
Ephemeral Bodies Wax Sculpture And The Human Figure

No More Masterpieces

Sculpting in Clay

Bodies of Stone in the Media, Visual Culture and the Arts

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Women, Performance and the Material of Memory

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"Death, Torture and the Broken Body in European Art, 1300-1650 "

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Reception

The Afterlife of Used Things

Models, Makers, and Material Culture in Eighteenth-Century Italy

Sculpture in Film

Paul Thek

Bellies, bowels and entrails in the eighteenth century

A Contribution to the History of Collecting

Recycling in the Long Eighteenth Century

Rethinking Art Practice and Objecthood through Scientific Collections

Models and Modeling

Dynamics of the Image

Ceroplastics

The Visual Culture of Violence After the French Revolution

A Moment's Monument

Art, Fashion, and the Classical Ideal in the 1790s

From Figurines to Sculpture

Sculpture, Sexuality and History
The Great Western Schism, 1378–1417
Wax Museum Movies
Material Literacy in 18th-Century Britain
Wax Works
Art and Curiosity Cabinets of the Late Renaissance

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The Human
Figure* *Downloaded from
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STEPHANY JONAH

No More Masterpieces
Routledge
The Visual Culture of
Violence after the French
Revolution traces four
sites of spectatorship that
exemplified the visual
culture of violence in the

late eighteenth and early
nineteenth centuries,
offering a new account of
the significance of violent
spectacle to the birth of
modernity. Considerations
of the execution scaffold,
salon painting, print
culture and the fait divers,
and waxworks displays
establish the centrality of
spectatorial violence to
experiences of selfhood in

the wake of the French
Revolution. Shedding
critical light on previously
neglected aspects of art
and visual culture of the
post-Revolutionary period,
The Visual Culture of
Violence after the French
Revolution demonstrates
how violent spectacle at
this moment was
profoundly shaped by
shifting social attitudes,

contemporary political practices, and rapidly accelerated technological developments. By attending to the formal and historical specificity of violent spectacle after the Revolution, Graybill affirms the historical contingency through which the visual culture of violence in the modern era has emerged. The *Visual Culture of Violence after the French Revolution* will be broadly relevant to scholars of art, media and visual studies, and particularly to historians of the French

Revolution and eighteenth- and early nineteenth-century Europe. The book's concern with the representation of violence makes it of interest to scholars working in a variety of fields beyond its historical period, especially in art, literature, history, media and culture studies. *Sculpting in Clay* Rutgers University Press
Scholars from ancient and early modern studies, art history, literary criticism, philosophy, and the history of science explore

the interplay between nature, science, and art in influential ancient texts and their reception in the Renaissance.

Bodies of Stone in the Media, Visual Culture and the Arts Routledge

This volume presents the work of the “Collegium for the Advanced Study of the Picture Act and Embodiment” at the London Warburg Institute. It gathers studies on various topics: on the history and anthropology of the “picture act” (Bildakt); on theoretical and methodological

aspects of picture act theory; on the role of image perception in the philosophy of the extended mind; on phenomena related to haptic experience of the image in the Middle Ages and early modern period; on somatic communication processes; on semiotic aspects of iconological thinking; and on the living dynamics of internal and external movement in imagery and language. *A Comprehensive Filmography* Walter de Gruyter GmbH & Co KG

A dynamic, scholarly engagement with Susanne Bier's work *Women, Performance and the Material of Memory* Routledge
Recycling is not a concept that is usually applied to the eighteenth century. "The environment" may not have existed as a notion then, yet practices of re-use and transformation obviously shaped the early-modern world. Still, this period of booming commerce and exchange was also marked by scarcity and want. This book reveals

the fascinating variety and ingenuity of recycling processes that may be observed in the commerce, crafts, literature, and medicine of the eighteenth century. Recycling is used as a thought-provoking means to revisit subjects such as consumption, the new science, or novel writing, and cast them in a new light where the waste of some becomes the luxury of others, clothes worn to rags are turned into paper and into books, and scientific breakthroughs are carried out in old

