

The Art Institute Of Chicago Museum Studies Volume 15 Number 1

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Plunder Cynthia Saltzman 2021-05-11 One of The Christian Science Monitor's Ten Best Books of May "A highly original work of history . . . [Saltzman] has written a distinctive study that transcends both art and history and forces us to explore the connections between the two." —Roger Lowenstein, The Wall Street Journal A captivating study of Napoleon's plundering of Europe's art for the Louvre, told through the story of a Renaissance masterpiece seized from Venice Cynthia Saltzman's *Plunder* recounts the fate of Paolo Veronese's *Wedding Feast at Cana*, a vast, sublime canvas that the French, under the command of the young Napoleon Bonaparte, tore from a wall of the monastery of San Giorgio Maggiore, on an island in Venice, in 1797. Painted in 1563 during the Renaissance, the picture was immediately hailed as a masterpiece. Veronese had filled the scene with some 130 figures, lavishing color on the canvas to build the illusion that the viewers' space opened onto a biblical banquet taking place on a terrace in sixteenth-century Venice. Once pulled from the wall, the Venetian canvas crossed the Mediterranean rolled on a cylinder; soon after, artworks commandeered from Venice and Rome were triumphantly brought into Paris. In 1801, the Veronese went on exhibition at the Louvre, the new public art museum founded during the

Revolution in the former palace of the French kings. As Saltzman tells the larger story of Napoleon's looting of Italian art and its role in the creation of the Louvre, she reveals the contradictions of his character: his thirst for greatness—to carry forward the finest aspects of civilization—and his ruthlessness in getting whatever he sought. After Napoleon's 1815 defeat at Waterloo, the Duke of Wellington and the Allies forced the French to return many of the Louvre's plundered paintings and sculptures. Nevertheless, *The Wedding Feast at Cana* remains in Paris to this day, hanging directly across from the *Mona Lisa*. Expertly researched and deftly told, *Plunder* chronicles one of the most spectacular art appropriation campaigns in history, one that sheds light on a seminal historical figure and the complex origins of one of the great museums of the world.

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Library of Congress. Copyright Office 1976

City of the Century Donald L. Miller

2014-04-09 "A wonderfully readable account of Chicago's early history" and the inspiration behind PBS's *American Experience* (Michiko Kakutani, The New York Times). Depicting its turbulent beginnings to its current status as one of the world's most dynamic cities, *City of the Century* tells the story of Chicago—and the story of America, writ small. From its many natural

disasters, including the Great Fire of 1871 and several cholera epidemics, to its winner-take-all politics, dynamic business empires, breathtaking architecture, its diverse cultures, and its multitude of writers, journalists, and artists, Chicago's story is violent, inspiring, passionate, and fascinating from the first page to the last. The winner of the prestigious Great Lakes Book Award, given to the year's most outstanding books highlighting the American heartland, *City of the Century* has received consistent rave reviews since its publication in 1996, and was made into a six-hour film airing on PBS's American Experience series. Written with energetic prose and exacting detail, it brings Chicago's history to vivid life. "With *City of the Century*, Miller has written what will be judged as the great Chicago history." —John Barron, Chicago Sun-Times "Brims with life, with people, surprise, and with stories." —David McCullough, Pulitzer Prize-winning author of *John Adams* and *Truman* "An invaluable companion in my journey through Old Chicago." —Erik Larson, New York Times bestselling author of *The Devil in the White City*

Monet in the '90s Paul Hayes Tucker 1990-01-01 Monografie over de impressionistische schilder Claude Monet (1840-1926).

