

CRITICAL  
READINGS  
IN RACE  
AND  
ART  
HISTORY



# Race-ing Art History

Edited by **KYMBERLY N. PINDER**

# Race In Art History Critical Readings In Race And Art History

**Kymberly N. Pinder**



## **Race Ing Art History Critical Readings In Race And Art History:**

Race-ing Art History Kymberly N. Pinder, 2013-04-15 Race ing Art History is the first comprehensive anthology to place issues of racial representation squarely on the canvas Art produced by non Europeans has naturally been compared to Western art and its study which refers to a binary way of viewing both Each essay in this collection is a response to this vision to the distant mirror of looking at the other **Race-ing Art History** Kymberly N. Pinder, 2002 The first comprehensive anthology to place issues of racial representation squarely on the canvas Richly illustrated this pioneering volume lays the groundwork for a better understanding of the complex and shifting category of race and its significance in our visual culture and everyday lives **Race-ing Art History** Kymberly N. Pinder, 2013-04-15 Race ing Art History is the first comprehensive anthology to place issues of racial representation squarely on the canvas Art produced by non Europeans has naturally been compared to Western art and its study which refers to a binary way of viewing both Each essay in this collection is a response to this vision to the distant mirror of looking at the other "Women's Contributions to Visual Culture, 1918-1939" Karen E. Brown, 2017-07-05 An exploration of women's contributions to visual culture in major urban centres between the wars 1918-1939 this collection sheds new light on women's relationships with the processes of modernism and modernization Women's work in a variety of mediums is explored including design print illustration murals poster art and costume design as well as more conventional forms of painting and sculpture International in scope the volume discusses artists and exhibitions from the United Kingdom Greece Mexico France Ireland and the United States The contributors place a strong emphasis on archival research yet each addresses contemporary concerns in feminist art history By focusing on a very specific time period the essays place a central concern on the history and theory of art and gender and are united by their coherent focus on women's role in the agency and mediation of artistic production in the interwar period The Prado Museum Expansion Bridget V. Franco, 2023-09-26 From 2001 to 2007 the world renowned Prado Museum in Madrid Spain underwent an ambitious expansion project that reorganized the spatial design of the museum and allowed for additional exhibition space Coinciding with the completion of this large construction project were a series of celebrations surrounding the 2010 bicentenary of South American independence movements a clear reminder of the complicated relationship between Spain and its former colonies in Latin America Inspired by this significant historical moment and with an eye to diversifying its predominantly Spanish centered permanent collection the Prado Museum decides to host a competition for a new gallery of Latin American art The game begins in 2010 as students assuming the roles of curators art patrons living artists and art dealers set into motion a series of negotiation sessions that will help the museum decide which artworks to choose for the new gallery Students will analyze a broad range of artistic movements and styles related to Latin American art from the twentieth to the twenty first centuries in an effort to support the acquisition of paintings that best represent the diverse artistic legacies and historical heritage of the region *Speaking Out of Turn* Stephanie Sparling

Williams,2021-08-24 *Speaking Out of Turn* is the first monograph dedicated to the forty year oeuvre of feminist conceptual artist Lorraine O Grady Examining O Grady s use of language both written and spoken Stephanie Sparling Williams charts the artist s strategic use of direct address the dialectic posture her art takes in relationship to its viewers to trouble the field of vision and claim a voice in the late 1970s through the 1990s when her voice was seen as out of turn in the art world *Speaking Out of Turn* situates O Grady s significant contributions within the history of American conceptualism and performance art while also attending to the work s heightened visibility in the contemporary moment revealing both the marginalization of O Grady in the past and an urgent need to revisit her art in the present *A Companion to Contemporary Art Since 1945* Amelia Jones,2009-02-09 *A Companion to Contemporary Art* is a major survey covering the major works and movements the most important theoretical developments and the historical social political and aesthetic issues in contemporary art since 1945 primarily in the Euro American context Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies and pointing to future directions in the field Contains dual chronological and thematic coverage of the major themes in the art of our time politics culture wars public space diaspora the artist identity politics the body and visual culture Offers synthetic analysis as well as new approaches to debates central to the visual arts since 1945 such as those addressing formalism the avant garde the role of the artist technology and art and the society of the spectacle **Skin Crafts** Julia Skelly,2022-02-10 *Skin Crafts* discusses multiple artists from global contexts who employ craft materials in works that address historical and contemporary violence These artists are deliberately embracing the fragility of textiles and ceramics to evoke the vulnerability of human skin and in so doing are demanding visceral responses from viewers Drawing on a range of theories including affect theory material feminism skin studies phenomenology and global art history the book illuminates the various ways in which artists are harnessing the affective power of craft materials to address and cope with violence Artists from Mexico Africa China the Netherlands and Indigenous artists based in the uncaded territory known as Canada are examined in relation to one another to illuminate the connections and differences across their bodies of work *Skin Crafts* interrogates ongoing material violence towards women and marginalized others and demonstrates the power of contemporary art to force viewers and scholars into facing their ethical responsibilities as human beings **Art of the Avant-gardes** Professor and Head of Art History Steve Edwards,Steve Edwards,Paul Wood,2004-01-01 02 This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre Raphaelite brotherhood This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre Raphaelite brotherhood *Slavery, Geography and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica* CharmaineA. Nelson,2017-07-05 *Slavery Geography and Empire in Nineteenth Century Marine Landscapes of Montreal and Jamaica* is among the first Slavery Studies books and the first in Art History to

