

HEIDI BREVIK-ZENDER

FASHIONING SPACES

MODE AND MODERNITY IN
LATE-NINETEENTH-CENTURY PARIS



Fashioning Spaces Mode And Modernity In Late Nineteenth Century Paris

Elizabeth L. Block



Fashioning Spaces Mode And Modernity In Late Nineteenth Century Paris:

Fashioning Spaces Heidi Brevik-Zender, 2015-01-01 In *Fashioning Spaces* Heidi Brevik Zender argues that in the years between 1870 and 1900 the chroniclers of Parisian modernity depicted the urban landscape not just in public settings such as boulevards and parks but also in dislocations spaces where the public and the intimate overlapped in provocative and subversive ways Stairwells theatre foyers dressmakers studios and dressing rooms were in between places that have long been overlooked but were actually marked as indisputably modern through their connections with high fashion *Fashioning Spaces* engages with and thinks beyond the work of critics Charles Baudelaire and Walter Benjamin to arrive at new readings of the French capital Examining literature by Zola Maupassant Rachilde and others as well as paintings architecture and the fashionable garments worn by both men and women Brevik Zender crafts a compelling and innovative account of how fashion was appropriated as a way of writing about the complexities of modernity in fin de siècle Paris

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A Cultural History of Dress and Fashion in the Age of Empire Denise Amy Baxter, 2018-11-01 During the nineteenth and early twentieth centuries the production of dress shifted dramatically from being predominantly hand 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 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 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 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

The Art of Parisian Chic Justine De Young, 2025-07-10 Using artworks by Berthe Morisot douard Manet Claude Monet Pierre Auguste Renoir and others *The Art of Parisian Chic* explores how women and artists in Impressionist Paris 1855

1885 crafted their public images to exploit and resist stereotypes French societal expectations and beauty ideals shaped how women were seen and how they chose to present themselves in public whether on the street in a photograph or in a portrait on the walls of the annual Paris Salon On Paris's broad new boulevards and in its public parks and theaters women dressed to impress anonymous strangers as well as their friends They even circulated aspirational photographs of themselves Looking at a rich array of visual sources from portraits to modern life paintings and from photographs to fashion plates Justine De Young reveals how women were seen how they aspired to be seen and how they navigated public life in Second Empire and Belle époque Paris This book considers how fashionable feminine types made famous in books caricatures and paintings created a visual lexicon and stylistic guide for women Men and women alike relied on these types cocotte mistress jeune veuve young widow amazone independent equestrienne demoiselle de magasin shopgirl and Parisienne chic Parisian woman to judge the class character morality and worth of strangers With a rich set of illustrations from the Impressionist canon and beyond *The Art of Parisian Chic* shows how modern women used fashion and these stereotypes to construct and reinvent their identities

Dressing Up Elizabeth L. Block, 2021-10-19 How wealthy American women as consumers and as influencers helped shape French couture of the late nineteenth century lavishly illustrated French fashion of the late nineteenth century is known for its allure its ineffable chic think of John Singer Sargent's *Madame X* and her scandalously slipping strap For Parisian couturiers and their American customers it was also serious business In *Dressing Up* Elizabeth Block examines the couturiers influential clientele wealthy American women who bolstered the French fashion industry with a steady stream of orders from the United States Countering the usual narrative of the designer as solo creative genius Block shows that these women as high volume customers and as pre-Internet influencers were active participants in the era's transnational fashion system Block describes the arrival of nouveau riche Americans on the French fashion scene joining European royalty French socialites and famous actresses on the client rosters of the best fashion houses Charles Frederick Worth Doucet and Flix among others She considers the mutual dependence of couture and coiffure the participation of couturiers in international expositions with mixed financial results the distinctive shopping practices of American women which ranged from extensive transatlantic travel to quick trips downtown to the department store the performance of conspicuous consumption at balls and soirées the impact of American tariffs on the French fashion industry and the emergence of smuggling theft and illicit copying of French fashions in the American market as the middle class emulated the preferences of the rich Lavishly illustrated with vibrant images of dresses portraits and fashion plates *Dressing Up* reveals the power of American women in French couture Winner of the Aileen Ribeiro Grant of the Association of Dress Historians an Association for Art History grant and a Pasold Research Fund grant

Fashion, Modernity, and Materiality in France Heidi Brevik-Zender, 2018 An interdisciplinary examination of French fashion modernity and materiality from the eighteenth to the early twentieth centuries

