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WALKER EVANS AND AFRICAN ART, 1935



The Metropolitan Museum of Art

Perfect Documents Walker Evans And African Art 1935

**James R. Houghton, Metropolitan
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Perfect Documents Virginia-Lee Webb, Walker Evans, Metropolitan Museum of Art (New York, N.Y.), 2000 The Metropolitan Museum of Art New York Feb 1 Sept 3 2000 **Perfect Documents: Walker Evans and African Art, 1935** ,

Art History and Fetishism Abroad Gabriele Genge, Angela Stercken, 2014-12-15 By focusing on the various modes and media of the fetishised object this anthology shifts the debates on thingness into a new global art historical perspective The contributors explore the attention given to those material images in both artistic and cultural practice from the heyday of colonial expansion until today They show that in becoming vehicles and agents of transculturality so called fetishes take shape in the 17th to 19th century aesthetics psychology and ethnography and furthermore inspire a recent discourse on magical practice and its secular meanings requiring altered art historical approaches and methods **Images of the Art Museum** Eva-Maria Troelenberg, Melania Savino, 2017-02-06 In recent years the emerging field of museum studies has seen rapid expansion in the critical study of museums and scholars started to question the institution and its functions To contribute differentiated viewpoints to the currently evolving meta discourse on the museum this volume aims to investigate how the institution of the museum has been visualized and translated into different kinds of images and how these images have affected our perception of these institutions In this interdisciplinary collection scholars from a variety of academic backgrounds including art history heritage museums studies and architectural history explore a broad range of case studies stretching across the globe The volume opens up debate about the epistemological and historiographical significance of a variety of different images and representations of the Art Museum including the transformation or adaptation of the image of the art museum across periods and cultures In this context this volume aims to develop a new theoretical framework while proposing new methodological tools and resources for the analysis of museological representations on a global scale

Photography and Sculpture Sarah Hamill, Megan R. Luke, 2018-01-02 Ever since the mid nineteenth century when the new medium of photography was pressed into service to illustrate sculpture photographs of sculptural objects have directed viewers as to what in the course of ambling around a sculpture was the single perfect moment to stop and look What is the photograph s place in writing the history of sculpture How has it changed according to culture generation critical conviction and changes in media Photography and Sculpture The Art Object in Reproduction studies aspects of these questions from the perspectives of sixteen leading art historians Their essays consider iconic photographs archival collections new and forgotten technologies and conceptual challenges in photographing three dimensional forms that have directed changing historical and stylistic attitudes about how we see write about and narrate histories of sculpture Chapters on such varied topics as picturing Conceptual art manipulating sacred images in India to be non photographs and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever expanding potential of these images of sculpture *Walker Evans* Svetlana Alpers, 2023-11-07 A magisterial study of celebrated photographer Walker Evans Walker Evans 1903 75 was a great

American artist photographing people and places in the United States in unforgettable ways He is known for his work for the Farm Security Administration addressing the Great Depression but what he actually saw was the diversity of people and the damage of the long Civil War In Walker Evans renowned art historian Svetlana Alpers explores how Evans made his distinctive photographs Delving into a lavish selection of Evans s work Alpers uncovers rich parallels between his creative approach and those of numerous literary and cultural figures locating Evans within the wide context of a truly international circle Alpers demonstrates that Evans s practice relied on his camera choices and willingness to edit multiple versions of a shot as well as his keen eye and his distant straight on view of visual objects Illustrating the vital role of Evans s dual love of text and images Alpers places his writings in conversation with his photographs She brings his techniques into dialogue with the work of a global cast of important artists from Flaubert and Baudelaire to Elizabeth Bishop and William Faulkner underscoring how Evans s travels abroad in such places as France and Cuba along with his expansive literary and artistic tastes informed his quintessentially American photographic style A magisterial account of a great twentieth century artist Walker Evans urges us to look anew at the act of seeing the world to reconsider how Evans saw his subjects how he saw his photographs and how we can see his images as if for the first time *Walker Evans* Walker Evans, Maria Morris
Hambourg, Metropolitan Museum of Art (New York, N.Y.), 2000 Mia Fineman is Chester Dale Fellow in the Department of Photographs The Metropolitan Museum of Art Questions of Tradition Mark Salber Phillips, Mark Phillips, Gordon J. Schochet, 2004-01-01 Tradition is a central concern for a wide range of academic disciplines interested in problems of transmitting culture across generations Yet the concept itself has received remarkably little analysis A substantial literature has grown up around the notion of invented tradition but no clear concept of tradition is to be found in these writings since the very notion of invented tradition presupposes a prior concept of tradition and is empty without one this debunking usage has done as much to obscure the idea as to clarify it In the absence of a shared concept the various disciplines have created their own vocabularies to address the subject Useful as they are these specialized vocabularies of which the best known include hybridity canonicity diaspora paradigm and contact zones separate the disciplines and therefore necessarily create only a collection of parochial and disjointed approaches Until now there has been no concerted attempt to put the various disciplines in conversation with one another around the problem of tradition Combining discussions of the idea of tradition by major scholars from a variety of disciplines with synoptic synthesizing essays *Questions of Tradition* will initiate a renewal of interest in this vital subject *Becoming African Americans* Clare Corbould, 2009-03-31 In 2000 the United States census allowed respondents for the first time to tick a box marked African American in the race category The new option marked official recognition of a term that had been gaining currency for some decades Africa has always played a role in black identity but it was in the tumultuous period between the two world wars that black Americans first began to embrace a modern African American identity Following the great migration of black southerners to northern cities after World War I the

