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Sculptures Negres:

Primitivism and Twentieth-century Art Jack D. Flam, Miriam Deutch, 2003 This is a much needed important collection a goldmine of sources for scholars and students The texts articulate the key Primitivist aesthetic discourses of the period offering crucial insight into the complex and always changing nexus between culture politics and representation Because of the breadth of the materials covered and the controversies they raise this anthology is one of the all too rare volumes that not only will provide reference materials for years to come but also will feature centrally in classroom discussions Suzanne Preston Blier author of *African Vodun Art Psychology and Power* For almost a century art historians have fretted about the notion of primitivism in the arts This comprehensive in both senses of the word anthology is a peerless source of the history of responses to works categorized as primitive In its range the book touches upon all the troubling questions formal anthropological political historical that have bedeviled the study of the arts of Oceania Africa and North and South America and provides the grounds at last for intelligent pursuit of keener distinctions I regard this book as a superb contribution to the study of Modern art in fact indispensable Dore Ashton author of *Noguchi East and West* An extraordinarily useful and complete collection of primary documents many translated for the first time into English and almost all unlikely to be encountered elsewhere without serious effort Its five sections each with a lively and scholarly introduction reveal the diverse views of artists and writers on primitive art from Matisse Picasso and Fry to many far less known and sometimes surprising figures The book also uncovers the politics and aesthetics of the major museum exhibitions that gained acceptance for art that had been both reviled and mythologized Recent texts included are all germane This book will be invaluable for any college course on the topic Shelly Errington author of *The Death of Authentic Primitive Art and Other Tales of Progress* An exceptionally valuable anthology of seventy documents most heretofore unavailable in English on the ongoing controversies surrounding Primitivism and Modern art Insightfully chosen and annotated the collection is brilliantly introduced by Jack Flam s essay on the historical progression contexts and cultural complexities of more than one hundred years ideas about Primitivism Rich timely illuminating Herbert M Cole author of *Icons Ideals and Power in the Art of Africa* **Metropolitan Fetish** John Warne Monroe, 2019-09-15 From the 1880s to 1940 French colonial officials businessmen and soldiers returning from overseas postings brought home wooden masks and figures from Africa This imperial and cultural power play is the jumping off point for a story that travels from sub Saharan Africa to Parisian art galleries from the pages of fashion magazines through the doors of the Louvre to world fairs and international auction rooms into the apartments of avant garde critics and poets to the streets of Harlem and then full circle back to colonial museums and schools in Dakar Bamako and Abidjan John Warne Monroe guides us on this journey one that goes far beyond the world of Picasso Matisse and Braque to show how the Modernist avant garde and the European colonial project influenced each other in profound and unexpected ways *Metropolitan Fetish* reveals the complex trajectory of African material culture in the West and provides a map of that

passage tracing the interaction of cultural and imperial power A broad and far reaching history of the French reception of African art it brings to life an era in which the aesthetic category of primitive art was invented **1913: The year of French modernism** Effie Rentzou, André Benhaïm, 2020-08-25 This book takes its cue from the annus mirabilis for French culture to outline French modernism and to situate it on the map of global modernism Essays on specific works in various media present the first narrative of French modernism as a critical category and establish its position in the thriving field of modernist studies **Art in Theory** Paul Wood, Leon Wainwright, Charles Harrison, 2021-01-19 A ground breaking new anthology in the Art in Theory series offering an examination of the changing relationships between the West and the wider world in the field of art and material culture Art in Theory The West in the World is a ground breaking anthology that comprehensively examines the relationship of Western art to the art and material culture of the wider world Editors Paul Wood and Leon Wainwright have included 370 texts some of which appear in English for the first time The anthologized texts are presented in eight chronological parts which are then subdivided into key themes appropriate to each historical era The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals but increasingly as the modern period develops and especially as colonialism is challenged a variety of dissenting voices begin to claim their space and a counter narrative to western hegemony develops Over half the book is devoted to 20th and 21st century materials though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories As well as the anthologized material Art in Theory The West in the World contains A general introduction discussing the scope of the collection Introductory essays to each of the eight parts outlining the main themes in their historical contexts Individual introductions to each text explaining how they relate to the wider theoretical and political currents of their time Intended for a wide audience the book is essential reading for students on courses in art and art history It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world Le Tumulte Noir Jody Blake, 1999-01-01 Jody Blake demonstrates in this book that although the impact of African American music and dance in France was constant from 1900 to 1930 it was not unchanging This was due in part to the stylistic development and diversity of African American music and dance from the prewar cakewalk and ragtime to the postwar Charleston and jazz Successive groups of modernists beginning with the Matisse and Picasso circle in the 1900s and concluding with the Surrealists and Purists in the 1920s constructed different versions of la musique and la danse negre Manifested in creative and critical works these responses to African American music and dance reflected the modernists varying artistic agendas and historical climates **The Museum of Other People** Adam Kuper, 2024-04-16 A MOST ANTICIPATED BOOK From one of the world's most distinguished anthropologists an important and timely work of cultural history that looks at the origins and much debated future of anthropology museums A provocative look at questions of ethnography ownership and restitution the argument Kuper makes in The Museum of