kitchen pans.
Narrative Mourning Yale University Press
 "The brilliantly expressive clay models created by Gian Lorenzo Bernini (1598-1680) as "sketches" for his works in marble offer extraordinary insights into his creative imagination. Although long admired, the terracotta models have never been the subject of such detailed examination. This publication presents a wealth of new discoveries (including evidence of the artist's fingerprints

imprinted on the clay), resolving lingering issues of attribution while giving readers a vivid sense of how the artist and his assistants fulfilled a steady stream of monumental commissions. Essays describe Bernini's education as a modeler; his approach to preparatory drawings; his use of assistants; and the response to his models by 17th-century collectors. Extensive research by conservators and art historians explores the different types of models

created in Bernini's workshop. Richly illustrated, Bernini transforms our understanding of the sculptor and his distinctive and fascinating working methods."--
 Publisher's website.
Post-Specimen Encounters Between Art, Science and Curating University of Chicago Press
 This book proposes that the performance of archival research is related to the experience of tourism, where an individual immerses

herself in a foreign environment, relating to and analyzing visual and sensory materials through embodiment and enactment. Each chapter highlights a particular set of tangible objects including: pocket diaries, portraits, drawings, magic lanterns, silhouettes, waxworks, and photographs in relation to actresses, authors, and artists such as: Elizabeth Inchbald, Sally Siddons, Marguerite Gardiner the Countess of Blessington, Isabella Beetham, Jane Read, Madame Tussaud,

and Amelia M. Watson. Ultimately, operating as an archival tourist in my analyses, I offer strategies for thinking about the presence of women artists in the archives through methodologies that seek to connect materials from the past with our representations of them in the present.

The Art of South and Southeast Asia

McFarland

"Looking at men considers how art, medicine, and sport in the 19th century overlapped to reinforce notions of masculinity.

Through a shared violence of human dissection, pugilism, and war, men in artistic and medical professions secured their masculine status and professional authority. This volume scrutinizes the relationships between the heteronormative, the homosocial, and the homoerotic in art and depictions of anatomy. Close analysis of works by Cezanne, Courbet, Degas, Delacroix, Gericault, Millet, Pissarro, and others offers fresh insight, reinforced by parallels illustrated in literary

descriptions of bodies in Frankenstein, Jekyll and Hyde, and Sherlock Holmes. Anthea Callen examines how ideas of healthy male "normality" and a modern virile masculinity were constructed and negotiated through these artistic and literary representations; she also measures these virile body images against actual, classed, or racialized male bodies, delivering lively scholarship that spans art history, history of science, literature, and

anthropology, as well as studies of masculinity and sexuality" -- source : éditeur.

Death and Its Relics in the Eighteenth-Century British Novel Springer Nature

This groundbreaking account of postwar American art traces the profound influence of Antonin Artaud *Proposing an original reassessment of art from the 1950s to the 1970s*, *No More Masterpieces* reveals how artistic practice in postwar America was profoundly shaped by the work of the

rebellious French poet and dramatist Antonin Artaud (1896-1948). A generation of artists mobilized Artaud's countercultural ideas to imagine new forms of representation and to redefine the relationship between artist and audience. The book shows how Artaud's radical writings inspired the experimental theatrical work of John Cage, Rachel Rosenthal, and Allan Kaprow; the attack on artistic and social conventions launched by assemblage artists

Wallace Berman and Bruce Conner; and the feminist work of Carolee Schneemann and Nancy Spero. Lucy Bradnock traces the dissemination of Artaud's writings in America and demonstrates how his interest in political and cultural disorder, the dangers of authority, and the unreliability of representation found fertile ground in the context of the Cold War, disillusionment with the ideals of Abstract Expressionism, and the early years of identity

politics.

