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## Read Book National Art Histories In An Unfinished World

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### KEY=HISTORIES - SANAA ALIJAH

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**Narratives Unfolding National Art Histories in an Unfinished World McGill-Queen's Press - MQUP** Somewhere between global and local, the nation still lingers as a concept. National art histories continue to be written – some for the first time – while innovative methods and practices redraw the boundaries of these imagined communities. Narratives Unfolding considers the mobility of ideas, transnationalism, and entangled histories in essays that define new ways to see national art in ever-changing nations. Examining works that were designed to reclaim or rethink issues of territory and dispossession, home and exile, contributors to this volume demonstrate that the writing of national art histories is a vital project for intergenerational exchange of knowledge and its visual formations. Essays showcase revealing moments of modern and contemporary art history in Canada, Egypt, Iceland, India, Ireland, Israel/Palestine, Romania, Scotland, Turkey, and the United Arab Emirates, paying particular attention to the agency of institutions such as archives, art galleries, milestone exhibitions, and artist retreats. Old and emergent art cities, including Cairo, Dubai, New York, and Vancouver, are also examined in light of avant-gardism, cosmopolitanism, and migration. Narratives Unfolding is both a survey of current art historical approaches and their connection to the source: art-making and art experience happening somewhere. **Fashioned in the North Nordic Histories, Agents and Images of Fashion Photography Nordic Academic Press** This edited volume showcases new examples - previously untold stories of images, photographers, publications, and institutions - partly unknown outside the Nordic countries. The authors examine the reasons for and implications of this underexposure, taking on a photographic metaphor. While simultaneously challenging previously taken-for-granted ideas of the center and periphery in this field, the book also widens the study of fashion photography. Notably, the hybridity of approaches may enrich future studies of fashion photography. In Fashioned in the North, fashion photography is viewed as a transnational phenomenon and a material object, as well as a medium that is part of a media system and a result of archival systems and history writings. Furthermore, the book displays how studies of fashion photography can be so much more than stories of a few names and iconic images or studies of individual and periodic style. Indeed, the study of fashion photography may be a prism through which we can uncover cultural, social, economic, and ideological aspects of society at present and in the past. **Michael Snow Life & Work Art Canada Institute A Cultural History of the Avant-Garde in the Nordic Countries Since 1975 BRILL** The Cultural History of the Avant-Garde in the Nordic Countries Since 1975 brings the series of cultural histories of the avant-garde in the Nordic countries up to the present. It discusses revisions and continuations of historical practices since 1975. **Transitional Territories Confluence of Art and Anthropology in the Practices of Contemporary Artists from Turkey transcript Verlag Ayse Güngör** investigates art practices between art and anthropology in Turkey, as well as the implications of contemporary art for those disciplines. She discusses various approaches based on anthropological theories on the forms of relation and theories of artistic practices on socio-political issues. Based on long-term research with contemporary artists such as Nil Yalter, Gülsün Karamustafa, Esra Ersen, Kutlug Ataman, Tayfun Serttas, Köken Ergun, Dilek Winchester and Artikisler Collective, this book analyzes the objectives of art and anthropology in order to determine new possibilities and divergences arising from this interdisciplinary confluence. **Turks, Jews, and Other Germans in Contemporary Art MIT Press** The first book to examine multicultural visual art in Germany, discussing more than thirty contemporary artists and arguing for a cosmopolitan Germanness. With Turks, Jews, and Other Germans in Contemporary Art, Peter Chametzky presents a view of visual culture in Germany that leaves behind the usual suspects--those artists who dominate discussions of contemporary German art, including Gerhard Richter, Anselm Kiefer, and Rosemarie Trockel--and instead turns to those artists not as well known outside Germany, including Maziar Moradi, Hito Steyerl, and Tanya Ury. In this first book-length examination of Germany's multicultural art scene, Chametzky explores the work of more than thirty German artists who are (among other ethnicities) Turkish, Jewish, Arab, Asian, Iranian, Sinti and Roma, Balkan, and Afro-German. With a title that echoes Peter Gay's 1978 collection of essays, Freud, Jews and Other Germans, this book, like Gay's, rejects the idea of "us" and "them" in German culture. Discussing artworks in a variety of media that both critique and expand notions of identity and community, Chametzky offers a counternarrative to the fiction of an exclusively white, Christian German culture, arguing for a cosmopolitan Germanness. He considers works that deploy critical, confrontational, and playful uses of language, especially German and Turkish; that assert the presence of "foreign bodies" among the German body politic; that grapple with food as a cultural marker; that engage with mass media; and that depict and inhabit spaces imbued with the element of time. American discussions of German contemporary art have largely ignored the emergence of non-ethnic Germans as some of Germany's most important visual artists. Turks, Jews, and Other Germans in Contemporary Art fills this gap. **A Companion to Feminist Art John Wiley & Sons** Original essays offering fresh ideas and global perspectives on contemporary feminist art The term 'feminist art' is often misused when viewed as a codification within the discipline of Art History—a codification that includes restrictive definitions of geography, chronology, style, materials, influence, and other definitions inherent to Art Historical and museological classifications. Employing a different approach, A Companion to Feminist Art defines 'art' as a dynamic set of material and theoretical practices in the realm of culture, and 'feminism' as an equally dynamic set of activist and theoretical practices in the realm of politics. Feminist art, therefore, is not a simple classification