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Dandyism Gender
**Rising Star
And Performance
Dandyism
De Si Cle
Dandyism
Gender And
Performance In
The Fin De Siècle
De Si Cle
Dandyism
Gender And**

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Performance In The Fin De Siecle

New view of the
crucial role of
fashion discourse
and practice in
Weimar Germany
and its
significance for
women.

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Dandyism, Gender
And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Si
Cle

Between the two world wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and

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Gender And
Performance In

opportunities to
participate in
public, artistic
and intellectual
life. Many of
these

women--including
Colette, Tamara
de Lempicka,
Sonia Delaunay,
Djuna Barnes,
Augusta Savage,
and Lee

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And Performance
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Gender And
Performance In
The Fin De Siecle
marriage and
love are concerns
we typically
associate with
Victorian female
characters. But

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Performance In
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we are familiar
with certain
Victorian women
seeking freedom
by moving
beyond the

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Performance In
The Fin De Si
Cle
domestic sphere,
there is an
equally
interesting
movement by the
domestic man
into the private
space through his
performance of
femininity. This
book defines the
domesticated
bachelor,

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Cle
examines the
effects of the
blurring of
boundaries
between the
public and
private spheres,
and traces the
evolution of the
public discourse
on masculinity in
novels such as
Bronte's Shirley,

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Gender And
The Strange Case of
Dr. Jekyll and Mr.
Hyde. This
bachelor, along
with his female
counterpart, the
New Woman,
opens up for

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Gender And
Boundaries and
blurs the rigid
distinction
between the
gendered spaces
thought to be in
place during the
Victorian period.

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Gender And
Performance In

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advertising,

psychology,
geography, and
influence.

The Cambridge
Companion to the

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Cle
Weimar Fashion
Alexander Blok,
Zinaida Gippius,
and the Symbolist
Sublimation of
Sex
The Rise of the
Beautiful
Eccentric
Gauguin's

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Performance In
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impossible to
conjure a
definitive image
that captures the
breadth of this
highly nuanced

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Gender And
Performance
The Fin De Siecle
circulation by
lesbians
themselves over
the last six or
seven decades. In
the early

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Cle Dandyism
Gender And
Performance
The Fin De Si
Cle
Women
Together/Women
Apart, Tirza True
Latimer explores
the revolutionary
period between

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World War I and
And Performance
World War II
In The Fin De Si
when lesbian
Cle Dandyism
artists working in
Gender And
Paris began to
Performance In
shape the first
The Fin De Siècle
visual models
that gave
lesbians a
collective sense
of identity and
allowed them to
recognize each

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In The Fin De Si
Cle Dandyism
Gender And
The Fin De Si
Cle
Moore, and Suzy
Solidor used
portraiture to
theorize and
visualize a "new
breed" of

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Gender Art
Representation at
The Fin De Si
where the rights
of women to
political,
professional,
economic,
domestic, and

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Gender And
Performance In
The Fin De Siecle
sexual autonomy
had yet to be
acknowledged by
the law. Under
such
circumstances,
same-sex
solidarity and
relative
independence
from men held
important
political

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implications.
Combining
In The Fin De Si
gender theory
Cin Dandyism
with visual,
Gender And
cultural, and
Performance In
historical
The Fin De Si
analysis, Latimer
draws a vivid
picture of the
impact of sexual
politics on the
cultural life of
Paris during this

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Cle Dandyism

Gender And
Performance In

The Fin De Si-
Cle

contemporary
constructions of
lesbian identity.

Celebrity

personalities, who
reign over much

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Gender And
Performance
The Fin De Si-
Cle

of our cultural
landscape, owe
their fame not to
specific deeds but
to the ability to
project a distinct
personal image,
to create an icon
of the self. Rising
Star is a
fascinating look
at the roots of
this particular

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Dandyism, Gender
And Performance

form of celebrity.

Here Rhonda

In The Fin De Si
Garelick locates a

Clo Dandyism
prototype of the

Gender And
star personality in

The F
the dandies and

The Fin De Si
aesthete literary

figures of the

nineteenth

century, including

Beau Brummell,

Baudelaire,

Mallarmé, and

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And Performance

Oscar Wilde, and
explores their
peculiarly
charged

relationship with
women and
performance.
In The Fin De Si
Cie Dandyism

Gender And
Performance In
The Fin De Siècle
When fin-de-
siècle aesthetes
turned their
attention to the
new, "feminized"
spectacle of mass

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Gender And
Performance
In The Fin De Si
Cle
culture, Garelick
argues, they
found a
disturbing female
counterpart to
their own highly
staged personae.
She examines the
concept of the
broadcasted self-
image in literary
works as well as
in such unwritten

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Gender And
Industrialized
Spectacles of
European World
Fairs, and the
cultural
performances
taking place
today in fields

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And Performance
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Cle Dandyism
Gender And
Performance
The Fin De Si
Cle

ranging from
entertainment to
the academy.

