

# **Orientalist Lives Western Artists In The Middle E**

**John Hannavy**

**Orientalist Lives** James Parry,2018 In one of the most remarkable artistic pilgrimages in history, the nineteenth century saw scores of Western artists heading to the Middle East. Inspired by the allure of the exotic Orient, they went in search of subjects for their paintings. Based on his research in museums, libraries, archives, galleries, and private collections across the world, James Parry traces these journeys of cultural and artistic discovery. From the early pioneer David Roberts through the heyday of leading stars such as Jean-Léon Gérôme and Frederick Arthur Bridgman, to Orientalism's post-1900 decline.

**The Orientalists** Kristian Davies,2005 The Orientalists pursues the mid to late 19th century, when American and European artists traveled and painted throughout the Holy Land and India. The highly cinematic images they created suggest a great influence on modern visual culture.

**Orientalism** Edward W. Said,2014-10-01 More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of orientalism to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined the orient simply as other than the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world.

**Inspired by the East** William Greenwood,Lucien De Guise,2019 A broad view of the West's complex relationship with the Middle East and North Africa, told through a selection of exquisite art objects.

**French Women Orientalist Artists, 1861–1956** Mary Kelly,2021-07-26 This book is the first full-length study dedicated to French women Orientalist artists. Mary Kelly has gathered primary documentation relating to seventy-two women artists whose works of art can be placed in the canon of French Orientalism between 1861 and 1956. Bringing these artists together for the first time and presenting close contextual analyses of works of art, attention is given to artists' cross-cultural interactions with painted/sculpted representations of the Maghreb particularly in Algeria, Tunisia and Morocco. Using an interdisciplinary 'open platform of discussion' approach, Kelly builds on established theory which places emphases on the gendered gaze. This entails a discussion on women's painted perspectives of and contacts with Muslim women as well as various Maghrebi cultures and land—all the while remaining mindful of the subject position of the French artist and the problematic issues which can arise when discussing European-made 'ethnographic' scenes. Kelly argues that French women's perspectives of the Maghreb differed from the male gaze and were informed by their artistic training and social positions in Europe. In so doing, French women's socio-cultural modernity is also examined. Moreover, executed between 1861 and 1956, the works of art presented show influences of Modernism; therefore, this book also pays close attention to progressive Realism and Naturalism in art and the Orientalist shift into Modernist subject matter and form. Through this research into French women Orientalists, Kelly engages with important discussions on the crossing view of the historical female other with the cultural other, artistic hybridity and influence in art as well as the postcolonial response to French activities in colonial Algeria and the protectorates of Tunisia and Morocco. On giving focus to women's art and the impact of cross-cultural interchanges, this book rethinks Orientalism in French art. This book will be of particular interest to scholars in the history of art, gender studies, history, and Middle Eastern and North African studies.

**The Lure of the East** Rana Kabbani,2008 With its unprecedented focus on the history of Orientalism in British art, this fascinating book examines the work of British artists who engaged with Middle Eastern themes over three centuries, from the 1620s to the eclipse of the Ottoman Empire in 1922. Paintings by British artists who travelled to the Islamic world during this period portray a wide range of subject matter, from landscapes and interiors to portraits, documentary, and genre scenes. The Lure of the East includes essays that discuss the beauty of these images, as well as investigate the ways in which ideas about this beauty formed part of the larger history of Western political and colonial involvement with the region. Placing the British within the genre of Orientalism, this catalogue features both well-known and rarely seen paintings, as well as sketches and photographs by leading British artists from the eighteenth to the early twentieth centuries, including works by Roger Fenton, William Holman Hunt, John Frederick Lewis, Joshua Reynolds, John Singer Sargent, and Stanley Spencer. The Lure of the East considers the shared legacy of British and Islamic artistic traditions, as well as Western myths about the Islamic world in relation to artists' direct experiences.--BOOK JACKET.

