

Bauhaus Bodies Gender Sexuality And Body Culture

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Haunted Bauhaus Ashgate Publishing, Ltd.

The purpose of this edited volume is to explore the contributions of women to European, Mexican, American and Indian film industries during the years 1900 to 1950, an important period that signified the rise and consolidation of media technologies. Their pioneering work as film stars, writers, directors, designers and producers as well as their endeavors to bridge the gap between the avant-garde and mass culture are significant aspects of this collection. This intersection will be carefully nuanced through their cinematographic production, performances and artistic creations. Other distinctive features pertain to the interconnection of gender roles and moral values with ways of looking, which paves the way for realigning social and aesthetic conventions of femininity. Based on this thematic and diverse sociocultural context, this study has an international scope, their main audiences being scholars and graduate students that pursue to advance interdisciplinary research in the field of feminist theory, film, gender, media and avant-garde studies. Likewise, historians, art and literature specialists will find the content appealing to the degree that intermedial and cross-cultural approaches are presented.

Lost Souls Univ of California Press

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Bringing together an international team of scholars, this book offers new perspectives on the impact that the Bauhaus and its teaching had on a wide range of artistic practices. Three of the fields in which the Bauhaus generated immediately transformative effects were housing, typography, and photography. Contributors go further to chart the surprising relation of the school to contemporary developments in hair-styling and shop window display in unprecedented detail. New scholarship has detailed the degree to which Bauhaus faculty and students set off around the world, but it has seldom paid attention to its impact in communist East Germany or in countries like Ireland where no Bauhäusler settled. This wide-ranging collection makes clear that, a century after its founding, many new stories remain to be told about the influence of the twentieth century's most innovative arts institution. The book will be of interest to scholars working in art history, design history, photography and architectural history.

Women Who Changed the World: Their Lives, Challenges, and Accomplishments through History [4 volumes] Peter Lang GmbH, Internationaler Verlag Der Wissenschaften

Forty five key women of the Bauhaus movement. **Bauhaus Women: A Global Perspective** reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and L á szl ó Moholy-Nagy. **Bauhaus Women: A Global Perspective** bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew

women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

Design in Motion Oxford Studies in Dance Theory This college-level handbook offers a comprehensive and accessible overview of sociological and cultural perspectives on the human body. Organized along the lines of a standard anatomical textbook delineated by body parts and processes, this volume subverts the expected content in favor of providing tools for social and cultural analysis. Students will learn about the human body in its social, cultural, and political contexts, with emphasis on multiple, contested meanings of the body, body parts, and systems. Case studies, examples, and discussion questions are both US-based and international. Advancing critical body studies, the book explicitly discusses bodies in relation to race, class, gender, sexuality, ability, age, health, geography, and citizenship status. The framing is sociological rather than biomedical, attentive to cultural meanings, institutional practices, politics, and social problems. The authors use commonly understood anatomical frames to discuss social, cultural, political, and ethical issues concerning embodiment.

Jugendstil Women and the Making of Modern Design MIT Press

A renowned art critic of the 1960s, Carla Lonzi abandoned the art world in 1970 to found Rivolta Femminile, a pioneering feminist collective in Italy. Rather than separating the art world luminary from the activist, however, this book looks at the two together. It demonstrates that even as Lonzi refused art, she articulated how feminist spaces and communities drew strength from creativity. The eleven essays in this book document the artistic and feminist circles of postwar Italy, a time characterised both by radical protest and avant-garde aesthetics, using primary and archival sources never before translated into English. They map Lonzi's deep connections to the influential Italian Arte Povera movement, and explore her complicated relationship with female artists of the time, such as Carla Accardi and Suzanne Santoro. Carla Lonzi's written work and activism represents a crucial, but previously overlooked, feminist intervention in traditional art history from beyond the Anglo-American canon. This book is a timely and urgent addition to our understanding of radical politics,

separatist feminism and art criticism in the postwar period.