Recent dandy-like
figures such as
the artist formerly
known as Prince,
Madonna, Jacques
Derrida, and
Jackie O. all share
a legacy provided
by the encounter
between "high"

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And Performance
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Cle Dandyism
Gender And
Performance
The Fin De Siecle
complexity of the
European male
dandy and the
mechanization of
the female body
to Orientalist

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In The Fin De Si
Cle Dandyism
Gender And
Performance
The Fin De Si
Cle
performance, the
origins of cinema,
and the
emergence of
"crowd" theory
and mass politics.
Be as in love with
your jeans,
sweatpants, or
flannels as you
want, it's hard to
refute the
sumptuous feel of

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And Performance

In The Fin De Si-
Cle Dandyism

Gender And
Performance

The Fin De Si-
Cle

has dominated
wardrobes, its
simple form
making it the go-
to attire for
boardrooms,
churches, or

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Dandyism Gender
cocktail
And Performance
bars—anywhere
In The Fin De Si
one wants to
Cle Dandyism
make an
Gender And
impression. But
this ubiquity has
The Fin De Si
allowed us to
Titi D'Ecce
take the suit's
history for
granted, and its
complex
construction,
symbolic power,

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Sartorialists. In
The Suit, De Siecle
Christopher
Beward
unstitches the
story of our most
familiar garment.
He shows how its

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And Performance
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Cle Dandyism
Gender And
Political rivalries
and the rise of
modern
democratic
society. He
follows the
development of
technologies in

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Si
Cle
the textile
industry and
shows how they
converge on the
suit as an ideal
template of
modern fashion,
which he follows
across the
globe—to South
and East Asia
especially—where
the suit became

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance
The Fin De Si
the suit ironically
became, as
Breward unveils,
the perfect
vehicle for artists,
musicians, and

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Dandyism Gender
social
And Performance
revolutionaries to
In The Fin De Si
symbolically
Clo Dandyism
undermine
Gender And
hegemonic
culture, twisting
Remain The
and tearing the
The U Style
suit into political
statements.

Looking at the
suit's adoption by
women, Breward
goes on to

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And Performance
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Cle Dandyism
Carter Ann
Barnes
The Dandy
discuss the ways
it signals and
engages gender.
He closes by
looking at the
suit's apparent
decline—woe the
tyranny of
business
casual!—and
questioning its
survival in the
twenty-first

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Gender And
Performance
The Fin De Si
The Suit offers new
perspectives on
this familiar—yet
special—garment.
DIVCollection of
essays on the

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cultural norms we
associate we
"high"
modernism./div
Gender and
Modernity in
Central Europe

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In The Fin De Si
Closet
Deco Dandy
Genealogy of a
Paradigm
Reconfiguring the
Feminine in the
Urban
Environment
Form, Function
and Style
This book views

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**the Neo-
Sensation mode
of writing as a
traveling genre,
or style, that
originated in
France, moved
on to Japan, and
then to China.
The author
contends that
modernity is**

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**possible only on
"the transcultural
site"—transcultur
al in the sense of
breaking the
divide between
past and present,
elite and popular,
national and
regional, male
and female,
literary and non-**

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**literary, inside
and outside. To
illustrate the
concept of
transcultural
modernity, three
icons are
highlighted on
the transcultural
site: the dandy,
the flaneur, and
the translator.**

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**Mere flaneurs
and flaneuses
simply float with
the tide of
heterogeneous
information on
the transcultural
site, whereas the
dandy/flaneur
and the cultural
translator,
propellers of**

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**modernity,
manage to bring
about
transformative
creation. Their
performance
marks the
essence of
transcultural
modernity: the se
lf-consciousness
of working on the**

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**threshold, always
testing the limits
of boundaries
and tempted to
go beyond them.
To develop the
concept of
dandyism—the
quintessence of
transcultural
modernity—the
Neo-Sensation**

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle
Writers
discussed
include Liu
Na'ou, a
Shanghai dandy
par excellence

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And Performance
In The Fin De Si-
Cle Dandyism,
Gender And
Performance In
The Fin De Siecle
from Taiwan,
Paul Morand,
who looked upon
Coco Chanel the
female dandy as
his perfect other
self, and

Yokomitsu Riichi,
who developed
the theory of Neo-
Sensation from
Kant's the-thing-

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in-itself.

**This book traces
a genealogy of
political
dandyism in
literature.**

**Dandies abstain
from worldly
affairs, and
politics in
particular. As an
enigmatic figure,**

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**or a being of
great
eccentricity, it
was the dandy
that haunted the
literary and
cultural
imagination of
the nineteenth
century. In fact,
the dandy is
often seen as a**

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quintessential nineteenth-century figure. It was surprising, then, when at the beginning of the twenty-first century this figure returned from the past to an unexpected place: the very

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Gender And
Performance In
The Fin De Siecle

**heart of
European
politics. Various
so-called
populist leaders
were seen as
political dandies.
But how could
that figure that
was once known
for its aversion
towards politics**

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**all of a sudden
become the
protagonist of a
new political
paradigm? Or
was the dandy
perhaps always
already part of a
political
imagination?**

**This study charts
the emergence of**

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And Performance
In The Fin De Si-
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**this political
paradigm. From
the dandy's first
appearance to
his latest
resurrection,
from Charles
Baudelaire to
Jean-François
Lyotard, from
dandy-insects to
a dandy-Christ,**

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**this book follows
his various
guises and
disguises.**

**Dandies: Fashion
and Finesse in
Art and Culture
considers the
visual languages,
politics, and
poetics of
personal**

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appearance.

Dandyism has

been most

closely

associated with

influential

caucasian

Western men-

about-town,

epitomized by

the 19th century

style-setting of

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**Oscar Wilde and
by Tom Wolfe's
white suits. The
essays collected
here, however,
examine the
spectacle and
workings of
dandyism to
reveal that these
were not the only
dandies. On the**

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Gender And
Performance In
The Fin De Siecle
**contrary, art
historians,
literary and
cultural
historians, and
anthropologists
identify
unrecognized
dandies
flourishing
among early 19th
century Native**

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**Americans, in
Soviet Latvia, in
Africa,
throughout the
African-American
diaspora, among
women, and in
the art world.
Moving beyond
historical and
fictional
accounts of**

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**dandies, this
volume
juxtaposes
theoretical
models with
evocative images
and descriptions
of clothing in
order to link
sartorial self-
construction with
artistic, social,**

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**Dandyism, Gender
And Performance
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Cle Dandyism
Gender And
Performance In
The Fin De Siecle**
**and political self-
invention. Taking
into
consideration the
vast changes in
thinking about
identity in the
academy,
Dandies provides
a compelling
study of
dandyism's**

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**destabilizing
aesthetic
enterprise.**

Contributors:

Jennifer

Blessing, Susan

Fillin-Yeh,

Rhonda Garelick,

Joe Lucchesi,

Kim Miller,

Robert E. Moore,

Richard J.