The Afterlives of Egyptian History Yekaterina Barbash 2021-06-08 An examination of the myriad lifetimes lived by ancient Egyptian artifacts Egypt has a particular *longue durée*, a continuity of preservation in deep time, not seen in other parts of the world. Over the centuries, ancient buildings have been adopted for purposes that differed from the original. Temple sites have been transformed into places of worship for new deities or turned into houses and tombs. Tombs, in turn, have been adapted to function as human dwellings already in the Late Antique Period. *The Afterlives of Egyptian History* expands on the traditional academic approach of studying the original function and sociopolitical circumstances of ancient Egyptian objects, texts, and sites to examine their secondary lives by exploring their reuse, modification, and reinterpretation. Written in honor of the Egyptologist, Edward Bleiberg, this volume brings together a group of luminous scholars from a wide range of fields, including Egyptian archaeology, philology, conservation,

and art, to explore the historical circumstances, as well as political and economic situations, of people who have come into contact with ancient Egypt, both in antiquity and in more recent times. Contributor Affiliations: Yekaterina Barbash, Brooklyn Museum, Brooklyn, NY USA Lisa Bruno, Brooklyn Museum, Brooklyn, NY USA Simon Connor, F.R.S.–FNRS, Brussels, Belgium and University of Liege, Liege, Belgium Kathlyn (Kara) Cooney, UCLA, Los Angeles, CA USA Richard Fazzini, Brooklyn Museum, Brooklyn, NY USA Peter Lacovara, Ancient Egyptian Archaeology and Heritage Fund, Albany, NY USA Ronald J. Leprohon, University of Toronto, Canada Mary McKercher, Brooklyn Museum, Brooklyn, NY USA Edmund Meltzer, Pacifica Graduate Institute, Carpinteria, California USA Joachim Friedrich Quack, Heidelberg University, Tiffin, Ohio USA Paul Edmund Stanwick, independent scholar, New York, NY USA Emily Teeter, University of Chicago, Chicago, IL USA Kathy Zurek-Doule, Brooklyn Museum, Brooklyn, NY USA

Gender and the Formation of Taste in Eighteenth-Century Britain Robert W. Jones 1998-07-02 Beauty is one of the most important and intriguing ideas in eighteenth-century culture. In *Gender and the Formation of Taste in Eighteenth-Century Britain* Robert Jones provides a fresh understanding of how emergent critical discourses negotiated with earlier accounts of taste and beauty in order to redefine culture in line with the polite virtues of the urban middle classes. Crucially, the ability to form opinions on questions of beauty, and the capacity to enter into debates on its nature, was thought to characterise those able to participate in cultural discourse. Furthermore, the term 'beauty' was frequently invoked, in various and contradictory ways, to determine acceptable behaviour for women. In his book, Jones discusses a wide range of material, including philosophical texts by William Hogarth and Edmund Burke and Joshua Reynolds, novels by Charlotte Lennox and Sarah Scott, and the many representations of the celebrated beauty Elizabeth Gunning.

Michelangelo Miles J. Unger 2015-07-21 An account of the life of the revolutionary art master is told through the stories of six of his greatest masterpieces including the Pietà, David

and the Sistine Chapel, revealing how each expanded the medium's range and reflected the trials of Michelangelo's personal world.

Museum Studies 2002

Grant Wood Barbara Haskell 2018-01-01 The social and political climate in which Wood's art flourished bears certain striking similarities to America today, as national identity and the tension between urban and rural areas reemerge as polarizing issues in a country facing the consequences of globalization and the technological revolution. Wood portrayed the tension and alienation of contemporary experience. By fusing meticulously observed reality with fables of childhood, he crafted unsettling images of estrangement and apprehension that pictorially manifest the anxiety of modern life.

Marion Mahony Reconsidered David Van Zanten 2011-07 Marion Mahony Griffin (1871-1961) was an American architect and artist, one of the first licensed female architects in the world, designer for Frank Lloyd Wright's Chicago studio, and an original member of the Prairie School of architecture. Largely heralded for her exquisite presentation drawings for both Wright and her husband, Walter Burley Griffin, Mahony was an adventurous designer in her own right, whose independent and highly original work attracted attention at a moment when architectural drawing and graphic illustration were becoming integral to the design process. This book examines new research into Mahony's life and paints a vivid portrait of a woman's place among the lives and productions of some of our most noted American architects. The essays included take us on an ambitious journey from Mahony's origins in the Chicago suburbs, through her years as Wright's right-hand woman and her bohemian life with her husband in Australia—whose new capital city, Canberra, she helped to plan—up until her golden years in the middle of the twentieth century. Filled with richly detailed analyses of Mahony's works and including and populated by an international cast of characters, *Marion Mahony Reconsidered* greatly expands our knowledge of this talented, complex, and enigmatic modern architect.

