



[Book] Posing Modernity: The Black Model From Manet And Matisse To Today

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Posing Modernity-Denise Murrell 2018-11-27 An ambitious and revelatory investigation of the black female figure in modern art, tracing the legacy of Manet through to contemporary art This revelatory study investigates how changing modes of representing the black female figure were foundational to the development of modern art. Posing Modernity examines the legacy of Édouard Manet's Olympia (1863), arguing that this radical painting marked a fitfully evolving shift toward modernist portrayals of the black figure as an active participant in everyday life rather than as an exotic "other." Denise Murrell explores the little-known interfaces between the avant-gardists of nineteenth-century Paris and the post-abolition community of free black Parisians. She traces the impact of Manet's reconsideration of the black model into the twentieth century and across the Atlantic, where Henri Matisse visited Harlem jazz clubs and later produced transformative portraits of black dancers as icons of modern beauty. These and other works by the artist are set in dialogue with the urbane "New Negro" portraiture style with which Harlem Renaissance artists including Charles Alston and Laura Wheeler Waring defied racial stereotypes. The book concludes with a look at how Manet's and Matisse's depictions influenced Romare Bearden and continue to reverberate in the work of such global contemporary artists as Faith Ringgold, Aimé Mpane, Maud Sulter, and Mickalene Thomas, who draw on art history to explore its multiple voices. Featuring over 175 illustrations and profiles of several models, Posing Modernity illuminates long-observed figures and proposes that a history of modernism cannot be complete until it examines the vital role of the black female muse within it.

Posing Modernity-Denise Murrell 2018 "This revelatory study investigates how changing modes of representing the black female figure were foundational to the development of modern art. Posing Modernity examines the legacy of Edouard Manet's Olympia (1863), arguing that this radical painting marked a fitfully evolving shift toward modernist portrayals of the black figure as an active participant in everyday life rather than as an exotic "other." Denise Murrell explores the little-known interfaces between the avant-gardists of nineteenth-century Paris and the post-abolition community of free black Parisians. She traces the impact of Manet's reconsideration of the black model into the twentieth century and across the Atlantic, where Henri Matisse visited Harlem jazz clubs and later produced transformative portraits of black dancers as icons of modern beauty. These and other works by the artist are set in dialogue with the urbane "New Negro" portraiture style with which Harlem Renaissance artists including Charles Alston and Laura Wheeler Waring defied racial stereotypes. The book concludes with a look at how Manet's and Matisse's depictions influenced Romare Bearden and continue to reverberate in the work of such global contemporary artists as Faith Ringgold, Aimé Mpane, Maud Sulter, and Mickalene Thomas, who draw on art history to explore its multiple voices"--Publisher's description.

Remaking Race and History-RenŽe Ater 2011-11-22 "The George Gund Foundation imprint in African American studies."

Eccentric Objects-Jo Applin 2012-10-30 In America during the 1960s, sculpture as an artistic practice underwent a series of radical transformations. Artists including Lee Bontecou, Claes Oldenburg, Lucas Samaras, H. C. Westermann, and Bruce Nauman offered alternative ways of imagining the three-dimensional object. The objects they created were variously described as erotic, soft, figurative, aggressive, bodily, or, in the words of the critic Lucy Lippard, "eccentric." Looking beyond the familiar and canonic artworks of the 1960s, the book challenges not only how we think about these artists, but how we learn to look at the more familiar narratives of 1960s sculpture, such as Pop and Minimalism. Ambivalent and

disruptive, the work of this decade articulated a radical renegotiation—rejection, even—of contemporary paradigms of sculptural practice. This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture.

Race-ing Art History-Kymberly N. Pinder 2013-04-15 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Creating Their Own Image-Lisa E. Farrington 2005 Explores how African American women artists have created an alternative vision of how women of color can be, are, and might be presented in American culture by weaving together artists, styles, and periods.