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Svede.

Gender And
Performance In
The Fin De Siecle
Impossibly
muscular men
and voluptuous
women parade
around in
revealing,
skintight outfits,
and their

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**romantic and
sexual
entanglements
are a key part of
the ongoing
drama. Such is
the state of
superhero
comics and
movies, a genre
that has become
one of our**

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Gender And
Performance In
The Fin De Siecle

**leading
mythologies,
conveying
influential
messages about
gender, sexuality,
and
relationships.
Love, Sex,
Gender, and
Superheroes
examines a full**

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range of

And Performance

superhero media,

In The Fin De Si

from comics to

Cle Dandyism

films to

Gender And

television to

Performance In

merchandising.

The Fin De Siecle

With a keen eye

for the genre's

complex and

internally

contradictory

mythology,

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**comics scholar
Jeffrey A. Brown
considers its
mixed messages.**

**Superhero
comics may
reinforce sex
roles with their
litany of phallic
musclemen and
slinky femme
fatales, but they**

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Performance In
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**also blur gender
binaries with
their emphasis
on
transformation
and body swaps.
Similarly, while
most heroes
have
heterosexual
love interests,
the genre**

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle

**prioritizes
homosocial
bonding, and it
both celebrates
and condemns
gendered and
sexualized
violence. With
examples
spanning from
the Golden Ages
of DC and Marvel**

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**comics up to
recent works like
the TV series The
Boys, this study
provides a
comprehensive
look at how
superhero media
shapes our
perceptions of
love, sex, and
gender.**

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Gender And
Performance In
The Fin De Siecle
Uncovering Paris
Discourses and
Displays in
German Culture,
1918-1933
Electric Salome
The Persistence
of Humanism
Domesticated**

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**Bachelors and
Femininity in
Victorian Novels
Baudelaire
Contra Benjamin**

**This original and
provocative 2001
study discusses the
work of a number of
authors in the
nineteenth and
twentieth centuries**

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Cle Dandyism
Gender And
Reform In
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Cle
Movement chiefly
through parody and
self-parody.
Highlighting
Victorian popular
culture, Aestheticism
and Sexual Parody

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And Performance
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Cle Dandyism
Gender And
Performance
The Fin De Si
Cle

**adds an important
dimension to the
theorisations of
parody as a
combative strategy
by which sexually
marginalized groups
undermine the status
quo. From W. S.
Gilbert's drama and
Vernon Lee and
Christopher
Isherwood's prose to**

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And Performance

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Cle Dandyism

George du Maurier's
cartoons and Max
Beerbohm's
caricatures, Dennis
Denisoff explores the
parodies' performance in

The Fin De Si
Cle Dandyism
interactions with the
personae and texts of
canonical authors
such as Alfred

Tennyson, Walter
Pater, Algernon
Swinburne, and

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Gender And
Performance In

The Fin De Si
Cle

Oscar Wilde. In
doing so, he
considers the impact
that these
interactions had on
modern ideas of
gender, sexuality,
taste and politics.
Throughout the
Weimar period the
so-called
"masculinization of
woman" was much

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Cle Dandyism

Gender And
Representations of

The Changing Female
Ideal, and Fed into

Wider Debates
Concerning the

Health and Fertility of
The German "Race"

Following the Rupture

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Gender And
Performance In
The Fin De Si-
Cle

of war. Drawing on recent developments within the history of sexuality, this book sheds new light on representations and discussions of the masculine woman within the Weimar print media from 1918–1933. It traces the connotations and controversies

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surrounding this figure from her rise to media prominence in the early 1920s until the beginning of the Nazi period, considering questions of race, class, sexuality, and geography. By focusing on styles, bodies and identities that did not conform

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Dandyism Gender
And Performance

**to societal norms of
binary gender or
heterosexuality, this
book contributes to
our understanding of
gendered lives and
experiences at this
pivotal juncture in
German history.**

**This book identifies
and interprets the
longstanding
ideological and**

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Cle Dandyism
Gender And
South. It offers a rich
comparative Siecle
examination of
nineteenth- and
twentieth-century
Irish and American
Southern plantation
literatures and their

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Gender And
Performance
The Fin De Si
Cle
respective
representations of
race and nation,
gender and sexuality,
region and
landscape, and the
gothic imagination.
Pairing major
writers from both
traditions, including
Maria Edgeworth,
William Faulkner,
Oscar Wilde,

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**Katherine Anne
Porter and Elizabeth
Bowen, the book
shows how this
transatlantic
dialogue coalesced
around questions of
power, supremacy,
and gentility: writers
in Anglo-Irish and
Anglo-Southern
literary traditions
recognized and**

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spoke to each other through the discourse of aristocracy. As the book demonstrates, from the early nineteenth-century onwards, Irish and Anglo-Southern writers conducted a sustained exploration into constructions of aristocracy through

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**the figure of the
dissipated, deviant
gentleman (or lady):
the dandy. By
augmenting literary
analysis with a
variety of historical,
biographical,
archival and visual
materials, including
nineteenth-century
trade cards, original
letters, and twentieth-**

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Dandyism Gender
century
And Performance
photographic
In The Fin De Si
portraits, the book
Cle Dandyism
offers readers a wide-
Gender And
ranging,
interdisciplinary
illumination of
transatlantic
modernism.