of a type of art, but rather the space where feminist politics and the domain of art-making intersect. The Companion provides readers with an overview of the developments, concepts, trends, influences, and activities within the space of contemporary feminist art—in different locations, ways of making, and ways of thinking. Newly-commissioned essays focus on the recent history of and current discussions within feminist art. Diverse in scope and style, these contributions range from essays on the questions and challenges of large sectors of artists, such as configurations of feminism and gender in post-Cold War Europe, to more focused conversations with women artists on Afropean decoloniality. Ranging from discussions of essentialism and feminist aesthetics to examinations of political activism and curatorial practice, the Companion informs and questions readers, introduces new concepts and fresh perspectives, and illustrates just how much more there is to discover within the realm of feminist art. Addresses the intersection between feminist thinking and major theories that have influenced art theory Incorporates diverse voices from around the world to offer viewpoints on global feminisms from scholars who live and work in the regions about which they write Examines how feminist art intersects with considerations of collectivity, war, maternal relationships, desire, men, and relational aesthetics Explores the myriad ways in which the experience of inhabiting and perceiving aged, raced, and gendered bodies relates to feminist politics in the art world Discusses a range practices in feminism such as activism, language, education, and different ways of making art The intersection of feminist art-making and feminist politics are not merely components of a unified whole, they sometimes diverge and divide. A Companion to Feminist Art is an indispensable resource for artists, critics, scholars, curators, and anyone seeking greater strength on the subject through informed critique and debate. **Collection Thinking Within and Without Libraries, Archives and Museums Taylor & Francis** Collection Thinking is a volume of essays that thinks across and beyond critical frameworks from library, archival, and museum studies to understand the meaning of "collection" as an entity and as an act. It offers new models for understanding how collections have been imagined and defined, assembled, created, and used as cultural phenomena. Featuring over 70 illustrations and 21 original chapters that explore cases from a wide range of fields, including library and archival studies, literary studies, art history, media studies, sound studies, folklore studies, game studies, and education, Collection Thinking builds on the important scholarly works produced on the topic of the archive over the past two decades and contributes to ongoing debates on the historical status of memory institutions. The volume illustrates how the concept of "collection" bridges these institutional and structural categories, and generates discussions of cultural activities involving artifactual arrangement, preservation, curation, and circulation in both the private and the public spheres. Edited and introduced collaboratively by three senior scholars with expertise in the fields of literature, art history, archives, and museums, Collection Thinking is designed to stimulate interdisciplinary reflection and conversation. This book will be of interest to scholars and practitioners interested in how we organize materials for research across disciplines of the humanities and social sciences. With case studies that range from collecting Barbie dolls to medieval embroideries, and with contributions from practitioners on record collecting, the creation of sub-culture archives, and collection as artistic practice, this volume will appeal to anyone who has ever wondered about why and how collections are made. **Israel as a Modern Architectural Experimental Lab, 1948-1978 Intellect Books** This collection discusses the innovative and experimental architecture of Israel during its first three decades following the nation's establishment in 1948. Written by leading researchers, the volume highlights new perspectives on the topic, discussing the inception, modernization and habitation of historic and lesser-researched areas alike in its interrogation. Inbal Ben-Asher Gitler and Anat Geva show how Israeli nation building, in its cultural, political and historical contexts, constituted an exceptional experiment in modern architecture. Examples include modern experiments in mass housing design; public architecture such as exhibition spaces, youth villages and synagogues; a necessary consideration of climate in modern architectural experiments; and the exportation of Israeli modern architecture to other countries. **Horizontal Art History and Beyond Revising Peripheral Critical Practices Routledge** This book is devoted to the concept of horizontal art history—a proposal of a paradigm shift formulated by the Polish art historian Piotr Piotrowski (1952–2015)—that aims at undermining the hegemony of the discourse of art history created in the Western world. The concept of horizontal art history is one of many ideas on how to conduct nonhierarchical art historical analysis that have been developed in different geopolitical locations since at least the 1970s, parallel to the ongoing process of decolonization. This book is a critical examination of horizontal art history which provokes a discussion on the original concept of horizontal art history and possible methods to extend it. This is an edited volume written by international scholars who acknowledge the importance of the concept, share its basic assumptions and are aware both of its advantages and limitations. The book will be of interest to scholars working in art history, art historiography and postcolonial studies. **Unsettling Canadian Art History McGill-Queen's Press - MQUP** Bringing together fifteen scholars of art and culture, Unsettling Canadian Art History addresses the visual and material culture of settler colonialism, enslavement, and racialized diasporas in the contested white settler state of Canada. This collection offers new avenues for scholarship on art, archives, and creative practice by rethinking histories of Canadian colonialisms from Black, Indigenous, racialized, feminist, queer, trans, and Two-Spirit perspectives. Writing across many positionalities, contributors offer chapters that disrupt colonial archives of art and culture, excavating and reconstructing radical Black, Indigenous, and racialized diasporic creation and experience. Exploring the racist frameworks