Weimar Publics/Weimar Subjects OUP India

In this groundbreaking book, Charissa Terranova unearths a forgotten narrative of modernism, which charts the influence that biology, General Systems Theory and cybernetics had on art in the twentieth century. From kinetic and interactive art to early computer art and installations spanning an entire city, she shows that the digital image was a rich and expansive artistic medium of modernism. This book links the emergence of the digital image to the dispersion of biocentric aesthetic philosophies developed by Bauhaus pedagogue Laszlo Moholy-Nagy, from 1920s Berlin to the Massachusetts Institute of Technology in the 1970s. It uncovers seminal but overlooked references to biology, the organism, feedback loops, emotions and the Gestalt, along with an intricate genealogy of related thinkers across disciplines. Terranova interprets anew major art movements such as the Bauhaus, Op Art and Experiments in Art and Technology (E.A.T.), by referencing contemporary insights from architects, embryologists, electrical engineers and computer scientists, among others. This book reveals the complex connections between visual culture, science and technology that comprise the deep history of twentieth-century art.

Energetic Bodies Routledge

Imagine yourself in Weimar Germany: you are visually inundated with depictions of dance. Perusing a women's magazine, you find photograph after photograph of leggy revue starlets, clad in sequins and feathers, coquettishly smiling at you. When you attend an art exhibition, you encounter Otto Dix's six-foot-tall triptych *Metropolis*, featuring Charleston dancers in the latest luxurious fashions, or Emil Nolde's watercolors of Mary Wigman, with their luminous blues and purples evoking her choreographies' mystery and expressivity. Invited to the Bauhaus, you participate in the *Metallic Festival*, and witness the school's transformation into a humorous, shiny, technological total work of art; you costume yourself by strapping a metal plate to your head, admire your reflection in the tin balls hanging from the ceiling, and dance the Bauhaus' signature step in which you vigorously hop and stomp late into the night. Yet behind the razzle dazzle of these depictions and experiences was one far more complex involving issues of gender and the body during a tumultuous period in history, Germany's first democracy

(1918-1933). Rather than mere titillation, the images copiously illustrated and analyzed in *Marking Modern Movement* illuminate how visual artists and dancers befriended one another and collaborated together. In many ways because of these bonds, artists and dancers forged a new path in which images revealed artists' deep understanding of dance, their dynamic engagement with popular culture, and out of that, a possibility of representing women dancers as cultural authorities to be respected. Through six case studies, *Marking Modern Movement* explores how and why these complex dynamics occurred in ways specific to their historical moment. Extensively illustrated and with color plates, *Marking Modern Movement* is a clearly written book accessible to general readers and undergraduates. Coming at a time of a growing number of major art museums showcasing large-scale exhibitions on images of dance, the audience exists for a substantial general-public interest in this topic. Conversing across German studies, art history, dance studies, gender studies, and popular culture studies, *Marking Modern Movement* is intended to engage readers coming from a wide range of perspectives and interests.

Intersexualization Yale University Press

Why has the female body been marginalised in psychoanalysis, with a focus on female problems and pains only? How can we begin to think about body pleasure, power, competition and aggression as normal in females? In *Women's Bodies in Psychoanalysis*, Rosemary Balsam argues that re-tracing theoretical steps back to the biological body's attributes is fruitful in searching for the clues of our mental development. She shows that the female biological body, across female gender variants and sexual preferences, including the 'vanished pregnant body', has been largely overlooked in previous studies. It is how we weave these images of the body into our everyday lives that informs our gendered patterning. These details about being female free up gender studies in the postmodern era to think about the body's contribution to gender – rather than continuing the familiar postmodern trend to repudiate biology and perpetuate the divide between the physical and the mental. There are four main areas explored: • clinical contributions on female development • assessments of

past and present psychoanalytic theories in relation to the body • inner portraits of gender building blocks • a conscious and unconscious focus on the potentially procreative female body. *Women's Bodies in Psychoanalysis* will be of particular interest to psychodynamic, psychotherapeutic and psychoanalytic practitioners, teachers, students, feminist academicians, college undergraduates, graduates and faculty in women's studies and gender studies. Rosemary Balsam is Associate Clinical Professor of Psychiatry, Yale School of Medicine; Staff Psychiatrist, Yale University Student Mental Health and Counselling Services; Training and Supervising Analyst, Western New England Institute for Psychoanalysis.