The all-embracing,
"whaddya got?"
nature of rebellion in
Fifties America

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And Performance
In The Fin De Si-
cle Dandyism
Gender And
Performance In
The Fin De Si-
cle

**included pop music's
unlikely challenge to
entrenched notions
of masculinity.**

**Within that
upheaval, four
prominent artists
dared to behave in
ways that let the
public assume—but
not see—their
queerness. That
these artists**

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Dandyism Gender
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In The Fin De Si
Cle Dandyism
Gender And
The Fin De Si
cle
expectations. Vincent
L. Stephens
confronts notions of
the closet—both
coming out and
staying in—by

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**Dandyism, Gender
And Performance
In The Fin De Si
Cle Dandyism**
**analyzing the careers
of Liberace, Johnny
Mathis, Johnnie Ray,
and Little Richard.**

**Gender And
Performance In
The Fin De Siecle**
**Appealing to
audiences hungry for
novelty and
exoticism, the four
pop icons used
performance and
queering techniques
that ran the gamut.**

Liberace's

Page 89/212

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**flamboyance shared
a spectrum with
Mathis's intimate
sensitivity while
Ray's overwrought
displays as "Mr.
Emotion" seemed
worlds apart from
Little Richard's raise-
the-roof joyousness.
As Stephens shows,
the quartet not only
thrived in an era of**

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And Performance
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Cle Dandyism
Gender And
Performance
The Fin De Si
Cle

**gray flannel
manhood, they
pioneered the ways
generations of later
musicians would
consciously adopt
sexual mystery as an
appealing and
proven route to
success.**

Nip/Tuck

250 Years of British

Men's Fashion

Page 91/212

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**The Modern Woman
And Performance
Revisited**

Disruptive Acts

Political Dandyism

in Literature and Art

Love, Sex, Gender,

and Superheroes

Dandies

Celebrating 250 years
of male self-
expression,
investigating the
portraiture and

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Dandyism Gender
And Performance

In The Fin De Si
Cle Dandyism
Gender And
Performance

wardrobe of the fashionable British man The style of the dandy is elegant but bold--dedicated to the perfection of taste.

This meticulously choreographed look has a vibrant history; the legacy of Beau Brummell, the original dandy of Regency England, can be

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Dandyism, Gender
And Performance
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Cle Dandyism
Gender And
Performance In
The Fin De Si-
Cle
traced in the clothing
of urban dandies
today. Dandy Style
celebrates 250 years
of male self-
expression,
investigating the
portraiture and
wardrobe of the
fashionable British
man. Combining
fashion, art, and
photography, the

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Dandyism Gender
And Performance

In The Fin De Si
Cle Dandyism
Gender And

considers key themes
in the development of
male style and
identity, including

elegance, uniformity,
and spectacle. Various
types of dandy are
represented by iconic
figures such as Oscar

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Wilde, Edward VIII as Prince of Wales, and Gilbert & George.

They appear alongside the seminal designs of Vivienne Westwood, Ozwald Boateng, and Alexander McQueen; and portraits by Thomas Gainsborough and David Hockney.

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Gender And

Performance

The Fin De Si

The Fin De Si

many of the idées

reçues surrounding

women's ongoing

association with the

private, the domestic

and the rural.

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Covering a selection of films, journals and novels from the French medieval period to the Franco-Algerian present, it challenges the traditionally gendered dichotomisation of the masculine public and feminine private upon which so much of French and European

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance
The Fin De Si
Cle

literature and culture
is predicated. Is the
urban flâneur a
quintessentially male
phenomenon, or can
there exist a true
flâneuse as active
agent, expressing the
confidence and
pleasure of a woman
moving freely in the
urban environment?
Women and the City

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And Performance
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Cle Dandyism
Gender And
Performance In
The Fin De Si-
Cle

in French Literature
and Culture seeks to
locate exactly where
women are heading –
both individually and
collectively – in their
relationships to the
urban environment;
by so doing, it
nuances the
conventional
binaristic perception
of women and the city

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Gender And
Performance In
The Fin De Siecle

in an endeavour to
redirect future
research in women's
studies towards more
interesting and
representative urban
destinations.

Promoted as a
'disturbingly perfect'
and 'deeply shallow'
television drama and
created by Ryan
Murphy, who is also

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Cle Dandyism
Gender And
Performance
The Fin De Si
behind the teen
musical show Glee,
Nip/Tuck has been one
of the most popular
and controversial
shows on cable TV.

The misadventures
and soap opera-esque
entanglements of the
lives of plastic
surgeons Christian
Troy (Julian
McMahon) and Sean

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McNamara (Dylan Walsh) won Golden Globes and boycotts from the American Family Association. Yet, as this first full critical examination of Nip/Tuck shows, ironically the show is an examination of the American family and its many definitions, anxieties and

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Gender And
The American Dream. It is
also revealed as a
glorious televisual
melodrama, full of
Gothic tropes and
contemporary
sensationalism and at
the same time, a

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Performance In
The Fin De Si
Cle

deeply misanthropic
satire on the American
dream with a
sometimes highly
problematic portrayal
of women and
minorities. The book
also features an
interview with
frequent Nip/Tuck
director Elodie Keene
and an episode guide.
This volume of essays

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Dandyism, Gender
And Performance
examines Dickens's
complex
In The Fin De Si
representations of
Clo Dandyism
sexuality and gender
Gender And
as well as his use of
Performance
gender ideologies and
The Fin De Si
sexual and gender
differences over the
course of his literary
career, from his first
sketches and early
novels to his late
works of fiction. The

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Dandyism, Gender
And Performance

essays approach
gender issues in
Dickens's writing by
focusing on a number
of topics: his

treatment of gender
ideals and

transgressions; the
intersections and
displacements among
gender, class and
race; the ties between
gender and the body,

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And Performance
In The Fin De Siècle
Clo Dandyism,
Gender And
Performance In
The Fin De Siècle
and among gender,
voice and language;
his depiction of the
homosocial and the
homoerotic; and the
relation between
gender and the law.

