

MAKING RACE

MODERNISM AND "RACIAL ART" IN AMERICA



JACQUELINE FRANCIS

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Carrie Mae Weems



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In the Shadow of Empire Alicia Volk, 2025-05-19 A pioneering look at an immensely creative period in Japanese art that developed amid the Cold War Alicia Volk brings to light a significant body of postwar Japanese art exploring how it accommodated and resisted the workings of the American empire during the early Cold War Volk's groundbreaking account presents the points of view of Japanese artists and their audiences under American occupation and amid the ruins of war Each chapter reveals how artists embraced new roles for art in the public sphere at times by enacting radical critiques of established institutions values and practices and situates a range of compelling art objects in their intersecting artistic and political worlds Centering on the diverse and divisive terrain of Japanese art between 1945 and 1952 In the Shadow of Empire creates a fluid map of relationality that brings multiple Cold War spheres into dialogue stretching beyond US occupied Japan to art from China Europe the Soviet Union and the United States and demonstrates the rich potential of this transnational site of artmaking for rethinking the history of Japanese and global postwar art The Routledge Companion to African Diaspora Art History Eddie Chambers, 2024-10-31 This is an authoritative companion that is global in scope recognizing the presence of African Diaspora artists across the world It is a bold and broad reframing of this neglected branch of art history challenging dominant presumptions about the field Diaspora pertains to the global scattering or dispersal of in this instance African peoples as well as their patterns of movement from the mid twentieth century onwards Chapters in this book emphasize the importance of cross fertilization interconnectedness and intersectionality in the framing of African Diaspora art history The book stresses the complexities of artists born within or living and working within the African continent alongside the complexities of Africa born artists who have migrated to other parts of the world The group of international contributors emphasizes and accentuates the interplay between for example Caribbean art and African Diaspora art or Latin American art and African Diaspora art or Black British art and African Diaspora art The book will be of interest to scholars and students working in art history the various branches of African studies African American studies African Diaspora studies Caribbean studies and Latin American studies **World is Africa** Eddie Chambers, 2020-12-10 **World is Africa** brings together more than 30 important texts by Eddie Chambers who for several decades has been an original and a critical voice within the field of African diaspora art history The texts range from book chapters and catalogue essays to shorter texts Chambers focuses on contemporary artists and their practices from a range of international locations who for the most part are identified with the African diaspora None of the texts are available online and none have been available outside of the original publication in which they first appeared The volume contains several new pieces of writing including a consideration of the art world fetishization of the 1980s as the manifestation of a reluctance to accept the majority of Black British artists as valid individual practitioners choosing instead to shackle them to exhibitions that took place three decades ago Another new text re-examines the map paintings of Frank Bowling the Guyana born artist who was

the subject of a major retrospective at Tate Britain in 2019 The third introduces the little known record sleeve illustrations of Charles White the American artist who was the subject of a major retrospective in 2018 at major galleries across the US Among the other new texts is a critical reflection on the patronage the Greater London Council extended to Black artists in 1980s London World is Africa makes a valuable contribution to the emerging discipline of black British art history the field of African diaspora studies and African diaspora art history **Migrating the Black Body** Leigh Raiford, Heike

Raphael-Hernandez, 2017-03-20 Migrating the Black Body explores how visual media from painting to photography from global independent cinema to Hollywood movies from posters and broadsides to digital media from public art to graphic novels has shaped diasporic imaginings of the individual and collective self How is the travel of black bodies reflected in reciprocal black images How is blackness forged and remade through diasporic visual encounters and reimagined through revisitations with the past And how do visual technologies structure the way we see African subjects and subjectivity This volume brings together an international group of scholars and artists who explore these questions in visual culture for the historical and contemporary African diaspora Examining subjects as wide ranging as the appearance of blackamoors in Russian and Swedish imperialist paintings the appropriation of African and African American liberation images for Chinese Communist Party propaganda and the role of YouTube videos in establishing connections between Ghana and its international diaspora these essays investigate routes of migration both voluntary and forced stretching across space place and time *The Shape of Power* Karen Lemmey, Tobias Wofford, Grace Yasumura, 2024-11-12 A major new survey of American sculpture exploring how it both reflects and redefines concepts of race and identity in the United States How does American sculpture intersect with the history of race in the United States The three dimensional qualities of sculpture give it a distinct advantage over other art forms in capturing a subject s likeness and our minds can swiftly conjure a body and racialize it from the most minimal of prompts The Shape of Power examines the role of American sculpture from the nineteenth century to today in understanding and constructing the concept of race in the United States and how this medium has shaped the way generations have learned to visualize and think about race Exploring the relationship between sculpture and ideas about race in the United States this book provides fresh perspectives on artists ranging from Hiram Powers Edmonia Lewis and Augusta Savage to Barbara Chase Riboud Titus Kaphar Raven Halfmoon Sanford Biggers Betye Saar Yolanda Lopez and Simone Leigh It reveals how sculptors use this versatile medium to challenge discriminatory ideologies and entrenched social and cultural constructions of race while offering bold new visions of community identity and selfhood Featuring superb illustrations of sculptural works in a broad range of media The Shape of Power contributes new scholarship to the understudied field of American sculpture which hasn t been the subject of a major publication survey in more than fifty years Published in association with the Smithsonian American Art Museum Washington DC Exhibition Schedule Smithsonian American Art Museum Washington DC November 8 2024 September 14 2025 *Reading Basquiat* Jordana Moore

