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Romare Bearden
Artforum

Romare Bearden Artforum

A major survey including new and celebrated works by Turner Prize-winning artist Chris Ofili. Set to

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accompany the first major museum show in the United States of contemporary British artist Chris Ofili, this richly illustrated volume surveys two decades of artworks that

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meld figuration,
abstraction, and
decoration to
yield hybrid
juxtapositions of
high and low
culture. Best
known for
intricately
constructed
works featuring
beadlike dots of

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paint, elephant dung, and images culled from popular media, Ofili's unique lexicon combines African culture, Western art history, and hip-hop music, spanning a wide

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variety of
sources which
include the
Bible,
Zimbabwean
cave paintings,
Blaxploitation
films, and
William Blake's
poems.
Animated by
exotic

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Artforum

characters,
outlandish
landscapes, and
folkloric myths,
Ofili's most
recent work
resonates with
references to
the paintings of
Henri Matisse
and Paul
Gauguin. This

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compelling new
book offers a
fresh
perspective on
the artist's vital
practice, which
both celebrates
and calls into
question the
power of images
and their ability
to address

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fundamental
questions of
representation.
A republication
of the
controversial
1960s record of
the history of
the African-
American
experience
combines

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articles from
such
publications as
the New York
Times and the
Amsterdam
News with
images by
leading
photographers
of iconic literary,
political, and

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Artforum

cultural leaders.

Reprint.

"In Exhibiting
Blackness, art
historian Bridget

R. Cooks

analyzes the
curatorial

strategies,

challenges, and

critical

receptions of

File Type PDF
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Artforum

the most
significant
museum
exhibitions of
African
American art.
Tracing two
dominant
methodologies
used to exhibit
art by African
Americans--an

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ethnographic approach that focuses more on artists than their art, and a recovery narrative aimed at correcting past omissions--Cook s exposes the issues involved

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in exhibiting
cultural
difference that
continue to
challenge art
history,
historiography,
and American
museum
exhibition
practices. By
further

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examining the
unequal and
often contested
relationship
between African
American
artists, curators,
and visitors, she
provides insight
into the complex
role of art
museums and

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their

accountability to
the cultures
they

represent."--

"The phrase
"prevalence of
ritual" was first
used in relation
to this and three
other 1964
collages: Conjur

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Woman as an
Angel, Tidings,
and Baptism.
The conjure
woman (which
Bearden
consistently
spelled
"conjur"), a
spirit figure in
southern African-
American

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culture, moved north as part of the Great Migration and reappears frequently in Bearden's work. She is called upon to prepare love potions, cure illnesses, and assist with

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personal

problems."--Text

from nga.gov

(see link).

Social and

Political Themes

in Recent

American

Printed Art

Origins and

Progressions :

the Detroit

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Artforum

Institute of Arts,

September

16-November

16, 1986

Dialectical

Conversions

Exhibiting

Blackness

Music, Art and

Performance

from Liszt to

Riot Grrrl

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A Study of the
Relations of
Structure and
Space in
Painting
Artforum

**A comprehensive
compendium of
artists and
writers
confronting
questions of
Black identity,**

Page 20/165

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**activism and
social
responsibility in
the age of
Malcolm X and
the Black
Panthers, based
on the landmark
traveling
exhibition What
is "Black art"?
This question
was posed and
answered time**

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Artforum

**and time again
between 1960
and 1980 by
artists, curators
and critics
deeply affected
by this turbulent
period of radical
social and
political
upheaval in
America. Rather
than answering
in one way, they**

File Type PDF
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Artforum

**argued for
radically
different ideas of
what "Black art"
meant. Across
newspapers and
magazines,
catalogs,
pamphlets,
interviews,
public talks and
panel
discussions, a
lively debate**

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**emerged between
artists and
others to address
profound
questions of how
Black artists
should or should
not deal with
politics, about
what audiences
they should
address and
inspire, where
they should try to**

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exhibit, how their work should be curated, and whether there was or was not such a category as "Black art" in the first place. Conceived as a reader connected to the landmark exhibition Soul of a Nation: Art in the Age of

Page 25/165

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Black Power,
which shone a
light on the vital
contributions
made by Black
artists over two
decades, this
anthology
collects over 150
texts from the
artists, critics,
curators and
others who
sought to shape