that continue to erase histories of violence and resistance, this book imagines the expansive possibilities of a decolonial future. Unsettling Canadian Art History affirms the importance of collaborative conversations and work in the effort to unsettle scholarship in Canadian art and culture. **New Histories of Art in the Global Postwar Era Multiple Modernisms Routledge** This book maps key moments in the history of postwar art from a global perspective. The reader is introduced to a new globally oriented approach to art, artists, museums and movements of the postwar era (1945–70). Specifically, this book bridges the gap between historical artistic centers, such as Paris and New York, and peripheral loci. Through case studies, previously unknown networks, circulations, divides and controversies are brought to light. From the development of Ethiopian modernism, to the showcase of Brazilian modernity, this book provides readers with a new set of coordinates and a reassessment of well-trodden art historical narratives around modernism. This book will be of interest to scholars in art historiography, art history, exhibition and curatorial studies, modern art and globalization. **Transnational Perspectives on Feminism and Art, 1960-1985 Routledge** Transnational Perspectives on Feminism and Art, 1960–1985 is a collection of essential essays that bring transnational feminist praxis into conversation with histories of feminist art in the 1960s, 1970s, and early 1980s. The artistic practices and processes examined within these pages all centre on gender and sexual politics as they variously intersect with race, class, sovereignty, Indigeneity, citizenship, and migration at particular historical moments and within specific geopolitical contexts. The book's

central premise is that reconsidering this period from transnational feminist perspectives will enable new thinking about the critical commonalities and differences across heterogeneous and geographically dispersed practices that have contributed to the complex and multifaceted relationship between feminism and art today. The book will be of interest to scholars working in art history, cultural studies, visual culture, material culture, and gender studies. **On the Other Side(s) of 150 Untold Stories and Critical Approaches to History, Literature, and Identity in Canada Wilfrid Laurier Univ. Press** **On the Other Side(s) of 150** explores the different literary, historical and cultural legacies of Canada's sesquicentennial celebrations. It asks vital questions about the ways that histories and stories have been suppressed and invites consideration about what happens once a commemorative moment has passed. Like a Cubist painting, this modality offers a critical strategy by which also to approach the volume as dismantling, reassembling, and re-enacting existing commemorative tropes; as offering multiple, conditional, and contingent viewpoints that unfold over time; and as generating a broader (although far from being comprehensive) range of counter-memorial performances. The chapters in this volume are thus provisional, interconnected, and adaptive: they offer critical assemblages by which to approach commemorative narratives or showcase lacunae therein; by which to return to and intervene in ongoing readings of the past from the present moment; and by which not necessarily to resolve, but rather to understand the troubled and troubling narratives of the present moment. Contributors propose that these preoccupations are not a means of turning away from present concerns, but rather a means of grappling with how the past informs or is shaped to inform them; and how such concerns are defined by immediate social contexts and networks. **Object Lives and Global Histories in Northern North America Material Culture in Motion, c.1780 - 1980 McGill-Queen's Press - MQUP** **Object Lives and Global Histories in Northern North America** explores how close, collaborative looking can discern the traces of contact, exchange, and movement of objects and give them a life and political power in complex cross-cultural histories. Red River coats, prints of colonial places and peoples, Indigenous-made dolls, and an Englishwoman's collection provide case studies of art and material culture that correct and give nuance to global and imperial histories. The result of a collaborative research process involving Indigenous and non-Indigenous contributors, this book looks closely at the circumstances of making, use, and circulation of these objects: things that supported and defined both Indigenous resistance and colonial and imperial purposes. Contributors re-envision the histories of northern North America by focusing on the lives of things flowing to and from this vast region between the eighteenth and the twentieth centuries, showing how material culture is a critical link that tied this diverse landscape to the wider world. An original perspective on the history of northern North American peoples grounded in things, **Object Lives and Global Histories in Northern North America** provides a key analytical and methodological lens that exposes the complexity of cultural encounters and connections between local and global communities. **Ewa Partum's Artistic Practice An Atlas of Continuity in Different Locations transcript Verlag** Polish-born artist Ewa Partum is considered a pioneer of Central-Eastern European feminist art produced within the conceptual idiom. Her work can also be divided chronologically into Polish (1965-82), West Berlin (1982-1989) and transnational (from 1989) periods. Karolina Majewska-Güde articulates the historical alterity of Ewa Partum's works in their various locations and the specificity of the positions from which Partum's art was interpreted and disseminated. At the same time, the book engages with the art histories of the Central and Eastern European neo-avant-gardes focusing on the issue of narrative strategies of CEE art history. **Jackson's Wars A.Y. Jackson, the Birth of the Group of Seven, and the Great War McGill-Queen's Press - MQUP** A captivating account of the formative years of one of Canada's best-known artists, **Jackson's Wars** follows A.Y. Jackson's education and progress as a painter before he was a well-known artist and his time on the battlefield in Europe, before he cast his lot in with a group of like-minded Toronto artists. Jackson fought many battles: he was a feisty and opinionated combatant when he crossed swords with critics, collectors, museums, galleries, and fellow painters as an emerging artist. Moving from Montreal to Toronto in 1913, he became a key figure in a landscape movement that was determined