The essays provide an
introduction to the
most recent
approaches to
Dickens's fiction in
addition to those now

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Dandyism, Gender
And Performance
In The Firm De Si
Cle Dandyism
Gender And
Performance In
The Firm De Si
The Firm De Si

considered classic,
draw on queer theory
and also feature a
variety of
methodologies,
ranging across
feminist, historicist
and psychoanalytic
methods of
interpretation. The
collection represents
the best of previously
published research by

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Dickens's scholars
and illuminates for
students and scholars
alike the meaning of
gender in such novels
as *The Pickwick
Papers*, *Dombey and
Son*, and *Our Mutual
Friend*.

The New Woman in
Fin-de-Siecle France
Prince and Popular
Music

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Dandyism Gender

And Performance

Spectacles in the Belle

Époque

The Austro-Hungarian

Monarchy and Its

Legacy

Bad Modernisms

Women and the City

in French Literature

and Culture

A Cultural History of

Dress and Fashion in

the Age of Empire

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Dandyism Gender
And Performance

*In Dandyism in the
Age of Revolution,
Elizabeth Amann
shows that in France,
England, and Spain,
daring dress became a
way of taking a stance
toward the social and
political upheaval of
the period. France is
the centerpiece of the
story, not just because
of the significance of*

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the Revolution but also because of the speed with which both its politics and fashions shifted.

Dandyism in France represented an attempt to recover a political center after the extremism of the Terror, while in England and Spain it offered a way to

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle
reflect upon the
turmoil across the
Channel and
Pyrenees. From the
Hair Powder Act,
which required users
of the product
implications of the
feather in Yankee
Doodle's hat, Amann
aims to revise our
understanding of the
origins of modern

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Cle Dandyism
Gender And

*dandyism and to
recover the political
context from which it
emerged. --from back
cover.*
*In fin-de-siècle In
France, politics were
in an uproar, and
gender roles blurred
as never before. Into
this maelstrom
stepped the "new
women," a group of*

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Performance In
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Cle
primarily urban,
middle-class French
women who became
the objects of intense
public scrutiny. Some
remained single, some
entered nontraditional
marriages, and some
took up the
professions of
medicine and law,
journalism and
teaching. All of them

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*challenged traditional
notions of womanhood
by living
unconventional lives
and doing supposedly
"masculine" work
outside the home.*

*Mary Louise Roberts
examines a
constellation of
famous new women
active in journalism
and the theater,*

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Performance In
The Fin De Siècle
actress Sarah
Bernhardt. Roberts
demonstrates how the
tolerance for
playacting in both
these arenas allowed

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Dandyism Gender

new women to stage

acts that profoundly

disrupted accepted

gender roles. The

existence of La

Fronde itself was such

an act, because it

demonstrated that

women could write

just as well about the

same subjects as

men—even about the

volatile Dreyfus

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Affair. When female reporters for La Fronde put on disguises to get a scoop or wrote under a pseudonym, and when actresses played men on stage, they demonstrated that gender identities were not fixed or natural, but inherently unstable. Thanks to

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Dandyism Gender
And Performance

*the adventures of new
women like these,
conventional domestic
femininity was*

*exposed as a choice,
not a destiny. Lively,*

*sophisticated, and
persuasive, Disruptive*

*Acts will be a major
work not just for*

*historians, but also for
scholars of cultural*

studies, gender

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Dandyism Gender
studies, and the
And Performance
theater.

*Loie Fuller was the
most famous*

*American in Europe
throughout the late
nineteenth and early
twentieth centuries.*

*Rising from a small-
time vaudeville career
in the States, she
attained international
celebrity as a dancer,*

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Dandyism Gender

*inventor, impresario,
and one of the first*

women filmmakers in

the world. Fuller

befriended royalty and

inspired artists such

as Mallarmé, Siecle

Toulouse-Lautrec,

Rodin, Sarah

Bernhardt, and

Isadora Duncan.

Today, though, she is

remembered mainly as

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Performance In
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Cle
*an untutored
"pioneer" of modern
dance and stage
technology, the
"electricity fairy" who
created a sensation
onstage whirling
under colored
spotlights. But in
Rhonda Garelick's
Electric Salome,
Fuller finally receives
her due as a major*

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Cle
Fuller was not a mere
entertainer or
precursor, but an
artist of great
psychological,
emotional, and sexual

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expressiveness whose work illuminates the centrality of dance to modernism. Electric Salome places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and European drama. It

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offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks.

Accessibly written, the book also recounts the human story of how an obscure, uneducated woman

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*from the dustbowl of
the American Midwest
moved to Paris,
became a star, and
lived openly for
decades as a lesbian.
During the nineteenth
and early twentieth
centuries the
production of dress
shifted dramatically
from being
predominantly hand-*

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Dandyism Gender

crafted in small quantities to machine-manufactured in bulk.