File Type PDF
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Artforum

**and define the
art of their time.
Exhaustively
researched and
edited by
exhibition
curator Mark
Godfrey, who
provides the
substantial
introduction, and
Allie Biswas,
included are rare
and out-of-print**

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Artforum

**texts from artists
and writers, as
well as texts
published for the
first time ever.**

**Contributors
include:**

Lawrence

Alloway, Emma

Amos, Benny

Andrews, Tomei

Arai, Ralph

Arnold, Dore

Ashton, Malcolm

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Bailey, Amiri

Baraka, Romare

Beardon, Fred

Beauford,

Cleveland

Bellow, LeGrace

G. Benson,

Dawoud Bey,

Camille Billops,

Lula Mae

Blocton, Gloria

Bohanon, Claude

Booker, Frank

Bowling, David

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**Bradford, Peter
Bradley,
Gwendolyn
Brooks, Kay
Brown, Milton
Brown, Vivian
Browne, Linda G.
Bryant, Margaret
G. Burroughs,
Debbie
Butterfield, Steve
Cannon, Yvonne
Parks Catchings,
Elizabeth Catlett,**

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**Dana Chandler,
Claudia
Chapline,
Charles Childs,
A.D. Coleman,
Dan Concholar,
John Coplans,
Hugh M. Davies,
Douglas Davis,
Bing Davis,
Alonzo Davis,
Dale Davis,
Melvin Dixon,
Jeff Donaldson,**

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**Robert Doty,
Emory Douglas,
John Dowell,
Louis Draper,
David C. Driskell,
Tony Eaton,
Eugene Eda,
Melvin Edwards,
Ray Elkins, Ralph
Ellison, Elton
Fax, Elsa Honig
Fine, Frederick
Fisk, Babatunde
Folayemi, Clebert**

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**Ford, Edmund
Barry Gaither,
Addison Gayle,
Henri Ghent, Ray
Gibson, Sam
Gilliam, Robert
H. Glauber,
Lynda Goode-
Bryant, Allan M.
Gordon, Earl G.
Graves, Carroll
Greene, Abdul
Hakimu ibn
Halkalimat,**

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David Hammons,

David

Henderson,

Napoleon

Henderson, M.J.

Hewitt, Richard

Hunt, Sam

Hunter, Josine

Ianco-Starrels,

Nigel Jackson,

Jay Jacobs,

Joseph Jacobs,

Jae Jarrell,

Wadsworth

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**Jarrell, Daniel
LaRue Johnson,
Marie Johnson,
Walter Jones,
Lois Mailou
Jones, Barbara
Jones-Hogu, Cliff
Joseph, Paul
Keene, Martin
Kilson, Wee Kim,
April Kingsley,
Hilton Kramer,
Jacob Lawrence,
Carolyn**

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Lawrence, Don L.

Lee, Hughie Lee-

Smith, Samella

Lewis, Tom

Lloyd, Al Loving,

Howard Mallory,

Earl Roger

Mandle, Jan van

der Marck,

Phillip Mason,

James Mellow,

Paul Mills,

Evangeline J.

Montgomery,

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**Toni Morrison,
Keith Morrison,
Lawrence Neal,
Cindy Nemser,
Robert Newman,
Lorraine
O'Grady,
Ademola
Olugebefola,
John
Outterbridge, Joe
Overstreet,
Marion Perkins,
Marcy S. Philips,**

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Howardena

Pindell, Mimi

Poser, Helaine

Posner, Noah

Purifoy, Ishmael

Reed, Gary

Rickson, Clayton

Riley, Faith

Ringgold, Mark

Rogovin, Barbara

Rose, Joseph

Ross, Bayard

Rustin, Betye

Saar, Raymond

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Saunders, Robert

Sengstacke,

David Shapiro,

Jeanne Siegel,

Thomas Sills,

Lowery Stokes

Sims, Steve

Smith, Beuford

Smith, Frank

Smith, Val

Spalding, Edward

Spriggs, Nelson

Stevens, James

Stewart, Simone

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**Swan, Edward K.
Taylor, Alma
Thomas, Ruth
Waddy, William
Walker, Francis
and Val Gray
Ward, Timothy
Washington,
Burton
Wasserman,
Diane Weathers,
John Weber,
JoAnn Whatley,
Charles White,**

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Selena

Whitefeather,

Jack Whitten,

Roy Wilkins,

William T.