A Nation of Makers

Intellect Books

This edited collection explores a subject of great potential for both art historians and museologists – that of the nature of the specimen and how it might be reinterpreted. Through its cross-disciplinary contributions, written by a team of art historians, artists, poets, anthropologists, critics and curators, this book looks at how artistic encounters in museums, ranging from anatomy

museums to contemporary cabinets of curiosity, can provoke new modes of thinking about art, science and curating. Museological literature in the past focused on artefacts or objects; this is an original contribution to the field and offers new readings of old issues, inspiring new understandings of the relationships between art, science and curating. Brings together international expertise from art practitioners, historians, creative writers and theorists in France,

the United States, United Kingdom and New Zealand. Contributions from creative practitioners draw upon their own experience of producing artworks in response to specific scientific collections while historians, anthropologists, critics and writers examine how museums stimulate, incite and otherwise inspire artistic awareness of science and its specimens. One of the most important contributions this book will make is drawing

together several threads of research and practice to encourage interdisciplinary discussion. It provides new ways of thinking about the relationships between art, science, museums and their objects. It concentrates on the ways in which scientific collections kindle novel aesthetic strategies and inspire new scholarly interpretations of art, science, curating and epistemology. In so doing it will make a considerable contribution to the fields of art writing,

creative practice, art theory, the history of science and curating. This book will appeal to academics, researchers, undergraduates and postgraduates studying fine art, curating, museology, art history, the history of science, creative writing; visual artists, curators, and other creative practitioners. Also of interest to museum audiences. Reading list potential.

Treasuring the Gaze BRILL
The material history of wax is a history of

disappearance--wax melts, liquefies, evaporates, and undergoes innumerable mutations. Wax is tactile, ambiguous, and mesmerizing, confounding viewers and scholars alike. It can approximate flesh with astonishing realism and has been used to create uncanny human simulacra since ancient times--from phallic amulets offered to heal distressing conditions and life-size votive images crammed inside candlelit churches by the faithful, to exquisitely

detailed anatomical specimens used for training doctors and Medardo Rosso's "melting" portraits. The critical history of wax, however, is fraught with gaps and controversies. After Giorgio Vasari, the subject of wax sculpture was abandoned by art historians; in the twentieth century it once again sparked intellectual interest, only soon to vanish. The authors of the eight essays in *Ephemeral Bodies*--including the first English translation of Julius von Schlosser's

seminal "History of Portraiture in Wax" (1910-11)--break new ground as they explore wax reproductions of the body or body parts and assess their conceptual ambiguity, material impermanence, and implications for the history of Western art. [Ancient Anatomical Votives Past, Present and Future](#) Cambridge University Press This book is a significant novelty in the scientific and editorial landscape. Morphology is both an ancient and a new

discipline that rests on Goethe's heritage and reforms it in the present through the concepts of form and image. The latter are to be understood as structural elements of a new cultural grammar able to make the late modern world intelligible. In particular, compared to the original Goethean project, but also to C.P. Snow's idea of unifying the "two cultures", the fields of morphological culture that are the object of this glossary have profoundly changed. The ever-

increasing importance of the image as a polysemic form has made the two concepts absolutely transitive, so to speak. This is concomitant with the emergence of a culture that revolves around the image, attracting the verbal logos into its orbit. Incidentally, even the hermeneutic relationship between past and present relies more and more on the image, causing deep changes in cultural environments. Form and image are not just bridging concepts, as in the field of ancient

morphology, but real transitive concepts that define the state of a culture. From the Internet to smartphones, television, advertising, etc., we are witnessing – as Horst Bredekamp observes – an immense mass of images that fill our time and affect the most diverse areas of our culture. The ancient connection between science and art recalled by Goethe emerges with unusual evidence thanks to intersecting patterns and expressive forms that are sometimes shared by

different forms of knowledge. Creating a glossary and a culture of these intersections is the task of morphology, which thus enters into the boundaries between aesthetics, art, design, advertising, and sciences (from mathematics to computer science, to physics, and to biology), in order to provide the founding elements of a grammar and a syntax of the image. The latter, in its formal quality, both expressive and symbolic, is a fundamental element in the unification of the

various kinds of knowledge, which in turn come to be configured, in this regard, also as styles of vision. The glossary is subdivided into contiguous sections, within a complex framework of cross-references. In addition to the two curators, the book features the collaboration of a team of scholars from the individual disciplines appearing in the glossary. [A Resource for Educators](#) Yale University Press Peter Paul Rubens and the Crisis of the Beati Moderni takes up the question of

