



PLATE II. Richard Cosway. Eye Portrait of Mrs. Fitzherbert.
1786. Watercolor on ivory. Private collection.

Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures

Hanneke Grootenboer



Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures:

Treasuring the Gaze Hanneke Grootenboer, 2012 The end of the eighteenth century saw the start of a new craze in Europe tiny portraits of single eyes that were exchanged by lovers or family members Worn as brooches or pendants these minuscule eyes served the same emotional need as more conventional mementoes such as lockets containing a coil of a loved one's hair The fashion lasted only a few decades and by the early 1800s eye miniatures had faded into oblivion Unearthing these portraits in *Treasuring the Gaze* Hanneke Grootenboer proposes that the rage for eye miniatures and their abrupt disappearance reveals a knot in the unfolding of the history of vision Drawing on Alois Riegl Jean Luc Nancy Marcia Pointon Melanie Klein and others Grootenboer unravels this knot discovering previously unseen patterns of looking and strategies for showing She shows that eye miniatures portray the subject's gaze rather than his or her eye making the recipient of the keepsake an exclusive beholder who is perpetually watched These treasured portraits always return the looks they receive and as such they create a reciprocal mode of viewing that Grootenboer calls intimate vision Recounting stories about eye miniatures including the role one played in the scandalous affair of Mrs Fitzherbert and the Prince of Wales a portrait of the mesmerizing eye of Lord Byron and the loss and longing incorporated in crying eye miniatures Grootenboer shows that intimate vision brings the gaze of another deep into the heart of private experience With a host of fascinating imagery from this eccentric and mostly forgotten yet deeply private keepsake *Treasuring the Gaze* provides new insights into the art of miniature painting and the genre of portraiture

Treasuring the Gaze Hanneke Grootenboer, 2024-05-31 The end of the eighteenth century saw the start of a new craze in Europe tiny portraits of single eyes that were exchanged by lovers or family members Worn as brooches or pendants these minuscule eyes served the same emotional need as more conventional mementoes such as lockets containing a coil of a loved one's hair The fashion lasted only a few decades and by the early 1800s eye miniatures had faded into oblivion Unearthing these portraits in *Treasuring the Gaze* Hanneke Grootenboer proposes that the rage for eye miniatures and their abrupt disappearance reveals a knot in the unfolding of the history of vision Drawing on Alois Riegl Jean Luc Nancy Marcia Pointon Melanie Klein and others Grootenboer unravels this knot discovering previously unseen patterns of looking and strategies for showing She shows that eye miniatures portray the subject's gaze rather than his or her eye making the recipient of the keepsake an exclusive beholder who is perpetually watched These treasured portraits always return the looks they receive and as such they create a reciprocal mode of viewing that Grootenboer calls intimate vision Recounting stories about eye miniatures including the role one played in the scandalous affair of Mrs Fitzherbert and the Prince of Wales a portrait of the mesmerizing eye of Lord Byron and the loss and longing incorporated in crying eye miniatures Grootenboer shows that intimate vision brings the gaze of another deep into the heart of private experience With a host of fascinating imagery from this eccentric and mostly forgotten yet deeply private keepsake *Treasuring the Gaze* provides new insights into the art of miniature painting and the genre of portraiture Small

Things in the Eighteenth Century Chloe Wigston Smith, Beth Fowkes Tobin, 2022-09-29 Offering an intimate history of how small things were used handled and worn this collection shows how objects such as mugs and handkerchiefs were entangled with quotidian practices and rituals of bodily care Small things from tiny books to ceramic trinkets and toothpick cases could delight and entertain generating tactile pleasures for users while at the same time signalling the limits of the body's adeptness or the hand's dexterity Simultaneously the volume explores the striking mobility of small things how fans coins rings and pottery could for instance carry political philosophical and cultural concepts into circumscribed spaces From the decorative and playful to the useful and performative such small things as tea caddies wampum beads and drawings of ants negotiated larger political cultural and scientific shifts as they transported aesthetic and cultural practices across borders via nationalist imagery gift exchange and the movement of global goods