Williams, Gerald

Williams, Randy

Williams,

William Wilson,

Hale Woodruff

and Cherilyn C.

Wright.

Favoring

fantastical

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Artforum

invention, biting wit, and distorted figuration, with roots in mid-20th-century pop culture, Jim Nutt creates wildly original work ranging from paintings on Plexiglas to phantasmagoric portraits of imaginary

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Romare Bearden

Artforum

women. Nutt (b. 1938) first exerted his artistic influence in the 1960s as a member of Hairy Who, a group of artists who, along with other Chicago artists of the era, are more commonly referred to as the imagists. Since

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Romare Bearden
Artforum

**1990 he has
focused
exclusively on
rendering female
heads with
radically
distorted
features in spare
line drawings
and richly
detailed
paintings
accompanied by
customized**

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Artforum

frames. Working with tiny brushes and thinned acrylic paint, Nutt often spends a year creating a single portrait. Jim Nutt is the first major publication on the artist in almost two decades, as well as the first to

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Artforum

**concentrate on
Nutt's portraits.
Detailing 70 of
the artist's works
from 1966 to the
present, this
important
selected
retrospective
examines these
paintings and
drawings
through their
precedents in**

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Nutt's work and demonstrates the artist's consistent and inimitable contributions to the art world. By Frank O'Hara. Edited by Bill Berkson. Essay by Kynaston McShine. Ming Smith's poetic and

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Artforum

**experimental
images are icons
of twentieth-
century African
American life.
One of the
greatest artist-
photographers
working today,
Smith moved to
New York in the
1970s and began
to make images
charged with**

File Type PDF
Romare Bearden
Artforum

**startling beauty
and spiritual
energy. This long-
awaited
monograph
brings together
four decades of
Smith's work,
celebrating her
trademark
lyricism,
distinctively
blurred
silhouettes,**

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dynamic street scenes, and deep devotion to theater, music, poetry, and dance--from the "Pittsburgh Cycle" plays of August Wilson to the Afrofuturism of Sun Ra. With never-before-seen images, and a range of

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Romare Bearden
Artforum

**illuminating
essays and
interviews, this
tribute to
Smith's singular
vision promises
to be an
enduring
contribution to
the history of
American
photography.
Copublished by
Aperture and**

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Artforum

Documentary

Arts

Romare Bearden

Creating

Community

Romare Bearden

in the Homeland

of His

Imagination

Art, Cinema and

the Racial

Imaginary

Art for Life's

Sake

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Artforum

**The Calvin and
Hobbes Tenth
Anniversary Book
A Memorial
Exhibition**

*Examines the
background and careers
of six Black artists who
have risen to
prominence in America
Published on the
occasion of an
exhibition of the same
name held at Tate*

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*Modern, London, July
12-October 22, 2017;
Crystal Bridges
Museum of American
Art, Bentonville,
Arkansas, February
3-April 23, 2018; and
Brooklyn Museum, New
York, September 7,
2018-February 3, 2019.
Soul of a Nation Art in
the Age of Black
Power Thames &
Hudson*

African American heritage is rich with stories of family, community, faith, love, adaptation and adjustment, grief, and suffering, all captured in a variety of media by artists intimately familiar with them. From traditional media of painting and artists such as Horace Pippin and Faith Ringgold, to

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Romare Bearden

Artforum

photography of Gordon Parks, and new media of Sam Gilliam and Martin Puryear (installation art), the African American experience is reflected across generations and works. Eight pages of color plates and black and white images throughout the book introduce both favorite and new artists to

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Romare Bearden
Artforum

students and adult readers alike. African American heritage is rich with stories of family, community, faith, love, adaptation and adjustment, grief, and suffering, all captured in a variety of media by artists intimately familiar with them. From traditional media of painting and artists such as Horace

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Artforum

*Pippin and Faith
Ringgold, to
photography of Gordon
Parks, and new media
of Sam Gilliam and
Martin Puryear
(installation art), the
African American
experience is reflected
across generations and
works. Eight pages of
color plates and black
and white images
throughout the book*

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Romare Bearden
Artforum

introduce both favorite and new artists to students and adult readers alike. A sampling of the artists included: Romare Bearden, Elizabeth Catlett, Achamyele Debela, and Melvin Edwards.