Artbibliographies Modern, 1999

Graduate Programs in Art History, 2008

Graduate Programs in Art History is an indispensable comprehensive guide to schools that offer a Master's doctoral or related degree in art studies including history of art and architecture visual studies museum and curatorial studies arts administration and library science Compiled by the College Art Association this easy to use directory includes over 260 schools and English language academic programs in the United States Canada Great Britain and elsewhere worldwide Listings provide descriptions of special courses numbers names and specializations of faculty facilities such as libraries and labs student opportunities for research and work information on financial aid fellowships and assistantships application requirements and details on housing health insurance and other practical matters An index lists schools alphabetically and by state and country for quick reference An introductory essay provides a detailed description of the elements of a program entry including explanations of the various kinds of programs and degrees offered placing the search and selection process in context This is the third edition of this directory published by CAA

Subject Index to Periodicals, 2009 *Singular Spaces* Jo Farb Hernandez, 2013 Published by leading outsider art imprint Raw Vision *Singular Spaces* is a groundbreaking survey of art environments created by self-taught artists from across Spain The book introduces and examines 45 artists and their idiosyncratic sculptures gardens and buildings most of which have never been published The sites are developed organically without formal architectural or engineering plans they are at once evolving and complete Often highly fanciful and quixotic the work is frequently characterized by incongruous juxtapositions an approach that appears impulsive and spontaneous Director of the organization SPACES Saving and Preserving Arts and Cultural Environments Jo Farb Hernandez combines detailed case studies of the artists and their work with contextualized historical and theoretical references to art history anthropology architecture Spanish area studies and folklore Breaking down the standard compartmentalization of genres she reveals how most creators of art environments who are building within their own personal spaces fuse their creations with their daily lives

Accessories to Modernity Susan Hiner, 2011-06-06 *Accessories to Modernity* explores the ways in which feminine fashion accessories such as cashmere shawls parasols fans and handbags became essential instruments in the bourgeois idealization of womanhood in nineteenth-century France Considering how these fashionable objects were portrayed in fashion journals and illustrations as well as fiction the book explores the histories and cultural weight of the objects themselves and offers fresh readings of works by Balzac Flaubert and Zola some of the most widely read novels of the period As social boundaries were becoming more and more fluid in the nineteenth century one effort to impose order over the looming confusion came in the case of women through fashion and the fashion accessory thus became an ever more crucial tool through which social distinction could be created projected and maintained Looking through the lens of fashion Susan Hiner explores the interplay of imperialist expansion and domestic rituals the assertion of privilege in the face of increasing social mobility gendering practices and their relation to social hierarchies and the rise of commodity culture and woman's paradoxical status as both consumer and object within it Through her close focus on these luxury

objects Hiner reframes the feminine fashion accessory as a key symbol of modernity that bridges the erotic and proper the domestic and exotic and mass production and the work of art while making a larger claim about the accessory status in terms of both complicity and subordination of bourgeois women in nineteenth century France Women were not simply passive bystanders but rather were themselves accessories to the work of modernity from which they were ostensibly excluded

Swinging Sixties Christopher Breward, David Gilbert, Jenny Lister, 2006-06 *Swinging Sixties* takes a new look at a revolutionary moment in 20th century fashion Its starting point is the publication in April 1966 of Time magazine s famous issue on London s reinvention as the new world centre of style Forty years on chapters by prominent authors reconsider the role played by designers retail entrepreneurs journalists photographers and film makers in promoting a new way of dressing that reverberated far beyond the British capital Illustrated with stunning new shots of key pieces from the V A s dress collection alongside contemporary photographs posters and other ephemera the book relates the clothes to the rapidly changing social context of the times arguing for the central role played by fashion in the brave new world of Sixties pop culture

Arts & Humanities Citation Index ,2001 [British Humanities Index](#) ,2006 **Bibliographic Guide to Music** New York Public Library. Music Division,2004 *Fashioning the Nineteenth Century* Cristina Giorcelli, Paula Rabinowitz,2014-05-01 In nineteenth century Europe and the United States fashion once the province of the well to do began to make its way across class lines At once a democratizing influence and a means of maintaining distinctions gaps in time remained between what the upper classes wore and what the lower classes later copied And toward the end of the century style also moved from the streets to the parlor The third in a four part series charting the social cultural and political expression of clothing dress and accessories *Fashioning the Nineteenth Century* focuses on this transformative period in an effort to show how certain items of apparel acquired the status of fashion and how fashion shifted from the realm of the elites into the emerging middle and working classes and back The contributors to this volume are leading scholars from France Italy and the United States as well as a practicing psychoanalyst and artists working in fashion and with textiles Whether considering girls school uniforms in provincial Italy widows mourning caps in Victorian novels Charlie s varying dress in Kate Chopin s eponymous story or the language of clothing in Henry James the essays reveal how changes in ideals of the body and its adornment in classes and nations created what we now understand to be the imperatives of fashion Contributors Dagny Bredezen Eastern Illinois U Carmela Covato U of Rome Three Agn s Derail Imbert cole Normale Sup rieure VALE U of Paris Sorbonne Clair Hughes International Christian University of Tokyo Bianca Iaccarino Idelson Beryl Korot Anna Masotti Bruno Monfort Universit of Paris Ouest Nanterre La D fense Giuseppe Nori U of Macerata Italy Marta Savini U of Rome Three Anna Scacchi U of Padua Carroll Smith Rosenberg U of Michigan