search for roots and for meaningful affiliations became subjects of debate and display in a growing black public sphere. Throwing off the legacy of slavery and segregation, black intellectuals, activists, and organizations sought a prouder past in ancient Egypt and forged links to contemporary Africa. In plays, pageants, dance, music, film, literature, and the visual arts, they aimed to give stature and solidity to the American black community through a new awareness of the African past and the international black world. Their consciousness of a dual identity anticipated the hyphenated identities of new immigrants in the years after World War II and an emerging sense of what it means to be a modern American. *Eternal Ancestors* Barbara Drake Boehm, 2007. Many masterpieces of central African sculpture were created to amplify the power of sacred relics that affirm a family's vital connection to its ancestral heritage. This important volume, focusing on some 130 works representing a diverse variety of regional genres, illuminates the purpose and significance of these icons of African art, which first came to prominence because of their appeal to the Western avant-garde. While providing an overview of sources ranging from colonial explorers, missionaries, critics, artists, and art historians, the book breaks new ground in its examination of the complex aesthetic and spiritual dimensions of the reliquaries. Its interdisciplinary approach brings together the perspectives of scholars in African and medieval art history along with those in African history, religion, and ethnography. Publisher

Transmodern Christian Kravagna, 2022-10-11. How can we reconfigure our picture of modern art after the postcolonial turn without simply adding regional art histories to the Eurocentric canon? *Transmodern* examines the global dimension of modern art by tracing the crossroads of different modernisms in Asia, Europe, and the Americas. Featuring case studies in Indian modernism, the Harlem Renaissance, and post-war abstraction, it demonstrates the significance of transcultural contacts between artists from both sides of the colonial divide. The book argues for the need to study non-western avant-gardes and Black avant-gardes within the west as transmodern counter-currents to mainstream modernism. It situates transcultural art practices from the 1920s to the 1960s within the framework of anti-colonial movements and in relation to contemporary transcultural thinking that challenged colonial concepts of race and culture with notions of syncretism and hybridity. **The Art of Remembering** Gwendolyn DuBois Shaw, 2024-03-01. Gwendolyn DuBois Shaw explores African American art and representation from the height of the British colonial period to the present, seeking out the recovery of facts and narratives of African American creativity and self-representation that have been purposefully set aside, actively ignored, and disremembered. *Potential History* Ariella Aisha Azoulay, 2019-11-19. A passionately urgent call for all of us to unlearn imperialism and repair the violent world we share from one of our most compelling political theorists. In this theoretical tour de force, renowned scholar Ariella A. Sha Azoulay calls on us to recognize the imperial foundations of knowledge and to refuse its strictures and its many violences. Azoulay argues that the institutions that make our world, from archives and museums to ideas of sovereignty and human rights to history itself, are all dependent on imperial modes of thinking. Imperialism has segmented populations into differentially governed groups, continually emphasized the possibility of progress while it tries to

destroy what came before and voraciously seeks out the new by sealing the past away in dusty archival boxes and the glass vitrines of museums By practicing what she calls potential history Azoulay argues that we can still refuse the original imperial violence that shattered communities lives and worlds from native peoples in the Americas at the moment of conquest to the Congo ruled by Belgium's brutal King Leopold II from dispossessed Palestinians in 1948 to displaced refugees in our own day In Potential History Azoulay travels alongside historical companions an old Palestinian man who refused to leave his village in 1948 an anonymous woman in war ravaged Berlin looted objects and documents torn from their worlds and now housed in archives and museums to chart the ways imperialism has sought to order time space and politics Rather than looking for a new future Azoulay calls upon us to rewind history and unlearn our imperial rights to continue to refuse imperial violence by making present what was invented as past and making the repair of torn worlds the substance of politics