White on Black-Jan Nederveen Pieterse 1992-01-01 White on Black is a compelling visual history of the development of European and American stereotypes of black people over the last two hundred years. Its purpose is to show the pervasiveness of prejudice against blacks throughout the western world as expressed in stock-in-trade racist imagery and caricature. Reproducing a wide range of illustrations—from engravings and lithographs to advertisements, candy wrappings, biscuit tins, dolls, posters, and comic strips—the book challenges the hidden assumptions of even those who view themselves as unprejudiced. Jan Nederveen Pieterse sets Western images of Africa and blacks in a chronological framework, including representations from medieval times, from the colonial period with its explorers, settlers, and missionaries, from the era of slavery and abolition, and from the multicultural societies of the present day. Pieterse shows that blacks have been routinely depicted throughout the West as servants, entertainers, and athletes, and that particular countries have developed their own comforting black stereotypes about blacks: Sambo and Uncle Tom in the United States, Golliwog in Britain, Bamboula in France, and Black Peter in the Netherlands. Looking at conventional portrayals of blacks in the nursery, in sexual arenas, and in commerce and advertising, Pieterse analyzes the conceptual roots of the stereotypes about them. The images that he presents have a direct and dramatic impact, and they raise questions about the expression of power within popular culture and the force of caricature, humor, and parody as instruments of oppression.

Modernist Art in Ethiopia-Elizabeth W. Giorgis 2019-02-11 If modernism initially came to Africa through colonial contact, what does Ethiopia's inimitable historical condition—its independence save for five years under Italian occupation—mean for its own modernist tradition? In Modernist Art in Ethiopia—the first book-length study of the topic—Elizabeth W. Giorgis recognizes that her home country's supposed singularity, particularly as it pertains to its history from 1900 to the present, cannot be conceived outside the broader colonial legacy. She uses the evolution of modernist art in Ethiopia to open up the intellectual, cultural, and political histories of it in a pan-African context. Giorgis explores the varied precedents of the country's political and intellectual history to understand the ways in which the import and range of visual narratives were mediated across different moments, and to reveal the conditions that account for the extraordinary dynamism of the visual arts in Ethiopia. In locating its arguments at the intersection of visual culture and literary and performance studies, Modernist Art in Ethiopia details how innovations in visual art intersected with shifts in philosophical and ideological narratives of modernity. The result is profoundly innovative work—a bold intellectual, cultural, and political history of Ethiopia, with art as its centerpiece.

Boston's Apollo-Erica E. Hirshler 2020-01-01 In 1916, John Singer Sargent

(1856-1925) met Thomas Eugene McKeller (1890-1962) a young African American elevator attendant at Boston's Hotel Vendome. McKeller became the principal model for Sargent's murals in the new wing of the Boston's Museum of Fine Arts, among the painter's most ambitious works. Sargent's nude studies and sketches from this project attest to a close collaboration between the two men that unfolded over nearly ten years. Featuring drawings given by Sargent to Isabella Stewart Gardner and published in full for the first time, a portrait of McKeller, and archival materials reconstructing his life and relationship with Sargent, this book opens new avenues into artist-model relationships and transforms our understanding of Sargent's iconic American paintings. Essays offer the first biography of Thomas McKeller and a window into African American life in early 20th century Roxbury. They address the artist's sexuality, his models, and consider questions of race and gender.

African-American Art-Sharon F. Patton 1998 Discusses African American folk art, decorative art, photography, and fine arts

Black Art and Culture in the 20th Century-Richard J. Powell 1997 Includes African American artist profiles, offers an examination of the social and cultural context of every type of art form from painting to performance art, and looks at the role of the Black artist

Modernism on the Nile-Alex Dika Seggerman 2019-08-13 Analyzing the modernist art movement that arose in Cairo and Alexandria from the late nineteenth century through the 1960s, Alex Dika Seggerman reveals how the visual arts were part of a multifaceted transnational modernism. While the work of diverse, major Egyptian artists during this era may have appeared to be secular, she argues, it reflected the subtle but essential inflection of Islam, as a faith, history, and lived experience, in the overarching development of Middle Eastern modernity. Challenging typical views of modernism in art history as solely Euro-American, and expanding the conventional periodization of Islamic art history, Seggerman theorizes a "constellational modernism" for the emerging field of global modernism. Rather than seeing modernism in a generalized, hyperconnected network, she finds that art and artists circulated in distinct constellations that encompassed finite local and transnational relations. Such constellations, which could engage visual systems both along and beyond the Nile, from Los Angeles to Delhi, were materialized in visual culture that ranged from oil paintings and sculpture to photography and prints. Based on extensive research in Egypt, Europe, and the United States, this richly illustrated book poses a compelling argument for the importance of Muslim networks to global modernism.

