

Giovanna Motta

Horrible Prettiness Robert Allen, 2000-11-09 Robert Allen's compelling book examines burlesque not only as popular entertainment but also as a complex and transforming cultural phenomenon When Lydia Thompson and her controversial female troupe of British Blondes brought modern burlesque to the United States in 1868 the result was electric Their impertinent humor streetwise manner and provocative parodies of masculinity brought them enormous popular success and the condemnation of critics cultural commentators and even women's rights campaigners Burlesque was a cultural threat Allen argues because it inverted the normal world of middle class social relations and transgressed norms of proper feminine behavior and appearance Initially playing to respectable middle class audiences burlesque was quickly relegated to the shadow world of working class male leisure In this process the burlesque performer lost her voice as burlesque increasingly revolved around the display of her body Locating burlesque within the context of both the social transformation of American theater and its patterns of gender representation Allen concludes that burlesque represents a fascinating example of the potential transgressiveness of popular entertainment forms as well as the strategies by which they have been contained and their threats defused **Horrible Prettiness** Robert C. Allen, 1991 The Costumes of Burlesque Coleen Scott, 2019-06-03 The Costumes of Burlesque 1866 2018 is the first volume to inclusively document burlesque costume from its birth in the 1860 s through the global burlesque movement in 2018 This lushly illustrated book presents the history and development of this American art form by documenting the origins influencers and genuine articles that created its aesthetic Showcases of legendary performers including Lydia Thompson Gypsy Rose Lee Sally Rand Bettie Page Kitten Natividad and Dita Von Teese demonstrate costume styles through the years This guide gives readers a clear view of how burlesque costume looked and why It teaches collectors burlesque performers and fans alike to recognize vintage pieces for what they are and to design their own costumes with inspiration from the originals By including detailed costume documentation over 400 images and interviews with prominent costume designers such as Catherine D Lish and Garo Sparo The Costumes of Burlesque brings 150 years of burlesque costume history to life The Age of Promiscuity Doru Pop, 2018-11-15 This book presents an original and engaging look at contemporary popular culture opening with the provocative idea that this is a day and age of complete exhaustion of ideas images stories and myths Questioning the effects of content recycling in cinema and other media the author further elaborates on the repurposing of cultural junk the reassembling of narratives and myths The thought provoking hypothesis proposed in this research is that we have entered an age of cultural promiscuity By analyzing the mutations of myth making practices and connecting them with larger cultural manifestations the author explains these transformations as integral to the development of a myth illogical imagination Cinematic and mythological representations in mainstream Hollywood films have reached a point of amalgamation with no return which marks the beginning of a fourth age of representations where signs and meanings are manifested in illogical permutations. This is more explicit in films that

commingle aliens cowboys undead American presidents and zombie nazis joining together in the same narrative ghosts werewolves and vampires aggregating disjoined storylines and historical fake facts all coalesced in an orgy of empty burlesque and infantile masquerades This interdisciplinary research combines cultural studies film criticism art and myth interpretations bringing into the debate multiple concepts from related fields such as critical theory and media criticism The book also opens up to innovative approaches from a wide array of academic disciplines offering researchers students and those fascinated by the transformations happening in contemporary cinema an interpretative tool based on a revised dialectic approach The conclusion is that we are now victims of a zombie semiotics Meaning making in contemporary culture politics and aesthetics is dominated by a process of incessant desecration of significations specific to the total mishmash of representations analyzed here Blues Mamas and Broadway Belters Masi Asare, 2024-09-20 In Blues Mamas and Broadway Belters songwriter scholar and dramatist Masi Asare explores the singing practice of black women singers in US musical theatre between 1900 and 1970 Asare shows how a vanquard of black women singers including Gertrude Ma Rainey Bessie Smith Ethel Waters Pearl Bailey Juanita Hall Lena Horne Eartha Kitt Diahann Carroll and Leslie Uggams created a lineage of highly trained and effective voice teachers whose sound and vocal techniques continue to be heard today Challenging pervasive narratives that these and other black women possessed untrained voices Asare theorizes singing as a form of sonic citational practice how the sound of the teacher's voice lives on in the student's singing From vaudeville blues shouters black torch singers and character actresses to nightclub vocalists and Broadway glamour girls Asare locates black women of the musical stage in the context of historical voice pedagogy She invites readers not only to study these singers but to study with them taking seriously what they and their contemporaries have taught about the voice Ultimately Asare speaks to the need to feel and hear the racial history in contemporary musical theatre The Prettiest Girl on Stage Is a Man Kathleen B. Casey, 2024-01-12 In this highly readable book Kathleen Casey makes an important intervention into the study of early twentieth century American vaudeville and some of its most infamous stars She pinpoints the blind spot in current scholarship by demonstrating how race as much as gender charges the meanings in vaudeville performance Linda Mizejewski author of Pretty Funny Women Comedians and Body Politics and Ziegfeld Girl From the 1890s through the 1920s vaudeville reigned as one of the most popular entertainment forms in urban America Through drama humor and satire it invited its socially economically and ethnically diverse audiences to turn a self conscious eye upon themselves and their culture which was being rapidly transformed by such forces as immigration racial discord and new conceptions of gender roles It was no coincidence that acts featuring cross dressing performers and racial impersonators were among vaudeville s biggest attractions In this lively and enlightening study Kathleen B Casey explores the ways in which the gender and race bending spectacles of vaudeville dramatized the economic technological social and cultural upheaval that gripped the United States in the early twentieth century She focuses on four key performers Eva Tanguay known as The I Don t Care Girl was