**Encyclopedia of Nineteenth-Century Photography** John Hannavy,2013-12-16 The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important 'first' in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

**"Orientalism, Eroticism and Modern Visuality in Global Cultures "** Julie Codell,2017-07-05 In Orientalism, Eroticism and Modern Visuality in Global Cultures scholars look afresh at representations of nineteenth-century 'oriental' bodies, inquiring deeply into their erotic dimensions, tracing their global dissemination at cross-cultural intersections of the visual and the political. Authors consider the impact of eroticized orientalist representations registered on racial and gendered bodies at historical moments across the globe in the media of photography, painting, prints and sculpture by contextualizing the visual within social practices, ethnography, literature, travel writing and the dynamics of imperialism. Authors examine orientalism's politico-erotic import across not only imperial Britain and France but also throughout India and the Middle East initiating cross-cultural analyses of orientalism outside of Europe. Works studied include Orientalist and homoerotic works by canonic artists such as Ingres, G?me, Delacroix and Girodet, and lesser-known artists such as sculptor Raffaele Monti and painter Elisabeth Jerichau-Baumann.

Contributors explore Turkish and European writings, explorer Richard Burton's self-fashioning, and popular Orientalist photography in India and the Middle East. Authors draw on methods from gender studies, semiotics, material culture and psychoanalysis to explore art, national identity, homoerotic subcultures, female agency, class, sexuality and colonialism. The book is directed to interdisciplinary scholars and students in art history, literature, history, and postcolonial studies.

**Bibliography of Art and Architecture in the Islamic World (2 vols.)** Susan Sinclair, 2012-04-03 Following the tradition and style of the acclaimed *Index Islamicus*, the editors have created this new *Bibliography of Art and Architecture in the Islamic World*. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

**The Homoerotics of Orientalism** Joseph A. Boone, 2014-03-25 One of the largely untold stories of Orientalism is the degree to which the Middle East has been associated with deviant male homosexuality by scores of Western travelers, historians, writers, and artists for well over four hundred years. And this story stands to shatter our preconceptions of Orientalism. To illuminate why and how the Islamic world became the locus for such fantasies and desires, Boone deploys a supple mode of analysis that reveals how the cultural exchanges between Middle East and West have always been reciprocal and often mutual, amatory as well as bellicose. Whether examining European accounts of Istanbul and Egypt as hotbeds of forbidden desire, juxtaposing Ottoman homoerotic genres and their European imitators, or unlocking the homoerotic encoding in Persian miniatures and Orientalist paintings, this remarkable study models an ethics of crosscultural reading that exposes, with nuance and economy, the crucial role played by the homoerotics of Orientalism in shaping the world as we know it today. A contribution to studies in visual culture as well as literary and social history, *The Homoerotics of Orientalism* draws on primary sources ranging from untranslated Middle Eastern manuscripts and European belles-lettres to miniature paintings and photographic erotica that are presented here for the first time.

**7 best short stories - Orientalism** August Nemo, H. G. Wells, Mary Russell Mitford, Morley Roberts, Netta Syrett, Rudyard Kipling, Mary Beaumont, R. K. Douglas, 2020-05-12 In art history, literature and cultural studies, Orientalism is the imitation or depiction of aspects in the Eastern world. These depictions are usually done by writers, designers, and artists from the West. In particular, Orientalist painting, depicting more specifically the Middle East. Check out the stories with this theme selected by the critic August Nemo: - *The Rajah's Treasure* by H. G. Wells - *The Man Who Would Be King* by Rudyard Kipling - *Tajima* by Miss Mitford - *A Chinese Girl Graduate* by R. K. Douglas - *The Revenge Of Her Race* by Mary Beaumont - *King Billy Of Ballarat* by Morley Roberts - *Thy Heart's Desire* by Netta Syrett For more books with interesting themes, be sure to check the other books in this collection!

**Orientalism** John M. MacKenzie, 1995 The Orientalism debate, inspired by the work of Edward Said, has been a major source of cross-disciplinary controversy in recent years. John Mackenzie offers a comprehensive re-evaluation of the vast literature on Orientalism, bringing to the subject some highly original historical perspectives. The book provides the first major discussion of Orientalism by a historian of imperialism. Setting the analysis within the context of conflicting scholarly interpretations, Mackenzie carries the discussion into wholly new areas, testing the notion that the Western arts received genuine inspiration from the East by examining the visual arts, architecture, design, music, and theater.