juxtapose temperate and tropical slavery Charmaine A Nelson explores the central role of geography and its racialized representation as landscape art in imperial conquest One could easily assume that nineteenth century Montreal and Jamaica were worlds apart but through her astute examination of marine landscape art the author re connects these two significant British island colonies sites of colonial ports with profound economic and military value Through an analysis of prints illustrated travel books and maps the author exposes the fallacy of their disconnection arguing instead that the separation of these colonies was a retroactive fabrication designed in part to rid Canada of its deeply colonial history as an integral part of Britain's global trading network which enriched the motherland through extensive trade in crops produced by enslaved workers on tropical plantations The first study to explore James Hakewill's Jamaican landscapes and William Clark's Antiguan genre studies in depth it also examines the Montreal landscapes of artists including Thomas Davies Robert Sproule George Heriot and James Duncan Breaking new ground Nelson reveals how gender and race mediated the aesthetic and scientific access of such mainly white male artists She analyzes this moment of deep political crisis for British slave owners between the end of the slave trade in 1807 and complete abolition in 1833 who employed visual culture to imagine spaces free of conflict and to alleviate their pervasive anxiety about slave resistance Nelson explores how vision and cartographic knowledge translated into authority which allowed colonizers to civilize the terrains of the so called New World while belying the oppression of slavery and indigenous displacement

*Negotiations in a Vacant Lot* Lynda Jessup, Erin Morton, Kirsty Robertson, 2014-10-01 At a moment when the discipline of Canadian art history seems to be in flux and the study of Canadian visual culture is gaining traction outside of art history departments the authors of *Negotiations in a Vacant Lot* were asked is Canada or any other nation still relevant as a category of inquiry Is our country simply one of many vacant lots where class gender race ethnicity and sexual orientation interact What happens to the project of Canadian visual history if we imagine that Canada as essence place nation or ideal does not exist The argument that culture is increasingly used as an economic and socio political resource resonates strongly with the popular strategies of urban gurus such as Richard Florida and increasingly with government policy Such strategies both contrast with but also speak to traditions of Canadian state support for culture that have shaped the nationalist discipline of Canadian art history The authors of this collection stand at the multiple points where national culture and globalization collide however suggesting that academic investigation of the visual in Canada is contested in ways that cannot be contained by arbitrary borders Bringing together the work of scholars from diverse backgrounds and illustrated with dozens of works of Canadian art *Negotiations in a Vacant Lot* unsettles the way we have used nation to examine art and culture and looks ahead to a global future Contributors include Susan Cahill Nipissing University Mark A Cheetham University of Toronto Peter Conlin Academia Sinica Taipei Annie Grin Universit du Qu bec Montr al Richard William Hill York University Kristy A Holmes Lakehead University Heather Igloliorte Concordia University Barbara Jenkins Wilfrid Laurier University Alice Ming Wai Jim Concordia University Lynda Jessup Queen's University Erin

Morton University of New Brunswick Kirsty Robertson Western University Rob Shields University of Alberta Sarah E K Smith Queen's University Imre Szeman University of Alberta and Jennifer VanderBurgh Saint Mary's University *Illegible Will* Hershini Bhana Young, 2017-03-02 In *Illegible Will* Hershini Bhana Young engages with the archive of South African and black diasporic performance to examine the absence of black women's will from that archive Young argues for that will's illegibility given the paucity of materials outlining the agency of black historical subjects Drawing on court documents novels photographs historical records websites and descriptions of music and dance Young shows how black will can be conjured through critical imaginings done in concert with historical research She critically imagines the will of familiar subjects such as Sarah Baartman and that of obscure figures such as the eighteenth century slave Tryntjie of Madagascar who was executed in 1713 for attempting to poison her mistress She also investigates the presence of will in contemporary expressive culture such as the Miss Landmine Angola beauty pageant placing it in the long genealogy of the freak show In these capacious case studies Young situates South African performance within African diasporic circuits of meaning throughout Africa North America and South Asia demonstrating how performative engagement with archival absence can locate that which was never recorded Artistic Citizenship John W. Graham, Wendy C. Havlick, 1994-06-06 First published in 1994 *Mission Statements A Guide to the Corporate and Nonprofit Sectors* offers the most exciting opportunities for advancing the study of organization direction in the four decades that it has been actively pursued **Artistic Citizenship** Mary Schmidt Campbell, Randy Martin, 2006-06-21 This volume identifies the question of artistic citizenship to explore civic identity Featuring contributions from experts in the field this book is indispensable to anyone involved in arts education or the creation of public policy for the arts Jewish Identities in American Feminist Art Lisa E. Bloom, 2013-09-05 Featuring sixty seven illustrations and providing an important reckoning and visualization of the previously hidden Jewish ghosts within US art *Jewish Identities in American Feminist Art* addresses the veiled role of Jewishness in the understanding of feminist art in the United States From New York city to Southern California Lisa E Bloom situates the art practices of Jewish feminist artists from the 1970s to the present in relation to wider cultural and historical issues Key themes are examined in depth through the work of contemporary Jewish artists including Eleanor Antin Judy Chicago Deborah Kass Rhonda Lieberman Martha Rosler and many others Crucial in any study of art visual studies women's studies and cultural studies this is a new and lively exploration into a vital component of US art **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 visibility 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

