

The Male Nude Klotz

Photographer George Platt Lynes, painter Paul Cadmus, and critic Lincoln Kirstein played a major role in creating the institutions of the American art world from the late 1920s to the early 1950s. The three created a remarkable world of gay aesthetics and desire in art with the help of their overlapping circle of friends, lovers, and collaborators. Through hours of conversation with surviving members with their circle and unprecedented access to papers, journals, and previously unreleased photos, David Leddick has resurrected the influences of this now-vanished art world along with the lives and loves of all three artists in this groundbreaking biography.

De l'image interdite à l'art : l'ouvrage de référence sur l'histoire de la photographie du nu masculin.

From the bestselling author of *Blink* and *The Tipping Point*, Malcolm Gladwell's *Outliers: The Story of Success* overturns conventional wisdom about genius to show us what makes an ordinary person an extreme overachiever. Why do some people achieve so much more than others? Can they lie so far out of the ordinary? In this provocative and inspiring book, Malcolm Gladwell looks at everyone from rock stars to professional athletes, software billionaires to scientific geniuses, to show that the story of success is far more surprising, and far more fascinating, than we could ever have imagined. He reveals that it's as much about where we're from and what we do, as who we are - and that no one, not even a genius, ever makes it alone. *Outliers* will change the way you think about your own life story, and about what makes us all unique. 'Gladwell is not only a brilliant storyteller; he can see what those stories tell us, the lessons they contain' *Guardian* 'Malcolm Gladwell is a global phenomenon ... he has a genius for making everything he writes seem like an impossible adventure' *Observer* 'He is the best kind of writer - the kind who makes you feel like you're a genius, rather than he's a genius' *The Times*

This book explores how since colonial times South Africa has created its own vernacular classicism, both in creative media and everyday life.

Exploring the culture of AIDS, this novel examines the minds of those whose lives revolve around the virus—the gay men who are running scared, barebacking, taking toxic drugs, and raising funds for others similarly afflicted. When Kasper Klotz makes the mistake of infecting a beautiful young Midwesterner, he's accused, like a handful of other HIV-positive men in North America, of assault and attempted murder. A woman obsessed with Ayn Rand soon makes the incarcerated Kasper her mission. A hilarious, politically incorrect rant, this medical-scientific mystery is a thriller about what makes the AIDS virus tick.

While sexually explicit writing and art have been around for millennia, pornography—as an aesthetic, moral, and juridical category—is a modern invention. The contributors to *Porn Archives* explore how the production and proliferation of pornography has been intertwined with the emergence of the archive as a conceptual and physical site for preserving, cataloguing, and transmitting documents and artifacts. By segregating and regulating access to sexually explicit material, archives have helped constitute pornography as a distinct genre. As a result, porn has become a site for the production of knowledge, as well as the production of pleasure. The essays in this collection address the historically and culturally varied interactions between porn and the archive. Topics range from library policies governing access to sexually explicit material to the growing digital archive of "war porn," or eroticized combat imagery; and from same-sex amputee porn to gay black comic book superhero porn. Together the pieces trace pornography as it crosses borders, transforms technologies, consolidates sexual identities, and challenges notions of what counts as legitimate forms of knowledge. The collection concludes with a valuable resource for scholars: a list of pornography archives held by institutions around the world. Contributors. Jennifer Burns Bright, Eugenie Brinkema, Joseph Bristow, Robert Caserio, Ronan Crowley, Tim Dean, Robert Dewhurst, Lisa Downing, Frances Ferguson, Loren Glass, Harri Kahla, Marcia Klotz, Prabha Manuratne, Mireille Miller-Young, Nguyen Tan Hoang, John Paul Ricco, Steven Ruczyczycki, Melissa Schindler, Darieck Scott, Caitlin Shanley, Ramon Soto-Crespo, David Squires, Linda Williams

The Chatter of the Visible examines the paradoxical narrative features of the photomontage aesthetics of artists associated with Dada, Constructivism, and the New Objectivity. While montage strategies have commonly been associated with the purposeful interruption of and challenge to narrative consistency and continuity, McBride offers an historicized reappraisal of 1920s and 1930s German photomontage work to show that its peculiar mimicry was less a rejection of narrative and more an extension or permutation of it—a means for thinking in narrative textures exceeding constraints imposed by “flat” print media (especially the novel and other literary genres). McBride’s contribution to the conversation around Weimar-era montage is in her situation of the form of the work as a discursive practice in its own right, which affords humans a new way to negotiate temporality, as a particular mode of thinking that productively relates the particular to the universal, or as a culturally specific form of cognition.

Winckelmann's writing has a richness and density that take it well beyond the bounds of the simple rationalist art history and Neo-classical art theory with which it is usually associated. He often seems to speak disturbingly directly to our present awareness of the discomfiting ideological and psychic contradictions inherent in supposedly ideal symbolic forms.

