

Sexuality In Western Art

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How gender and sexuality can be life threatening Though violence against women has received increasing attention from scholars and the general public alike, much of the literature on the subject is scattered in monographs, journals, and books focusing on specific forms of gender violence. In their path-breaking anthology *Gender Violence: Interdisciplinary Perspectives*, editors Laura L. O'Toole and Jessica Schiffman have brought together central articles and authors to construct a remarkably broad understanding of the gender-related manifestations of violence. *Gender Violence* is composed of three sections—one examining the roots of male violence and victimization of women, another exploring forms of sexual coercion and violence, and a third offering a number of perspectives on promoting nonviolence in the context of gender relations. Chapters consider topics including sexual harassment, rape, children and gender violence, battering in intimate relationships, and pornography. The list of contributors includes such diverse and well known scholars as Friedrich Engels, bell hooks, Diana Scully, Harry Brod, and Linda Gordon, and poets such as Audre Lorde and Margaret Randall. The book also contains a number of original pieces with novel approaches to subjects such as domestic violence and its effects on children. With its interdisciplinary perspective and wide-ranging subject matter, *Gender Violence* is an excellent primary text as well as an invaluable reference for scholars in the field of women and violence. Edward Lucie-Smith's examination of sexuality in Western art from prehistory to the present first treats the tradition chronologically, then considers its characteristic themes and symbols.

From ancient Egypt through the nineteenth century, *Sexual Personae* explores the provocative connections between art and pagan ritual; between Emily Dickinson and the Marquis de Sade; between Lord Byron and Elvis Presley. It ultimately challenges the cultural assumptions of both conservatives and traditional liberals. 47 photographs. Originally published in 1983, Leo Steinberg's classic work has changed the viewing habits of a generation. After centuries of repression and censorship, the sexual component in thousands of revered icons of Christ is restored to visibility. Steinberg's evidence resides in the imagery of the overtly sexed Christ, in *Infancy* and again after death. Steinberg argues that the artists regarded the deliberate exposure of Christ's genitalia as an affirmation of kinship with the human condition. Christ's lifelong virginity, understood as potency under check, and the first offer of blood in the circumcision, both required acknowledgment of the genital organ. More than exercises in realism, these unabashed images underscore the crucial theological import of the Incarnation. This revised and greatly expanded edition not only adduces new visual evidence, but deepens the theological argument and engages the controversy aroused by the book's first publication.

The most complete and up-to-date philosophy reference for a new generation, with entries ranging from *Abstract Objects to Wisdom*, *Socrates to Jean-Paul Sartre*, *Ancient Egyptian Philosophy to Yoruba Epistemology*. The *Concise Routledge Encyclopedia of Philosophy* includes: * More than 2000 alphabetically arranged, accessible entries * Contributors from more than 1200 of the world's leading thinkers * Comprehensive coverage of the classic philosophical themes, such as Plato, Arguments for the Existence of God and Metaphysics * Up-to-date coverage of contemporary philosophers, ideas, schools and recent developments, including Jacques Derrida, Poststructuralism and Ecological Philosophy * Unrivalled international and multicultural scope with entries such as *Modern Islamic Philosophy, Marxist Thought in Latin America and Chinese Buddhist Thought* * An exhaustive index for ease of use * Extensive cross-referencing * Suggestions for further reading at the end of each entry

This landmark book on human sexuality makes the sacred lovemaking techniques of the East fully comprehensible to Western readers. Elegantly illustrated, it helps the reader acquire new attitudes and broaden his or her range of experience, to revitalize and strengthen relationships. This book opens the way to a new stage of fulfillment and bliss, making the sacred lovemaking techniques of the east available to western readers and extending sensual experience for everyone. "The most comprehensive and clearly written work on contemporary Tantric sex. An exceptional detailed program for both the beginner and the advanced practitioner." ?Herbert A. Otto, author of ?Total Sex " .

[Movements in Art Since 1945](#)

[Americans and Chinese](#)

[Interdisciplinary Perspectives](#)

[Gender Violence](#)

[Manifestations of Venus](#)

[Body, Sexuality, and Gender](#)

[An Introduction](#)

[The Art of Sexual Ecstasy](#)

[Concise Routledge Encyclopedia of Philosophy](#)

[Myth, sexuality and power](#)

[The Theory of the Civilizing Process and the Tabooization of Sex and Sexuality in Western Art and Literature](#)

[The History of Sexuality](#)

This classic account of the history of the visual arts from the end of World War II to the new millennium has now been completely rewritten, revised, expanded, and updated.