**Orientalism's Interlocutors** Jill Beaulieu, Mary Roberts, 2002-12-06 Until now, Orientalist art—exemplified by paintings of harems, slave markets, or bazaars—has predominantly been understood to reflect Western interpretations and to perpetuate reductive, often demeaning stereotypes of the exotic East. *Orientalism's Interlocutors* contests the idea that Orientalist art simply expresses the politics of Western domination and argues instead that it was often produced through cross-cultural interactions. Focusing on paintings and other representations of North African and Ottoman cultures, by both local artists and westerners, the contributors contend that the stylistic similarities between indigenous and Western Orientalist art mask profound interpretive differences, which, on examination, can reveal a visual language of resistance to colonization. The essays also demonstrate how marginalized voices and viewpoints—especially women's—within Western Orientalism decentered and destabilized colonial authority. Looking at the political significance of cross-cultural encounters refracted through the visual languages of Orientalism, the contributors engage with pressing recent debates about indigenous agency, postcolonial identity, and gendered subjectivities. The very range of artists, styles, and forms discussed in this collection broadens contemporary understandings of Orientalist art. Among the artists considered are the Algerian painters Azouaou Mammeri and Mohammed Racim; Turkish painter Osman Hamdi; British landscape painter Barbara Bodichon; and the French painter Henri Regnault. From the liminal Third Space created by mosques in postcolonial Britain to the ways nineteenth-century harem women negotiated their portraits by British artists, the essays in this collection force a rethinking of the Orientalist canon. This innovative volume will appeal to those interested in art history, theories of gender, and postcolonial studies. Contributors: Jill Beaulieu, Roger Benjamin, Zeynep Çelik, Deborah Cherry, Hollis Clayson, Mark Crinson, Mary Roberts

**The East, Imagined, Experienced, Remembered** James Thompson, David Scott, 1988

**Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond** Tombul, Işıl, Sarı, Gülşah, 2021-05-28 Orientalism is about much more than just information gathered about the East within its general postcolonial period. In this period, orientalism is a Western discourse that dominated and shaped the view of the East. There is “otherization” in the way the West has historically looked at the East and within the information presented about it. These original stories of travelers in the past and previous telling about the East are facing a reconstruction through modern types of media. Cinema, television, news, newspaper, magazine, internet, social media, photography, literature, and more are transforming the way the East is presented and viewed. Under the headings of post-orientalism, neo-orientalism, or self-orientalism, these new orientalist forms of work in combination with both new and traditional media are redefining orientalism in the media and beyond. The *Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond* shows how both new media and traditional media deal with orientalism today through the presentation of gender, race, religion, and culture that make up orientalist theory. The chapters focus on how orientalism is presented in the media, cinema, TV, photography, and more. This book is ideal for communications theorists, media analysts, practitioners, researchers, academicians, and students working in fields that include mass media, communications, film studies, ethnic studies, history, sociology, and cultural studies.

**Orientalism** Macfie A. L. Macfie, 2019-08-05 In the period of decolonisation that followed the end of the Second World War a number of scholars, mainly Middle Eastern, launched a sustained assault on Orientalism - the theory and practice of representing 'the Orient' in Western thought - accusing its practitioners of misrepresentation, prejudice and bias. As a result an intense debate occurred regarding the validity of the charges made, involving not only Orientalists but students of history, anthropology, sociology, women's studies and the media. *Orientalism: A Reader* provides the student with a selection of key readings from this debate, covering a range of areas including myth, imperialism, the cultural perspective, Marxist interpretation and feminist attitudes. The origins and character of the debate on Orientalism are introduced, as well as the intellectual foundations of the assault made and the nature of the debate which ensued. Coverage begins with nineteenth-century material from thinkers such as Hegel and Marx, and moves through extracts from Nietzsche, Gramsci and Foucault to contemporary work from, for example, Bryan Turner, John MacKenzie and Edward Said. As well as a general introduction, each section is introduced and the extracts are placed in context to guide the student carefully through this complex debate.

