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Nota di contenuto	<p>Contents -- (Re)presenting Masculinities: Introduction to Men's Bodies -- RE-POSING MEN -- Masculinity and Muscularity: Dr Paul Richer and Modern Manhood -- Kitsch and Classicism: The Male Nude in the Twentieth Century -- Morimura/Duchamp: Image Recycling and Parody -- Show Your Wounded Manliness: Promises of Salvation in the Work of Joseph Beuys -- Tom's Men: The Masculinization of Homosexuality and the Homosexualization of Masculinity at the end of the Twentieth Century -- Freak Flag: Humour and the Photography of George Dureau -- In Conversation: Photographer Ajamu and Cultural Critic Anita Naoko Pilgrim -- What is a Man? Looking at the Traces of Men's Sexuality, Race and Class in the Work of Some Contemporary Photograph -- Fellas in Fully Frontal Frolics: Naked Men in For Women Magazine -- Underexposed: Spectatorship and Pleasure in Men's Underwear Advertising in the Twentieth Century -- The Language of Bodybuilding -- 'Support our boys': AIDS, Nationalism and the Male Body -- A Genealogical Approach to Idealized Male Body Imagery -- MOVING MEN: MASCULINITY AND THE MOVING IMAGE -- Reclaiming the Corporeal: The Black Male Body and the 'Racial' Mountain in Looking for Langston -- Exposing Himself: Sweet Sweetback's Body -- The W/whole and the Abject -- Queer Masculinity: The Representation of John Paul Pitoc's Body in Trick -- Racing Forms and the Exhibition(ist) (Mis) Match -- Mainstreaming the Money Shot: Reflections on the Representation of Ejaculation in Contemporary American Cinema -- Homosexual Prototypes: Repetition and the Construction of the Generic in the Iconography of Gay Pornography</p>

Sommario/riassunto

This special issue, Volume 26 Numbers 1 and 2, brings together differing approaches (from a diverse range of disciplines) to the question of the representation of men's bodies in twentieth-century visual culture - from art photography and cinema to popular culture, advertising and pornography. These are bodies of different colours, nationalities, sexualities, ages, which are available to be gazed upon by many different consumers even though the location of the different images may condition both who looks and how they look.