to depict Canada in a bold new way, only to have a war dash the group's collective ambitions. Alone among his close associates, Jackson enlisted to fight with the 60th Infantry Battalion. Wounded at Sanctuary Wood in 1916, he returned to the field of combat as an official war artist – the first Canadian artist appointed, the only infantryman in the program – and militated for other Canadian appointments to what is now a storied moment of creation for such artists as F.H. Varley and Arthur Lismer. Jackson produced some of Canada's most memorable depictions of the world's first industrial-scale conflict, even as he reckoned with the anguish caused by the mysterious death of his close friend Tom Thomson. A life-changing event for soldiers, families, and nations alike, the First World War has been understood as a moment of stasis in the visual arts in Canada – the dead ground from which the Group of Seven emerged in the early 1920s. Douglas Hunter shows how Jackson's war was a moment of intense transformation and artistic development on the canvas as well as an experience that tempered a young man into a constructive elder statesman for Canadian art. On his return home he was not only instrumental in the formation of the Group of Seven in Toronto, but a key figure for the Beaver Hall Group in Montreal. Jackson's Wars is a story of brotherhoods of painters and soldiers, shot through with inspiration, ambition, trauma, and loss, on the home front as well as on the battlefield. Hunter widens and deepens A.Y. Jackson's world of friends, family, and colleagues to capture the life of a complex man and the crucial events and relationships behind the creation of Canada's best-known art collective. **Sketches from an Unquiet Country Canadian Graphic Satire, 1840-1940 McGill-Queen's Press - MQUP** Canadian readers have enjoyed their own graphic satire since colonial times and Canadian artists have thrived as they took aim at the central issues and figures of their age. Graphic satire, a combination of humorous drawing and text that usually involves caricature, is a way of taking an ethical stand about contemporary politics and society. First appearing in short-lived illustrated weeklies in Montreal, Quebec City, and Toronto in the 1840s, usually as unsigned copies of engravings from European magazines, the genre spread quickly as skilled local illustrators, engravers, painters, and sculptors joined the teams of publishers and writers who sought to shape public opinion and public policy. A detailed account of Canadian graphic satire, **Sketches from an Unquiet Country** looks at a century bookended by the aftermath of the 1837–38 Rebellions and Canada's entry into the Second World War. As fully fledged artist-commentators, Canadian cartoonists were sometimes gently ironic, but they were just as often caustic and violent in the pursuit of a point of view. This volume shows a country where conflicts crop up between linguistic and religious communities, a country often resistant to social and political change for women and open to the cross-currents of anti-Semitism, xenophobia, and fascism that flared across Europe and North America in the early twentieth century. Drawing on new scholarship by researchers working in art history, material culture, and communication studies, **Sketches from an Unquiet Country** follows the fortunes of some of the artists and satiric themes that were prevalent in the centres of Canadian publishing. **Tear Gas Epiphanies Protest, Culture, Museums McGill-Queen's Press - MQUP** Museums are frequently sites of struggle and negotiation. They are key cultural institutions that occupy an oftentimes uncomfortable place at the crossroads of the arts, culture, various levels of government, corporate ventures, and the public. Because of this, museums are targeted by political action but can also provide support for contentious politics. Though protests at museums are understudied, they are far from anomalous. **Tear Gas Epiphanies** traces the as-yet-untold story of political action at museums in Canada from the early twentieth century to the present. The book looks at how museums do or do not archive protest ephemera, examining a range of responses to actions taking place at their thresholds, from active encouragement to belligerent dismissal. Drawing together extensive primary-source research and analysis, Robertson questions widespread perceptions of museums, strongly arguing for a reconsideration of their role in contemporary society that takes into account political conflict and protest as key ingredients in museum life. The sheer number of protest actions Robertson uncovers is compelling. Ambitious and wide-ranging, **Tear Gas Epiphanies** provides a thorough and conscientious survey of key points of intersection between museums and protest – a valuable resource for university students and scholars, as well as arts professionals working at and with museums. **What Was History Painting and What Is It Now? McGill-Queen's Press - MQUP** The dominant visual language of European painting from the Renaissance to the nineteenth century, history paintings were formidable in their monumental scale, ambitious moral lessons, and intricate narratives. With the rise of modernist avant-gardes, the genre receded from the forefront of artistic production into the realm of nostalgia. Yet history painting cast a shadow that would subtly colour even the works that sought to displace it. Exploring the resilience of this distinctive mode of visual representation, **What Was History Painting and What Is It Now?** brings together an internationally distinguished group of scholars to trace the endurance, adaptation, and mutation of history painting. These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa. Organized around illuminating themes, the book explores the creation of an audience attuned to the genre's didactic aims, the entry of history painting into the marketplace of commercial art and attractions, and the reimagining of the mode in response to the edicts of modern and contemporary art. Spanning the full range and diversity of history painting, this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present. **Textiles, Community and Controversy The Knitting Map Bloomsbury Publishing** Taking a major textile artwork, **The Knitting Map**, as a central case study, this book interrogates the social, philosophical and critical issues surrounding contemporary textile art today. It explores gestures of community and controversy manifest in contemporary textile art practices, as both process and object. Created by more than 2,000 knitters from 22 different countries, who were mostly