Chicago Skyscrapers, 1871-1934 Thomas Leslie 2013-05-15 For more than a century, Chicago's skyline has included some of the world's most

distinctive and inspiring buildings. This history of the Windy City's skyscrapers begins in the key period of reconstruction after the Great Fire of 1871 and concludes in 1934 with the onset of the Great Depression, which brought architectural progress to a standstill. During this time, such iconic landmarks as the Chicago Tribune Tower, the Wrigley Building, the Marshall Field and Company Building, the Chicago Stock Exchange, the Palmolive Building, the Masonic Temple, the City Opera, Merchandise Mart, and many others rose to impressive new heights, thanks to innovations in building methods and materials. Solid, earthbound edifices of iron, brick, and stone made way for towers of steel and plate glass, imparting a striking new look to Chicago's growing urban landscape. Thomas Leslie reveals the daily struggles, technical breakthroughs, and negotiations that produced these magnificent buildings. He also considers how the city's infamous political climate contributed to its architecture, as building and zoning codes were often disputed by shifting networks of rivals, labor unions, professional organizations, and municipal bodies. Featuring more than a hundred photographs and illustrations of the city's physically impressive and beautifully diverse architecture, *Chicago Skyscrapers, 1871-1934* highlights an exceptionally dynamic, energetic period of architectural progress in Chicago.

The Invention of the American Art Museum

Kathleen Curran 2016-07-01 American art museums share a mission and format that differ from those of their European counterparts, which often have origins in aristocratic collections. This groundbreaking work recounts the fascinating story of the invention of the modern American art museum, starting with its roots in the 1870s in the craft museum type, which was based on London's South Kensington (now the Victoria and Albert) Museum. At the turn of the twentieth century, American planners grew enthusiastic about a new type of museum and presentation that was developed in Northern Europe, particularly in Germany, Switzerland, and Scandinavia. Called *Kulturgeschichte* (cultural history) museums, they were evocative displays of regional history. American trustees, museum directors, and

curators found that the *Kulturgeschichte* approach offered a variety of transformational options in planning museums, classifying and displaying objects, and broadening collecting categories, including American art and the decorative arts. Leading institutions, including the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art in New York, adopted and developed crucial aspects of the *Kulturgeschichte* model. By the 1930s, such museum plans and exhibition techniques had become standard practice at museums across the country.

Museum Education at the Art Institute of Chicago Art Institute of Chicago 2003 This special issue of *Museum Studies* explores the broad history and practice of art education at the Art Institute, charting the museum's past, present, and future vision of what museum education can be and do. Drawing from a rich trove of archival, oral, and photographic resources, authors offer a lively account of museum education as an evolving profession, an outlet for aesthetic and political programs, and a crucial element of the Art Institute's public mission from the moment of its founding in 1879. The project, sponsored by the Woman's Board of The Art Institute of Chicago to commemorate its fiftieth anniversary, also explores that group's signal commitment to education and volunteerism at the museum, which has ranged from creating suburban community associations to sponsoring a corps of volunteer docents, from establishing a pioneering children's museum to planning celebrations that open the Art Institute's doors to the widest possible public. A pathbreaking effort, this publication constitutes an important, unique contribution to the history of education in American cultural institutions.

The Art Institute of Chicago Annual Report Art Institute of Chicago 1989

European Noble and Private Collections Christie's Amsterdam B.V. 2006

Isamu Noguchi S Modernism Amy Lyford 2013-06-08 "In a study that combines archival research, a firm grounding in the historical context, biographical analysis, and sustained attention to specific works of art, Amy Lyford provides an account of Isamu Noguchi's work between 1930 and 1950 and situates him among

other artists who found it necessary to negotiate the issues of race and national identity. In particular, Lyford explores Noguchi's sense of his art as a form of social activism and a means of struggling against stereotypes of race, ethnicity, and national identity. Ultimately, the aesthetics and rhetoric of American modernism in this period both energized Noguchi's artistic production and constrained his public reputation"--