Black in Rembrandt's Time-Elmer Kolfin 2020-05-11 * The rise of the Fab Four - The Beatles in their fledgling years of fame * Incredible photos, many unseen, from the cameras of Terry O'Neill, Norman Parkinson, Michael Ward and Derek Bayes * With text by renowned Pop historian Tony Barrell * The perfect gift for any fan who keeps Beatlemania alive today The Beatles ascended like no band before, hurtling to the dizzy heights of international stardom in the early 1960s. Their counter-cultural vibes and unmistakable talent are still the subject of much discussion today - as is the rabid devotion of their fans. But how did one pop group become, as Lennon infamously quipped, "more popular than Jesus"? The work of four photographers provides an enlightening insight into the band's rise to fame. Ward captured the Fab Four when Beatlemania was still confined to their own home city - the band braved the icy Liverpool streets for a promotional shoot during the Big Freeze of '62-63. O'Neill crossed paths with The Beatles amid the buzz of the Swinging Sixties, resonating with the band in 1963 as a photographer of their generation. Parkinson delivered a deceptively relaxed shoot later that year, when the band were recording their second album; while Bayes captured never-before-published candid shots of The Beatles filming Help! in 1965. Accompanying these pictures, Tony Barrell's text delves into the Beatlemania phenomenon - the good, the bad, the ugly and the odd. From the creation of their early hit records to the hails of confectionery that peppered stages after John claimed George had eaten his jelly babies, Beatlemania: Four Photographers on the Fab Four reveals how one band became a lasting sensation.

Black Wave-Kim Ghattas 2020-01-28 A New York Times Notable Book of 2020 "[A] sweeping and authoritative history" (The New York Times Book Review), Black Wave is an unprecedented and ambitious examination of how the modern Middle East unraveled and why it started with the pivotal year of 1979. Kim Ghattas seamlessly weaves together history, geopolitics, and culture to deliver a gripping read of the largely unexplored story of the rivalry between Saudi Arabia and Iran, born from the sparks of the 1979 Iranian revolution and fueled by American policy. With vivid story-

telling, extensive historical research and on-the-ground reporting, Ghattas dispels accepted truths about a region she calls home. She explores how Sunni Saudi Arabia and Shia Iran, once allies and twin pillars of US strategy in the region, became mortal enemies after 1979. She shows how they used and distorted religion in a competition that went well beyond geopolitics. Feeding intolerance, suppressing cultural expression, and encouraging sectarian violence from Egypt to Pakistan, the war for cultural supremacy led to Iran's fatwa against author Salman Rushdie, the assassination of countless intellectuals, the birth of groups like Hezbollah in Lebanon, the September 11th terrorist attacks, and the rise of ISIS. Ghattas introduces us to a riveting cast of characters whose lives were upended by the geopolitical drama over four decades: from the Pakistani television anchor who defied her country's dictator, to the Egyptian novelist thrown in jail for indecent writings all the way to the murder of journalist Jamal Khashoggi in the Saudi consulate in Istanbul in 2018. Black Wave is both an intimate and sweeping history of the region and will significantly alter perceptions of the Middle East.

Waiting for Omar Gatlato-Natasha Marie Llorens 2020-01-14 Artists who belong to Algeria are caught between a national mythology that does not represent them and a historical space blanked out by state-sanctioned amnesia on both sides of the Mediterranean. Waiting for Omar Gatlato: A Survey of Contemporary Art from Algeria and Its Diaspora presents the work of twenty-five such artists who offer diverse representations of everyday life and are rigorously critical in their engagement with the legacies of Orientalist figuration, modernist abstraction, monumental public art, Conceptual art, and postmodern media theory after 1962, in a postindependence context. This publication includes the first English translations of texts by key theorists of contemporary art in Algeria on the evolving relationship between art and politics, as well as poetry by Samira Negrouche and a graphic essay by Nawel Louerrad. The book's title comes from an essay by Wassyla Tamzali on Merzak Allouache's 1977 film Omar Gatlato. Exhibition: Art Gallery, Columbia University in the City of New York, New York, USA (26.10.2019 - 15.03.2020).