working-class women, **The Knitting Map** became the subject of national controversy in Ireland. Exploring the creation of this multi-modal artwork as a key moment in Irish art history, **Textiles, Community and Controversy** locates the work within a context of feminist arts practice, including the work of Judy Chicago, Faith Ringold and the Guerilla Girls. Bringing together leading art critics and textile scholars, including Lucy Lippard, Jessica Hemmings and Joanne Turney, the collection explores key issues in textile practice from gender, class and nation to technology and performance. **Through Post-Atomic Eyes McGill-Queen's Press - MQUP** What does it mean to live in a post-atomic world? Photography and contemporary art offer a provocative lens through which to comprehend the by-products of the atomic age, from weapons proliferation, nuclear disaster, and aerial surveillance to toxic waste disposal and climate change. Confronting cultural fallout from the dawn of the nuclear age, **Through Post-Atomic Eyes** addresses the myriad iterations of nuclear threat and their visual legacy in the twentieth and twenty-first centuries. Whether in the iconic black-and-white photograph of a mushroom cloud rising over Nagasaki in 1945 or in the steady stream of real-time video documenting the 2011 meltdown at the Fukushima Daiichi nuclear power plant, atomic culture – and our understanding of it – is inextricably constructed by the visual. This book takes the image as its starting point to address the visual inheritance of atomic anxieties; the intersection of photography, nuclear industries, and military technocultures; and the complex temporality of nuclear technologies. Contemporary artists contribute lens-based works that explore the consequences of the nuclear, and its afterlives, in the Anthropocene. Revealing, through both art and prose, startling new connections between the ongoing threat of nuclear catastrophe and current global crises, **Through Post-Atomic Eyes** is a richly illustrated examination of how photography shapes and is shaped by nuclear culture. **Wendat Women's Arts McGill-Queen's Press - MQUP** For centuries, women artists of the Wendat First Nation of Wendake in Quebec have created artworks of intricate design and complex meaning in moosehair and quill embroidery. Their work records and transmits ancestral knowledge across generations of artists and remains a vibrant and important practice today. Breaking new ground in Indigenous art histories, **Wendat Women's Arts** is the first book to bring together a full history of the Wendat embroidery art form. Annette de Stecher challenges the historical anonymity of Indigenous women artists by arguing for their central role in community history and ceremony. Through their art, these women played an important part in the diplomatic strategies that advanced the sovereignty of their nation, work that was an extension of their position of authority in their families and clans. Chiefs and community members wore finely embroidered attire as a brilliant focus of ceremonial events, a tradition that continues today. Women artists also supported their community economically as their embroidery was a souvenir of choice for European collectors. In vibrant illustrations, this book reconstructs the rich repertoire of Wendat embroidery now dispersed in collections throughout the world. **Wendat Women's Arts** combines a depth of historical understanding with a keen knowledge of contemporary Wendat artists, demonstrating that the story of Wendat women is one of cultural strength, innovation, resilience, and success. **Mapping Impressionist Painting in Transnational Contexts Routledge** This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries. The contributors rethink the role of "French" impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies' concept of "constellations of mobility." Artists engaging with impressionism in France, as in other global contexts, relied on, responded to, appropriated, and resisted elements of form and content based on fluid and interconnected political realities and market structures. Written by scholars and curators, the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term. This project frames future discussion in art history, cultural studies, and global studies on the politics of appropriating impressionism. **Canadian Painters in a Modern World, 1925-1955 Writings and Reconsiderations McGill-Queen's Press - MQUP** From the Roaring Twenties and the Group of Seven to the Automatistes and the early Cold War, Canadian artists lived through and embodied an era of global tumult and change. With an interweaving of historical narrative, lavish illustrations, and writings by many of Canada's most revered cultural figures, Lora Senechal Carney illuminates the lives, perspectives, and works of the era's painters and provides glimpses of the sculptors, poets, dancers, critics, and filmmakers with whom they associated. **Canadian Painters in a Modern World** gives readers direct access to a carefully curated selection of writings, artworks, photos, and other documents that help to reconstruct the public spheres in which artists including Paul-Émile Borduas, Emily Carr, Alex Colville, Lawren Harris, David Milne, and Pegi Nicol MacLeod circulated. Each of the book's

eight chapters consists of a narrative about a key issue or debate, focusing on the relationship of art to politics and society, and on how these are negotiated in an individual's life. Relating artistic engagement with and responses to the Spanish Civil War, the Second World War, and the Cold War, Senechal Carney discovers a common desire for new connections between art and life. Revealing continuities, ruptures, and watershed moments, *Canadian Painters in a Modern World* showcases artistic production within specific socio-political contexts to shed new light on Canadian art during three decades of conflict and crisis. **Voluntary Detours Small-Town and Rural Museums in Alberta McGill-Queen's Press - MQUP** After visiting hundreds of museums across Alberta, Lianne McTavish chronicles some of the most challenging and unexpected sites where the idea of the museum is being reshaped. The concept of the visit as a "voluntary detour" encapsulates the way visitors travel along backroads to find small-town and rural museums, as well as the agreement to turn away from standard museum scripts when they arrive. Addressing themes of place, land, colonization, rurality, heritage, childhood, and play, McTavish reveals the museum visitor as multifaceted, with locals and tourists often interpreting museums very differently. Case studies include the