A Private Passion Metropolitan Museum of Art (New York, N.Y.) 2003 "For the Winthrop collection's international debut exhibition, curators at the Fogg Art Museum of the Harvard University Art Museums, headed by Stephan Wolohojian, organized the selection and invited more than sixty specialists to write on artworks in their particular area of expertise. Works include such highlights in their creator's oeuvre as Jacques-Louis David's sketchbooks for *The Coronation of Napoleon* and *The Crowning of Josephine*, Theodore Gericault's *Mutiny on the Raft of the Medusa*, Vincent van Gogh's *The Blue Cart*, Jean-Auguste-Dominique Ingres's *Odalisque with the Slave*, William Blake's illustrations for *The Divine Comedy*, Dante Gabriel Rossetti's *Blessed Damozel*, and James Abbott McNeill Whistler's *Nocturne in Blue and Silver*. In addition, an essay by Wolohojian provides a fascinating and informative description of Winthrop and the growth of his collection."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

"Foreign Artists and Communities in Modern Paris, 1870-1914" Susan Waller 2017-07-05 *Foreign Artists and Communities in Modern Paris, 1870-1914* examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars - including several whose work has not been previously published in English - address the experiences of foreign exiles, immigrants, students and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new, transnational identities in the City

of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists - such as Edvard Munch, Sonia Delaunay-Terk, Marc Chagall and Gino Severini - and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan, and Hungarian painters, sculptors, writers, dancers, and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples and traditions contributed to the development of a hybrid and multivalent modern art.

Carrie Mae Weems Sarah Elizabeth Lewis
2021-06-01 Essays and interviews explore the work of Carrie Mae Weems and its place in the history of photography, African American art, and contemporary art. In this October Files volume, essays and interviews explore the work of the influential American artist Carrie Mae Weems—her invention and originality, the formal dimensions of her practice, and her importance to the history of photography and contemporary art. Since the 1980s, Weems (b. 1953) has challenged the status of the black female body within the complex social fabric of American society. Her photographic work, film, and performance investigate spaces that range from the American kitchen table to the nineteenth-century world of historically black Hampton University to the ancient landscapes of Rome. These texts consider the underpinnings of photographic history in Weems's work, focusing on such early works as *The Kitchen Table* series; Weems's engagement with photographic archives, historical spaces, and the conceptual legacy of art history; and the relationship between her work and its institutional venues. The book makes clear not only the importance of Weems's work but also the necessity for an expanded set of concerns in contemporary art—one in which race does not restrict a discussion of aesthetics, as it has in the past, robbing black artists of a full consideration of their work. Contributors Dawoud Bey, Jennifer Blessing, Kimberly Juanita Brown, Huey Copeland, Erina Duganne, Kimberly Drew, Coco Fusco, Thelma Golden, Katori Hall, Robin

Kelsey, Thomas J. Lax, Sarah Lewis, Jeremy McCarter, Yxta Maya Murray, José Rivera, Gwendolyn DuBois Shaw, Salamishah Tillet, Deborah Willis

The Art Institute of Chicago Field Guide to Photography and Media Antawan I. Byrd
2023-03-14 A roster of prominent artists, curators, and scholars offers a new, entirely contemporary approach to our understanding of photography and media Focusing on the Art Institute of Chicago's deep and varied collection of photographs, books and other printed matter, installation art, photobooks, albums, and time-based media, this ambitious, wide-ranging volume features short essays by prominent artists, curators, university professors, and independent scholars that explore topics essential to understanding photography and media today. The essays, organized around themes ranging from the expected to the esoteric, are paired with key objects from the collection in order to address issues of aesthetics, history, philosophy, power relations, production, and reception. More than 400 high-quality reproductions amplify the authors' arguments and suggest additional dialogues across conventional divisions of chronology, genre, geography, and technology. An introductory essay by Matthew S. Witkovsky traces the museum's history of acquisitions and how the evolution of the museum's collection reflects broader changes in the critical reception of the field of photography and media. Distributed for the Art Institute of Chicago
European Sculpture, 1400-1900, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.) 2011 This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century. Celebrated works by the great European sculptors - including Luca and Andrea della Robbia, Juan Marto Uñez Montaño, Gianlorenzo Bernini, Jean-Antoine Houdon, Bertel Thorvaldsen, Antoine-Louis Barye, Jean-Baptiste Carpeaux, Edgar Degas, and Auguste Rodin- are joined by striking new additions to the collection, notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man. The ninety-two selected examples are diverse in media (marble, bronze,