"A rare combination of scientific and down-to-earth language, of objective analysis and philosophy, overlain with a concern for the future of all men, and a recognition of the need for understanding between the people of two great cultures." --Library Journal

In the 1960s, the fascination with erotic art generated a wave of exhibitions and critical discussion on sexual freedom, visual pleasure, and the nude in contemporary art. Radical Eroticism examines the importance of women's contributions in fundamentally reconfiguring representations of sexuality across several areas of advanced art--performance, pop, postminimalism, and beyond. This study shows that erotic art made by women was integral to the profound changes that took place in American art during the sixties, from the crumbling of modernist aesthetics and the expanding field of art practice to the emergence of the feminist art movement. Artists Carolee Schneemann, Martha Edelheit, Marjorie Strider, Hannah Wilke, and Anita Steckel created works that exemplify these innovative approaches to the erotic, exploring female sexual subjectivities and destabilizing assumptions about gender. Rachel Middleman reveals these artists' radical interventions in both aesthetic conventions and social norms.

Making art relevant to everyday life, EXPLORING ART: A GLOBAL, THEMATIC APPROACH, 5E provides a solid foundation of art basics and then presents art from across time and around the world through themes such as religion, power and politics, sexuality, mind and body, mortality and immortality, nature and technology, and entertainment and visual culture. Art Experiences features in every chapter and an all-new Chapter 15, Art in Your Life, draw explicit connections between art and students' lives, illustrating how art is all around us as well as providing suggestions for interacting with art. Timelines with thumbnail images help students easily draw chronological connections between works, and detailed world maps illustrate geographical relevance. In addition to new works, the fifth edition offers expanded representation of contemporary artists from around the globe. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Marking 50 years since the publication of the 'Kinsey Report', this text celebrates the diverse & multifaceted expressions of women's sexuality that have emerged since.

To understand why the concept of aesthetic sexuality is important, we must consider the influence of the first volume of Foucault's seminal The History of Sexuality. Arguing against Foucault's assertions that only scientia sexualis has operated in modern Western culture while ars erotica belongs to Eastern and ancient societies, Byrne suggests that modern Western culture has indeed witnessed a form of ars erotica, encompassed in what she calls aesthetic sexuality'. To argue for the existence of aesthetic sexuality, Byrne examines mainly works of literature to show how, within these texts, sexual practice and pleasure are constructed as having aesthetic value, a quality that marks these experiences as forms of art. In aesthetic sexuality, value and meaning are located within sexual practice and pleasure rather than in their underlying cause; sexuality's raison d'être is tied to its aesthetic value, at surface level rather than beneath it. Aesthetic sexuality, Byrne shows, is a product of choice, a deliberate strategy of self-creation as well as a mode of social communication.

Dedicated to the topic of eroticism and sexuality in the visual production of the medieval and early modern Muslim world, this volume offers new insights and methodological models that extend our understanding of erotic and sexual subjects in the Islamic tradition. The essays shed light on the diverse socio-cultural milieus of erotic images, on the motivations underlying their production, and on the responses generated by their circulation.

[Butterfly's Sisters](#)

[Queer Beauty](#)

[Art and Essays on Sexuality](#)

[The Art of Sexual Magic](#)

[Women, Art, and Sex in the 1960s](#)

[Exploring Art: A Global, Thematic Approach](#)

[Sexuality in Western Art](#)

[Doppelgangers, Alter Egos and Mirror Images in Western Art, 1840-2010](#)

[The Encyclopædia of Sexual Behaviour](#)

[Art and Decadence from Nefertiti to Emily Dickinson](#)

[The Female Nude](#)

[Women of Babylon](#)

Literary representations of the body from Africa as well as narrative strategies of writing the body have only recently begun to receive wider critical attention. The