World Famous Gopher Hole Museum, Fort Chipewyan Bicentennial Museum, Blackfoot Crossing Historical Park, and the Museum of Fear and Wonder. A key chapter analyzing sites devoted to resource extraction explores how these places promote settler colonial understandings of land use. By contrast, Indigenous museums and cultural centres defy colonial messages in displays that adapt and refuse conventional museum formats. Honouring local, rural, and Indigenous knowledge, *Voluntary Detours* enriches critical accounts of the past, present, and future of museums. **Photogenic Montreal Activisms and Archives in a Post-industrial City McGill-Queen's Press - MQUP** The agency of photographs is a recurrent concern within the context of the city. Whether found in architectural records, social documentary, photojournalism, or artistic practice, photographic objects are embedded in urban contestation, aesthetically charged by artists, reinserted into social histories, and mobilized to imagine a future city. Photogenic Montreal takes a question initially posed by heritage debates – what does photography preserve? – and creates a rich conversation about the agency of the human actors before and behind the camera, and of the medium itself. The interplay of archives and activism structures the book. Photographs that appear to be sealed off in newspapers, storage rooms, or archives accrue new meaning when they cross the threshold back into social spaces and circulate anew. It is through the reactivation of archival photographs that submerged traces of urban experience are discovered, and alternate histories of Montreal can be recounted. Multiple forms of activism and artistic expression complement this archival work. Beginning in the 1960s, community-minded and heritage groups responded to the tensions arising from urban reconstruction, gentrification, and the erasure of neighbourhoods; this activism also left its photographic traces. Attentive to the still-changing face of the city's architecture, neighbourhoods, and street life, Photogenic Montreal participates in debates about who the city belongs to, who speaks on its behalf, and how to picture its past and present. **Photography and Migration Routledge** Written in the context of unprecedented dislocation and a global refugee crisis, this edited volume thinks through photography's long and complex relationship to human migration. While contemporary media images largely frame migration in terms of trauma, victimhood, and pity, so much more can be said of photography's role in the movement of people around the world. Cameras can document, enable, or control human movement across geographical, cultural, and political divides. Their operators put faces on forced and voluntary migrations, making visible hardships and suffering as well as opportunity and optimism. Photographers include migrating subjects who take pictures for their own consumption, not for international recognition. And photographs themselves migrate with their makers, subjects, and viewers, as the very concept of photography takes on new functions and meanings. Photography and Migration places into conversation media images and other photographs that the contributors have witnessed, collected, or created through their diverse national, regional, and local contexts. Developed across thirteen chapters, this conversation encompasses images, histories, and testimonies offering analysis of new perspectives on photography and migration today. **Suspended Conversations The Afterlife of Memory in Photographic Albums Second Edition McGill-Queen's Press - MQUP** In *Suspended Conversations* Martha Langford shows how photographic albums tell intimate and revealing stories about individuals and families. Rather than isolate the individual photograph, treat albums as texts, or argue that photography has supplanted memory, she demonstrates that the photographic album must be taken as a whole and interpreted as a visual and verbal performance that extends oral consciousness. Exhibiting a collection of photographic travelogues, memoirs, thematic collections, and family sagas compiled between 1860 and 1960 and held by the McCord Museum of Canadian History, this second edition includes a revised and expanded preface along with new photographs of the Notman albums. Printed in colour throughout, the enhanced material draws out the distinct nuances and details of each album, giving them new life to tell their stories. Albums are treasured by families, collected as illustrations of the past by museums of social history, and examined by scholars for what they can reveal about attitudes and sensibilities, but when no one is left to tell the tale, the intrigue of the album becomes a puzzle, a suspended conversation. Langford argues that oral consciousness provides the missing key. Correlating photography and orality, she explains how albums were designed to work as performances and how we can unlock their mysteries. A fascinating glimpse of the preoccupations of previous centuries, *Suspended Conversations* brings photography into the great conversation of how we remember and how we send our stories into the future. **Rethinking Global Modernism Architectural Historiography and the Postcolonial Routledge** This anthology collects developing scholarship that outlines a new decentred history of global modernism in architecture using postcolonial and other related theoretical frameworks. By both revisiting the canons of modernism and seeking to decolonize and globalize those canons, the volume explores what a genuinely "global" history of architectural modernism might begin to look like. Its chapters explore the historiography and weaknesses of modernism's normative interpretations and propose alternatives to them. The collection offers essays that interrogate transnationalism in new ways, reconsiders the agency of the subaltern and the roles played by infrastructures, materials, and global institutions in propagating a diversity of modernisms internationally. Issues such as colonial modernism, architectural pedagogy, cultural imperialism, and spirituality are engaged. With essays from both established scholars and up-and-coming researchers, this is an important reference for a new understanding of this crucial and developing topic. **Gabor Szilasi The Art World in Montreal, 1960-1980 McGill-Queen's Press - MQUP** Born in Hungary in 1928, Gabor Szilasi is one of Quebec's best-known living photographers. Soon after settling in Montreal in 1959, Szilasi began photographing the many art openings that he regularly attended with his wife, artist Doreen Lindsay. Over the next two decades he produced an extensive