This extraordinary book documents a fascinating moment in the history of American culture - a period in the 1930s, '40s and '50s that give birth to a new notion of male beauty and desire, and to a new type of male icon. Long before Stonewall and the gay pride movement, a small group of daring men - photographers and the models who sat for them - helped pave the way for male sexual liberation. Led by the photographer George Platt Lynes and featuring men such as Jean Marais, Yul Brynner, Paul Cadmus and Tennessee Williams, this group of men - straight as well as gay - shattered taboos surrounding the artistic representations of the male figure. Their ground-breaking work remains as relevant and evocative today as it did half a century ago and its influence can be seen in the work of modern masters such as Bruce Weber, Herb Ritts and Robert Mapplethorpe.

Introduction by Justine Kurland Essay by Thomas Struth Janice Guy weaves together thirty photographs from two distinct moments of Janice Guy's output as an artist: it re-presents a group of works that were produced and exhibited between 1975 and 1980, interspersing them with newly printed pictures selected from her archive during our research for the book.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

This comprehensive study of homoeroticism and male homosexuality surveys the homoerotic urge in fashion photography, including layouts in *Vogue* and reprints rare and unpublished work by such photographers as Horst, Mapplethorpe, and Herb Ritts.

As images of men's bodies have proliferated in pop culture and advertising during the past decade, many artists and photographers have taken up the male nude as a primary subject. Recent work has sparked controversy as well as praise for its shocking frankness, and the line between art and pornography has become increasingly difficult to define. New digital technologies have brought about new ways of representing the body, and we are now faced with a multiplicity of eroticisms, previously unexplored channels of desire, and more inclusive and varied body ideals. *Male Nudes Now* offers an essential guide through this new territory with more than 240 fresh and provocative images. Featuring contemporary work, mostly unpublished, this important sourcebook showcases a dynamic mix of visionaries, from established masters to breakthrough newcomers. Feature Artists Include Lyle Ashton Harris Marc Baptiste Clive Barker Cecily Brown Chuck Close John Dugdale Todd Eberle Eric Fischl Nan Goldin Greg Gorman David Hockney Patrick McMullan Duane Michals Pierre et Gilles Jack Pierson Rankin Terry Richardson Michael Roberts Stewart Shining Wolfgang Tillmans George Tooker Ellen von Unwerth The very best and most impressive images from the original klotz of this title are included here--you'll find the Tikes of Robert Mapplethorpe, Herb Ritts, David Hockney, George Platt Lynes, Cecil Beaton, Nan Golden, Wolfgang Tillmans, Pierre et Gilles, and even Chuck Close. For anyone who worships the male body or wants to know why others do...

TASCHEN's 25th anniversary - Special edition! "'Fascinating for what it tells us about the history of body images and social codes.'" -The Independent, London

In *The Egyptian Elite as Roman Citizens: Looking at Ptolemaic Private Portraiture* Giorgia Cafici offers the analysis of private, male portrait sculptures as attested in Egypt between the end of the Ptolemaic and the beginning of the Roman Period.

This collection showcases such photographers and illustrators as Clive Barker, Mark Chamberlin, Tom Bianchi, Reed Masingill, Nan Goldin, and Dionora Niccolini, and includes images ranging from the erotic, to the fantastic, romantic, dangerous, and funny.

A stunning collection of fifty-two dramatic tritone portrait photographs captures the world of prostitutes in New Orleans during the early twentieth century, accompanied by an incisive critical analysis of the enigmatic photographer and his work. 10,000 first printing.

The Etruscan Brontoscopic Calendar is a rare document of omens foretold by thunder. It long lay hidden, embedded in a Greek translation within a Byzantine treatise from the age of Justinian. The first complete English translation of the Brontoscopic Calendar, this book provides an understanding of Etruscan Iron Age society as revealed through the ancient text, especially the Etruscans' concerns regarding the environment, food, health and disease. Jean MacIntosh Turfa also analyzes the ancient Near Eastern sources of the Calendar and the subjects of its predictions, thereby creating a picture of the complexity of Etruscan society reaching back before the advent of writing and the recording of the calendar.

"Why did the Victorians allow nude bathing at the seaside when a nude illustrations in a magazine could bring the full fury of the law down on the printers and publishers? Why was the Royal Academy filled with paintings of nude women when ballet dancers were considered immoral because they showed their legs? 'Tell me, pretty maiden' explores these fascinating and, to us, often ridiculous complexities. Ronald Pearsall, who has long been intrigued by this period, discusses the artists of the time and their work, and the public's reactions to them, with the help of some selections from contemporary criticism. His collection of postcards, photographs and paintings illustrates this area where prudery failed and middle-class morality stumbled, from artists as disparate as Burne-Jones and Leighton, and ranging from the nostalgic to the coy, the subtly erotic to the clinically accurate, the saucy to the decadent. This well-written and aptly illustrated book gives an intimate glimpse into the prejudices and morals of our immediate ancestors." -- dust jacket.