The Theater of the Bauhaus Oxford University Press, USA

A century after the Bauhaus's founding in 1919, this book reassesses it as more than a highly influential art, architecture, and design school. In myriad ways, emerging ideas about the body in relation to health, movement, gender, and sexuality were at the heart of art and life at the school. *Bauhaus Bodies* reassesses the work of both well-known Bauhaus members and those who have unjustifiably escaped scholarly scrutiny, its women in particular. In fourteen original, cutting-edge essays by established experts and emerging scholars, this book reveals how Bauhaus artists challenged traditional ideas about bodies and gender. Written to appeal to students, scholars, and the broad public, *Bauhaus Bodies* will be essential reading for anyone interested in modern art, architecture, design history, and gender studies; it will define conversations and debates during the 2019 centenary of the Bauhaus's founding and beyond. *Bauhaus Futures* Bloomsbury Publishing USA

While it is uncontroversial to point to the liberal roots of feminism, a major issue in English-language feminist political thought over the last few decades has been whether feminism's association with

liberalism should be relegated to the past. Can liberalism continue to serve feminist purposes? This book examines the positions of three contemporary feminists - Martha Nussbaum, Susan Moller Okin and Jean Hampton - who, notwithstanding decades of feminist critique, are unwilling to give up on liberalism. This book examines why, and in what ways, each of these theorists believes that liberalism offers the normative and political resources for the improvement of women's situations. It also brings out and tries to explain and evaluate the differences among them, notwithstanding their shared allegiance to liberalism. In so doing, the books goes to the heart of recent debates in feminist and political theory.

Sport and the European Avant-Garde (1900-1945) Routledge
Investigates the role of sex and sexuality in early 20th-century German culture, and how this past continues to shape the present
Bauhaus Effects in Art, Architecture, and Design Bloomsbury Publishing
"Both timely and well worth the time." - Thomas Keenan, Newsline. aia Award Winner & Oculus Bestseller.

Marking Modern Movement
Bloomsbury Publishing

This collection of essays assesses the significance of sport for the European avant-garde in the first half of the 20th century from an international and interdisciplinary perspective. It shows the extent to which avant-garde art and culture was shaped by the dynamic encounter with modern sports.

Sexuality & Space Princeton Architectural Press

'Poetics of Dance' looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet.

Author Gabriele Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity.
Sexuality Studies University of Michigan Press

Augmenting recent developments in theories of gender and sexuality, this anthology marks a compelling new

phase in queer scholarship. Navigating notions of silence, misunderstanding, pleasure, and even affects of phobia in artworks and texts, the essays in this volume propose new and surprising ways of understanding the difficulty—even failure—of the epistemology of the closet. By treating "queer" not as an identity but as an activity, this book represents a divergence from previous approaches associated with Lesbian and Gay Studies. The authors in this anthology refute the interpretive ease of binaries such as "out" versus "closeted" and "gay" versus "straight," and recognize a more opaque relationship of identity to pleasure. The essays range in focus from photography, painting, and film to poetry, Biblical texts, lesbian humor, and even botany. Evaluating the most recent critical theories and introducing them in close examinations of objects and texts, this book queers the study of verse and visual culture in new and exciting ways.

The Criminal Body Spector Books Theoretically and representationally, responses to heterosexual female masochism have ranged from neglect in theories that focus predominantly or only upon masochistic sexuality within male subjects, to condemnation from feminists who regard it as an inverted expression of patriarchal control rather than a legitimate form of female desire. It has commonly been understood as a passive form of sexuality, thus ignoring the potential for activity and agency that the masochistic position may involve, which underpins the crucial argument that female masochism can be conceived as enquiring ethical activity. Taking as its subject the works of Jane Campion, Catherine Breillat, Michael Haneke and Lars von Trier as well as the films *Secretary* (Steven Shainberg), *Dans Ma Peau* (Marina de Van), *Red Road* (Andrea Arnold, 2006) *Amer* (Hélène Cattat and Bruno Forzani), and *Sleeping Beauty* (Julia Leigh), *Female Masochism in Film* avoids these reductive and simplistic approaches by focusing on the ambivalences and intricacies of this type of sexuality and subjectivity. Using the philosophical writings of Kristeva, Irigaray, Lacan, Scarry, and Bataille, McPhee argues that masochism cannot and