David Smith in Two Dimensions Sarah Hamill, 2015-01-31 How does photography shape the way we see sculpture In David Smith in Two Dimensions Sarah Hamill broaches this question through an in depth consideration of the photography of American sculptor David Smith 1906-1965 Smith was a modernist known for radically shifting the terms of sculpture a medium traditionally defined by casting modeling and carving He was the first to use industrial welding as a sustained technique for large scale sculpture influencing a generation of minimalists to come What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects spaces and bodies His photographs of his sculptures were published in countless exhibition catalogs journals and newspapers often as anonymous illustrations Far from being neutral images these photographs direct a pictorial encounter with spatial form and structure the public display of his work David Smith in Two Dimensions looks at the sculptor's adoption of unconventional backdrops alternative vantage points and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects This comprehensive and penetrating account also introduces Smith's expansive archive of copy prints slides and negatives many of which are seen here for the first time Hamill proposes a new understanding of Smith's sculpture through photography exploring issues that are in turn vital to discourses of modern sculpture sculptural aesthetics and postwar art In Smith's photography we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly

Alain Locke and the Visual Arts Kobena Mercer, 2022-01-01 A fresh perspective on the influential critic offering new ways of understanding the art of the Harlem Renaissance Alain Locke 1885-1954 leading theorist of the Harlem Renaissance maintained a lifelong commitment to the visual arts Offering an in depth study of Locke's writings and art world interventions Kobena Mercer focuses on the importance of cross cultural entanglement This distinctive approach reveals Locke's vision of modern art as a dynamic space where images and ideas generate new forms under the fluid conditions of diaspora Positioning the philosopher as an advocate for an Afromodern aesthetic that drew from both formal experiments in Europe and the iconic legacy of the African past Mercer shows how Aaron Douglas Lois Mailou Jones and

other New Negro artists acknowledged the diaspora's rupture with the ancestral past as a prelude to the rebirth of identity. In his 1940 picture book *The Negro in Art*, Locke also explored the different ways black and white artists approached the black image. Mercer's reading highlights the global mobility of black images as they travel across national and ethnic frontiers. Finally, Mercer examines how Locke's investment in art was shaped by gay male aestheticism. Black male nudes, including works by Richmond Barth and Carl Van Vechten, thus reveal the significance of queer practices in modernism's cross-cultural genesis. Published in association with the Hutchins Center for African American Research, Harvard University. **A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950**, 2019-02-04

A Cultural History of the Avant Garde in the Nordic Countries 1925-1950 is the first publication to deal with the avant garde in the Nordic countries in this period. The essays cover a wide range of avant garde manifestations: literature, visual arts, theatre, architecture, and design, film, radio, body culture, and magazines. It is the first major historical work to consider the Nordic avant garde in a transnational perspective that includes all the arts and to discuss the role of the avant garde not only within the aesthetic field but in a broader cultural and political context: the pre-war and wartime responses to international developments, the new cultural institutions, sexual politics, the impact of refugees, and the new start after the war. *Day* Kenneth Goldsmith, 2003. Poetry. I am spending my 39th year practicing uncreativity. On Friday, September 1, 2000, I began retyping the day's NEW YORK TIMES word for word, letter for letter, from the upper left hand corner to the lower right hand corner, page by page. With these words, Kenneth Goldsmith embarked upon a project which he termed uncreative writing: that is, uncreativity as a constraint-based process, uncreativity as a creative practice. By typing page upon page, making no distinction between article, editorial, and advertisement, disregarding all typographic and graphical treatments, Goldsmith levels the daily newspaper. DAY is a monument to the ephemeral, comprised of yesterday's news, a fleeting moment concretized, captured, then reframed into the discourse of literature. When I reach 40, I hope to have cleansed myself of all creativity. Kenneth Goldsmith. **Philippe de Montebello and the Metropolitan Museum of Art**, James R.

Houghton, Metropolitan Museum of Art (New York, N.Y.), 2009. [Publications of the Metropolitan Museum of Art, 1964-2005](#). Metropolitan Museum of Art, 2012-10-09. The present volume, *Publications of The Metropolitan Museum of Art, 1964-2005*, is a successor to a volume published by the Museum in 1965 entitled *Publications of The Metropolitan Museum of Art, 1870-1964*. These two bibliographic volumes endeavor to list all the known books, pamphlets, and serial publications bearing the Museum's imprint and issued by the institution during the first 135 years of its existence through June 2005. The first volume was compiled by Albert Ten Eyck Gardner at the time an Associate Curator of American Paintings and Sculpture, and the present volume has been compiled from the Annual Reports issued by the Museum during the relevant years. Together, the two volumes testify to the tremendous contributions made to knowledge by the curators and conservators of the Metropolitan and by the many other experts who have contributed to the Museum's exhibition catalogues. Various issues of

the Bulletin emphasize the great sweep of the Museum's acquisitions during these years and the exhibition catalogues a number of them Alfred H Barr Jr Award or the George Wittenborn Award testify to the continuity of the institution's dedicated program to enrich people's lives through knowledge of art This title was originally published in 2006 **The**
^**AOxford Handbook of Sound Art** Jane Grant, John Matthias, David Prior, 2021-09-27 The Oxford Handbook of Sound Art surveys the practices politics and emerging frameworks of thought that now define the artistic practice of sound art

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