Chris Ofili: Night and Day

*Origin of the Universe
Learning How to Live*

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Now

Gadamer's

Hermeneutical

Aesthetics

*An Artist's Reckoning
with the South*

Committed to Print

Instructional

Photography

*"One of the
foremost artists
to emerge in the
1960s, Hannah*

File Type PDF
Romare Bearden
Artforum

Wilke

(1940-1993)

*stands as a
pivotal figure in
late twentieth-
century*

*American art for
her role in
challenging
dialogues
around art and
feminism. Since*

File Type PDF
Romare Bearden
Artforum

*its inception,
her distinctive
and original
work has
provocatively
pushed against
prevailing
narratives of
women's bodies
and their
representation.
The artist's*

File Type PDF

Romare Bearden

Artforum

*signature folded
and layered
forms*

*synthesize a
variety of
influences,
including*

Abstract

*Expressionism,
Minimalism, and
Conceptualism,
while also*

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Artforum

formulating a uniquely feminist iconography. Examining Wilke's prolific career from the 1960s up to her untimely death in 1993, this publication will bring together

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*works on paper,
photography,
and video, as
well as
examples of
Wilke's various
sculptures in
clay, bronze,
latex, and other
non-traditional
materials. This
selection of*

File Type PDF
Romare Bearden
Artforum

*iconic and
rarely seen
work will
highlight her
daring practice
and
iconographic
innovations.
Through a
loosely
chronological
presentation*

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Artforum

that represents themes, motifs, and materials across Wilke's over three-decade long career, the book will offer new perspectives on this critical and influential artist"--

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*The creator of
"Calvin and
Hobbes"
discusses the
art of
cartooning,
explains how he
creates his
popular comic
strip, and
presents his
favorite*

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Artforum

*moments from
the series' ten
years*

*This beautifully
illustrated
catalogue*

*accompanies
the first major
museum*

*retrospective of
the painter*

Norman Lewis

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Artforum

(1909-1979).

*Lewis was the
sole African
American artist
of his
generation who
became
committed to
issues of
abstraction at
the start of his
career and*

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continued to explore them over its entire trajectory. His art derived inspiration from music (jazz and classical) and nature (seasonal change, plant forms, the sea). Also central to

File Type PDF

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*his work were
the dramatic
confrontations
of the civil
rights
movement, in
which he was an
active
participant
among the New
York art scene.
Bridging the*

File Type PDF
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Harlem

Renaissance,

Abstract

Expressionism,

and beyond,

Lewis is a

crucial figure in

American

abstraction

whose

reinsertion into

the discourse

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Artforum

*further opens
the field for
recognition of
the
contributions of
artists of color.
Bringing much-
needed
attention to
Lewis's output
and significance
in the history of*

File Type PDF
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*American art,
Procession is a
milestone in
Lewis
scholarship and
a vital resource
for future study
of the artist and
abstraction in
his period.
Published in
association with*

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*Pennsylvania
Academy of the
Fine Arts,
Philadelphia.
Exhibition
dates:*

*Pennsylvania
Academy of the
Fine Arts,
Philadelphia:
November 13,
2015-April 3,*

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2016 Amon

*Carter Museum
of American Art,
Fort Worth:*

*June 4-August
21, 2016*

Chicago

*Cultural Center:
September 17,
2016-January 8,
2017*

A colossal,

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*panoramic,
much-needed
appraisal of the
visual cultures
of Afro-Atlantic
territories
across six
centuries Afro-
Atlantic
Histories brings
together a
selection of*

File Type PDF
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*more than 400
works and
documents by
more than 200
artists from the
16th to the 21st
centuries that
express and
analyze the ebbs
and flows
between Africa,
the Americas,*

File Type PDF

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*the Caribbean
and Europe. The
book is
motivated by
the desire and
need to draw
parallels,
frictions and
dialogues
around the
visual cultures
of Afro-Atlantic*