Coffee, Tea, and Chocolate-Yao-Fen You 2016 "This catalogue was published in conjunction with the exhibition Coffee, Tea, and Chocolate, Detroit Institute of Arts."

Art Can Help-Robert Adams 2017-01-01 A collection of inspiring essays by the photographer Robert Adams, who advocates the meaningfulness of art in a disillusioned society In Art Can Help, the internationally acclaimed American photographer Robert Adams offers over two dozen meditations on the purpose of art and the responsibility of the artist. In particular, Adams advocates art that evokes beauty without irony or sentimentality, art that "encourages us to gratitude and engagement, and is of both personal and civic consequence." Following an introduction, the book begins with two short essays on the works of the American painter Edward Hopper, an artist venerated by Adams. The rest of this compilation contains texts--more than half of which have never before been published--that contemplate one or two works by an individual artist. The pictures discussed are by noted photographers such as Julia Margaret Cameron, Emmet Gowin, Dorothea Lange, Abelardo Morell, Edward Ranney, Judith Joy Ross, John Szarkowski, and Garry Winogrand. Several essays summon the words of literary figures, including Virginia Woolf and Czeslaw Milosz. Adams's voice is at once intimate and accessible, and is imbued with the accumulated wisdom of a long career devoted to making and viewing art. This eloquent and moving book champions art that fights against disillusionment and despair.

Marking Time-Nicole R. Fleetwood 2020 Nicole Fleetwood enters American prisons to explore the creativity flourishing there. Though isolated and degraded, incarcerated artists produce bold works that testify to the economic and racial injustice of American punishment. These pieces, many published here for the first time, offer a new vision of freedom for the twenty-first century.

These Truths: A History of the United States-Jill Lepore 2018-09-18 New York Times Bestseller In the most ambitious one-volume American history in decades, award-winning historian and New Yorker writer Jill Lepore offers a magisterial account of the origins and rise of a divided nation, an urgently needed reckoning with the beauty and tragedy of American history. Written in elegiac prose, Lepore's groundbreaking investigation places truth itself—a devotion to facts, proof, and evidence—at the center of the nation's history. The American experiment rests on three ideas—"these truths," Jefferson called them—political equality, natural rights, and the sovereignty of the people. And it rests, too, on a fearless dedication to inquiry, Lepore argues, because self-government depends on

it. But has the nation, and democracy itself, delivered on that promise? These Truths tells this uniquely American story, beginning in 1492, asking whether the course of events over more than five centuries has proven the nation's truths, or belied them. To answer that question, Lepore traces the intertwined histories of American politics, law, journalism, and technology, from the colonial town meeting to the nineteenth-century party machine, from talk radio to twenty-first-century Internet polls, from Magna Carta to the Patriot Act, from the printing press to Facebook News. Along the way, Lepore's sovereign chronicle is filled with arresting sketches of both well-known and lesser-known Americans, from a parade of presidents and a rogues' gallery of political mischief makers to the intrepid leaders of protest movements, including Frederick Douglass, the famed abolitionist orator; William Jennings Bryan, the three-time presidential candidate and ultimately tragic populist; Pauli Murray, the visionary civil rights strategist; and Phyllis Schlafly, the uncredited architect of modern conservatism. Americans are descended from slaves and slave owners, from conquerors and the conquered, from immigrants and from people who have fought to end immigration. "A nation born in contradiction will fight forever over the meaning of its history," Lepore writes, but engaging in that struggle by studying the past is part of the work of citizenship. "The past is an inheritance, a gift and a burden," These Truths observes. "It can't be shirked. There's nothing for it but to get to know it."

Going There-Richard J. Powell 2020-10-02 A kaleidoscopic survey of black satire in 20th- and 21st-century American art In this groundbreaking study, Richard J. Powell investigates the visual forms of satire produced by black artists in 20th- and 21st-century America. Underscoring the historical use of visual satire as antiracist dissent and introspective critique, Powell argues that it has a distinctly African American lineage. Taking on some of the most controversial works of the past century—in all their complexity, humor, and provocation—Powell raises important questions about the social power of art. Expansive in both historical reach and breadth of media presented, Going There interweaves discussions of such works as the midcentury cartoons of Ollie Harrington, the installations of Kara Walker, the paintings of Robert Colescott, and the movies of Spike Lee. Other artists featured in the book include David Hammons, Arthur Jafa, Beverly McIver, Howardena Pindell, Betye Saar, and Carrie Mae Weems. Thoroughly researched and rich in context, Going There is essential reading in the history of satire, racial politics, and contemporary art.