wood, terracotta, and ivory) and size - ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot-high Perseus with the Head of Medusa, executed in the heroic Neoclassical style. Incorporating information from the latest scholarly research and recent conservation studies, sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works, each of which is reproduced with glorious new photography.

Notable Acquisitions at the Art Institute of Chicago Art Institute of Chicago 2004 The culmination of a two-part project, this volume takes an extended look at recent, important acquisitions by the Art Institute of Chicago's departments of American Arts, Architecture, Asian Art, European Painting, and Prints and Drawings. Bringing the museum's collecting activities into wide public view, it showcases over forty notable works handpicked by Art Institute curators and the museum's director and president, James N. Wood. Together with its companion issue, which was published in Fall 2003, this publication explores art works acquired between 1992 and 2003, years that have brought significant additions to every area of the Art Institute's holdings. This volume surveys an impressive array of objects, including a glittering Empire card table from early nineteenth-century New York; a fragment of Frank Lloyd Wright's Imperial Hotel, Tokyo (1923); and important paintings and works on paper by artists as diverse as Lee Krasner, Edvard Munch, Ni Zan, and Rembrandt van Rijn. Illuminated by striking, full-colour reproductions and a lively, accessible text, this is an indispensable guide to the newest and finest the Art Institute has to offer.

Art and the French Commune Albert Boime 2022-05-10 In this bold exploration of the political forces that shaped Impressionism, Albert Boime proposes that at the heart of the modern is a "guilty secret"--the need of the dominant, mainly bourgeois, classes in Paris to expunge from historical memory the haunting nightmare of the Commune and its socialist ideology. The Commune of 1871 emerged after the Prussian war when the Paris militia chased the central government to Versailles, enabling

the working class and its allies to seize control of the capital. Eventually violence engulfed the city as traditional liberals and moderates joined forces with reactionaries to restore Paris to "order"--the bourgeois order. Here Boime examines the rise of Impressionism in relation to the efforts of the reinstated conservative government to "rebuild" Paris, to return it to its Haussmannian appearance and erase all reminders of socialist threat. Boime contends that an organized Impressionist movement owed its initiating impulse to its complicity with the state's program. The exuberant street scenes, spaces of leisure and entertainment, sunlit parks and gardens, the entire concourse of movement as filtered through an atmosphere of scintillating light and color all constitute an effort to reclaim Paris visually and symbolically for the bourgeoisie. Amply documented, richly illustrated, and compellingly argued, Boime's thesis serves as a challenge to all cultural historians interested in the rise of modernism.

The Touch of the Past R. Simon 2016-04-30 In Roger Simon's new collection based on ten years of research, the respected scholar reminds us that historically traumatic events simultaneously summon forgetting and remembrance in unique ways. *The Touch of the Past* explores the ways in which remembrance, consciousness, and history affect how students learn and educators teach. Simon examines how testimonies of historic events influence learning and how communities deal with collective memory. A serious contribution to the research in education and memory and trauma studies from a top philosopher in the field.

