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*The Symbolist art movement of  
the late nineteenth century*

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*forms an important bridge between Impressionism and Modernism. But because Symbolism, more than the two movements it links, emphasizes ideas over objects and events, it has suffered from vague and*

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*conflicting definitions. In Symbolist Art in Context, Michelle Facos offers a clearly written, comprehensive, and accessible description of this challenging subject. Reaching back into Romanticism for*

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*Symbolism's origins, Facos argues that Symbolism enabled artists (including Munch and Gauguin) to confront an increasingly uncertain and complex world—one to which pessimists responded with*

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*themes of decadence and  
degeneration and optimists with  
idealism and reform.*

*Essays for the Black Silent  
Majority*

Providing a fresh perspective on an  
important but underappreciated

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group of late nineteenth-century French painters, this is the first book to provide an in-depth account of the Nabis' practice of the decorative, and its significance for twentieth-century modernism. Over the course of the ten years that

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define the Nabi movement (1890-1900), its principal artists included Edouard Vuillard, Pierre Bonnard, Maurice Denis, Paul S?sier, and Paul Ranson. The author reconstructs the Nabis' relationship to Impressionism, mass

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culture, literary Symbolism, Art Nouveau, Wagnerianism, and a revolutionary artistic tradition in order to show how their painterly practice emerges out of the pressing questions defining modernism around 1900. She shows that the



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Nabis were engaged, nonetheless, with issues that are always at stake in accounts of nineteenth-century modernist painting, issues such as the relationship of high and low art, of individual sensibility and collective identity, of the public and

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private spheres. The Nabis and Intimate Modernism is a rigorous study of the intellectual and artistic endeavors that inform the Nabis' decorative domestic paintings in the 1890s, and argues for their centrality to painterly modernism.

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The book ends up not only re-positioning the Nabis to occupy a crucial place in modernism's development from 1860 to 1914, but also challenges that narrative to place more emphasis on notions of decoration, totality and interiority.

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Painting and the Decorative at the Fin-de-Si?e

It is 1955 and two cousins, Nora and Alicia, are growing up in Cuba, where the sea is a beguiling turquoise and at night the lights glitter

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like stars along Havana's shoreline. But revolutionary storm clouds are gathering, and as Fidel Castro comes to power, banks are closed, religion outlawed, and food shortages begin. Nora and her family emigrate to

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California; Alicia and hers stay behind. But Nora has left her heart in Cuba with her cousin. As the years pass and she becomes a woman, Alicia writes of her marriage to Tony, the birth of her daughter, and the

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terrible privations ordinary Cubans are suffering. When Tony is arrested for anti-revolutionary behaviour, and Alicia and her daughter's survival becomes increasingly hand-to-mouth, Nora knows she must leave

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her privileged life in America and return to help them. But Cuba, and Alicia's life as a single parent, is like nothing she has ever imagined...

### Symbolist Art in Context

Tariq Ramadan shows that



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it is possible to live  
as a practising Muslim  
in multi-faith,  
pluralistic European  
nation states.

Ghost Heart

***A new collection of***

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*thought-provoking essays by the best-selling author of Losing the Race examines what it means to be black in modern-day America, addressing such issues*

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*as racial profiling, the reparations movement, film and TV stereotypes, diversity, affirmative action, and hip-hop, while calling for the advancement of true*

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*racial equality.*

*Reprint.*

*To Be a European Muslim*

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for the Black Silent

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