Behind the Seams Susan Hiner,2023-09-07 In this highly original book Susan E Hiner looks behind fashion s seams and focuses on the women fashion producers both working and middle class who were key to shaping the French fashion economy *Behind the Seams* thus opens up the fields of

both fashion and French cultural studies and explores new ways of understanding the 19th century by demonstrating that these women's complex and contradictory roles as producers of luxury items left them exploited by an oppressive fashion system even as they served as influencers within it. In 19th century France fashion was a powerful and lucrative network that depended on women's expert manipulation of its raw materials. The delicate finger work of seamstresses and modistes yielded frothy dresses and ethereal hats; the subtle persuasive rhetoric of written chronicles resulted in savvy targeted marketing campaigns of goods and lifestyles and the stylized visual splendour of the detailed drawing engraving and painting of fashion plates fed an aspirational fantasy that ended in consumption. Yet this fashion system paradoxically effaced many of the women on whom it depended. Rather than repeating the familiar narrative of women as victims of fashion, *Behind the Seams* tells a more complicated story. Hiner's close examination reveals the productive women workers, writers and artists who achieved agency, influence and active careers even as their work and lives were masked by the ways in which they were mythologized in popular culture, rendered anonymous and marginalized by institutional exclusion. Beautifully illustrated in colour throughout, *Behind the Seams* is a rich resource and essential reading for all those interested in fashion history, 19th century French history and visual culture and the social history of women.

The Places and Spaces of Fashion, 1800-2007 John Potvin, 2009. *The Places and Spaces of Fashion 1800-2007* brings together art, design, fashion and a much neglected concern for its spatial realities. The spaces and places of fashion have often been overlooked in the writing of fashion history and visual culture. More often than not, however, these environments mitigate, control, inform and enhance how fashion is experienced, performed, consumed, seen, exhibited, purchased, appreciated and of course displayed. Space, as this volume attempts to illustrate, is itself a representational strategy on par with and influencing the visibility and visuality of fashion. Innovative and challenging, the essays in this volume explore various physical and conceptual spaces, moving from physical environments to the two-dimensional with paintings, illustrations and photographs to chart similarities, differences and complex nuanced relationships between environments, fashion identities and visuality. The volume also navigates various sites, both permanent and temporary, of production, circulation, exhibition, consumption and promotion of fashion that define meaning and knowledge about a culture or individual by providing for a bond between embodied consumers, spectators and fashion objects. *The Places and Spaces of Fashion 1800-2007* is a compelling project with a thematic, theoretical and historiographic approach that is at once both focused yet far-reaching and original in its implications. The volume engages with questions attending to the modern condition by seamlessly weaving interdisciplinary discussions of the visual with material culture to explore the spatial dimensions of fashion. Some of the essays explore new and exciting spaces while others offer compelling revisionary analyses of relatively known sources.

Fashioning the Bourgeoisie Philippe Perrot, 1994. By the middle of the century, men were prompted to disdain the decadent and gaudy colors of the pre-Revolutionary period and wear unrelievedly black frock coats suitable to the manly and serious world of commerce. Their

wives and daughters on the other hand adorned themselves in bright colors and often uncomfortable and impractical laces and petticoats to signal the status of their family

Fashioning Distinction: Construction of Identity Through Dress and Photography in Nineteenth-century Paris Jessica Butler-Roberts, 2017

Baudelaire and Gautier both prolific poets and art critics were some of the first to bring about critical discourse on the distinction of clothing as well as the importance of inserting modern dress into art. Both men implemented these methods when making their individual choices for representation, with Gautier often presenting himself far outside the sartorial norm. While most women of Parisian society abided by strict moral rules of dressing, Bernhardt and Castiglione instead challenged these norms and used dress to represent themselves as individuals apart from family or a husband. More than solely focusing on everyday dress, this thesis will concentrate on the utilization of distinction in their public image captured through photography.

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