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Artforum

*territories--their
experiences,
creations,
worshiping and
philosophy. The
so-called Black
Atlantic, to use
the term coined
by Paul Gilroy,
is geography
lacking precise
borders, a fluid*

File Type PDF
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Artforum

*field where
African
experiences
invade and
occupy other
nations,
territories and
cultures. The
plural and
polyphonic
quality of
"histórias" is*

File Type PDF
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*also of note;
unlike the
English
"histories," the
word in
Portuguese
carries a double
meaning that
encompasses
both fiction and
nonfiction,
personal,*

File Type PDF
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*political,
economic and
cultural, as well
as mythological
narratives. The
book features
more than 400
works from
Africa, the
Americas and
the Caribbean,
as well as*

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*Europe, from
the 16th to the
21st century.*

*These are
organized in
eight thematic
groupings:*

Maps and

Margins;

Emancipations;

Everyday Lives;

Rites and

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*Rhythms;
Routes and
Trances;
Portraits; Afro
Atlantic
Modernisms;
Resistances and
Activism. Artists
include: Nina
Chanel Abney,
Emma Amos,
Benny Andrews,*

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Emanoel Araujo,

Maria

Auxiliadora,

Romare

Bearden, John

Biggers, Paul

Cézanne,

Victoria Santa

Cruz, Beauford

Delaney, Aaron

Douglas, Melvin

Edwards,

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Ibrahim El-

Salahi, Ben

Enwonwu, Ellen

Gallagher,

Theodore

Géricault,

Barkley

Hendricks,

William Henry

Jones, Loïs

Mailou Jones,

Titus Kaphar,

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*Wifredo Lam,
Norman Lewis,
Ibrahim
Mahama, Edna
Manley,
Archibald
Motley, Abdias
Nascimento,
Gilberto de la
Nuez, Toyin Ojih
Odutola, Dalton
Paula, Rosana*

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Paulino,

Howardena

Pindell, Heitor

dos Prazeres,

Joshua

Reynolds, Faith

Ringgold,

Gerard Sekoto,

Alma Thomas,

Hank Willis

Thomas, Rubem

Valentim, Kara

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*Walker and
Lynette Yiadom-
Boakye.*

*STREET
PORTRAITS.*

*Afro-Atlantic
Histories*

Thornton Dial

*Jim Nutt
Images of
Dignity*

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Mounting

Frustration

The acclaimed
author of *My
Birth* asks:

can

photographs
help us live?

A timely and
explosive book
by acclaimed
artist and

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writer Carmen
Winant,
Instructional
Photography
offers an
investigation
of a genre of
photographs
Winant calls "
instructional.
" It asks: can
photographs

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teach, in and
of themselves?
Alternating
between found
images and
shorter, text-
based
observations,
Winant delves
into this
category of
images through

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her own
collection,
understanding
them as
something
beyond, or at
least in
between,
documentary
and fine art.
Included in
the volume are

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pictures of
dog-training
techniques,
home
gynecological
exams and
sitting Shiva,
among many
others. The
book builds on
a presentation
that Winant

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delivered at
the MoMA
Contemporary
Photo Forum in
September
2020. Carmen
Winant (born
1983) is an
artist and
writer based
in Columbus,
Ohio, where

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she is the Roy
Lichtenstein
Endowed Chair
of Studio Art
at Ohio State
University.
Her recent
artist's
books, *My
Birth and
Notes on
Fundamental*

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Joy, were
published by
SPBH Editions,
ITI Press and
Printed
Matter.

In Mounting
Frustration
Susan E. Cahan
uncovers the
moment when
the civil

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rights
movement
reached New
York City's
elite art
galleries.
Focusing on
three
controversial
exhibitions
that
integrated

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African
American
culture and
art, Cahan
shows how the
art world's
racial
politics is
far more
complicated
than
overcoming

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Romare Bearden
Artforum

past

exclusions.

The book
focuses on the
rise of the
Black Arts
Movement in
the US,
Britain and
Jamaica in the
1960s & 1970s.
Published to

File Type PDF
Romare Bearden
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accompany an
exhibition
held at the
Mint Museum of
Art,
Charlotte,
N.C., Sept. 2,
2011-Jan. 8,
2012 and other
venues.