loved for her defiance of Victorian decorum linking white womanliness to animalistic savagery at a time when racial and gender ideologies were undergoing significant reconstruction In contrast Julian Eltinge the era s foremost female impersonator used race to exaggerate notions of manliness and femininity in a way that reinforced traditional norms more than it undermined them Lillyn Brown a biracial woman who portrayed a cosmopolitan black male dandy while singing about an antebellum southern past offered her audiences black and white starkly different visual and aural messages about race and gender Finally Sophie Tucker who often performed in blackface during the early years of her long and heralded career strategically played with prevailing ideologies by alternately portraying herself as white Jewish black manly and womanly while managing remarkably to convince audiences that these identities could coexist within one body Analyzing a wide assortment of primary materials advertisements recordings lyrics sheet music costumes photographs reviews and press accounts from the era Casey looks not only at gender and racial impersonation but also at how spectators reacted to these performances Kathleen B Casey is an assistant professor of history at Virginia Wesleyan College Theatre. Culture and Temperance Reform in Nineteenth-Century America John W. Frick, 2003-07-21 This book examines the role of temperance drama in American theatre and compares the American genre to its British counterpart Hoops Betsy Golden Kellem, 2025-06-10 Jumping Through Hoops tells the hidden history of female circus performers who played with and shattered gender stereotypes during the rise of the American traveling circus The circus is full of colorful tales of larger than life personalities such as P T Barnum General Tom Thumb and Philip Astley the so called father of the modern circus However history often overlooks the astounding ways that women carved out space for themselves in the circus at a time when women were expected to stay home and defer to men Jumping Through Hoops sets the record straight telling the stories of boundary breaking circus women such as The Queen of Beauty Lavinia Warren Millie Christine McKoy the Two Headed Nightingale and Patty Astley who should rightfully be remembered as the mother of modern circus The spectacular skills unusual bodies and bold backstories of these female and gender non conforming circus performers who walked on tightropes across waterfalls rode horseback in drag wrestled snakes and performed feats of electrical magic challenged public ideas of what femininity could look like Jumping Through Hoops gives these performers their rightful place in circus history In this deeply researched book Emmy award winning circus historian Betsy Golden Kellem deftly explores how the beginning of modern mass media culture changes in technology and transportation and cultural shifts in the United States impacted the circus and how these extraordinary individual circus artists shaped our modern understanding of gender Grindhouse Nostalgia David Church, 2015-01-13 Too often dismissed as nothing culture and performance in America more than trash cinema exploitation films have become both earnestly appreciated cult objects and home video items that are more accessible than ever In this wide ranging new study David Church explores how the history of drive in theatres and urban grind houses has descended to the home video formats that keep these lurid movies fondly alive today Arguing for the