reflections on body, sexuality, and gender in African literary texts brought together in this volume do not consider these three terms as separate entities but instead as closely related to each other, each term questioning the other: bodies and sexualities that are transgressing concepts of gender, gender that is probing body and sexuality. With regard to Africa, the three concepts form a particularly contested space, because body and sexuality are not only subjected to power relations in terms of gender, but also in terms of race, ethnicity, and the legacy of colonialism. While the sections "Gifted Bodies" and "Queered Bodies" show new developments in viewing body and sexuality as creative powers, the sections "Tainted Bodies" and "Violated Bodies" comprise essays that investigate the exposure of the body to physical aggression and other traumatic experiences. Some of the authors treated in detail are: Ama Ata Aidoo, Mariama Bâ, Calixthe Beyala, Tsitsi Dangarembga, Bessie Head, Sheila Kohler, Flora Nwapa, Promise Okekwe, Yvonne Vera; André Brink, J.M. Coetzee, K. Sello Duiker, Nuruddin Farah, Abdulrazak Gurnah, Dambudzo Marechera, Arthur Nortje, Ben Okri, Shamim Sarif, and Williams Sassine. Contributors: Akachi Adimora--Ezeigbo, Susan Arndt, Unoma N. Azuah, Elleke Boehmer, Monica Bungaro, Lucy Valerie Graham, Jessica Hemmings, Sigrid G. Köhler, Martina Kopf, Chikwenye Okonjo Ogunyemi, Marion Pape, Robert Muponde, Sarah Nuttall, Drew Shaw, Alioune Sow, Cheryl Stobie, Alexie Tcheuyap

This book investigates the wide-ranging connections between sculpture, sexuality, and history in Western culture from the eighteenth century to the present. Sculpture has offered a privileged site for the articulation of sexual experience and the formation of sexual knowledge. As historical objects, sculptures also draw attention to the different ways in which knowledge about sexuality is facilitated through an engagement with the past. Bringing together contributors from across disciplines, including art history, classics, film studies, gender studies, history, literary studies, museum studies, queer theory and reception studies, the volume presents original readings of sculptural art in relation to antiquarianism, aesthetics, collecting cultures, censorship and obscenity, psychoanalysis, sexology, and the experience and regulation of museum spaces. It examines how sculptural encounters were imagined and articulated in literature, painting, film and science. As a whole, the book opens up a new understanding of the ways in which sculptures, as real or imagined objects, have fundamentally shaped approaches to and receptions of the past in relation to sex, gender and sexuality. Chapters 8 and 10 of this book are available open access under a CC BY 4.0 license at link.springer.com.

The meaning of sex and sexuality becomes increasingly important over the course of human development. This is a comprehensive guide to current knowledge and expert analysis of sex and sexuality.

Collects more than two thousand entries on philosophy and includes material on classic Western logic as well as international philosophies such as Marxism, Buddhism, and modern Islamic thought.

Representations of sexual difference (whether visual or textual) have become an area of much theoretical concern and investigation in recent feminist scholarship. Yet although a wide range of relevant evidence survives from the ancient Near East, it has been exceptional for those studying women in the ancient world to stray outside the traditional bounds of Greece and Rome. *Women of Babylon* is a much-needed historical/art historical study that investigates the concepts of femininity which prevailed in Assyro-Babylonian society. Zainab Bahrani's detailed analysis of how the culture of ancient Mesopotamia defined sexuality and gender roles both in, and through, representation is enhanced by a rich selection of visual material extending from 6500 BC - 1891 AD. Professor Bahrani also investigates the ways in which women of the ancient Near East have been perceived in classical scholarship up to the nineteenth century.

Short biographies, photographs, and self-portraits capture the diverse lives and inspirations of more than 100 artist of modern times, including Jean-Michel Basquiat, Picasso, and Duchamp.

This fascinating book takes as its starting point the recurrent motif of Venus as the associated figure of Cupid in Western art from the Renaissance to the present day. Original essays investigate issues of art, gender, and sexuality, and bring a particular moment into vivid focus, looking at specific works of painting, sculpture, design, or photography. The essays not only make important contributions to art history, but also to the historical field, and to cultural and gender studies.

[Human Sexuality](#)

[Second Edition](#)

[Art and Sexuality](#)

[Critical Essays](#)

[The Art of Orgasm](#)

[Sexual Ecstasy](#)

[Sexual Personae](#)

[The Path of Sacred Sexuality for Western Lovers](#)

[Art, Obscenity and Sexuality](#)

[Encounters in Literature, Culture and the Arts from the Eighteenth Century to the Present](#)

[A Literary History of Sodomasochism](#)

[Aesthetic Sexuality](#)

The history of Western esotericism is rich in references to the domains of eros and sexuality, but this connection has never been explored in detail from a critical scholarly perspective. Bringing together an impressive array of top-level specialists, this volume reveals the outlines of a largely unknown history spanning more than twenty centuries.