Women and the Art and Science of Collecting in Eighteenth-Century Europe Arlene Leis, Kacie L. Wills, 2020-08-31 Through both longer essays and shorter case studies this book examines the relationship of European women from various countries and backgrounds to collecting in order to explore the social practices and material and visual cultures of collecting in eighteenth century Europe It recovers their lives and examines their interests their methodologies and their collections and objects some of which have rarely been studied before The book also considers women's role as producers that is creators of objects that were collected Detailed examination of the artefacts both visually and in relation to their historical contexts exposes new ways of thinking about collecting in relation to the arts and sciences in eighteenth century Europe The book is interdisciplinary in its makeup and brings together scholars from a wide range of fields It will be of interest to those working in art history material and visual culture history of collecting history of science literary studies women's studies gender studies and art conservation

Consumptive Chic Carolyn A. Day, 2017-10-05 During the late 18th and early 19th centuries there was a tubercular moment in which perceptions of the consumptive disease became inextricably tied to contemporary concepts of beauty playing out in the clothing fashions of the day With the ravages of the illness widely regarded as conferring beauty on the sufferer it became commonplace to regard tuberculosis as a positive affliction one to be emulated in both beauty practices and dress While medical writers of the time believed that the fashionable way of life of many women actually rendered them susceptible to the disease Carolyn A Day investigates the deliberate and widespread flouting of admonitions against these fashion practices in the pursuit of beauty Through an exploration of contemporary social trends and medical advice revealed in medical writing literature and personal papers *Consumptive Chic* uncovers the intimate relationship between fashionable women's clothing and medical understandings of the illness Illustrated with over 40 full color fashion plates caricatures medical images and photographs of original garments this is a compelling story of the intimate relationship between the body beauty and disease and the rise of tubercular chic

Domestic Space in Britain, 1750-1840 Freya Gowrley, 2022-03-10 Between 1750 and 1840 the home took on unprecedented social and emotional significance Focusing on the design

decoration and reception of a range of elite and middling class homes from this period Domestic Space in Britain 1750 1840 demonstrates that the material culture of domestic life was central to how this function of the home was experienced expressed and understood at this time Examining craft production and collection gift exchange and written description inheritance and loss it carefully unpacks the material processes that made the home a focus for contemporaries social and emotional lives The first book on its subject Domestic Space in Britain 1750 1840 employs methodologies from both art history and material culture studies to examine previously unpublished interiors spaces texts images and objects Utilising extensive archival research visual material and textual analysis and histories of emotion sociability and materiality it sheds light on the decoration and reception of a broad array of domestic spaces In so doing it writes a new history of late eighteenth and early nineteenth century domestic space establishing the materiality of the home as a crucial site for identity formation social interaction and emotional expression

The Face of Britain Simon Schama, 2016-08-16 Author of a number of celebrated works including the bestselling The Story of the Jews and Citizens A Chronicle of the French Revolution Simon Schama's latest book fuses history and art to create a tour de force of narrative sweep and illuminating insight Using images from works paintings photographs lithographs etchings sketches found in London's National Portrait Gallery The Face of Britain weaves together an account of their composition framed by their particular moment of creation and in the process unveils a collective portrait of nation and its history Portraits Schama writes have always been made with an eye to posterity Commissioned to paint Winston Churchill in 1954 Graham Sutherland struggled with how to capture the savior of Great Britain honestly and humanely Schama calls the portrait initially damned the most powerful image of a Great Briton ever executed Annie Leibovitz's photograph of a nude John Lennon kissing Yoko Ono taken five hours before his murder bears a weight of poignancy she could not possibly have anticipated Hans Holbein's preparatory sketch for a portrait of Henry VIII depicts an unstoppable engine of dynastic generation Here are expressions from across the centuries of normalcy and heroism beauty and disfigurement aristocracy and deprivation the familiar and the obscure the faces of courtesans warriors workers activists playwrights the high and mighty as well as pub crawlers Linking them is Schama's vibrant exploration of how their connective power emerges from the dynamic between subject and artist work and viewer time and place Schama's compelling analysis and impassioned evocation of these works create an unforgettable verbal mosaic that at once reveals and transforms the images he places before us Lavishly illustrated and written with the storytelling brio that is Schama's trademark The Face of Britain invites us to look at a nation's visual legacies and find its reflection