Cutting a Figure-Richard J. Powell 2008 Examining portraits of black people over the past two centuries, Cutting a Figure argues that these images should be viewed as a distinct category of portraiture that differs significantly from depictions of people with other racial and ethnic backgrounds. The difference, Richard Powell contends, lies in the social capital that stems directly from the black subject's power to subvert dominant racist representations by evincing such traits as self-composure, self-adornment, and self-imagining. Powell forcefully supports this argument with evidence drawn from a survey of nineteenth-century portraits, in-depth case studies of the postwar fashion model Donyale Luna and the contemporary portraitist Barkley L. Hendricks, and insightful analyses of images created since the late 1970s. Along the way, he discusses major artists—such as Frédéric Bazille, John Singer Sargent, James Van Der Zee, and David Hammons—alongside such overlooked producers of black visual culture as the Tonka and Nike corporations. Combining previously unpublished images with scrupulous archival research, Cutting a Figure illuminates the ideological nature of the genre and the centrality of race and cultural identity in understanding modern and contemporary portraiture.

Writing in Space, 1973-2019-Lorraine O'Grady 2020-10-30 Writing in Space, 1973-2019 gathers the writings of conceptual artist Lorraine O'Grady, who for over forty years has investigated the complicated relationship between text and image. A firsthand account of O'Grady's wide-ranging practice, this volume contains statements, scripts, and previously unpublished notes charting the development of her performance work and conceptual photography; her art and music criticism that appeared in the Village Voice and Artforum; critical and theoretical essays on art and culture, including her classic "Olympia's Maid"; and interviews in which O'Grady maps, expands, and complicates the intellectual terrain of her work. She examines issues ranging from black female subjectivity to diaspora and race and representation in contemporary art, exploring both their personal and their institutional implications. O'Grady's writings—introduced in this collection by critic and curator Aruna D'Souza—offer a unique window into her artistic and intellectual evolution while consistently plumbing the political possibilities of art.

Riffs and Relations-Adrienne L. Childs 2020-02-25 A timely consideration

of African-American artists' rich engagement with the history of art from the twentieth century. Riffs and Relations: African American Artists and the European Modernist Tradition presents works by African American artists of the twentieth and twenty-first centuries together with works by the early-twentieth-century European artists with whom they engaged. Black artists have investigated, interrogated, invaded, entangled, annihilated, or immersed themselves in the aesthetics, symbolism, and ethos of European art for more than a century. The powerful push and pull of this relationship constitutes a distinct tradition for many African American artists who source the master narratives of art history to critique, embrace, or claim their own space. This groundbreaking catalog—accompanying a major exhibition at the Phillips Collection in Washington, D.C.—explores the connections and frictions around modernism in the works of artists such as Romare Bearden, Pablo Picasso, Faith Ringgold, Renee Cox, Robert Colescott, Norman Lewis, Hank Willis Thomas, Carrie Mae Weems and Henri Matisse. The volume explores how blackness has often been conceived from the standpoint of these international and intergenerational connections and presents the divergent and complex works born of these important dialogues.

The Black Figure in the European Imaginary-Susan H Libby 2017-01-09 Studies the way in which the visual arts in Europe perceived, or imagined, black people during the long nineteenth-century.

Reason and Resonance-Veit Erlmann 2014-06-25 How the ear came to play a central role in modern culture and rationality.

Writing Women's Worlds-Lila Abu-Lughod 2008-04-07 Extrait de la couverture : " In 1978 Lila Abu-Lughod climbed out of a dusty van to meet members of a small Awlad 'Ali Bedouin community. Living in this Egyptian Bedouin settlement for extended periods during the following decade, Abu-Lughod took part in family life, with its moments of humor, affection, and anger. As the new teller of these tales Abu-Lughod draws on anthropological and feminist insights to construct a critical ethnography. She explores how the telling of these stories challenges the power of anthropological theory to render adequately the lives of others and the way feminist theory appropriates Third World women. Writing Women's Worlds is thus at once a vivid set of stories and a study in the politics of representation."