photographic record of the individuals who comprised Montreal's visual arts community, a number of whom would shape the history of art in Canada. Expanding on a solo exhibition of Szilasi's photographs that took place at the McCord Museum in 2017, the book features three essays, an interview, and over one hundred images that capture, with characteristic candour, perspicacity, and wit, some of the radical changes that affected Montreal's art world throughout the 1960s and 1970s. Szilasi's significant body of work - totalling approximately 3,600 negatives - provides a rare look at the social lives of Canadian artists during a time of great effervescence and creative possibility. *Gabor Szilasi: The Art World in Montreal* invites reflection on what has since been lost and gained. Brought to light over fifty years after they were taken, the images featured in this book reveal the centrality of one of Canada's leading photographers to the milieu he calls home. **The Global Flows of Early Scottish Photography Encounters in Scotland, Canada, and China McGill-Queen's Press - MQUP** Almost immediately after the invention of photography, Scottish photographers took their clunky cameras on the road to capture the stories of peoples and communities touched by the forces of British imperialism. For the next thirty years, their journeys would take them far from their homes in the Lowlands to the Canadian wilderness and the treaty ports and rivers of China. *The Global Flows of Early Scottish Photography* is about the interplay between these photographers' ambitions and the needs and desires of the people they met. Anthony Lee tracks the work of several famous innovators of the art form, including the pioneering team of D.O. Hill and Robert Adamson in Edinburgh; Canada's first great photographers, the Scottish immigrants William Notman and Alexander Henderson in Montreal; the globetrotting John Thomson in Hong Kong; and Lai Afong, the first widely known Chinese photographer. Lee reveals their pictures in the context of migration and the social impact wrought by worldwide trade and competing nationalisms. A timely book, it tells of an era when cameras emerged to give shape and meaning to some of the most defining moments brought about by globalization in the nineteenth century. Beautifully written and richly illustrated in full colour, *The Global Flows of Early Scottish Photography* weaves stories together to show that even the earliest pictures were sites of fierce historical struggle. **For the Temporary Accommodation of Settlers Architecture and Immigrant Reception in Canada, 1870-1930 McGill-Queen's Press - MQUP** For immigrants making the transoceanic journey from Europe or Asia to North America, the experience of a new country began when they disembarked. In Canada the federal government built a network of buildings that provided newcomers with shelter, services, and state support. "Immigration sheds" such as Pier 21 in Halifax – where ocean liners would dock and global migrants arrived and were processed – had many counterparts across the country: new arrivals were accommodated or incarcerated at reception halls, quarantine stations, and immigrant detention hospitals. For *For the Temporary Accommodation of Settlers* reconstructs the experiences of people in these spaces – both immigrants and government agents – to pose a question at the heart of architectural thinking: how is meaning produced in the built environments that we encounter? David Monteyne interprets official governmental intentions and policy goals embodied by the architecture of immigration but foregrounds the unofficial, informal practices of people who negotiated these spaces to satisfy basic needs, ensure the safety of their families, learn about land and job opportunities, and ultimately arrive at their destinations. The extent of this Canadian network, which peaked in the early twentieth century at over sixty different sites, and the range of building types that comprised it are unique among immigrant-receiving nations in this period. In our era of pandemic quarantine and migrant detention facilities, *For the Temporary Accommodation of Settlers* offers new ways of seeing and thinking about the historical processes of immigration, challenging readers to consider government architecture and the experience of migrants across global networks. **I Can Only Paint The Story of Battlefield Artist Mary Riter Hamilton McGill-Queen's Press - MQUP** For Canadian impressionist Mary Riter Hamilton, capturing the emotional landscape of battlefields and graveyards in the months after the Great War's armistice became an artistic calling and defined her work. A woman alone after the storm had passed, she found that her life after the war was indelibly marked by the experience. Undeterred by a rejection from the Canadian War Memorials Fund, who nominated only male war artists abroad, in 1919 Hamilton received a commission from the Amputation Club of British Columbia (now the War Amps) to commemorate those lost at war. She travelled from Victoria to the pre-reconstruction battlefields and towns of the Somme, Vimy Ridge, and the Ypres Salient where amid harsh conditions - inadequate shelter and food, surroundings littered with unexploded shells - she recorded with determination, pride, and grace the ruins of war. Based on intensive archival research in Canada, France, and Belgium, and using many previously unpublished letters, *I Can Only Paint* offers an insider's view of the artist's vast, underexplored body of war work and the conditions in which she created it. It places this period, central though it was, in the context of a full understanding of her life and restores the work she created there to its proper place in the canon of war art in Canada and abroad. Irene Gammel argues that Hamilton's work encoded a female perspective that distinguishes her paintings from the work of official Canadian war artists. The first reliable account of Hamilton's impressions of Canada's most haunting sites of conflict, *I Can Only Paint* captures with detail and sensitivity an experience that defined her life and recovers a body of work that stands as a unique and enduring portrait of the effects of the Great War. **Unfinished History** *Unfinished History* presents fifteen international artists who carry the burden of being both the last and the first generation of two millennia. The catalogue explores what is happening as one kind of contemporary art and culture (that of the West) suddenly faces another (that of the global). Many among the truly international roster of artists here hail from one place but live in another, and such mobility is