Other People is important precisely because just about no one else is making it. He asks the questions that others are too shy to pose. Required reading. Financial Times UK. In this deeply researched immersive history Adam Kuper tells the story of how foreign and prehistoric peoples and cultures were represented in Western museums of anthropology. Originally created as colonial enterprises, their halls were populated by displays of plundered art artifacts, dioramas, bones and relics. Kuper reveals the politics and struggles of trying to build these museums in Germany, France and England in the mid 19th century and the dramatic encounters between the very colorful and eccentric collectors, curators, political figures and high members of the church who founded them. He also details the creation of contemporary museums and exhibitions including the Smithsonian, the Harvard's Peabody Museum of American Archaeology and Ethnology and the famous 1893 World's Columbian Exposition in Chicago which was inspired by the Paris World Fair of 1889. Despite the widespread popularity and cultural importance of these institutions, there also lies a murky legacy of imperialism, colonialism and scientific racism in their creation. Kuper tackles difficult questions of repatriation and justice and how best to ensure that the future of these museums is an ethical, appreciative one that promotes learning and cultural exchange. A stunning, unique, accessible work based on a lifetime of research. The Museum of Other People reckons with the painfully fraught history of museums of natural history and how curators, anthropologists and museumgoers alike can move forward alongside these time-honored institutions. *Corpus of Early Accounts of the Sunjata Epic, 1889-1959* Stephen Bulman, Stephen Belcher, Valentin Vydrin, 2023-08-03. The Corpus enables in-depth study of the coherence of and variation within the Sunjata epic oral tradition. It presents a rich evocation of this still-living performance tradition during almost the entirety of the Western Sudan's turbulent period of European colonial control from the late 1880s to 1959. *Primitive Negro Sculpture* Paul Guillaume, Thomas Munro, 1926. **The Black Art Renaissance** Joshua I. Cohen, 2020-07-21. Reading African art's impact on modernism as an international phenomenon. The Black Art Renaissance tracks a series of twentieth-century engagements with canonical African sculpture by European, African American and sub-Saharan African artists and theorists. Notwithstanding its occurrence during the benighted colonial period, the Paris avant-garde's discovery of African sculpture, known then as art nègre or black art, eventually came to affect nascent Afro-modernisms whose artists and critics commandeered visual and rhetorical uses of the same sculptural canon and the same term. Within this trajectory, black art evolved as a framework for asserting control over appropriative practices introduced by Europeans and it helped forge alliances by redefining concepts of humanism, race and civilization. From the Fauves and Picasso to the Harlem Renaissance and from the work of South African artist Ernest Mancoba to the imagery of Negritude and the Côte d'Ivoire African sculpture's influence proved transcontinental in scope and significance. Through this extensively researched study, Joshua I. Cohen argues that art history's alleged centers and margins must be conceived as interconnected and mutually informing. The Black Art Renaissance reveals just how much modern art has owed to African art on a global scale. Pioneers of the Global Art Market Christel H. Force, 2020-11-26. By the turn of the twentieth century