importance of cultural memory in contemporary fan practices Church focuses on both the re release of archival exploitation films on DVD and the recent cycle of retrosploitation films like Grindhouse Machete Viva The Devils Rejects and Black Dynamite At a time when older ideas of subcultural belonging have become increasingly subject to nostalgia Grindhouse Nostalgia presents an indispensable study of exploitation cinemas continuing allure and is a bold contribution to our understanding of fandom taste politics film distribution and home video "Bold! Daring! Shocking! True!" Eric Schaefer, 1999 A social and cultural history of exploitation films which were produced on the fringes of Hollywood and often dealt with subjects forbidden by the Production Code Sex Scene Eric Schaefer, 2014-03-21 Sex Scene suggests that what we have come to understand as the sexual revolution of the late 1960s and early 1970s was actually a media revolution In lively essays the contributors examine a range of mass media film and television recorded sound and publishing that provide evidence of the circulation of sex in the public sphere from the mainstream to the fringe They discuss art films such as I am Curious Yellow mainstream movies including Midnight Cowboy sexploitation films such as Mantis in Lace the emergence of erotic film festivals and of gay pornography the use of multimedia in sex education and the sexual innuendo of The Love Boat Scholars of cultural studies history and media studies the contributors bring shared concerns to their diverse topics They highlight the increasingly fluid divide between public and private the rise of consumer and therapeutic cultures and the relationship between identity politics and individual rights The provocative surveys and case studies in this nuanced cultural history reframe the sexual revolution as the mass sexualization of our mediated world Contributors Joseph Lam Duong Jeffrey Escoffier Kevin M Flanagan Elena Gorfinkel Raymond J Haberski Jr Joan Hawkins Kevin Heffernan Eithne Johnson Arthur Knight Elana Levine Christie Milliken Eric Schaefer Jeffrey Sconce Jacob Smith Leigh Ann Wheeler Linda Williams

Fashion through History Giovanna Motta, 2018-06-11 This book arises from an international conference held at Sapienza University in Rome Italy in May 2015 and it includes papers by important Italian scholars of fashion It is dedicated to one of the main indicators of social change fashion analysed within different scientific fields historical periods and geographical areas This volume deals with issues of economy and fashion copyright industrial designs trademarks trade secrets and patents as well as new communication devices and strategies in the era of increasing globalization and market integration Contributions analyze fashion blogs fashion communication strategies relations between fashion and technology social media grass roots communication social and cultural aspects of digital technologies mobile fashion applications and the dynamic fashion system in the virtual world Visual identification symbols of fashion details such as the Catalan hat or the Basque beret the concept of Made in Italy and its success in the world and new materials and technological innovations are also explored United States History James Warren Oberly,1995 With Amusement for All LeRoy Ashby,2006-05-12 With Amusement for All is a sweeping interpretative history of American popular culture Providing deep insights into various individuals events and movements LeRoy Ashby explores the development and influence of popular culture from minstrel

shows to hip hop from the penny press to pulp magazines from the NBA to NASCAR and much in between By placing the evolution of popular amusement in historical context Ashby illuminates the complex ways in which popular culture both reflects and transforms American society He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment The mainstream has repeatedly coopted and sanitized marginal trends in a process that continues to shift the limits of acceptability Ashby describes how social control and notions of public morality often vie with the bold erotic and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites Ashby argues that popular culture is indeed a democratic art as it entertains the masses provides opportunities for powerless and disadvantaged individuals to succeed and responds to changing public hopes fears and desires However it has also served to reinforce prejudices leading to discrimination and violence Accordingly the study of popular culture reveals the often dubious contours of the American dream With Amusement for All never loses sight of pop culture's primary goal the buying and selling of fun Ironically although popular culture has drawn an enormous variety of amusements from grassroots origins the biggest winners are most often sprawling corporations with little connection to a movement s original innovators American Culture, American Tastes Michael Kammen, 2012-10-03 Americans have a long history of public arguments about taste the uses of leisure and what is culturally appropriate in a democracy that has a strong work ethic Michael Kammen surveys these debates as well as our changing taste preferences especially in the past century and the shifting perceptions that have accompanied them Professor Kammen shows how the post traditional popular culture that flourished after the 1880s became full blown mass culture after World War II in an era of unprecedented affluence and travel He charts the influence of advertising and opinion polling the development of standardized products shopping centers and mass marketing the separation of youth and adult culture the gradual repudiation of the genteel tradition and the commercialization of organized entertainment He stresses the significance of television in the shaping of mass culture and of consumerism in its reconfiguration over the past two decades Focusing on our own time Kammen discusses the use of the fluid nature of cultural taste to enlarge audiences and increase revenues and reveals how the public role of intellectuals and cultural critics has declined as the power of corporate sponsors and promoters has risen As a result of this diminution of cultural authority he says definitive pronouncements have been replaced by divergent points of view and there is as well a tendency to blur fact and fiction reality and illusion An important commentary on the often conflicting ways Americans have understood defined and talked about their changing The Queen of Denver Shelby Carr, 2020-09-07 For more than four decades at the turn of culture in the twentieth century the century Louise Sneed Hill ruled over Denver's high society with her southern charm societal tact and passion for success Hill created a society group dubbed the Sacred Thirty Six and held parties that encouraged animal dances roller skating and alcohol consumption She fashioned herself to the public as a hardworking self made woman She used the press to sell her