indicative of the larger cultural interchange and flux which this book seeks to document. Italy, Sweden, South Africa, Zaire, Japan, Korea, France, Iran -- these are just some of the countries represented by artists such as Maurizio Cattelan, Yutaka Sone, and Shirin Neshat. Photography, installation, and architecture are included. **The Handbook of Photography Studies Routledge** *The Handbook of Photography Studies* is a state-of-the-art overview of the field of photography studies, examining its thematic interests, dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field's persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the Handbook analyzes the field's histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography's cultural and geopolitical influences; and examines photography's multiple uses and continued changing faces. Each part begins with an introductory text, giving historical contextualization and scholarly orientation. Featuring the work of international experts, and offering diverse examples, insights and discussions of the field's rich historiography, the Handbook provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences. **I'm Not Myself at All Women, Art, and Subjectivity in Canada McGill-Queen's Press - MQUP** Notions of identity have long structured women's art. Dynamics of race, class, and gender have shaped the production of artworks and oriented their subsequent reassessments. Arguably, this is especially true of art by women, and of the socially engaged criticism that addresses it. If identity has been a problem in women's art, however, is more identity the solution? In this study of nineteenth- and early twentieth-century art in Canada, Kristina Huneault offers a meditation on the strictures of identity and an

exploration of forces that unsettle and realign the self. Looking closely at individual artists and works, Huneault combines formal analysis with archival research and philosophical inquiry, building nuanced readings of objects that range from the canonical to the largely unknown. Whether in miniature portraits or genre paintings, botanical drawings or baskets, women artists reckoned with constraints that limited understandings of themselves and others. They also forged creative alternatives. At times identity features in women's artistic work as a failed project; at other times it marks a boundary beyond which they were able to expand, explore, and exult. Bringing together settler and indigenous forms of cultural expression and foregrounding the importance of colonialism within the development of art in Canada, *I'm Not Myself at All* observes and reactivates historical art by women and prompts readers to consider what a less restrictive conceptualization of selfhood might bring to current patterns of cultural analysis. **Critical Companion to Native American and First Nations Theatre and Performance Indigenous Spaces Bloomsbury Publishing** This foundational study offers an accessible introduction to Native American and First Nations theatre by drawing on critical Indigenous and dramaturgical frameworks. It is the first major survey book to introduce Native artists, plays, and theatres within their cultural, aesthetic, spiritual, and socio-political contexts. Native American and First Nations theatre weaves the spiritual and aesthetic traditions of Native cultures into diverse, dynamic, contemporary plays that enact Indigenous human rights through the plays' visionary styles of dramaturgy and performance. The book begins by introducing readers to historical and cultural contexts helpful for reading Native American and First Nations drama, followed by an overview of Indigenous plays and theatre artists from across the century. Finally, it points forward to the ways in which Native American and First Nations theatre artists are continuing to create works that advocate for human rights through transformative Native performance practices. Addressing the complexities of this dynamic field, this volume offers critical grounding in the historical development of Indigenous theatre in North America, while analysing key Native plays and performance traditions from the mainland United States and Canada. In surveying Native theatre from the late 19th century until today, the authors explore the cultural, aesthetic, and spiritual concerns, as well as the political and revitalization efforts of Indigenous peoples. This book frames the major themes of the genre and identifies how such themes are present in the dramaturgy, rehearsal practices, and performance histories of key Native scripts. **A World Art History and Its Objects Penn State Press** Is writing a world art history possible? Does the history of art as such even exist outside the Western tradition? Is it possible to consider the history of art in a way that is not fundamentally Eurocentric? In this highly readable and provocative book, David Carrier, a philosopher and art historian, does not attempt to write a world art history himself. Rather, he asks the question of how an art history of all cultures could be written—or whether it is even possible to do so. He also engages the political and moral issues raised by the idea of a multicultural art history. Focusing on a consideration of intersecting artistic traditions, Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture, for example, is inserted into the visual tradition of another culture. *A World Art History and Its Objects* proposes the use of temporal narrative as a way to begin to understand a multicultural art history. **Unfinished Thoughts Left Visible Metropolitan Museum of Art** This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day. Unfinished features more than 200 works, created in a variety of media, by artists ranging from Leonardo, Titian, Rembrandt, Turner, and Cézanne to Picasso, Warhol, Twombly, Freud, Richter, and Nauman. What unites these works, across centuries and media, is that each one displays some aspect of being unfinished. Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer, probing the impact that this long artistic trajectory—which can be traced back to the first century—has had on modern and contemporary art. The book investigates the degrees to which instances of incompleteness were accidental or intentional experimental or conceptual. Also included are illuminating interviews with contemporary artists, including Tuumans, Celmins, and Marden, and parallel considerations of the unfinished in literature and film. The result is a multidisciplinary approach and thought-provoking analysis that provide valuable insight into the making, meaning, and critical reception of the unfinished in art.