Contraband Guides Paul H. D. Kaplan 2020-04-23 In his best-selling travel memoir, *The Innocents Abroad*, Mark Twain punningly refers to the black man who introduces him to Venetian Renaissance painting as a "contraband guide," a term coined to describe fugitive slaves who assisted Union armies during the Civil War. By means of this and similar case studies, Paul H. D. Kaplan documents the ways in which American cultural encounters with Europe and its venerable artistic traditions influenced nineteenth-century concepts of race in the United States. Americans of the Civil War era were struck by the presence of people of color in European art and society, and American artists

and authors, both black and white, adapted and transformed European visual material to respond to the particular struggles over the identity of African Americans. Taking up the work of both well- and lesser-known artists and writers—such as the travel writings of Mark Twain and William Dean Howells, the paintings of German American Emanuel Leutze, the epistolary exchange between John Ruskin and Charles Eliot Norton, newspaper essays written by Frederick Douglass and William J. Wilson, and the sculpture of freed slave Eugène Warburg—Kaplan lays bare how racial attitudes expressed in mid-nineteenth-century American art were deeply inflected by European traditions. By highlighting the contributions people of black African descent made to the fine arts in the United States during this period, along with the ways in which they were represented, *Contraband Guides* provides a fresh perspective on the theme of race in Civil War-era American art. It will appeal to art historians, to specialists in African American studies and American studies, and to general readers interested in American art and African American history. *The Ruins Lesson* Susan Stewart 2020-01-07 How have ruins become so valued in Western culture and so central to our art and literature? Covering a vast chronological and geographical range, from ancient Egyptian inscriptions to twentieth-century memorials, Susan Stewart seeks to answer this question as she traces the appeal of ruins and ruins images, and the lessons that writers and artists have drawn from their haunting forms. Stewart takes us on a sweeping journey through founding legends of broken covenants and original sin, the Christian appropriation of the classical past, myths and rituals of fertility, images of decay in early modern allegory and melancholy, the ruins craze of the eighteenth century, and the creation of “new ruins” for gardens and other structures. Stewart focuses particularly on Renaissance humanism and Romanticism, periods of intense interest in ruins that also offer new frames for their perception. *The Ruins Lesson* looks in depth at the works of Goethe, Piranesi, Blake, and Wordsworth, each of whom found in ruins a means of reinventing art. Ruins, Stewart concludes, arise at the boundaries of cultures and civilizations. Their very appearance depends

upon an act of translation between the past and the present, between those who have vanished and those who emerge. Lively and engaging, *The Ruins Lesson* ultimately asks what can resist ruination—and finds in the self-transforming, ever-fleeting practices of language and thought a clue to what might truly endure.

Critical Readings in Impressionism and

Post-Impressionism Philip Nord 2007-03-15

The essays in this wide-ranging text capture the theoretical range and scholarly rigor of criticism that has fundamentally transformed the study of French Impressionist and Post-Impressionist art.

Masterpieces of European Painting,

1800-1920, in the Metropolitan Museum of

Art Metropolitan Museum of Art (New York, N.Y.) 2007

Children of Mercury Spike Bucklow

2022-04-18 Following “the seven ages of man” from infancy to death, an innovative retelling of the lives of premodern painters both famous and forgotten. *Children of Mercury* is a bold new account of the lives of premodern painters, viewed through the lens of “the seven ages of man,” a widespread belief made famous in the “All the world’s a stage” speech in Shakespeare’s *As You Like It*. Spike Bucklow follows artists’ lives from infancy through childhood, adolescence, and adulthood, to maturity, old age, and death. He tracks how lives unfolded for both male and female painters, from the famous, like Michelangelo, through Artemisia Gentileschi and Mary Beale, to those who are now forgotten, like Jehan Gillemer. The book draws on historic biographies, the artists’ writings, and, uniquely, the physical evidence offered by their paintings.

Sixteenth-century Italian Drawings in New York

Collections William Griswold 1994 Focusing exclusively on examples from the 16th century, the great age of Italian drawing, this stunning volume, published to accompany an early-1994 exhibition at The Metropolitan Museum of Art, includes 124 prized works from The Metropolitan, the Pierpont Morgan Library, the Cooper-Hewitt Museum, and some 20 private collections in New York. The catalogue is organized by school and, within each section, chronologically by artist. Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and

explores the purpose for which it was made. Paper edition (unseen), \$35. Annotation copyright by Book News, Inc., Portland, OR **Marble Palaces, Temples of Art** Ingrid A. Steffensen-Bruce 1998 The era from 1890 to 1930 constituted a building boom for American art museums designed in a monumental, classical style; both the proliferation of the buildings and the ubiquity of the style seem to indicate an architectural as well as a sociocultural phenomenon. The present work is an attempt to place the American art museum building of this period into its historical milieu, and employs over one hundred illustrations and sociocultural analysis to explain the significance of both the institutions and the structures housing them to those who came into regular contact with them, including architects, patrons, journalists, and museum personnel.