The increasing democratization of appearances made new fashions more widely available, but at the same time made the need to

differentiate social rank seem more pressing. In this age of

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*empire, the coding of
class, gender and race
was frequently
negotiated through
dress in complex
ways, from
fashionable dress
which restricted or
exaggerated the
female body to
liberating reform
dress, from self-
defining black dandies*

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*to the oppressions and
resistances of slave
dress. Richly
illustrated with over
100 images and
drawing on a plethora
of visual, textual and
object sources, A
Cultural History of
Dress and Fashion in
the Age of Empire
presents essays on
textiles, production*

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*Dandyism, Gender
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Gender And
Performances In
The Fin De Si-
Cle*
*and distribution, the
body, belief, gender
and sexuality, status,
ethnicity, and visual
and literary
representations to
illustrate the diversity
and cultural
significance of dress
and fashion in the
period.*

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Pragmatism and

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Dandyism Gender
*Poetic Agency
Dandy in Irish and
American Southern
Fiction
How Little Richard,
Johnnie Ray,
Liberace, and Johnny
Mathis Queered Pop
Music
Dandyism in the Age
of Revolution
The Suit
New Perspectives*

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After Postmodernism
And Performance

In 850

analytical
articles, this
two-volume set
explores the
developments
that influenced
the profound
changes in
thought and
sensibility
during the

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Performance In
The Fin De Si
Cle
second half of
the eighteenth
century and the
first half of
the nineteenth
century. The
Encyclopedia
provides
readers with a
clear,
detailed, and
accurate
reference

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Performance In
The Fin De Siecle
interplay of
international
influences and
cross-currents
at work; and to
explore the

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Gender And
Deco dandy In
The Fin De Si cle
supposedly
exclusive
feminine aspect
of the style
moderne (art
deco) by

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Gender And
Decorative In
The Fin De Siecle
nationalism,
gender and
sexuality in
the years
surrounding
World War I

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Performance In

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claiming a

greater place

for the male

body,

masculinity and

the dandy in

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Cle Dandyism
Gender And
Performance In
The Fin De Si-
cle
this history
than has been
given to date.
Important and
productive
moments in the
history of the
cultural life
of Paris
presented in
the book
provide
insights into

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Cle Dandyism,
Gender And
Performance In
The Fin De Siecle

the changing
role performed
by consumerism,
masculinity,
design history
and national
identity.

At the end of
the nineteenth
century, Austro-
Hungarian
society was
undergoing a

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Si Cle
revealed deep
anxieties
within the
multi-ethnic
empire that did
not resolve
themselves with

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Dandyism Gender
its dissolution
And Performance
in 1918.
In The Fin De Si
Cle Dandyism
Gender And
modernity as
Performance In
The Fin De Siecle
Monarchy were
modified by the
conservative,
liberal,
radical right-
wing and

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Communist
And Performance
regimes that
In The Fin De Si
Cle Dandyism
Gender And
successor
Performance In
The Fin De Siecle
states in the
Twentieth
century. While
these values
have taken on
new dimensions
again in the
post-Communist

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And Performance
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Cle Dandyism
Gender And
Modernity in
Central Europe
is still
palpable. With
a truly interdi
disciplinary
approach -
drawing on the

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Gender And
History, In
Literature,
art, and
psychoanalysis
- that touches
on a variety of
subjects -
gender roles,

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sexual
And Performance
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Gender And
Minorities In
This volume

explores the
lasting impact
of the Austro-
Hungarian
Empire in
contemporary

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Dandyism, Gender
Central Europe,
And Performance
which is
In The Fin De Si
fraught with
Cle Dandyism
gender conflict
Gender And
and tension
Performance In
between
The Fin De Siècle
modernist and
anti-modernist
forces. The Aus
tro-Hungarian
Empire was a
fascinating
multi-ethnic

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Gender And
Performance In
The Fin De Siecle
relevant
lessons for
today's world
as it becomes
increasingly
intercultural

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and as issues
And Performance
of identity
In The Fin De Si
become more and
Cle Dandyism
more complex.
Gender And
This book
Performance In
offers the
The Fin De Si
first sustained
argument
against the
philosophy of
Walter Benjamin
and his
readings of

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And Performance
Charles
Baudelaire.
In The Fin De Si
Cle Dandyism
Gender And
Performance it
is also a Siecle
critique of
politicized
aesthetics, and
cultural
Marxism, of
which Benjamin

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is a pioneering
And Performance
In The Fin De Si
figure.
Cle Dandyism
Women
Gender And
Together/Women
Apart
Performance In
The Critique of
Politicized
Aesthetics and
Cultural
Marxism
The Masculine
Woman in Weimar

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And Performance
Critical
In The Fin De Si
Cle Dandyism
Gender And
Loie Fuller's
The Fin De Siecle
Performance of
Modernism
Masculinities
in German
Culture
Paris Between
the Wars

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And Performance

In The Fin De Si

Cle Dandyism

Gender And

Performance In

The Fin De Siecle

Though the
Russian Symbolist
movement was
dominated by a
concern with
transcending sex,
many of the writers
associated with
the movement
exhibited an
intense
preoccupation with

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Gender And
Performance In
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matters of the
flesh. Drawing on
poetry, plays, short
stories, essays,
memoirs, and
letters, as well as
feminist and
psychoanalytic
theory, Beyond the
Flesh documents
the often
unexpected form

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Dandyism Gender
And Performance

that this obsession
with gender and
the body took in
the life and art of
two of the most
important Russian
Symbolists. Jenifer
Presto argues that
the difficulties
encountered in
reading Alexander
Blok and Zinaida

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Dandyism, Gender
And Performance
In The Fin De Si

Gippius within
either a feminist or
a traditional, binary
gendered

framework derive
not only from the
peculiarities of

their creative
personalities but
also from the
specific Russian
cultural context.