First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

In this fascinating and wide-ranging book, Yoko Kawaguchi explores the Western portrayal of Japanese women—and geishas in particular—from the mid-nineteenth century to the present day. She argues that in the West, Japanese women have come to embody certain ideas about feminine sexuality, and she analyzes how these ideas have been expressed in diverse art forms, ranging from fiction and opera to the visual arts and music videos. Among the many works Kawaguchi discusses are the art criticism of Baudelaire and Huysmans, the opera *Madama Butterfly*, the sculptures of Rodin, the Broadway play *Teahouse of the August Moon*, and the international best seller *Memoirs of a Geisha*. *Butterfly's Sisters* also examines the impact on early twentieth-century theatre, drama, and dance theory of the performance styles of the actresses Madame Hanako and Sadayakko, both formerly geishas.

The notion of a person--or even an object--having a "double" has been explored in the visual arts for ages, and in myriad ways: portraying the body and its soul, a woman gazing at her reflection in a pool, or a man overwhelmed by his own shadow. In this edited collection focusing on nineteenth- and twentieth-century western art, scholars analyze doppelgangers, alter egos, mirror images, double portraits and other pairings, human and otherwise, appearing in a large variety of artistic media. Artists whose works are discussed at length include Richard Dadd, Salvador Dali, Egon Schiele, Frida Kahlo, the creators of Superman, and Nicola Costantino, among many others.

The *Encyclopedia of Sexual Behavior, Volume 1* is a comprehensive review of the major aspects of the biology, physiology, and anatomy of sex. This book is divided into 57 chapters that also cover the major facets of the emotional, psychological, sociological, legal, anthropological, geographical, and historical aspects of sexuality, including the related fields of love, marriage, and the family. This book deals first with the advances in sex research, the issues on abortion, abstinence, adolescent, sexuality, and the link between sex and aging. The subsequent chapters consider the demographic, geographical, and anthropological aspects of sex; life; the physiology, anatomy, and history of sex; the attitude toward sex; the concept of autoerotism; and the religious view of sex. Other sex-related topics covered include chastity and virginity, child sexuality, nakedness, coitus, contraception, courtship, culture, social dancing, and sex education. This book further discusses the emotional aspects of sex, such as divorce, marriage, extramarital sex relations, family, and reproduction. The remaining chapters look into the issues of hermaphroditism, homosexuality, illegitimacy, impotence, and jealousy. This book is of value to psychologists, psychiatrists, sociologists, medical practitioners, and researchers and workers in the allied fields.

The pioneering work of Johann Winckelmann (1717-1768) identified a homoerotic appreciation of male beauty in classical Greek sculpture, a fascination that had endured in Western art since the Greeks. Yet after Winckelmann, the value (even the possibility) of art's queer beauty was often denied. Several theorists, notably the philosopher Immanuel Kant, broke sexual attraction and aesthetic appreciation into separate or dueling domains. In turn, sexual desire and aesthetic pleasure had to be profoundly rethought by later writers. Whitney Davis follows how such innovative thinkers as John Addington Symonds, Michel Foucault, and Richard Wollheim rejoined these two domains, reclaiming earlier insights about the mutual implication of sexuality and aesthetics. Addressing texts by Arthur Schopenhauer, Charles Darwin, Oscar Wilde, Vernon Lee, and Sigmund Freud, among many others, Davis criticizes modern approaches, such as Kantian idealism, Darwinism, psychoanalysis, and analytic aesthetics, for either reducing aesthetics to a question of sexuality or for removing sexuality from the aesthetic field altogether. Despite these schematic reductions, sexuality always returns to aesthetics, and aesthetic considerations always recur in sexuality. Davis particularly emphasizes the way in which philosophies of art since the late eighteenth century have responded to nonstandard sexuality, especially homoeroticism, and how theories of nonstandard sexuality have drawn on aesthetics in significant ways. Many imaginative and penetrating critics have wrestled productively, though often inconclusively and "against themselves," with the aesthetic making of sexual life and new forms of art made from reconstituted sexualities. Through a critique that confronts history, philosophy, science, psychology, and dominant theories of art and sexuality, Davis challenges privileged types of sexual and aesthetic creation imagined in modern culture-and assumed today.