Saggese,2021-04-06 Before his death at the age of twenty seven Jean Michel Basquiat completed nearly 2 000 works These unique compositions collages of text and gestural painting across a variety of media quickly made Basquiat one of the most important and widely known artists of the 1980s Reading Basquiat provides a new approach to understanding the range and impact of this artist s practice as well as its complex relationship to several key artistic and ideological debates of the late twentieth century including the instability of identity the role of appropriation and the boundaries of expressionism Jordana Moore Saggese argues that Basquiat once known as the black Picasso probes not only the boundaries of blackness but also the boundaries of American art Weaving together the artist s interests in painting writing and music this groundbreaking book expands the parameters of aesthetic discourse to consider the parallels Basquiat found among these disciplines in his exploration of the production of meaning Most important Reading Basquiat traces the ways in which Basquiat constructed large parts of his identity as a black man as a musician as a painter and as a writer via the manipulation of texts in his own library

Becoming African Americans Clare Corbould,2009-07-31 It was in the tumultuous period between the two world wars that black Americans first began to embrace a modern African American identity Throwing off the legacy of slavery and segregation black intellectuals activists and organizations sought a prouder past in ancient Egypt and forged links to contemporary Africa

Carrie Mae Weems Carrie Mae Weems,2021 Essays and interviews explore the work of the influential American artist Carrie Mae Weems her invention and originality the formal dimensions of her practice and her importance to the history of photography African American art and contemporary art Since the 1980s Weems b 1953 has challenged the status of the Black female body within the complex social fabric of American society Her photographic work film and performance investigate spaces that range from the American kitchen table to the nineteenth century world of historically Black Hampton University to the ancient landscapes of Rome These texts consider the underpinnings of photographic history in Weems s work focusing on such early works as The Kitchen Table Series Weems s engagement with photographic archives historical spaces and the conceptual legacy of art history and the relationship between her work and its institutional venues The book makes clear not only the importance of Weems s work but also the necessity for an expanded set of concerns in contemporary art one in which race does not restrict a discussion of aesthetics as it has in the past robbing Black artists of a full consideration of their work From publisher s description

The First World Festival of Negro Arts, Dakar 1966 David Murphy,2016-09-01 This volume is the first sustained attempt to provide an overview of the First World Festival of Negro Arts held in Dakar in 1966 and of its multiple legacies

A Companion to Classical Reception Lorna Hardwick,Christopher Stray,2011-04-12 Examining the profusion of ways in which the arts culture and thought of Greece and Rome have been transmitted interpreted adapted and used A Companion to Classical Reception explores the impact of this phenomenon on both ancient and later societies Provides a comprehensive introduction and overview of classical reception the interpretation of classical art culture and thought in later centuries and the fastest

growing area in classics Brings together 34 essays by an international group of contributors focused on ancient and modern reception concepts and practices Combines close readings of key receptions with wider contextualization and discussion Explores the impact of Greek and Roman culture worldwide including crucial new areas in Arabic literature South African drama the history of photography and contemporary ethics *The Life and Art of Felrath Hines* Rachel Berenson Perry, 2019-01-01 Felrath Hines 1913 1993 the first African American man to become a professional conservator for the Smithsonian National Portrait Gallery was born and raised in the segregated Midwest Leaving their home in the South Hines's parents migrated to Indianapolis with hopes for a better life While growing up Hines was encouraged by his seamstress mother to pursue his early passion for art by taking Saturday classes at Herron Art Institute in Indianapolis He moved to Chicago in 1937 where he attended the Art Institute of Chicago in pursuit of his dreams *The Life and Art of Felrath Hines From Dark to Light* chronicles the life of this exceptional artist who overcame numerous obstacles throughout his career and refused to be pigeonholed because of his race Author Rachel Berenson Perry tracks Hines's determination and success as a contemporary artist on his own terms She explores Hines's life in New York City in the 1950s and 60s where he created a close friendship with jazz musician Billy Strayhorn and participated in the African American Spiral Group of New York and the equal rights movement Hines's relationship with Georgia O'Keeffe as her private paintings restorer and a lifetime of creating increasingly esteemed Modernist artwork all tell the story of one man's remarkable journey in 20th century America Featuring exquisite color photographs *The Life and Art of Felrath Hines* explores the artist's life work and significance as an artist and as an art conservator **Criminal Law and Precrime** Richard Jochelson, James Gacek, Lauren Menzie, Kirsten Kramar, Mark Doerksen, 2017-07-06 In Philip K Dick's short story *Minority Report* the institution of Precrime punishes people with imprisonment for crimes they would have committed had they not been prevented With Dick's allegorical inspiration the authors of *Criminal Law and Precrime* Legal Studies in Canadian Punishment and Surveillance in Anticipation of Criminal Guilt posit that recent developments in Canadian law indicate a trend toward imposing punitive measures at increasingly earlier stages of the prosecutorial process The result is a potentially new field of criminal management that could be characterized as precrime particularly the use of the law as a technology of surveillance and prevention since terror became a justification for intervention The authors note that as risk management logics based in actuarial sciences have shifted to precautionary ones based in administrative sciences the law has responded by developing techniques in the arena of criminal regulation in light of the war on terror the need to ensure security the proliferation of digital data and the development of drones social networking and cloud storage to gather personal data The authors view shifts in criminal investigation the substantive criminal law of sexual expression conduct and work and civil forfeiture as emblematic of precrime populism The unifying theme of these techniques is that they occur prior to state identified crime arise out of a precautionary philosophy and seek to presume or circumvent criminality The book is a provocative read for scholars and students in criminal law