image emphasize amusement and aid in her mission to transform society from Victorian morality to unabashed fun She pushed boundaries at a time when American society was unsure of its social direction Historian Shelby Carr delves into the complex story of the highly mythicized misrepresented and misunderstood Mrs Crawford Hill George, 2016-10-26 Like many western boomtowns at the turn of the twentieth century Spokane Washington enjoyed a lively theatrical scene ranging from plays concerts and operas to salacious variety and vaudeville shows Yet even as Spokanites took pride in their city's reputation as a good show town the more genteel among them worried about its Wild West atmosphere In Show Town historian Holly George correlates the clash of tastes and sensibilities among Spokane s theater patrons with a larger shift in values occurring throughout the Inland West and the nation during a period of rapid social change George begins this multifaceted story in 1890 when two Spokane developers built the lavish Auditorium Theater as a kind of advertisement for the young city The new venue catered to a class of people made wealthy by speculation railroads and mining Yet the refined entertainment the Auditorium offered conflicted with the rollicking shows that played in the town s variety theaters designed to draw in the migratory workers primarily single men who provided labor for the same industries that made the fortunes of Spokane's elite As well to do Spokanites attempted to clamp down on the variety theaters performances at even the city's more respectable legitimate playhouses began to reflect a movement away from Victorian sensibilities to a more modern desire for self fulfillment particularly among women Theaters joined the debate over modern femininity by presenting plays on issues ranging from woman's suffrage to shifting marital expectations At the same time national theater monopolies transmitted to the people of Spokane new styles and tastes that mirrored larger cultural trends Lucidly written and meticulously researched Show Town is a groundbreaking work of cultural history By examining one city s theatrical scene in all its complex dimensions this book expands our understanding of the forces that shaped the urban American West Arabs in the Americas Darcy Zabel, 2006 Offering more than just an introduction or a celebration of the Arab American presence in the Americas the essays in this book aim at expanding readers understanding of what it means to be part of the Arab diaspora and to live in the Americas The Routledge Circus Studies Reader Peta Tait, Katie Lavers, 2020-09-10 The Routledge Circus Studies Reader offers an absorbing critical introduction to this diverse and emerging field It brings together the work of over 30 scholars in this discipline including Janet Davis Helen Stoddart and Peta Tait to highlight and address the field s key historical critical and theoretical issues It is organised into three accessible sections Perspectives Precedents and Presents which approach historical aspects current issues and the future of circus performance The chapters grouped together into 13 theme based sub sections provide a clear entry point into the field and emphasise the diversity of approaches available to students and scholars of circus studies Classic accounts of performance including pieces by Philippe Petit and Friedrich Nietzsche are included alongside more recent scholarship in the field Edited by two scholars whose work is strongly connected to the dynamic world of performance The Routledge Circus Studies Reader is an essential teaching and study resource for the emerging discipline of circus studies It also provides a stimulating introduction to the field for lovers of circus <u>Birth of an Industry</u> Nicholas Sammond,2015-08-27 In Birth of an Industry Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy He charts the industrialization of animation in the early twentieth century its representation in the cartoons themselves and how important blackface minstrels were to that performance standing in for the frustrations of animation workers Cherished cartoon characters such as Mickey Mouse and Felix the Cat were conceived and developed using blackface minstrelsy s visual and performative conventions these characters are not like minstrels they are minstrels They play out the social cultural political and racial anxieties and desires that link race to the laboring body just as live minstrel show performers did Carefully examining how early animation helped to naturalize virulent racial formations Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel but actually pleasurable Although the visible links between cartoon characters and the minstrel stage faded long ago Sammond shows how important those links are to thinking about animation then and now and about how cartoons continue to help to illuminate the central place of race in American cultural and social life

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