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[Lives of the Great Modern Artists](#)

[Hidden Intercourse](#)

[Sculpture, Sexuality and History](#)

[Primitive Art in Civilized Places](#)

[Sex and Society](#)

[Representing the Black Female Subject in Western Art](#)

[The Geisha in Western Culture](#)

[*FURNITURE.](#)

[Images of Jupiter in Western Art : Papers Delivered at the Georgia Museum of Art in Connection with the Exhibition, Jupiter's Loves and His Children, February 8, 1997](#)

[Eros and Sexuality in the History of Western Esotericism](#)

[Movements in Art Since 1945: Second Edition \(World of Art\)](#)

[Myth, Sexuality and Power](#)

Anyone who examines the history of Western art must be struck by the prevalence of images of the female body. More than any other subject, the female nude connotes 'art'. The framed image of a female body, hung on the walls of an art gallery, is an icon of Western culture, a symbol of civilization and accomplishment. But how and why did the female nude acquire this status? The Female Nude brings together, in an entirely new way, analysis of the historical tradition of the female nude and discussion of recent feminist art, and by exploring the ways in which acceptable and unacceptable images of the female body are produced and maintained, renews recent debates on high culture and pornography. The Female Nude represents the first feminist survey of the most significant subject in Western art. It reveals how the female nude is now both at the centre and at the margins of high culture. At the centre, and within art historical discourse, the female nude is seen as the visual culmination of enlightenment aesthetics; at the edge, it risks losing its respectability and spilling over into the obscene.

This book offers the first concentrated examination of the representation of the black female subject in Western art through the lenses of race/color and sex/gender. Charmaine A. Nelson poses critical questions about the contexts of production, the problems of representation, the pathways of circulation and the consequences of consumption. She analyzes not only how, where, why and by whom black female subjects have been represented, but also what the social and cultural impacts of the colonial legacy of racialized western representation have been. Nelson also explores and problematizes the issue of the historically privileged white artistic access to black female bodies and the limits of representation for these subjects. This book not only reshapes our understanding of the black female representation in Western Art, but also furthers our knowledge about race and how and why it is (re)defined and (re)mobilized at specific times and places throughout history.

Describes a series of exercises and activities from the Tantric tradition for women to achieve orgasm, and for loving partners to reach the highest levels of sexual pleasure.

Contents include: Marriage and Death: A Lebes Gamikos by the Pan Painter in Providence 1 (R. Ross Holloway); The Upbringing of Dionysos on an Unpublished Neck-Amphora by the Eucharides Painter 9 (Frances Van Keuren); Greek Masculine Prowess in the Manifestations of Zeus 29 (Karl Kilinski II); Back and Forth: The Renaissance and Mythology as Our Means to Antiquity and to Ourselves 51 (Michael A. Jacobsen); Ruling Passions: The "Rapes" of Giovanni da San Giovanni (Carolyn H. Wood); Reading Jupiter Otherwise: or Ovid's Women in Eighteenth-Century Art 79 (Mary D. Sheriff); Questions of Gender and Subjectivity

in Elaine de Kooning's Bacchus Paintings (Mary Lee Sullivan).

Michel Foucault offers an iconoclastic exploration of why we feel compelled to continually analyze and discuss sex, and of the social and mental mechanisms of power that cause us to direct the questions of what we are to what our sexuality is.

Shows couples how to increase their physical and spiritual energy during sex and channel it into their professional lives, using a series of exercises based on ancient rituals. By the author of The Art of Sexual Ecstasy.

A classic introduction to art since the end of the Second World War, *Movements in Art Since 1945* tells the story of art across all forms of media over the past seventy-five years. Revised and redesigned for the first time since 2001, this standard introduction to visual art in the postwar era examines the movements, trends, and artists from abstract expressionism to the present day. Writing with exceptional clarity and a strong sense of narrative, Edward Lucie-Smith demystifies the work of dozens of artists and reveals how the art world has interacted with social, political, and environmental concerns. This book includes detailed coverage of major developments within the artistic community, such as pop art, conceptual and performance work, neo-expressionism, and minimalist art across the globe, including Asia, Africa, and Latin America. A new chapter on art since 2000 includes discussions of work by Banksy and Ai Weiwei, as well as recent trends in art from Russia and Eastern Europe. Featuring nearly 300 images of key artworks that range from graffiti from 1980s New York to contemporary painting from China, this updated edition of *Movements in Art Since 1945* is as global in its reach as art has become in the twenty-first century.

[Gender and Representation in Mesopotamia](#)

[The Sexuality of Christ in Renaissance Art and in Modern Oblivion](#)

[Sexuality and Aesthetics from Winckelmann to Freud and Beyond](#)

[Passages to Differences](#)

[Radical Eroticism](#)

[Sexuality in western art](#)

[Eros and Sexuality in Islamic Art](#)

[Feminine Persuasion](#)

[images of Jupiter in Western art](#)

[An Encyclopedia](#)