Would Poetry Disappear? John Timberman Newcomb, 2004 *Failure and the American Writer* Gavin Jones, 2014-01-20 If America worships success then why has the nation's literature dwelled obsessively on failure This book explores encounters with failure by nineteenth century writers ranging from Edgar Allan Poe and Herman Melville to Mark Twain and Sarah Orne Jewett whose celebrated works more often struck readers as profoundly messy flawed and even perverse Reading textual inconsistency against the backdrop of a turbulent nineteenth century Gavin Jones describes how the difficulties these writers faced in their faltering search for new styles coherent characters and satisfactory endings uncovered experiences of blunder

and inadequacy hidden in the culture at large Through Jones s treatment these American writers emerge as the great theorists of failure who discovered ways to translate their own social insecurities into complex portrayals of a modern self founded in moral fallibility precarious knowledge and negative feelings

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