Paris was the capital of the art world While this is usually understood to mean that Paris was the center of art production and trading this book examines a phenomenon that has received little attention thus far Paris based dealers relied on an ever expanding international network of peers Many of the city s galleries capitalized on foreign collectors interest by expanding globally and proactively cultivating transnational alliances If the French capital drew artists from around the world from Cassatt to Picasso the contemporary art market was international in scope Art dealers deliberately tapped into a growing pool of discerning collectors in northern and eastern Europe the UK and the USA International trade was rendered not just desirable but necessary by the devastating effects of wars revolutions currency devaluation and market crashes which stalled collecting in Europe *Pioneers of the Global Art Market* assembles original scholarship based on a close inspection of and fresh perspective on extant dealer records It caters to an amplified curiosity concerning the emergence and workings of our unprecedented contemporary centric and global art market This anthology fills a significant gap in the expanding field of art market studies by addressing how initially contemporary art which is now known as historical modernism made its way into collections who validated what by promoting and selling it where and how It includes unpublished material concrete examples bibliographical and archival references and should appeal to academics curators educators dealers collectors artists and art lovers alike It celebrates the modern art dealer as transnational impresario the global reach of the modern art market and the impact of traders on the history of collecting and ultimately on the history of art *Kinetic Cultures* Rachana Vajjhala,2023-12-05 Belle poque Paris adored dance Whether at the music hall or in more refined theaters audiences flocked to see the spectacles offered to them by the likes of Isadora Duncan Diaghilev s flashy company and an embarrassment of Salom s After languishing in the shadow of opera for much of the nineteenth century ballet found itself part of this lively kinetic constellation In *Kinetic Cultures* Rachana Vajjhala argues that far from being mere delectation ballet was implicated in the larger republican project of national rehabilitation through a rehabilitation of its citizens By tracing the various gestural complexes of the period bodybuilding routines appropriate physical comportment for women choreographic vocabularies and more Vajjhala presents a new way of understanding histories of dance and music one that she locates in gesture and movement **Contemporary Art and the Display of Ancient Egypt** Alice Stevenson,2025-01-16 Artistic interventions are now a popular means of delivering fresh perspectives on museum displays including in galleries devoted to ancient Egypt Installations are commonly said to put the past and present into dialogue with each other offering external critical voices on the work of decolonisation *Contemporary Art and the Display of Ancient Egypt* argues that the contemporary and the ancient do not necessarily inform each other Instead they are mediated by and mediations of the museum that produces them Rather than explore how contemporary artists have been inspired by Egypt this book examines how they have shaped the language and discourse around study of the Egyptian past by looking at the wider field of public display in which both have been historically situated Building on this critical history of practice the book draws from