A stunning combination: Francois Rousseau, famous photographer, author of *Modern Adventurers*, together with Philippe Castetbon, present a considerable collection of portraits and explicit photographs of nude men.

Tracing the evolution of contemporary body discourse *Getting Under the Skin* analyzes the tension between a fragmented and holistic body concept in performance art, popular culture, new media arts, and architecture. The body as an object of critical study dominates disciplines across the humanities to such an extent that a new discipline has emerged: body criticism. In *Getting Under the Skin*, Bernadette Wegenstein traces contemporary body discourse in philosophy and cultural studies to its roots in twentieth-century thought--showing how psychoanalysis, phenomenology, cognitive science, and feminist theory contributed to a new body concept--and studies the millennial body in performance art, popular culture, new media arts, and architecture. Wegenstein shows how the concept of bodily fragmentation has been in circulation since the sixteenth century's investigation of anatomy. The history of the body-in-pieces, she argues, is a history of a struggling relationship between two concepts of the body--as fragmented and as holistic. Wegenstein shows that by the twentieth century these two apparently contradictory movements were integrated; both fragmentation and holism, she argues, are indispensable modes of imagining and configuring the body. The history of the body, therefore, is a history of mediation; but it was not until the turn of the twenty-first century and the digital revolution that the body was best able to show its mediality. After examining key concepts in body criticism, Wegenstein looks at the body as "raw material" in twentieth-century performance art, medical techniques for visualizing the human body, and strategies in popular culture for "getting under the skin" with images of freely floating body parts. Her analysis of current trends in architecture and new media art demonstrates the deep connection of body criticism to media criticism. In this approach to body criticism, the body no longer stands in for something else--the medium has become the body.

Cette sélection de 1000 nus est un périple à travers le musée imaginaire de l'histoire de la photographie de nu, ou un voyage dans le temps, l'oeil rivé au trou de la serrure. Uwe Scheid est considéré comme un expert dans le domaine de la photographie érotique à travers les âges, et sa collection, réunie au fil du temps, est l'une des plus vastes et des plus importantes au monde.

In the past century the borders have blurred between art and design. Designers, artists, aestheticians, curators, art and design critics, historians and students all seem confused about these borders.

Figurative painting was reduced to graphic design while still being called 'art'. Figurative sculpture was reduced to nonfunctional industrial design while being called 'sculpture'. This fundamental blunder resulted from total misunderstanding of the concept of "abstraction" by the founders of modern art. Comprehensive analysis shows that so-called "abstract art" is neither abstract nor art, but a very simple, even trivial, kind of design. In this book the prehistoric, philosophical, logical, historic and religious sources of the confusion between art and design are analyzed. A new and coherent conceptual framework is proposed, to distinguish between art and design. Nearly one hundred distinctions, contradistinctions and comparisons between art and design are presented, showing clearly that they are totally independent domains. Philosophy of art books are written by philosophers for philosophers, not for artists and designers; therefore they are irrelevant for the latter, especially for students who normally lack the necessary conceptual training. This book is not only for theoreticians but for art and design practitioners at all levels. This is a new kind of book: an illustrated philosophical book for the art and design world, which can make philosophical knowledge accessible and useful for solving real problems for designers and artists who are mostly visual rather than conceptual thinkers. The book contains over two hundred images; thus art and design people can easily follow the arguments and reasoning presented in this book in their own language; images. Lack of distinction between art and design harms both. Design is contaminated by the ills of modern art, while modern art cannot recover from its current stagnation whilst under the illusion that it is actually art rather than design.

Immunological Surveillance

A remarkable sequel to the Lambda award-winning *Naked Men: Pioneering Male Nudes 1900-1950*, *Naked Men, Too*, exposes the breakthrough nude male photography and art that changed the perception of male beauty. Focusing on the work of influential photographers such as George Platt Lynes, Robert Mapplethorpe, Harriet Leibowitz, and Bruce Weber, author David Leddick chronicles the visual revolution that paralleled social and sexual liberation since the late 1950's. With brief biographies of the models, including early renegades like Yves St. Laurent, Joe Dallesandro, Rupert Everett and more—this provocative book features reproductions of the original photos alongside portraits of the models today. This dynamic history of male nudity in art and advertising is for all audiences, gay and straight.

