



Visions of the Industrial Age, 1830-1914

Modernity and the Anxiety of Representation in Europe
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August 2008
394 pages
978-0-7546-6488-8
Includes 60 b&w illustrations

234 x 156 mm
Hardback
\$144.95

Providing a comprehensive interdisciplinary assessment, and with a particular focus on expressions of tension and anxiety about modernity, this collection examines visual culture in nineteenth-century Europe as it attempted to redefine itself in the face of social change and new technologies. Contributing scholars from the fields of history, art, literature and the history of science investigate the role of visual representation and the dominance of the image by looking at changing ideas expressed in representations of science, technology, politics, and culture in advertising, art, periodicals, and novels. They investigate how, during the period, new emphasis was placed on the visual with emerging forms of mass communication—photography, lithography, newspapers, advertising, and cinema—while older forms as varied as poetry, the novel, painting, interior decoration, and architecture became transformed.

The volume includes investigations into new innovations and scientific development such as the steam engine, transportation and engineering, the microscope, "spirit photography," and the orrery, as well as how this new technology is reproduced in illustrated periodicals. The essays also look at more traditional forms of creative expression to show that the same concerns and anxieties about science, technology and the changing perceptions of the natural world can be seen in the art of Armand Guillaumin, Auguste Rodin, Gustave Caillebotte, and Camille Pissarro, in colonial nineteenth-century novels, in design manuals, in museums, and in the decorations of domestic interior spaces.

Visions of the Industrial Age, 1830-1914 offers a thorough exploration of both the nature of modernity, and the nature of the visual.

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About the Editor

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