*Ukraine, the Middle East, and the West* Thomas M. Prymak, 2021-05-15 For decades, Ukrainian contacts with the outside world were minimal, impeded by politics, ideology, and geography. But prior to the Soviet period the country enjoyed diverse exchanges with, on the one hand, its Islamic neighbours, the Crimean Khanate and the Ottoman Empire, and, on the other, its central and western European neighbours, especially Poland and France. Thomas Prymak addresses geographical knowledge, international travel, political conflicts, historical relations with religiously diverse neighbours, artistic developments, and literary and language contacts to smash old stereotypes about Ukrainian isolation and tell a vivid and original story. The book treats a wide range of subjects, including Ukrainian travellers in the Middle East, from pilgrims to the Holy Land to political exiles in Turkey and Iran; Tatar slave raiding in Ukraine; the poetry of Taras Shevchenko and the Russian war against Imam Shamil in the High Caucasus; Ukrainian themes and the French writers Honoré de Balzac and Prosper Mérimée; Rembrandt's mysterious painting today titled *The Polish Rider*; and Ilya Repin's legendary painting of the Zaporozhian Cossacks writing their satirical letter mocking the Turkish sultan. Drawing together political and cultural history, languages and etymology, and folklore and art history, *Ukraine, the Middle East, and the West* is an original interdisciplinary study that reintroduces Ukraine's long-overlooked connections beyond Eastern Europe.

*The Orientalists* Lynne Thornton, 1994 At the end of the nineteenth century, numerous painters succumbed to the charms of the Orient. Travel to distant lands was easier, and artists brought back voluptuous images filled with sun and colour. This title studies almost 150 painters, from Delacroix to Ziem. It features many lesser known masters and is suitable for collectors.

**Embracing the East** Mari Yoshihara, 2003 As exemplified by *Madame Butterfly*, East-West relations have often been expressed as the relations between the masculine, dominant West and the feminine, submissive East. Yet, this binary model does not account for the important role of white women in the construction of Orientalism. Mari Yoshihara's study examines a wide range of white women who were attracted to Japan and China in the late nineteenth and early twentieth century and shows how, through their engagement with Asia, these women found new forms of expression, power, and freedom that were often denied to them in other realms of their lives in America. She demonstrates how white women's attraction to Asia shaped and was shaped by a complex mix of exoticism for the foreign, admiration for the refined, desire for power and control, and love and compassion for the people of Asia. Through concrete historical narratives and careful textual analysis, she examines the ideological context for America's changing discourse about Asia and interrogates the power and appeal--as well as the problems and limitations--of American Orientalism for white women's explorations of their identities. Combining the analysis of race and gender in the United States and the study of U.S.-Asian relations, Yoshihara's work represents the transnational direction of scholarship in American Studies and U.S. history. In addition, this interdisciplinary work brings together diverse materials and approaches, including cultural history, material culture, visual arts, performance studies, and literary analysis. *Embracing the East* was the winner of the 2003 Hiroshi Shimizu Award of the Japanese Association for American Studies (best book in American Studies by a junior member of the association).

*Russian Orientalism in a global context* Maria Taroutina, Allison Leigh, 2023-06-27 This volume features new research on Russia's historic relationship with Asia and the ways it was mediated and represented in the fine, decorative and performing arts and architecture from the mid-eighteenth century to the first two decades of Soviet rule. It interrogates how Russia's perception of its position on the periphery of the west and its simultaneous self-consciousness as a colonial power shaped its artistic, cultural and national identity as a heterogeneous, multi-ethnic empire. It also explores the extent to which cultural practitioners participated in the discursive matrices that advanced Russia's colonial machinery on the one hand and critiqued and challenged it on the other, especially in territories that were themselves on the fault lines between the east and the west.

Discover tales of courage and bravery in *Crafted by is empowering ebook, Stories of Fearlessness: Orientalist Lives Western Artists In The Middle E* . In a downloadable PDF format ( Download in PDF: \*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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