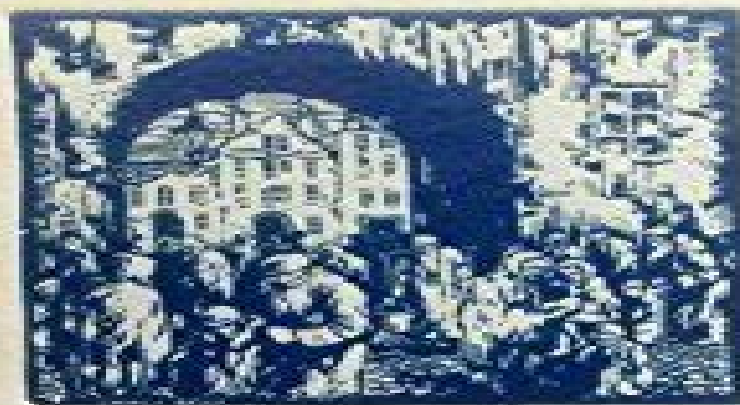


MY MODELS WERE JEWS



LIONEL S. REISS

My Models Were Jews A Painters Pilgrimag

**Metropolitan Museum of Art (New
York, N.Y.). Library**

A decorative red circular graphic element, resembling a stylized sun or a lens flare, is positioned to the right of the text box. It has a soft, glowing red center that fades into a lighter red and then into the white background of the slide.

My Models Were Jews A Painters Pilgrimag:

My Models Were Jews Lionel S. Reiss,1938 **My Models Were Jews: a Painter's Pilgrimage to Many Lands** ,1938 **My Models Were Jews** Lionel Samson Reiss,1938 **Making Race** Jacqueline Francis,2012-01-15 Malvin Gray Johnson Yasuo Kuniyoshi and Max Weber were three New York City artists whose work was popularly assigned to the category of racial art in the interwar years of the twentieth century The term was widely used by critics and the public at the time and was an unexamined unquestioned category for the work of non whites such as Johnson an African American non Westerners such as Kuniyoshi a Japanese born American and ethnicized non Christians such as Weber a Russian born Jewish American The discourse on racial art is a troubling chapter in the history of early American modernism that has not until now been sufficiently documented Jacqueline Francis juxtaposes the work of these three artists in order to consider their understanding of the category and their stylistic responses to the expectations created by it in the process revealing much about the nature of modernist art practices Most American audiences in the interwar period disapproved of figural abstraction and held modernist painting in contempt yet the critics who first expressed appreciation for Johnson Kuniyoshi and Weber praised their bright palettes and energetic pictures and expected to find the residue of the minority artist s heritage in the work itself Francis explores the flowering of racial art rhetoric in criticism and history published in the 1920s and 1930s and analyzes its underlying presence in contemporary discussions of artists of color Making Race is a history of a past phenomenon which has ramifications for the present **Shtetl** Jeffrey Shandler,2014-01-15 In Yiddish shtetl simply means town How does such an unassuming word come to loom so large in modern Jewish culture with a proliferation of uses and connotations By examining the meaning of shtetl Jeffrey Shandler asks how Jewish life in provincial towns in Eastern Europe has become the subject of extensive creativity memory and scholarship from the early modern era in European history to the present In the post Holocaust era the shtetl looms large in public culture as the epitome of a bygone traditional Jewish communal life People now encounter the Jewish history of these towns through an array of cultural practices including fiction documentary photography film memoirs art heritage tourism and political activism At the same time the shtetl attracts growing scholarly interest as historians social scientists literary critics and others seek to understand both the complex reality of life in provincial towns and the nature of its wide ranging remembrance Shtetl A Vernacular Intellectual History traces the trajectory of writing about these towns by Jews and non Jews residents and visitors researchers novelists memoirists journalists and others to demonstrate how the Yiddish word for town emerged as a key word in Jewish culture and studies Shandler proposes that the intellectual history of the shtetl is best approached as an exemplar of engaging Jewish vernacularity and that the variable nature of this engagement far from being a drawback is central to the subject s enduring interest **Library Catalog of the Metropolitan Museum of Art, New York** Metropolitan Museum of Art (New York, N.Y.). Library,1980 **Dictionary Catalog of the Jewish Collection** New York Public Library. Reference

Department,1960 **Fixing the World** Ori Z. Soltes,2003 The first full color book to examine Jewish American painters and their works **The National Union Catalog, Pre-1956 Imprints** Library of Congress,American Library Association. Committee on Resources of American Libraries. National Union Catalog Subcommittee,1968 **Catalog** I. Edward Kiev Judaica Collection,Gelman Library,2003 **Recent Judaica** Boston Public Library,1938 *Encyclopaedia Judaica* Fred Skolnik,2007 Provides an exhaustive and organized overview of Jewish life and knowledge from the Second Temple period to the contemporary State of Israel from Rabbinic to modern Yiddish literature from Kabbalah to Americana and from Zionism to the contribution of Jews to world cultures *Jewish Social Studies* ,1940 *The National Union Catalog* ,1961 **Art Books** ,1981 Including an international directory of museum permanent collection catalogs **Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971** New York Public Library. Research Libraries,1979 **Art Books, 1876-1949** R.R. Bowker Company,1981 **National Union Catalog** ,1953 *Book Bulletin* Chicago Public Library,1940 Library Catalog Metropolitan Museum of Art (New York, N.Y.). Library,1960

My Models Were Jews A Painters Pilgrimag Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**My Models Were Jews A Painters Pilgrimag**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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