experiments in bringing contemporary artistic sculptures conceptual pieces multimedia films sounds smells and performances into galleries at the British Museum in London the Egyptian Museum in Turin and the State Museum of Egyptian Art in Munich These are used to explore what contemporary art does in these spaces the motivations for inviting artists in and the legacies of those interventions It ends with a reflection on how academics and curators can be involved in the creative process and how artists contribute to academic research Praise for Contemporary Art and the Display of Ancient Egypt This is an important and innovative study on the recent history of incorporating art installations in galleries of Egyptian antiquities Offering a thoughtful critical analysis of the ways in which contemporary art and ancient artefacts are juxtaposed in museum settings the book calls for a more nuanced and politically engaged practice of collaboration between artists and Egyptologists Stephanie Moser University of Southampton Archaeologist Alice Stevenson provides a thoughtful consideration of the goals and intent behind contemporary art interventions in exhibitions of ancient Egyptian art She challenges the curators scholars and museum professionals who design these exhibitions to move beyond the simplistic ancient art contemporary art juxtaposition and instead use contemporary art interventions to create spaces for both artistic and academic insight and inspiration I look forward to such dialogue Kara Cooney UCLA Radical Picasso C. F. B. Miller, 2021 Introduction The crystallisation of cubism Platonism after Cubism Mimesis after collage Cubism s refuse Picasso s sexuality Crucifixion and apocalypse Rotten sun Signed Picasso **Art History and Anthropology** Peter Probst, Joseph Imorde , 2023-12-12 An in depth and nuanced look at the complex relationship between two dynamic fields of study While today we are experiencing a revival of world art and the so called global turn of art history encounters between art historians and anthropologists remain rare Even after a century and a half of interactions between these epistemologies a skeptical distance prevails with respect to the disciplinary other This volume is a timely exploration of the roots of this complex dialogue as it emerged worldwide in the colonial and early postcolonial periods between 1870 and 1970 Exploring case studies from Australia Austria Brazil France Germany and the United States this volume addresses connections and rejections between art historians and anthropologists often in the contested arena of primitive art It examines the roles of a range of figures including the art historian anthropologist Aby Warburg the modernist artist Tarsila do Amaral the curator impresario Leo Frobenius and museum directors such as Alfred Barr and Ren d Harnoncourt Entering the current debates on decolonizing the past this collection of essays prompts reflection on future relations between these two fields **La construction du discours colonial** Oissila Saaïdia, Laurick Zerbini, 2009 La question de la colonisation est redevenue un enjeu d actualit et l objet d une demande sociale Les controverses actuelles s inscrivent dans des continuit s qui expliquent souvent leur acuit sans qu il soit n cessaire d aller chercher des v rit s cach es Par del les pol miques du moment l ouvrage propose de suivre l laboration de cette histoire des relations contemporaines entre la France et les mondes extra europ ens Colonisation imp rialisme fait colonial etc la multiplicit des expressions atteste de l volution et du pluralisme des discours sur

ce passage complexe tant dans son vécu que dans son écriture. C'est de cette diversité que le livre entend rendre compte selon une approche spécifique qui est celle de l'historiographie. Il a l'originalité de faire croiser deux champs de la recherche que sont l'histoire de l'art et l'histoire ce qui fait ressortir de manière particulièrement significative les constructions mentales mises en jeu. Il ne se contente pas comme trop souvent de décrire les imaginaires pour eux-mêmes, il veut montrer comment ces imaginaires conditionnent la réalité et ce jusqu'aujourd'hui. En retraçant l'évolution de la production scientifique sur ces questions, il permet de mettre en cause les concepts hérités de problématiques dépassées et il ouvre des perspectives vers de nouvelles pistes de recherche. L'approche choisie est plus globale que locale, non pas une multiplication d'études de cas mais plutôt une réflexion sur des notions volitives dans le temps et l'espace. On trouvera ici les bases intellectuelles d'un bilan de la recherche sur ce domaine controversé.

Subject Index of the Modern Books Acquired by the British Museum in the Years ..., 1927 *Subject Index of the Modern Works Added to the British Museum Library* British Museum. Department of Printed Books, 1927 *Surrealism and the Exotic* Louise Tythacott, 2003-09-02 Surrealism and the Exotic is the story of the obsessive relationship between surrealist and non western culture. Describing the travels across Africa, Oceania, Mexico and the Caribbean made by wealthy aesthetes, it combines an insight into the mentality of early twentieth century collectors with an overview of the artistic heritage at stake in these adventures. Featuring more than 70 photographs of artefacts, exhibitions and expeditions in progress, it brings to life the climate of hedonism enjoyed by Breton, Ernst, Durkheim and Mauss. It is an unparalleled introduction to the Surrealist movement and to French thought and culture in the 1920s and 1930s. *Catalog of the Robert Goldwater Library, the Metropolitan Museum of Art* Robert Goldwater Library, 1982 *L'Art nègre, sculpture* Pierre Meauzé, 1967-01-01 T00:00:00+01:00 Cet ouvrage est une réédition numérisée d'un livre paru au XXe siècle désormais indisponible dans son format d'origine.

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