Oscar Wilde Prefigured Dominic Janes, 2016-11-10 I do not say you are it but you look it and you pose at it which is just as bad Lord Queensbury challenged Oscar Wilde in the courtroom which erupted in laughter accusing Wilde of posing as a sodomite What was so terrible about posing as a sodomite and why was Queensbury's horror greeted with such amusement In Oscar Wilde Prefigured Dominic Janes suggests that what divided the two sides in this case was not so much

the question of whether Wilde was or was not a sodomite but whether or not it mattered that people could appear to be sodomites For many intimations of sodomy were simply a part of the amusing spectacle of sophisticated life Oscar Wilde Prefigured is a study of the prehistory of this queer moment in 1895 Janes explores the complex ways in which men who desired sex with men in Britain had expressed such interests through clothing style and deportment since the mid eighteenth century He supplements the well established narrative of the inscription of sodomitical acts into a homosexual label and identity at the end of the nineteenth century by teasing out the means by which same sex desires could be signaled through visual display in Georgian and Victorian Britain Wilde it turns out is not the starting point for public queer figuration He is the pivot by which Georgian figures and twentieth century camp stereotypes meet Drawing on the mutually reinforcing phenomena of dandyism and caricature of alleged effeminates Janes examines a wide range of images drawn from theater fashion and the popular press to reveal new dimensions of identity politics gender performance and queer culture

Unsettling Colonial Modernity in Islamicate Contexts Kara Adbolmaleki,Roxana Akhbari,Siavash Saffari,2017-05-11 By focusing on colonial histories and legacies this edited volume breaks new ground in studying modernity in Islamicate contexts From a range of disciplinary perspectives the authors probe colonial modernity as a condition whose introduction into Islamicate contexts was facilitated historically by European encroachment into South Asia the Middle East and Northern Africa They also analyze the various modes through which in Europe itself and in North America by extension people from Islamicate contexts have been and continue to be otherized in the constitution and advancement of the project of modernity The book further brings to light a multiplicity of social political cultural and aesthetic modes of resistance aimed at subverting and unsettling colonial modernity in both Muslim majority and diasporic contexts *Material Lives* Serena Dyer,2021-01-28 Eighteenth century women told their life stories through making With its compelling stories of women s material experiences and practices *Material Lives* offers a new perspective on eighteenth century production and consumption Genteel women s making has traditionally been seen as decorative trivial and superficial Yet their material archives forged through fabric samples watercolours dressed prints and dolls garments reveal how women used the material culture of making to record and navigate their lives *Material Lives* positions women as makers in a consumer society Through fragments of fabric and paper Dyer explores an innovative way of accessing the lives of otherwise obscured women For researchers and students of material culture dress history consumption gender and women s history it offers a rich resource to illuminate the power of needles paintbrushes and scissors

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Table of Contents Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures

1. Understanding the eBook Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - The Rise of Digital Reading Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Advantages of eBooks Over Traditional Books
2. Identifying Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures

- User-Friendly Interface
- 4. Exploring eBook Recommendations from Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Personalized Recommendations
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures User Reviews and Ratings
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures and Bestseller Lists
- 5. Accessing Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures Free and Paid eBooks
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures Public Domain eBooks
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures eBook Subscription Services
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures Budget-Friendly Options
- 6. Navigating Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures eBook Formats
 - ePub, PDF, MOBI, and More
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures Compatibility with Devices
 - Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Highlighting and Note-Taking Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Interactive Elements Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
- 8. Staying Engaged with Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
- 9. Balancing eBooks and Physical Books Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain

- Minimizing Distractions
- Managing Screen Time
- 11. Cultivating a Reading Routine Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Setting Reading Goals Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Fact-Checking eBook Content of Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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