Black Venus-James MacManus 2013-05-07 A tale based on the romance between Charles Baudelaire and the Haitian cabaret singer who inspired his most controversial poems is set against the art scene of nineteenth-century Paris and follows their scandalous public trial for obscenity.

Martha Rosler-Rosalyn Deutsche 2018-01-01 The politically engaged work of Martha Rosler is fascinating and provocative; this wide-ranging survey brings timely insights at a moment of resurgence for political activism and feminism.

Tomorrow's Tomorrow-Joyce A. Ladner 1972 Present-day psycho-social study of low income black American girls in large metropolitan centers and a look at the conditions of black womanhood in the past

Double Negative-Racquel J. Gates 2018-08-10 From the antics of Flavor Flav on Flavor of Love to the brazen behavior of the women on Love & Hip Hop, so-called negative images of African Americans are a recurrent mainstay of contemporary American media representations. In Double Negative Racquel J. Gates examines the generative potential of such images, showing how some of the most disreputable representations of black people in popular media can strategically pose questions about blackness, black culture, and American society in ways that more respectable ones cannot. Rather than falling back on claims that negative portrayals hinder black progress, Gates demonstrates how reality shows such as Basketball Wives, comedians like Katt Williams, and movies like Coming to America play on "negative" images to take up questions of assimilation and upward mobility, provide a respite from the demands of respectability, and explore subversive ideas. By using negativity as a framework to illustrate these texts' social and political work as they reverberate across black culture, Gates opens up new lines of inquiry for black cultural studies.

The Black Skyscraper-Adrienne Brown 2017-11-15 A highly interdisciplinary work, The Black Skyscraper reclaims the influence of race on modern architectural design as well as the less-well-understood effects these designs had on the experience and perception of race.

Van Gogh's Bedrooms-Louis van Tilborgh 2016-01-01 Catalogus bij de tentoonstelling van schilderijen die Van Gogh maakte van de slaapkamers in de 37 huizen waar hij gedurende zijn leven woonde.

Living Pictures-Noa Turel 2020-09-25 A significant new interpretation of the emergence of Western pictorial realism When Jan van Eyck (c. 1390-1441) completed the revolutionary Ghent Altarpiece in 1432, it was unprecedented in European visual culture. His novel visual strategies, including lifelike detail, not only helped make painting the defining medium of Western art, they also ushered in new ways of seeing the world. This highly original book explores Van Eyck's pivotal work, as well as panels by Rogier van der Weyden and their followers, to understand how viewers came to appreciate a world depicted in two dimensions. Through careful examination of primary documents, Noa Turel reveals that paintings were consistently described as *au vif*: made not "from life" but "into life." Animation, not representation, drove Van Eyck and his contemporaries. Turel's interpretation reverses the commonly held belief that these artists were inspired by the era's burgeoning empiricism, proposing instead that their "living pictures" helped create the conditions for empiricism. Illustrated with exquisite fifteenth-century paintings, this volume asserts these works' key role in shaping, rather than simply mirroring, the early modern world.

Monumental Journey-Stephen C. Pinson 2019-01-28 In 1842, the pioneering French photographer Joseph-Philibert Girault de Prangey (1804-1892) set out eastward across the Mediterranean, daguerreotype equipment in tow. He spent the next three years documenting lands that were then largely unknown to the West, including Greece, Egypt, Turkey, Syria, and Lebanon, in some of the earliest surviving photographic images of these places. Monumental Journey, the first monograph in English on this brilliant yet enigmatic artist, explores the hundreds of daguerreotypes Girault made during his unprecedented trip, offering a rare, early look at sites and cities that have since been altered—sometimes irrevocably—by urban, environmental, and political change. Beautiful full-scale reproductions of Girault's photographs, many published here for the first time, and incisive essays shed new light on the arc of his career and his groundbreaking contributions to the burgeoning fields of photography, archaeology, and architectural history. Monumental Journey presents an artist of astonishing innovation whose work occupies a singular space at the border of history and modernity, tradition and invention, endurance and evanescence. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Mid-Century Modernism and the American Body-Kristina Wilson 2021-04-13 The first investigation of how race and gender shaped the presentation and marketing of Modernist decor in postwar America In the world of interior design, mid-century Modernism has left an indelible mark still seen and felt today in countless open-concept floor plans and spare, geometric furnishings. Yet despite our continued fascination, we rarely consider how this iconic design sensibility was marketed to the diverse audiences of its era. Examining advice manuals, advertisements in *Life* and *Ebony*, furniture, art, and more, *Mid-Century Modernism and the American Body* offers a powerful new look at how codes of race, gender, and identity influenced—and were influenced by—Modern design and shaped its presentation to consumers. Taking us to the booming suburban landscape of postwar America, Kristina Wilson demonstrates that the ideals defined by popular Modernist furnishings were far from neutral or race-blind. Advertisers offered this aesthetic to White audiences as a solution for keeping dirt and outsiders at bay, an approach that reinforced middle-class White privilege. By contrast, media arenas such as *Ebony* magazine presented African American readers with an image of Modernism as a style of comfort, security, and social confidence. Wilson shows how etiquette and home decorating manuals served to control women by associating them