Monet and Chicago Gloria Groom 2020-09-08 The catalogue of the sold-out exhibition at the Art Institute of Chicago, a rich and unprecedented exploration of Chicago's embrace of Claude Monet's modernism "Monet and Chicago is a stunner."—The Chicago Tribune (exhibition review) In 1903, the Art Institute of Chicago became the first American museum to buy a painting by Claude Monet (1840–1926), beginning a tradition of collecting that has inextricably connected this midwestern city to the French Impressionist master. Tracing Chicago's unique relationship with the artist, this generously illustrated volume not only features well-known works in the Art Institute's holdings, such as the six Stacks of Wheat paintings and four Water Lilies, but also includes works on paper and rarely seen still lifes, landscapes, and photographic material from private Chicago collections. Stunning reproductions of details at actual size, a delightful essay by Adam Gopnik, and a richly illustrated chronology combine to reveal the depth of the city's continuing devotion to an adopted artistic hero.

The Asante World Edmund Abaka 2021-05-30 The Asante World provides fresh perspectives on the Asante, the largest Akan group in Southern Ghana, and what new scholars are thinking and writing about the "world the Asante made." By employing a thematic approach, the volume interrogates several dimensions of Asante

history including state formation, Asante-Ahafo and Bassari-Dagomba relations in the context of Asante northward expansion, and the expansion to the south. It examines the role of Islam which, although extremely intense for just a short time, had important ramifications. Together the essays excavate key aspects of Asante political economy and culture, exemplified in kola nut production, the kente/adinkra cloth types and their associated symbols, proverbs, and drum language. The Asante World explores the Asante origins of Jamaican maroons, Asante secular government, contemporary politics of progress, governance through the institution of Ahemaa or Queenmothers, epidemiology and disease, and education in the twentieth and twenty-first centuries. Featuring innovative and insightful contributions from leading historians of the Asante world, this volume is essential reading for advanced undergraduates, postgraduates, and scholars concerned with African Studies, African diaspora history, the history of Ghana and the Gold Coast, the history of Islam in Africa, and Asante history.

The Third Coast Thomas L. Dyja 2013-04-18 Winner of the Chicago Tribune's 2013 Heartland Prize A critically acclaimed history of Chicago at mid-century, featuring many of the incredible personalities that shaped American culture Before air travel overtook trains, nearly every coast-to-coast journey included a stop in Chicago, and this flow of people and commodities made it the crucible for American culture and innovation. In luminous prose, Chicago native Thomas Dyja re-creates the story of the city in its postwar prime and explains its profound impact on modern America—from Chess Records to Playboy, McDonald's to the University of Chicago. Populated with an incredible cast of characters, including Mahalia Jackson, Muddy Waters, Howlin' Wolf, Chuck Berry, Sun Ra, Simone de Beauvoir, Nelson Algren, Gwendolyn Brooks, Studs Turkel, and Mayor Richard J. Daley, *The Third Coast* recalls the prominence of the Windy City in all its grandeur.

Synopsis Andrew D. Dimarogonas 1999-02-19 Lists the scholarly publications including research and review journals, books, and monographs relating to classical, Hellenistic, Biblical, Byzantine, Medieval, and modern

Greece. The 11 indexes include article title and author, books reviewed, theses and dissertations, books and authors, journals, names, locations, and subjects. The format continues that of the second volume. All the information has been programmed onto the disc in a high-level language, so that no other software is needed to read it, and in versions for DOS and Apple on each disc. Annotation copyrighted by Book News, Inc., Portland, OR

