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Nota di contenuto	The first new women: photography, politics, and the public place of women from the 1870s through the first World War. The new woman in American stereoviews, 1871-1905 / Melody Davis ; The new woman exposed: redefining women in modern Japanese photography / Jan Bardsley ; Female firsts: media representations of pioneering and adventurous women in the early twentieth century / Despina Stratigakos ; Domesticating the harem: the new woman in colonial Indian photography, 1895-1915 / Gianna Carotenuto -- Art and identity: gender constructions in photography and photomontage of the 1920s. Postcolonial cosmopolitanism: constructing the Weimar new woman out of a colonial imaginary / Brett M. Van Hoesen ; Hannah Hoch's new woman: photomontage, distraction, and visual literacy in the Weimar Republic / Matthew Biro ; Acting the lesbian: Les amies by Germaine Krull / Clare I. Rogan ; Paris-Dessau: Marianne Brandt and the new woman in photomontage and photography, from garconne to Bauhaus constructivist / Elisabeth Otto -- Mass media icons: the new woman as embodiment of transnational modernity. Mistaken identity in

Fritz Lang's Metropolis / Maria Makela ; Chocolate baby, a story of ambition, deception, and success: refiguring the new Negro woman in the Pittsburgh Courier / Martha H. Patterson ; Bad girls: the new woman in Weimar film stills / Vanessa Rocco ; Girl, trampka, or zaba? The Czechoslovak new woman / Karla Huebner ; Girls and gods: Amerikanismus and the Tiller-Effect / Lisa Jaye Young -- Girls and crisis: the new woman in the 1930s and beyond. Women, fashion, and the Spanish Civil War: from the fashion parade to the victory parade / Kathleen M. Vernon ; A new American ideal: photography and Amelia Earhart / Kristen Lubben ; Modern Mulans: reimagining the Mulan legend in Chinese film, 1920s-60s / Kristine Harris.

Sommario/riassunto

Images of flappers, garconnes, Modern Girls, neue Frauen, and trampky - all embodiments of the dashing New Woman--symbolized an expanded public role for women from the suffragist era through the dawn of 1960s feminism. Chronicling nearly a century of global challenges to gender norms, &The New Woman International: Representations in Photography and Film from the 1870s through the 1960s is the first book to examine modern femininity's ongoing relationship with the nineteenth and twentieth centuries' most influential new media: photography and film. This volume examines the ways in which novel ideas about women's roles in society and politics were disseminated through these technological media, and it probes the significance of radical changes in female fashion, appearance, and sexual identity. Additionally, these original essays explore the manner in which New Women artists used photography and film to respond creatively to gendered stereotypes and to reconceive of ways of being a woman in a rapidly modernizing world. The New Woman International brings together different generations of scholars and curators who are experts in gender, photography, literature, mass media, and film to analyse the New Woman from her inception in the later nineteenth century through her full development in the interwar period, and the expansion of her forms in subsequent decades. Arranged both chronologically and thematically, these essays show how controversial female ideals figured in discourses including those on gender norms, race, technology, sexuality, female agency, science, media representation, modernism, commercial culture, internationalism, colonialism, and transnational modernity. In exploring these topics through images that range from montages to newspapers' halftone prints to film stills, this book investigates the terms of gendered representation as a process in which women were as much agents as allegories. Inaugurating a new chapter in the scholarship of representation and New Womanhood and spanning North America, Western and Eastern Europe, Asia, and the colonial contexts of Africa and the Pacific, this volume reveals the ways in which a feminine ideal circled the globe to be translated into numerous visual languages.