should not be considered aside from its ethical and intersubjective implications, and furthermore, that the aesthetic tendencies emerging across these films - obscenity, extremity, confrontation and a transgressive, ambiguous form of beauty - are strongly related to these implications. Ultimately, this complex and novel work calls upon the spectator and the theorist to reconsider normative ideas about desire, corporeality, fantasy and suffering.

Bauhaus Women: A Global Perspective
Routledge

In this study, the author examines works of German-language literature and film from the nineteenth and twentieth century in order to chart a certain kind of otherness. Common to all of the examined cultural products are aspects of gender, sexuality, a notion of home or belonging, and pressures of abjection. Other elements of identity include race and disease. The characters in the analyzed works encounter both mutual dependence and abhorrence, which complicate their experiences in space and time. This analysis demonstrates that acceptance and belonging are difficult to attain, particularly in the fraught power dynamics in these works. This book includes discussions of works by Frank Wedekind, Robert Musil, Kutlu Ataman, and Pierre Sanoussi-Bliss.

Bauhaus Weaving Theory ABC-CLIO

Few creative movements have been more influential than the Bauhaus, under the leadership of Walter Gropius. The art of the theater commanded special attention. The text in this volume is a loose collection of essays by Oskar Schlemmer, Laszlo Moholy-Nagy, and Farkas Molnár (who in an illustrated essay shares his vision of a total theatre space), with an introduction by Bauhaus leader Walter Gropius. Originally published in German in 1924, *Die Bühne im Bauhaus* was translated by A. S. Wensinger and published by Wesleyan in 1961. It was prepared with the full cooperation of Walter Gropius and his introduction was written specially for this edition. From Bauhaus experiments there emerged a new aesthetic of stage design and presentation, a new concept of "total theater." Its principles and practices, revolutionary in their time and far in advance of all but

the most experimental stagecraft today, were largely the work of Oskar Schlemmer, Laszlo Moholy-Nagy, and their students. Profusely illustrated and startling in its typography (the work of Moholy-Nagy), the 1924 volume quickly became a collector's item and is now virtually unobtainable. Those interested in the stage, the modern visual arts, or in the bold steps of the men of genius who broadened the horizons of aesthetic experience will appreciate that this translation is available again.

Reconstructing Modernism U of Minnesota Press

Why has Western thought been so persistent in its organisation of human bodies, and other categories, in terms of the binary opposition male and female? Is gender nothing more than an ideology, or does it have its basis in sexual difference? This invaluable introductory guide offers a clear overview of the concept, and problem, of gender. Claire Colebrook places the term in its historical contexts and traces its development from the Enlightenment to the present, before moving on to the evolution of the concept of gender from within the various stances of feminist criticism, and exploring recent developments in queer theory and post-feminism. Close analysis of key literary texts, including Frankenstein, Paradise Lost and A Midsummer Night's Dream, shows how specific styles of literature enable reflection on gender.

Cinematic Representations of Women in Modern Celebrity Culture, 1900 – 1950 Wesleyan University Press

Throughout the fin de siècle, "energy" was a buzzword that was used far beyond the boundaries of the sciences to negotiate the formative scope as well as limits of Western modernity. The human body was positioned at the center of the visualization of this enigmatic drive of all movement in discourses on labor and economics, physical culture, sport, art, and literature. It was through the body that this all-pervading and conditioning physical principle as well as its perceptual qualities were to be made tangible. This volume is dedicated to these "energetic bodies." The transdisciplinary individual contributions trace body scenarios of force and energy over the course of history from 1800 to the peak phase around 1900 and up to the present.