EyeMinded
Art as a

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Performative,
Dynamic,
Communal Event
Procession
Romare
Bearden's
Profile Series
Romare
Bearden: the
Prevalence of
Ritual
Southern

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Recollections

In Memory of
My Feelings

Selections of writing
by the influential art
critic and curator

Kellie Jones reveal her
role in bringing
attention to the work
of African American,
African, Latin
American, and women

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artists.

Romare Bearden
(1911–1988), one of
the most prolific,
original, and
acclaimed American
artists of the twentieth
century, richly
depicted scenes and
figures rooted in the
American South and
the Black experience.
Bearden hailed from

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North Carolina but was forced to relocate to the North when a white mob harassed his family in the 1910s. His family story is a compelling, complicated saga of Black middle-class achievement in the face of relentless waves of white supremacy. It is also a

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narrative of the generational trauma that slavery and racism inflicted over decades. But as Glenda Gilmore reveals in this trenchant reappraisal of Bearden's life and art, his work reveals his deep imagination, extensive training, and rich knowledge of art history. Gilmore

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explores four generations of Bearden's family and highlights his experiences in North Carolina, Pittsburgh, and Harlem. She engages deeply with Bearden's art and considers it as an alternative archive that offers a unique perspective on the

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history, memory, and collective imagination of Black southerners who migrated to the North. In doing so, she revises and deepens our appreciation of Bearden's place in the artistic canon and our understanding of his relationship to southern, African American, and

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American cultural and social history.

Artists: Vito Acconci,
Jerri Allyn, Luis
Alonso, Emma Amos,
Benny Andrews, Ida
Applebroog, Tomie
Arai, Robert Arneson,
Eric Avery, Luis Cruz
Azaceta, Sonia
Balassanian, Rudolf
Baranik, Romare
Bearden, Nan Becker,

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Rudy Begay, Leslie
Bender, Jonathan
Borofsky, Louise
Bourgeois, Vivian
Browne, Chris Burden,
Luis Camnitzer, Josely
Carvalho, Sabra
Moore, Elizabeth
Catlett, Judy Chicago,
Miriam Schapiro, Eva
Cockcroft, Sue Coe,
Michael Corris, Carlos
Cortez, Anton van

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Dalen, Jane Dickson,
Jim Dine, James
Dong, Mary Beth
Edelson, Melvin
Edwards, Marguerite
Elliot, John Fekner,
Mary Frank, Antonio
Frasconi, Rupert
Garcia, Sharon
Gilbert, Mike Glier,
Leon Golub, Nancy
Spero, Peter Gourfain,
Ilona Granet, Dolores

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Guerrero-Cruz,
Marina Gutiérrez,
Hans Haacke, David
Hammons, Keith
Haring, Edgar Heap of
Birds, Jenny Holzer,
Rebecca Howland,
Arlan Huang, Robert
Indiana, Carlos
Irezarry, Alfredo Jaar,
Luis Jimenez, Jasper
Johns, Jerry Kearns,
Edward Kienholz,

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Janet Koenig, Margia
Kramer, Barbara
Kruger, Suzanne Lacy,
Jean LaMarr, Jacob
Lawrence, Michael
Lebron, Colin Lee,
Jack Levine, Les
Levine, Robert Longo,
Paul Marcus, Marisol,
Dona Ann McAdams,
Yong Soon Mim,
Richard Mock, Josely
Carvalho, Robert

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Morris, Bruce

Nauman, Joseph

Nechvatal, Claes

Oldenburg, Ed

Paschke, Adrian

Piper, Susan Pyszow,

Robert Rauschenberg,

Faith Ringgold, Larry

Rivers, Elizabeth

Rodriguez, Tim

Rollins, Rachael

Romero, Leon

Klayman, James

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Rosenquist, Martha
Rosler, Erika
Rothenberg, Christy
Rupp, Jos Sances, Juan
Sánchez, Peter Saul,
Ben Shahn,
Marguerite Elliot,
Mimi Smith, Vincent
Smith, Nancy Spero,
Frank Stella, May
Stevens, Mark di
Suvero, Dennis
Thomas, Day Gleeson,

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Francesc Torres, Andy
Warhol, John Pitman
Weber, William
Wiley, John Woo, Qris
Yamashita.