the issues involved in the formation of recent saints - or Beati moderni (modern Blessed) as they were called - by the Jesuits and Oratorians in the new environment of increased strictures and censorship that developed after the Council of Trent with respect to legal canonization procedures and cultic devotion to the saints. Ruth Noyes focuses particularly on how the new regulations pertained to the creation of emerging cults of those not yet canonized, the so-called Beati moderni, such

as Jesuit founders Francis Xavier and Ignatius Loyola, and Filippo Neri, founder of the Oratorians. Centrally involved in the book is the question of the fate and meaning of the two altarpiece paintings commissioned by the Oratorians from Peter Paul Rubens. The Congregation rejected his first altarpiece because it too specifically identified Filippo Neri as a cult figure to be venerated (before his actual canonization) and thus was caught up in the politics of cult formation

and the papacy's desire to control such pre-canonization cults. The book demonstrates that Rubens' second altarpiece, although less overtly depicting Neri as a saint, was if anything more radical in the claims it made for him. Peter Paul Rubens and the Crisis of the Beati Moderni offers the first comparative study of Jesuit and Oratorian images of their respective would-be saints, and the controversy they ignited across Church hierarchies. It is also the first work to

examine provocative Philippine imagery and demonstrate how its bold promotion specifically triggered the first wave of curial censure in 1602.

The Archival Tourist, 1780-1915

Univ of California Press

After visiting hundreds of museums across Alberta, Lianne McTavish chronicles some of the most challenging and unexpected sites where the idea of the museum is being reshaped. The concept of the visit as a "voluntary detour" encapsulates the way

visitors travel along backroads to find small-town and rural museums, as well as the agreement to turn away from standard museum scripts when they arrive. Addressing themes of place, land, colonization, rurality, heritage, childhood, and play, McTavish reveals the museum visitor as multifaceted, with locals and tourists often interpreting museums very differently. Case studies include the World Famous Gopher Hole Museum, Fort Chipewyan

Bicentennial Museum, Blackfoot Crossing Historical Park, and the Museum of Fear and Wonder. A key chapter analyzing sites devoted to resource extraction explores how these places promote settler colonial understandings of land use. By contrast, Indigenous museums and cultural centres defy colonial messages in displays that adapt and refuse conventional museum formats. Honouring local, rural, and Indigenous knowledge, Voluntary Detours

enriches critical accounts of the past, present, and future of museums. "Death, Torture and the Broken Body in European Art, 1300?650 " Whitney Museum of Art Unlike the other senses, touch ranges beyond a single sense organ, encompassing not only the skin but also the interior of the body. It mediates almost every aspect of interpersonal relations in antiquity, from the everyday to the erotic, just as it also provides a primary point of contact between the

individual and the outside world. The essays in this volume explore the ways in which touch plays a defining role in science, art, philosophy, and medicine, and shapes our understanding of topics ranging from aesthetics and poetics to various religious and ritual practices. Whether we locate the sense of touch on the surface of the skin, within the body or – less tangibly still – within the emotions, the sensory impact of touching raises a broad range of interpretive and

phenomenological questions. This is the first volume of its kind to explore the sense of touch in antiquity, bringing a variety of disciplinary approaches to bear on the sense that is usually disregarded as the most base and obvious of the five. In these pages, by contrast, we find in touch a complex and fascinating indicator of the body's relation to object, environment, and self. [Art and the Brain](#) Walter de Gruyter GmbH & Co KG This collection of essays addresses the belly and

the bowels as key elements in our understanding of eighteenth-century mentalities, emotions, and perceptions of the self.