**Illuminating the Word in the Early Middle Ages** Lawrence Nees, 2023-10-05 This richly illustrated study addresses the essential first steps in the development of the new phenomenon of the illuminated book which innovatively introduced colourful large letters and ornamental frames as guides for the reader's access to the text Tracing their surprising origins within late Roman reading practices Lawrence Nees shows how these decorative features stand as ancestors to features of printed and electronic books we take for granted today including font choice word spacing punctuation and sentence capitalisation Two hundred photographs nearly all in colour illustrate and document the decisive change in design from ancient to medieval books Featuring an extended discussion of the importance of race and ethnicity in twentieth century historiography this book argues that the first steps in the development of this new style of book were taken on the European continent within classical practices of reading and writing and not as usually presented among the non Roman barbarians

**Early Modern Dutch Prints of Africa** Elizabeth A. Sutton, 2017-07-05 Using Pieter de Marees Description and Historical Account of the Gold Kingdom of Guinea 1602 as her main source material author Elizabeth Sutton brings to bear approaches from the disciplines of art history and book history to explore the context in which De Marees account was created Since variations of the images and text were repeated in other European travel collections and decorated maps Sutton is able to trace how the framing of text and image shaped the formation of knowledge that continued to be repeated and distilled in later European depictions of Africans She reads the engravings in De Marees account as a demonstration of the intertwining domains of the Dutch pictorial tradition intellectual inquiry and Dutch mercantilism At the same time by analyzing the marketing tactics of the publisher Cornelis Claesz this study illuminates how early modern epistemological processes were influenced by the commodification of knowledge Sutton examines the book's construction and marketing to shed new light on the social milieus that shared interests in ethnography trade and travel Exploring how the images and text function together Sutton suggests that Dutch visual and intellectual traditions informed readers' choices for translating De Marees text visually Through the examination of early modern Dutch print culture Early Modern Dutch Prints of Africa expands the boundaries of our understanding of the European imperial enterprise

**Gender Violence, Art, and the Viewer** Ellen C. Caldwell, Cynthia S. Colburn, Ella J. Gonzalez, 2024-08-02 The works covered in college art history classes frequently depict violence against women Traditional survey textbooks highlight the impressive formal qualities of artworks depicting rape murder and other violence but often fail to address the violent content and context Gender Violence

Art and the Viewer investigates the role that the art history field has played in the past and can play in the future in education around gender violence in the arts. It asks art historians, museum educators, curators, and students to consider how in the time of MeToo a public reckoning with gender violence in art can revitalize the field of art history. Contributors to this timely volume amplify the voices and experiences of victims and survivors, depicted throughout history, critically engage with sexually violent images, open meaningful and empowering discussions about visual assaults against women, reevaluate how we have viewed and narrated such works, and assess how we approach and teach famed works created by artists implicated in gender-based violence. *Gender Violence Art and the Viewer* includes contributions by the editors as well as Veronica Alvarez, Indira Bailey, Melia Belli, Bose Charlene Villase, or Black, Ria Brodell, Megan Cifarelli, Monika Fabijanska, Vivien Green, Fryd, Carmen Hermo, Bryan C. Keene, Natalie Madrigal, Lisa Rafanelli, Nicole Scalissi, Hallie Rose, Scott, Theresa Sotto, and Angela Two Stars. It is sure to be of keen interest to art history scholars and students and anyone working at the intersections of art and social justice.

**Amaza Lee Meredith Imagines Herself Modern** Jacqueline Taylor, 2023-11-28. The extraordinary life and work of architect Amaza Lee Meredith and the role modernism and material culture played in the aspiring Black American middle class of the early twentieth century. *Amaza Lee Meredith Imagines Herself Modern* tells the captivating story of Amaza Lee Meredith, a Black woman architect, artist, and educator born into the Jim Crow South, whose bold choices in both life and architecture expand our understanding of the Great Migration and the Harlem Renaissance while revealing the importance of architecture as a force in Black middle-class identity. Through her charismatic protagonist, Jacqueline Taylor derives new insights into the experiences of Black women at the forefront of culture in early twentieth-century America, caught between expectation and ambition, responsibility and desire. Central to Taylor's argument is that Meredith's response to modern architecture and art, like those of other Black cultural producers, was not marginal to the modernist project; instead, her work reveals the tensions and inconsistencies in how American modernism has been defined. In this way, the book shines a necessary light on modernism's complexity while overturning perceived notions of race and gender in relation to the modernist project and challenging the notion of the white male hero of modern architecture.



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