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And Performance

In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

Although these
two poets engaged
in gendered
practices that, at
times, appeared to
be highly

idiosyncratic and
even incited
gossip among their
contemporaries,
they were not
operating in a

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And Performance

vacuum. Instead,
they were
responding to
philosophical
concepts that were
central to Russian
Symbolism and
that would

continue to shape
modernism in
Russia.

A bold new

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

account of how
celebrity works
Why do we care so
much about
celebrities? Who
decides who gets
to be a star? Do
celebrities deserve
the outsized
attention they
receive? Sharon
Marcus challenges

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Gender And
Performance In
The Fin De Siecle

everything you
thought you knew
about our
obsession with
fame. Drawing on
scrapbooks,
diaries, and
vintage fan mail,
she traces
celebrity culture
back to its
nineteenth-century

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siècle

roots, when people
the world over
found themselves
captivated by
celebrity chefs,
bad-boy poets,
and actors such as
the "divine" Sarah
Bernhardt, as
famous in her day
as the Beatles in
theirs. The Drama

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Dandyism Gender
of Celebrity
And Performance
reveals how
In The Fin De Si
Cle Dandyism
journalists, the
Gender And
public, and
Performance In
celebrities
The Fin De Siecle
themselves all
compete to shape
the stories we tell
about celebrities
and fans, resulting
in a high-stakes
drama as endless

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Dandyism Gender

as it is

unpredictable.

An exploration of
what it means to
be fabulous—and
why eccentric
style, fashion, and
creativity are more
political than ever
Prince once told
us not to hate him
'cause he's

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle

fabulous. But what
does it mean to be
fabulous? Is
fabulous style only
about labels,
narcissism, and
selfies—looking
good and feeling
gorgeous? Or can
acts of
fabulousness be
political gestures,

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too? What are the risks of fabulousness?

And in what ways is fabulous style a defiant response to the struggles of living while

marginalized?
madison moore
answers these questions in a

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Cle Dandyism
Gender And
Performance In
The Fin De Siecle
timely and
fascinating book
that explores how
queer, brown, and
other marginalized
outsiders use
ideas, style, and
creativity in
everyday life.
Moving from
catwalks and
nightclubs to the

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Dandyism Gender

street, moore

And Performance

dialogues with a

In The Fin De Si
range of fabulous

Cle Dandyism

and creative

Gender And

powerhouses,

Performance In

including DJ Vjuan

The Fin De Siecle

Allure, voguing

superstar

Lasseindra Ninja,

fashion designer

Patricia Field,

performance artist

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And Performance
In The Fin De Si
Cle Dandyism
Gender And
Performance In
The Fin De Siecle

Alok Vaidġ Menon,
and a wide range
of other aesthetic
rebels from the
worlds of art,
fashion, and
nightlife. In a
riveting synthesis
of autobiography,
cultural analysis,
and ethnography,
more positions

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And Performance

fabulousness as a
form of cultural
criticism that

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Cle Dandyism
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Performance In
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allows those who
perform it to thrive
in a world where
they are not

supposed to exist.

Volume focusing
on a multitude of
incarnations and
meanings of

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"masculinity" in
German culture
from medieval
times to the
present.

Encyclopedia of
the Romantic Era,
1760–1850

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Performance in the
Fin de Si è cle

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History
The Fin De Siecle
Aestheticism and
Sexual Parody
1840-1940
Situated between the
Victorians and
Modernism, the fin

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de si è cle is an exciting and rewarding period to study. In the literature and art of the 1890s, the processes of literary and cultural change can be seen in action. In this, more than any previous decade, literature was an active and

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controversial
participant within
debates over
morality, aesthetics,
politics and science,
as Victorian
certainties began to
break down. Oscar
Wilde, Aubrey
Beardsley, H. G.
Wells, Bram Stoker
and Olive Schreiner

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were among the most prominent, occasionally even notorious, writers and artists of the period, challenging establishment values and producing a distinctive literature of their own. This volume includes the main currents of

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radical and
innovative thinking
in the period, as well
as the attempts to
resist them. It will be
of great interest to
students of Victorian
and twentieth-
century literature, art
and cultural history.
Through a close
examination of

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literature, memoirs,
letters, domestic
magazines, and
political debates,
Marcus describes
how relationships
between women were
a crucial component
of femininity and
how they influenced
marriage law.

Several decades have

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now passed since postcolonial and feminist critiques presented the art-historical world with a demythologized Paul Gauguin (1848-1903), a much-diminished image of the artist/hero who had once been universally admired

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as “the father of
modernist
primitivism.” In this
volume, both long-
established and more
recent Gauguin
scholars offer a
provocative picture
of the evolution of
Gauguin scholarship
in the recent
postmodern era, as

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they confront and consider how the dismantling of the longstanding Gauguin myth positions us now in the 21st century to deal with and assess the life, work, and legacy of this still perennially popular artist. To reassess the

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challenges that Gauguin faced in his own day as well as those that he continues to present to current and future scholarship, they explore the multiple contexts that influenced Gauguin's thought and behavior as well as his art and

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incorporate a variety
of interdisciplinary
approaches, from
anthropology,
philosophy, and the
history of science to
gender studies and
the study of Pacific
cultural history.