Teaching the Silk Road Jacqueline M. Moore 2012-02-01 Advocating a global as opposed to a Eurocentric perspective in the college classroom, discusses why and how to teach about China's Silk Road. The romance of the journey along the Silk Road with its exotic locales and luxury goods still excites the popular imagination. The trade route between China and Central Asia that flourished from about 200 BCE to the 1500s, the Silk Road can provide great insight for contemporary higher education curricula. Indeed, with people, plants, animals, ideas, and beliefs traversing it, the Silk Road is now considered both a metaphor of globalization and an early example of it. Teaching the Silk Road highlights the reasons to incorporate this material into courses and shares resources to facilitate that process. It is intended for those who are not Silk Road or Asian specialists but who wish to embrace a global history and civilizations perspective in teaching, as opposed to the more traditional "world history" view that shows impacts of other societies on Europe. The work explores both classroom and experiential learning and is intentionally interdisciplinary. Each essay focuses on pedagogical strategies or themes that teachers can use to bring the Silk Road into the classroom. Jacqueline M. Moore is Professor of History at Austin College. She is the author of several books, including *Cow Boys and Cattle Men: Class and Masculinities on the Texas Frontier, 1865-1900*. Rebecca Woodward Wendelken is Associate Professor of History at Methodist University.

Film, Video, New Media at the Art Institute of Chicago Lisa Dorin 2009 During the past four decades, the accessibility of videotape, along with that of 8 and 16 millimetre film, has revolutionised artistic production. This publication records the emergence of a new medium and captures the quickly evolving state

of the art.

Pioneers of the Global Art Market Christel H. Force 2020-11-26 By the turn of the twentieth century, Paris was the capital of the art world. While this is usually understood to mean that Paris was the center of art production and trading, this book examines a phenomenon that has received little attention thus far: Paris-based dealers relied on an ever-expanding international network of peers. Many of the city's galleries capitalized on foreign collectors' interest by expanding globally and proactively cultivating transnational alliances. If the French capital drew artists from around the world—from Cassatt to Picasso—the contemporary-art market was international in scope. Art dealers deliberately tapped into a growing pool of discerning collectors in northern and eastern Europe, the UK, and the USA. International trade was rendered not just desirable but necessary by the devastating effects of wars, revolutions, currency devaluation and market crashes which stalled collecting in Europe. *Pioneers of the Global Art Market* assembles original scholarship based on a close inspection of and fresh perspective on extant dealer records. It caters to an amplified curiosity concerning the emergence and workings of our unprecedented contemporary-centric and global art market. This anthology fills a significant gap in the expanding field of art market studies by addressing how, initially, contemporary art, which is now known as historical modernism, made its way into collections: who validated what by promoting and selling it, where, and how. It includes unpublished material, concrete examples, bibliographical and archival references, and should appeal to academics, curators, educators, dealers, collectors, artists and art lovers alike. It celebrates the modern art dealer as transnational impresario, the global reach of the modern-art market, and the impact of traders on the history of collecting, and ultimately on the history of art.

The Muse in Bronzeville Robert Bone 2011-08-27 *The Muse in Bronzeville*, a dynamic reappraisal of a neglected period in African American cultural history, is the first comprehensive critical study of the creative awakening that occurred on Chicago's South Side from the early 1930s to the cold war.

Coming of age during the hard Depression years and in the wake of the Great Migration, this generation of Black creative artists produced works of literature, music, and visual art fully comparable in distinction and scope to the achievements of the Harlem Renaissance. This highly informative and accessible work, enhanced with reproductions of paintings of the same period, examines Black Chicago's "Renaissance" through richly anecdotal profiles of such figures as Richard Wright, Gwendolyn Brooks, Margaret Walker, Charles White, Gordon Parks, Horace Cayton, Muddy Waters, Mahalia Jackson, and Katherine Dunham. Robert Bone and Richard A. Courage make a powerful case for moving Chicago's Bronzeville, long overshadowed by New York's Harlem, from a peripheral to a central position within African American and American studies.

John Singer Sargent & Chicago's Gilded Age
Annelise K. Madsen 2018-01-01 "An examination of how the work of the American painter John Singer Sargent was displayed, collected, and influential in the civic and cultural development of Chicago, Illinois during the late nineteenth and early twentieth centuries"--

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