Few art critics in
Western art history
have ever had the
broad-ranging impact
over several decades
of Donald Kuspit, a
philosopher and
psychoanalyst who

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from 1970 until the present has been a commanding figure on the international stage. A student of German thinker Theodor Adorno under whom he earned the first of his three doctorates, Kuspit introduced a new type of philosophical art criticism into the art

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world. He drew on both phenomenology and Critical Theory before he then increasingly adopted psychoanalysis. Since Kuspit himself has always measured his own place in the history of art criticism by how rigorously he engages with competing approaches,

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this book is a searching survey of Kuspit's role in triggering several historic shifts within art criticism, beginning with his now legendary 1974 article in Artforum, "A Phenomenological Approach to Artistic Intention." Dense and demanding, yet deft

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and incisive, Kuspit's multi-faceted art criticism has become world famous for reasons that artists, critics, art historians, and philosophers from at least ten different nations explain from various points of view. Divided into three parts and introduced by a lengthy

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introduction, the book features comments by recognized artists like Rudolf Baranik, Anselm Kiefer, and April Gornik, as well as critical commentaries by many scholars and critics from around the world on the richness of Kuspit's insights into art.

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Cultural Capital of
Black America,
1900-1968

The Art of Norman
Lewis

Back to Black

Artforum International

A Selection of Poems

Harlem on My Mind

Image of the Tiger

This book offers a
sustained

scholarly analysis

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of Gadamer's
reflections on art
and our
experience of art.
It examines
fundamental
themes in
Gadamer's
hermeneutical
aesthetics such
as play, festival,
symbol,
contemporaneity,

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enactment, art's
performative
ontology, and
hermeneutical
identity. The first
two chapters
focus on
Gadamer's
critical
appropriation and
movement
beyond Kantian
and Hegelian

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aesthetics (and includes a coda on Heidegger's influence). The final three chapters argue for the continued relevance of Gadamer's hermeneutical aesthetics by bringing his claims into

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conversation with
contemporary art
and music, as
well as the
ethical and
sociopolitical
dimensions of the
Artworld and art-
praxis. The
ethical and
sociopolitical
aspects of art-
and music-

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making are given particular attention in chapters devoted to 20th century African American artist Romare Bearden, Banksy's street art, and a range of jazz expressions, from traditional jazz to

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the complex
practice of free
jazz. Gadamer's
Hermeneutical
Aesthetics will
appeal to
researchers and
advanced
students working
on Gadamer,
philosophical
hermeneutics,
continental

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philosophy,
aesthetics, and
the philosophy of
contemporary art
and music.

Mickalene

Thomas (born
1971) has won

acclaim for her
elaborate,

colorful paintings
of African-

American women,

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often posed provocatively against rich, 1970s-themed backgrounds adorned with rhinestones, enamel and acrylics. Thomas draws from earlier traditions of portraiture to arrive at her

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contemporary
sensitivity. She
engages with the
tension between
a personal
investigation of
eroticism, black
femininity and
beauty and a pop-
cultural critique
of the overt
sexual imagery
prevalent in the

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media--from
Blaxploitation
film heroines like
Cleopatra Jones
to the
construction of
middle-class,
African-American
taste in
Ebony magazine.
Her portraits of t
rans-generational
female

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empowerment
have been
receiving
attention far
beyond the
standard art-
world venues and
have been
reproduced
everywhere from
The New Yorker
to Bomb
magazine.

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Thomas also
reenvisions
landscapes and
interiors through
playful and
passionate recont
extualizations of
such artists as
Romare Bearden,
Édouard Manet,
Henri Matisse
and Balthus.

Mickalene

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Thomas: The Origin of the Universe is the first monograph on the artist, and accompanies her first solo museum exhibition in the United States at the Santa Monica Museum of Art. It features a wide array of full-color

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reproductions of
her work across
media--much of it
new and never
before published--
including photo
collages and
provocative
landscapes, along
with an interview
with the artist
and critical texts
that elucidate her

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paintings'
investigations of
femininity,
sexuality and
power, and
provide extensive
context for her
oeuvre as a
whole.