As soon as the invention of photography made it possible to be photographed with one's loved one, early daguerreotypes - small, unique images housed in their cases - were made as tokens of enduring affection or intimacy. Male couples were no exception. Under strict Victorian moral conventions photographs of the male nude were reserved strictly for academic study by artists. It was not until the early twentieth-century that the first openly homosexual photographers were able to explore the overtly erotic, and this they did by wrapping their subjects in historical reference by evoking images of ancient Greece or Pre-Raphaelite symbolism. After Alfred Kinsey's revelations of male sexuality, published in 1948, an enormous photographic market emerged for pictures of the muscular male physique.

Homoeroticism had entered the mainstream photographic language. In this ground-breaking book organised by Gilles Mora with a substantial text by Pierre Bohran, the whole history of the genre is charted from its clandestine origins to its open glorification, including the work of photographic masters such as Brassai and August Sander, as well as the notorious underground excursions of Robert Mapplethorpe. We can follow how a homosexual view has now shaped the new iconography of fashion and the public male image

Tiré du site Internet <http://exilebooks.com>: "Known for her stunning, emotionally charged images of androgynous youth and for her documentary-style portrayals of teen boys in Germany - Collier is one of the few fine art photographers that has seamlessly interpreted her vision into fashion magazine spreads and ad campaigns. The title *8 1/2 Women* plays on a combination of Ozen's "8 Women", Fellini's "8 1/2", and Altman's "3 Women", and utilizes Collier's own fashion photography, outtakes, appropriations, drawings, notes and other reference materials. Printed in a xerox style undulating between black and white and color, this mesmerizing artist's book is filled with images of desire and induces a conversation about the female gaze into a debate about female representation."

An exploration of how and why social media content is tagged as "not safe for work" and an argument against conflating sexual content with risk. The hashtag #NSFW (not safe for work) acts as both a warning and an invitation. NSFW tells users, "We dare you to click on this link! And by the way, don't do it until after work!" Unlike the specificity of movie and television advisories ("suggestive dialogue," "sexual content"), NSFW signals, nonspecifically, sexually explicit content that ranges from nude selfies to pornography. NSFW looks at how and why social media content is tagged "not safe" and shows how this serves to conflate sexual content and risk. The authors argue that the notion of "unsafety" extends beyond the risk of losing one's job or being embarrassed at work to an unspecified sense of risk attached to sexually explicit media content and sexual communication in general. The authors examine NSFW practices of tagging and flagging on a range of social media platforms; online pornography and its dependence on technology; user-generated NSFW content—in particular, the dick pic and associated issues of consent, desire, agency, and social power; the deployment of risqué humor in the workplace; and sexist and misogynist online harassment that functions as an enforcer of inequalities. They argue against the categorical effacement of sexual content by means of an all-purpose hashtag and urge us to shift considerations of safety from pictorial properties to issues of context and consent.

"When the world comes to an end," Viennese writer Karl Kraus lamented in 1908, "all the big city orchestras will still be playing *The Merry Widow*." Viennese operettas like Franz Lehár's *The Merry Widow* were preeminent cultural texts during the Austro-Hungarian Empire's final years. Alternately hopeful and nihilistic, operetta staged contemporary debates about gender, nationality, and labor. The Operetta Empire delves into this vibrant theatrical culture, whose creators simultaneously sought the respectability of high art and the popularity of low entertainment. Case studies examine works by Lehár, Emmerich Kálmán, Oscar Straus, and Leo Fall in light of current musicological conversations about hybridity and middlebrow culture. Demonstrating a thorough mastery of the complex early twentieth-century Viennese cultural scene, and a sympathetic and redemptive critique of a neglected popular genre, Micaela Baranello establishes operetta as an important element of Viennese cultural life—one whose transgressions helped define the musical hierarchies of its day.

"This is a work of genius, a metaphor-studded treasure chest, filled with wisdom for anyone willing to go look. I've already ordered ten copies." -- SETH GODIN, bestselling author of *THE ICARUS DECEPTION* -- "Fun and insightful lessons from a man who's lived life on his terms." -- KAMAL RAVIKANT, bestselling author of *LOVE YOURSELF LIKE YOUR LIFE DEPENDS ON IT HAVE YOU EVER?* -- "Wished you were someone else? -- Struggled to fit in with the crowd at school, at work, at the local American Legion Post? -- Said something hurtful to your beloved for no apparent reason? -- Regretted the choices you've made to stay safe and secure? I'M NOT FOR EVERYONE. NEITHER ARE YOU. Is a highly concentrated, straight-to-the-bloodstream three part collection of axioms designed to help you to discover your singular inner style and to best express it in all of your personal and professional relationships. Without apology. Written down as "notes to myself" over the course of eight decades plus as a dancer/advertising superstar/performer/playwright/author, David Leddick teaches us that how you see yourself is how others see you So find your own style and express it as freely as you would a work of art.

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