policing and surveillance as well as for those interested in how areas of law such as immigration health and anti terrorism are mobilizing the logics of risk and surveillance in new ways that emphasize precaution The authors invite legal scholars to place the analytical lens of precrime on criminal and regulatory practices in Canada as well as other Western nations across the globe

African Americans in the Visual Arts Steven Otfinoski, 2014-05-14 While social concerns have been central to the work of many African American visual artists painters

Music in Paris 1917-1929 Roger Nichols, 2002 The Harlequin Years presents a highly readable yet thorough examination of the Parisian music scene in the decade following World War I Through Nichols's lively prose and in his accounts of institutional politics reception histories and behind the scenes debates these places and personalities spring to life Susan McClary author of *Conventional Wisdom*

Reading Jackie William Kuhn, 2011-11-29 Jacqueline Kennedy Onassis never wrote a memoir but she told her life story and revealed herself in intimate ways through the nearly 100 books she brought into print as an editor at Viking and Doubleday during the last two decades of her life Many Americans regarded Jackie as the paragon of grace but few knew her as the woman sitting on her office floor laying out illustrations or flying to California to persuade Michael Jackson to write his autobiography William Kuhn provides a behind the scenes look at Jackie at work commissioning books and nurturing authors helping to shape stories that spoke to her Based on archives and interviews with her authors colleagues and friends *Reading Jackie* reveals the serious and the mischievous woman underneath the glamorous public image

Jean Cocteau, Guillaume Apollinaire, Paul Claudel et le groupe des six Catherine Miller, 2003 A la fin de la Premi re Guerre mondiale Paris se constitue le groupe des Six autour d Erik Satie puis Jean Cocteau Au contact des crivains de cette poque Cocteau Claudel Apollinaire les Six engagent leur production dans une voie qui privil gie la musique vocale sous toutes ses formes et crivent pr s de 900 pi ces apparent es au genre m lodique

The Art of Remembering Gwendolyn DuBois Shaw, 2024-03-01 Gwendolyn DuBois Shaw explores African American art and representation from the height of the British colonial period to the present seeking out the recovery of facts and narratives of African American creativity and self representation that have been purposefully set aside actively ignored and disremembered

British Novelists Between the Wars George Malcolm Johnson, 1998 Essays on British novelists whose works challenged accepted views of literary history of the period These novelists range from those who started to write as World War I ended in 1918 to those whose literary careers began just prior to World War II in 1939 Includes discussion of industrial and regional novels rural novels animal novels as well as documentary realistic writing

Picturing the New Negro Caroline Goesser, 2007 Chronicles the vibrant partnership between literary and visual African American artists that resulted in the image of the New Negro In the process demonstrates that commercial illustration represents the largest and in some cases most progressive body of visual art associated with the Harlem Renaissance

Black Bodies, White Gold Anna Arabindan-Kesson, 2021-03-22 In *Black Bodies White Gold* Anna Arabindan Kesson uses cotton a commodity central to the slave trade and colonialism as a focus for new interpretations of the way art commerce and

colonialism were intertwined in the nineteenth century Atlantic world In doing so Arabindan Kesson models an art historical approach that makes the histories of the Black diaspora central to nineteenth century cultural production She traces the emergence of a speculative vision that informs perceptions of Blackness in which artistic renderings of cotton as both commodity and material became inexorably tied to the monetary value of Black bodies From the production and representation of negro cloth the textile worn by enslaved plantation workers to depictions of Black sharecroppers in photographs and paintings Arabindan Kesson demonstrates that visuality was the mechanism through which Blackness and cotton became equated as resources for extraction In addition to interrogating the work of nineteenth century artists she engages with contemporary artists such as Hank Willis Thomas Lubaina Himid and Yinka Shonibare CBE RA who contend with the commercial and imperial processes shaping constructions of Blackness and meanings of labor

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