Dealing with a wide
range of Gauguin's
production, they

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challenge
conventional art-
historical thinking,
highlight
transnational
perspectives, and
offer clues to the
direction of future
scholarship, as
audiences worldwide
seek to make
multicultural peace

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with Gauguin and his art. Broude has raised the bar of Gauguin scholarship ever higher in this groundbreaking volume, which will be necessary reading for students and scholars of art history, late 19th-century French and Pacific culture,

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gender studies, and beyond.

Prince's position in popular culture has undergone only limited academic scrutiny. This book provides an academic examination of Prince, encompassing the many layers of his cultural and creative

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impact. It assesses Prince's life and legacy holistically, exploring his multiple identities and the ways in which they were manifested through his recorded catalogue and audiovisual personae. In 17 essays organized

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thematically, the anthology includes a diverse range of contributions - taking ethnographic, musicological, sociological, gender studies and cultural studies approaches to analysing Prince's career.

Dandy Style

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Fashion and Finesse
And Performance
in Art and Culture
In The Fin De Si
From Fiction to
Cle Dandyism
Reality in the
Gender And
Nineteenth-Century
Performance In
French Novel
The Fin De Siecle
The Dandy, the
Flaneur, and the
Translator in 1930s
Shanghai, Tokyo,
and Paris
Dickens, Sexuality

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Woman

Part I. Public balls
-- Staging the nue
woman : the 1893
Bal des Quat'z-Arts
-- Policing public
nudity : "the
revolution of Sarah
Brown" -- Part II.

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leagues -- Debating
Anastasie :
theatrical
censorship's road

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Pragmatism is a
humanist
philosophy. In spite
of the much-
debated
renaissance of

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Gender And
Pragmatism
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pragmatism,
however, a detailed
discussion of the
relationship
between
pragmatism and
humanism is still a
desideratum. It is
difficult to
understand the
complexity of
pragmatism
without considering

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the significance of
humanism. At least
since the 1970s,
humanism, mostly
in its liberal
version, has been
vehemently
attacked and
criticized. In
pragmatism,
however, a
particular
understanding of

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Cie Dandyism
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humanism has
persisted. Bringing
literary studies,
philosophy, and
intellectual history
together and
establishing a
transatlantic
theoretical
dialogue,
Pragmatism and
Poetic Agency
endeavors to

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elucidate this
persistence of
humanism.

Schulenberg
continues the
thought-provoking
argument he
developed in his
previous two
monographs by
advancing the idea
that one can only
grasp the unique

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and
postmetaphysics
are interlinked. If
one appreciates the
implications and
consequences of

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this link, then one
is in a position to
see pragmatism's
antifoundationalist
and antirepresentat
ionalist story of
progress and
emancipation as
continuing the
project of the
Enlightenment.

This is the first
book of its kind to

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feature
And Performance
interdisciplinary art
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history and
Cie Dandyism
disability studies
scholarship. Art
historians have
Tradition In
traditionally Siecle
written about
images of figures
with impairments
and artworks by
disabled artists,
without integrating

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disability studies
scholarship, while
many disability
studies scholars
discuss works of
art, but do not
necessarily
incorporate art
historical research
and methodology.
The chapters in this
volume emphasize
a shift away from

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the medical model
of disability that is
often scrutinized in
art history by
considering the
social model and
representations of
disabled figures
from a range of
styles and periods,
mostly from the
twentieth century.
Topics addressed

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include visible
versus invisible
impairments;
scientific,
anthropological,
and vernacular
images of
disability; and the
theories and
implications of
looking/staring
versus gazing. They
also explore ways

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in which art
responds to,
envisions, and at
times stereotypes
and pathologizes
disability. The
insights offered in
this book
contextualize
understanding of
disability
historically, as well
as in terms of

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medicine,
And Performance
literature, and
In The Fin De Si
visual culture.
Reconstructing
Gender And
Woman explores a
scenario common
to the works of four
major French
novelists of the
nineteenth century:
Balzac, Flaubert,
Zola, and Villiers.
In the texts of each

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cle Dandvism
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cle
author, a “new
Pygmalion” (as
Balzac calls one of
his characters)
turns away from a
real woman he has
loved or desired
and prefers instead
his artificial re-
creation of her. All
four authors also
portray the
possibility that this

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simulacrum, which
replaces the

In The Fin De Si
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woman, could

become real. The

Gender And
central chapters

examine this plot

Their Dandyism
and its meanings in

multiple texts of

each author (with

the exception of the

chapter on Villiers,

in which only

“L’Eve future” is

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considered). The premise is that this shared scenario stems from the discovery in the nineteenth century that humans are transformable.

Because scientific innovations play a major part in this discovery, Dorothy Kelly reviews some

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Gender: And
mesmerism, In
dissection, The
transformism, and
evolution, new
understandings of
human
reproduction,
spontaneous

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generation,
puericulture, the
experimental
method. These
ideas and practices
provided the
novelists with a
scientific context in
which controlling,
changing, and
creating human
bodies became
imaginable. At the

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same time, these authors explore the ways in which not only bodies but also identity can be made. In close readings, Kelly shows how these narratives reveal that linguistic and coded social structures shape human identity.

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Furthermore,
through the
representation of
the power of
language to do that
shaping, the
authors envision
that their own texts
would perform that
function. The
symbol of the
reconstruction of
woman thus

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embodies the
fantasy and desire
that their novels
could create or
transform both
reality and their
readers in quite
literal ways.

Through literary
analyses, we can
deduce from the
texts just why this
artificial creation is

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a woman.
And Performance
Designing
In The Fin De Si
masculinity in
Clos Dandyism
1920s Paris
Television That
Gets Under Your
Skin
Fin De Siecle
Friendship, Desire,
and Marriage in
Victorian England
Between Women