[Art, Anatomy and the Modern Male Body](#)
Ephemeral Bodies Wax Sculpture and the Human Figure
If mediatization has surprisingly revealed the secret life of inert matter and the 'face of things', the flipside of this has been the petrification of living organisms, an invasion of stone bodies

in a state of suspended animation. Within a contemporary imaginary pervaded by new forms of animism, the paradigm of death looms large in many areas of artistic experimentation, pushing the modern body towards mineral modes of being which revive ancient myths of flesh-made-stone and the issue of the monument. Scholars in media, visual culture and the arts propose studies of bodies of stone, from actors simulating statues to the transmutation of the filmic body into a

fossil; from the real treatment of the cadaver as a mineral living object to the rediscovery of materials such as wax; from the quest for a "thermal" equivalence between stone and flesh to the transformation of the biomedical body into a living monument. [Intimate Vision in Late Eighteenth-Century Eye Miniatures](#) Yale University Press
The eighteenth century has been hailed for its revolution in consumer culture, but Material Literacy in Eighteenth-

Century Britain repositions Britain as a nation of makers. It brings new attention to eighteenth-century craftsmen and men with its focus on the material knowledge possessed not only by professional artisans and amateur makers, but also by skilled consumers. This edited collection gathers together a group of interdisciplinary scholars working in the fields of art history, history, literature, and museum studies to unearth the tactile and tacit knowledge that

underpinned fashion, tailoring, and textile production. It invites us into the workshops, drawing rooms, and backrooms of a broad range of creators, and uncovers how production and tacit knowledge extended beyond the factories and machines which dominate industrial histories. This book illuminates, for the first time, the material literacies learnt, enacted, and understood by British producers and consumers. The skills required for sewing, embroidering,

and the textile arts were possessed by a large proportion of the British population: men, women and children, professional and amateur alike. Building on previous studies of shoppers and consumption in the period, as well as narratives of manufacture, these essays document the multiplicity of small producers behind Britain's consumer revolution, reshaping our understanding of the dynamics between making and objects,

consumption and production. It demonstrates how material knowledge formed an essential part of daily life for eighteenth-century Britons. Craft technique, practice, and production, the contributors show, constituted forms of tactile languages that joined makers together, whether they produced objects for profit or pleasure.

[The Intersection of Art, Science, and Nature in Ancient Literature and its Renaissance Reception](#)

BRILL

Ephemeral Bodies Wax
Sculpture and the Human
Figure Getty Publications

**The Afterlife of Used
Things** L'Erma Di

Bretschneider

Dedicating objects to the divine was a central component of both Greek and Roman religion. Some of the most conspicuous offerings were shaped like parts of the internal or external human body: so-called anatomical votives. These archaeological artefacts capture the modern imagination, recalling vividly the

physical and fragile bodies of the past whilst posing interpretative challenges in the present. This volume scrutinises this distinctive dedicatory phenomenon, bringing together for the first time a range of methodologically diverse approaches which challenge traditional assumptions and simple categorisations. The chapters presented here ask new questions about what constitutes an anatomical votive, how they were used and manipulated in cultural,

cultic and curative contexts and the complex role of anatomical votives in negotiations between humans and gods, the body and its disparate parts, divine and medical healing, ancient assemblages and modern collections and collectors. In seeking to re-contextualise and re-conceptualise anatomical votives this volume uniquely juxtaposes the medical with the religious, the social with the conceptual, the idea of the body in fragments with the body whole and

the museum with the sanctuary, crossing the boundaries between studies of ancient religion, medicine, the body and the reception of antiquity.

Best Sellers - Books :

- [To Kill A Mockingbird By Harper Lee](#)
- [Dark Future: Uncovering The Great Reset's Terrifying Next Phase \(the Great Reset Series\)](#)
- [Young Forever: The Secrets To Living Your Longest, Healthiest Life \(the Dr. Hyman Library, 11\) By Dr. Mark Hyman Md](#)
- [Flash Cards: Sight Words By Scholastic Teacher Resources](#)
- [Our Class Is A Family \(our Class Is A Family & Our School Is A Family\)](#)
- [Guess How Much I Love You](#)
- [The Psychology Of Money: Timeless Lessons On Wealth, Greed, And Happiness](#)
- [Stop Overthinking: 23 Techniques To Relieve Stress, Stop Negative Spirals, Declutter Your Mind, And Focus On The Present \(the Path To Calm\) By Nick Trenton](#)
- [The Shadow Work Journal: A Guide To Integrate And Transcend Your Shadows By Keila Shaheen](#)
- [My First Learn-to-write Workbook: Practice For Kids With Pen Control, Line Tracing, Letters, And More! By Crystal Radke](#)