with the domestic sphere, and she considers how furniture by George Nelson and Charles and Ray Eames, as well as smaller-scale decorative accessories, empowered some users, even while constraining others. A striking counter-narrative to conventional histories of design, *Mid-Century Modernism and the American Body* unveils fresh perspectives on one of the most distinctive movements in American visual culture.

Fred Wilson-Doro Globus 2011 An anthology of critical texts and interviews with the American artist Fred Wilson, this publication focuses on the artist's pivotal exhibitions and projects, and includes a wide range of significant texts that mark the critical reception of Wilson's work over the last two decades. Brought together for the first time here, these reviews, interviews and essays are from sources that are largely out of print. The texts are accompanied by a large section of full colour illustrations that show the artist's work from the early 1990s to present day. Concentrating on some of the most significant moments of Wilson's career, the book focuses on essays from exhibition catalogues such as *Mining the Museum* and *Speak of Me as I Am* - Wilson's installation in the American Pavilion at the 50th Venice biennale exhibition - and interviews with the artist himself.

The Magician's Twin-John G. West 2012 Beloved for his Narnian tales and books of Christian apologetics, bestselling British writer C. S. Lewis also was a perceptive critic of the growing power of scientism, the misguided effort to apply science to areas outside its proper bounds. In this wide-ranging book of essays, contemporary writers probe Lewis's prophetic warnings about the dehumanizing impact of scientism on ethics, politics, faith, reason, and science itself. Issues explored include Lewis's views on bioethics, eugenics, evolution, intelligent design, and what he called "scientocracy." Contributors include Michael Aeschliman, Victor Reppert, Jay Richards, and C. John Collins.

Romare Bearden-Robert G. O'Meally 2007 Published on the occasion of the exhibition, *Romare Bearden: A Black Odyssey*, DC Moore Gallery, November 13, 2007 - January 5, 2008.

Henry Taylor- 2018-04-16 Legendary artist Henry Taylor's first major monograph chronicles his life and work--the "visual equivalent of the blues." This definitive survey of over 200 of the painter's portraits and street scenes forms a personal and political portrait of society today. For three decades the iconic artist has worked his way through New York, Los Angeles, Europe, and Africa, documenting what he sees. In his circle are artists, musicians, writers, performers, as well as friends from his ten years as a psychiatric technician. It is the artist's empathetic eye that allows him to imagine his figures with authenticity and grace--not better than they are, or more glamorous--but part of a big, complicated world. Flat, brushy flows of color cast figures that often float in surreal landscapes abstracted from the barbeque in the park, or neighboring street. Suites of Taylor's paintings are reproduced alongside handwritten accounts of the sittings, offering an in-depth understanding of the artist's world. Contributions by Charles Gaines, Rachel Kaadzi Ghansah, Sarah Lewis, and Zadie Smith touch on the nature of truth, racial terror; memory and belonging in America. This definitive monograph celebrates Taylor's direct and revealing portraits, offering a tonic to a divisive cultural moment.

To Describe a Life-Darby English 2019-01-01 From the civil rights movement to Black Lives Matter, issues of race, representation, and violence inform this interrogation of art and its necessity in times of crisis.