Re-create
Picasso's Three
Musicians or
make your own

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new masterpiece
using elements of
the original
artwork. This
sticker book
provides the
painting's
background with
the main objects
removed and
transformed into
individual
stickers.

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Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts

the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a

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Romare Bearden

Artforum

central

experience of art
and life, these
essays scrutinize
'the

musicalisation of
art' focusing on
the visual and
performing arts
and detailing
significant

instances of intra-
art relations

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Artforum

between c. 1840
and the present
day. Essays
reflect on the
aesthetic
relationships of
music to painting,
performance and
installation,
sound-and-
silence, time-and-
space. The
insistent

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Artforum

influence of
Wagner is
considered as
well as the work
and ideas of
Manet, Satie and
Cage, Thomas
Wilfred, La
Monte Young and
Eliasson. What
distinguishes
these studies are
the convictions

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that music is
never alone and
that a full
understanding of
the “isms” of the
last two hundred
years is best
achieved when
music's
influential
presence in the
visual arts is
acknowledged

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and interrogated.

Soul of a Nation

The

Musicalization of

Art

Visual Politics

Mickalene

Thomas

Make a

Masterpiece --

Picasso's Three

Musicians

Donald Kuspit's

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Art Criticism
Living and
Writing
Contemporary
Art

Author

**addresses the
deplorable
absence of
discourse on
black artists.**

A unique

360-degree view

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of an

incomparable

20th-century

American artist

One of the most

emulated and

significant

figures in

modern art,

Andy Warhol

(1928–1987)

rose to fame in

the 1960s with

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his iconic Pop
pieces. Warhol
expanded the
boundaries by
which art is
defined and
created
groundbreaking
work in a
diverse array
of media that
includes
paintings,

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sculptures,
prints,
photographs,
films, and
installations.
This ambitious
book is the
first to
examine
Warhol's work
in its
entirety. It
builds on a

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wealth of new
research and
materials that
have come to
light in recent
decades and
offers a rare
and much-needed
comprehensive
look at the
full scope of
Warhol's produc
tion--from his

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commercial
illustrations
of the 1950s
through his
monumental
paintings of
the 1980s.
Donna De Salvo
explores how
Warhol's work
engages with
notions of
public and

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private, the
redefinition of
media, and the
role of
abstraction,
while a series
of incisive and
eye-opening
essays by
eminent
scholars and
contemporary
artists touch

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on a broad
range of
topics, such as
Warhol's
response to the
AIDS epidemic,
his
international
influence, and
how his work
relates to
constructs of
self-image seen

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in social media
today.

In November
1977, The New
Yorker
published a
feature-length
biography of
artist Romare
Bearden by
Calvin Tomkins
as part of its
?Profiles?

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series. The
essay, titled
Profile:
Putting
Something Over
Something Else
(using
Bearden's words
to describe the
creative
process),
brought
national focus

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to Bearden,
whose rise had
seemed meteoric
since the late
1960s. The
experience of
the interview
prompted
Bearden to
launch an autobiographical
collection he
called

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Profiles. He sequenced the project in two parts: Part I, The Twenties, featuring memories from his youth in the South and in Pittsburgh, and Part II, The Thirties, about his early

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adult life in
New York.

Bearden
collaborated
with friend and
writer Albert
Murray on a
short statement
to accompany
each piece.

These appeared
scripted onto
the walls of

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the Profile
exhibition to
lead viewers on
a visual and
poetic journey.
This landmark
volume,
reassembles and
reconsiders
Bearden's
Profile series.
Beyond
providing the

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opportunity to
explore an
understudied
body of work,
the project
will
investigate the
roles of
narrative and s
elf-
presentation
for an artist
who made a

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career of
creating works
based on memory
and experience.
It will also
reveal
Bearden's own
gestures away
from the autobi-
ographical and
toward a
broader view.

Six Black

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Masters of
American Art
The Art Museum
in the Age of
Black Power
The Painter's
Mind
Encyclopedia of
African
American
Artists
The Soul of a
Nation Reader

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**Coming Into
Character
From A to B and
Back Again**